

## Crime Visits Balboa Park



## Just how safe is the park these days?

It was 5:20 in the morning when Charles Hollinquest, a security guard at the Old Globe Theatre in Balboa Park, discovered his dog Alice whin-ing inside the front door to the the-ater's administration building. Hollinquest was in the habit of bringing Alice with him whenever he worked the late shift at the Globe, but he had left her on the ground floor a few min-utes earlier while he went downstairs to launder his uniform in one of the washing machines the theater keeps on hand for cleaning costumes. "When I got back upstairs, she was just sitting there by the front door. It was like she was telling me, 'Where were you? There's something going on out there," Hollinquest recalled recently. "I was going to make her wait, but she kept going to the front door, wanting to get out. She just would not settle down."

On this particular morning, Octo-ber 29, 1984, Hollinquest opened the front door for Alice and immediately saw an orange glow coming from the nearby Festival Stage. "At first I didn't know what it was," he said. But when he investigated, he found that the stage was on fire. "I ran back inside the building to get a fire extinguisher, thinking maybe I could put it out myself. But when I got back outside the stage was totally engulfed in

At 5:36 Hollinquest reported the

fire to the San Diego Fire Department. Engines were immediately dispatched from downtown and North Pair; even as firemen sped toward the fire, early issers from as far away as Hillerest and Golden Hill were calling the propria cloud of smoke over Balboo Park. Soon a total of eleven fire engines, four fire trucks, seven fire in-vestigators, and assorted fire department supervisors and police had gath-ered at the Festival Stage to battle the trated an overwhelming amount of atflames, which were rising thirty feet into the eucalyptus trees that surround five weeks after the murder of two po-

formerly underlying the stage were still in place, but they were badly charred. The steel framework that

still standing, too, but everything that had once stood on top of it was now a pile of rubble and ashes a foot deep on the ground below. Thick posts that had served as lighting towers loomed starkly out of the wreckage.

The fire that consumed the Festival

Stage, which investigators from the Metro Arson Strike Team later conthe stage. lice officers in a remote eastern sec-The fire was officially knocked tion of the park commonly known as About by 6.05; several linegring hot spots were put out soon thereafter. But the \$600.000 Festival Stage had been effectively destroyed. A few beams of the fire, tourists as well as employ-



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The fire that consumed the Feetive Stage, which investigators from the Metro Arson Strike Team later concluded was deliberately set, concentrated an overwhelming amount of atsention on Balbon Park. Coming only five weeks after the murder of two police officers in a remote eastern section of the park commonly Jangown as Grape Street Fark, it fueled widespread fears that crime in Balbon Park was getting out of hand. At the line of the fire, tourists as well as employ-

By Gordon Smith



The hordes of summer sun worshipers have gotten so thick at the La Jolla Shores beach, according to city lifeguards, that something has to give. And if you're a surfer, unfortunately, the giver may be

you.

For years, as more and more swimmers descended on one of the city's most picturesque beaches, lifeguards have nervously observed the growing pack bobbing in the gentle waves just south of a dangerous rip current. Known locally as the "Old Tower Rip" because of its prenning land. because of its perennial position in front of the old down two years ago and replaced with a new tower a hundred yards to the south), this dangerous outflow of water has until now acted as a natural this dangerous outflow of water has until now acted as a natural dividing line between has until now acted as a natural dividing line between some of the right participation of the parking let, is a reliable surf break that is known internationally in the surfling world. In the summer the break gives a long rick to the left as the wave spills over a sand baryles a long rick to the left as the wave spills over a sand baryles a long rick to the left as the wave spills over a sand baryles a long rick to the left as the wave spills over a sand baryles and baryles and baryles and baryles and baryles are spills over a sand baryles and baryles and baryles and baryles are spills over a sand baryles and baryles and baryles are spills and baryles and baryles are spills and baryles and baryles are spills and baryles and baryles and baryles are spills and baryles and baryl delineating the two zones will be rewritten.

Buster Mico and other supporters of the rezoning are in for a fight not only with the surfers, but possibly also with local residents and even with some lifeguands, many of whom are against the idea. Surfers argue that, aside from depriving them of the good break, the proposed new surfing zone is terrible for surfing, and putting swimmers on both sides of the Old Tower Rip is dangerous. Also, there's delineating the two zones will on both sides of the Old Tower Rip is dangerous. Also, here's another rip 200 yards north of that one, a rip that can be even more powerful. The surfers have suggested that the swimming zone isn't fully utilized toward the south, where the waves are almost always minuscule, and of at the integuards could oft more to funnel swimmers that way. The lifeguards reort that the

them. I want to work with them," says lifeguard lieutenan Buster Mico, referring to the surfers. "But they were already gunning for us at the meeting. The long history of mutual wariness between the surfers and the lifeguards nudges clos to mutual animosity over this issue. "There's a prevailing attitude that surfers are secon class citizens, and we can be

lifeguards retort that the

swimmers stubbornly resist moving south, because the are is far from the parking lot, and it is too near a boat-launching

zone and the private beach in front of the Sea Lodge and La Jolia Beach and Tennis Club. La Jolia Shores Association

ipulated at will," says Rusty Preisendorfer, who has surfed the Shores for twenty years. "I pay taxes and contribute to society just like everybody else." Preisendorf along with several other surfers, attended the January meeting of the La Jolla Shore Association, and along with meeting of the La Jolts Shores Association, and elong with submitting petitions with about one thousand signatures protesting the change, they countered the lifeguard's arguments for redrawing the surfing and swimming zones. The two sides made compelling points, and the association, an advisory body composed of residents and merchants, formed a committee to study is co-chairman of the committee studying the proposal. (The other chairman is Robert Kellogg, who runs the exclusive Sea Lodge and its private beach to the south.) residents and merchants, formed a committee to study the proposal before the group makes its final decision. Then the matter will go to the city parks and recreation board, and eventually on to the city council, where the ordinance delineating the two groups will

the danger of the rips to the north, but another concern t them is the potential increas density and traffic the density and traffic the expanded swim zone could bring. "If we could prove that it would increase parking and density problems, the association would v.te gainst it," says Hein Sully Jones, a member of the association who is co-chairman of the

problem."
That problem is undeniable: the cluster of swimmers has gotten so big that it is increasingly more difficult to guard them safely. Some lifeguards figure that if they cen spread the crowd out along the whole stretch of beach, and guard it with an improved system and more guards being instituted there next summer, it instituted there next summer, it will be safer for everyone. "We're getting saturated with people," argues Mico. "What are we going to do? Put our heads in the sand? The surfing community doesn't want to give up anything." Mico points out that the change in zones would only apply between June and September, from 11:00 a.m. to 6:00 p.m., and that the surf lin't that road durins surf isn't that good during summer raiddays anyway. The surfers counter that the Shores is one of only two beaches in

"But it it's an argument

between surfers and awimmers," continues Sully

Jones, "the surfers will lose

ifeguard at the Shores, are

the surfers lose that break.

The issue is becoming sticky for the lifeguards. Some, such as Ron Trenton, who is chief

ambivalent, if not downright opposed to the idea.
"Personally, I don't like seeing

the surfers lose that oreas, says Trenton. "Swimmers have about a half-mile of beach right now; giving them another 250 yards of questionable beach isn't going to solve the -N.M1 SCRIPP PROPOSED SURFING PRESENT SURFING/ AREA/

the afternoon. And the local

residents and merchants seem most uncomfortable with

expanding the swim zone into

the areas pulled by rip currents.
"We have to protect the public from useif, says Heien Sully

Jones, who frequently swims at the Shores. "That's a dangerous rip. I'd hate to see someone drown in there, and

we then decide that expanding

the swim zone that way was the

wrong thing to do."

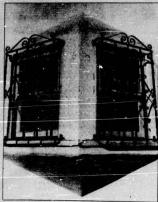
#### son says that while othe Burglarized Leads Not Alarming

A state law making police records and crime reports available to the public went into effect last March. But San Diego police spokesman Bill

police agencies throughout the state have experienced great demand for the formerly confidential files from lawyers, insurance firms, and curious individuals, the local records have received little attention from everyone except security firms.
Two or three times a week,

the county (along with the jetty at South Mission Beach) that

are protected from the wind and don't get "blown out" in



Robinson says, salesmen for about a dozen local security firms — including Honeywell Protection Services, San Protection Services, San Diego Alarm Company, and Ness Alarms — have been paying visits to the policy and person and persising the records for names, addresses, and phone numbers of burglary victims. The salermen, says Robinson, then contact the victims directly, either by mail or by phone, to pitch irro bars, window alarms, or other window alarms, or other security devices and services. And that practice is what's

LA JOLLA SHORES BEACH

causing a problem now, the police spokesman says. "We get complaints from the victims all the time, asking us victims all the time, asking us how the security companies got their phone numbers and how they knew a burglary had been committed. And about all we can do is tell them to complain directly to the companies that called them. You know, your home is like your castle, and having a stranger break in and take something is bad enough. But when someone from a security firm calls a week later and tells you you should have iron bars or something like that, that, I think, is adding that, that, I tinne, is adding insult to injury." Indeed, public complaints against the sales calls have grown so bad that at least one

(continued on page 34)

City Lights



#### One Veggie Combo To Go

From the time the Prophe International Vegetarian Restaurant opened in 1971 until just recently, the East San Diego eatery served as the mainstay of San Diego's health food crowd. Vegetarians and health food afficienados from all over the county came for such unique dishes as African ground nut soup, the "Bangladesh" sandwich (a

"Bangladesh" sandwich (a patty of stybeans, wegetables, and curry served on pita bread), and such nonalcoholic beverages as Africas ginger beer, gardenis and rose daiguiris, and a wheatgrass mint julep. Celebrities like Dick Gregory and Jane Fonda came by for lunch or dinner whenever they were in town. And by 1981, says owner Makeda Chestham, business

And by 1981, says owner Makeda Cheatham, business was so good that she started Prophet Productions to produce regges and Africa she says, were a supply and the says, which was says, she says, have been marked by surplus restaurant profits. But the last two years, she says, have been marked by a growing number of process that in the end proved insurmountable, and the day after Thanksgiving, the Prophet — which Cheatham claims was the first vegentiant says, she and Cynthia Morris, the twin forces behind the restaurant.

and Cyntma Morris, the tawn forces behind the restaurant, were growing older "and didn't want to be up until four every morning, washing dishes and cleaning up." Then there were all the other projects the two had become involved in — the thirty concerts a year by acts such as Peter Tosh, Dennis Brown, and King Sunny Ade produced by Prophet Productions; Cheatham's Sunday-night reggae hour on radio station XTRA-FM (91X):

ecame afraid to come here. I remember talking to one girl on the phone and she said she loved the food, but her boyfriend had eaten here and when he left, he found his hubcaps had been stolen. We even almost got arrested for being in our own restaurant late one night — the cops thought we had broken in." Eventually, Cheatham says,

related murders in the

Eventually, Cheatham says, she'd like to reopen the Prophet 'somewhere in North County, where the people are really receptive to our holistic background.' but for the time being she plans on concentrating on Prophet Productions concerts and other projects, such as marketing various Prophet Resaurant menu items in health food menu items in health food stores around the county. think we ii be more effecti doing that than running a restaurant." Cheatham says

restaurant." Cheatham says.

"This is 1985, and vegetarian
eating is a whole new thing
from what it was in the 1970s.
It's just like all the people who
were protesting about the
government back in the 1960s
are now working for the
government. Vegetarians who
were real strict about their diets
ten years ago are part of the

and plans to compile a vegetarian cookbook. But the main reason, Cheatham sdmits, was that after a decade of consistent growth, business at the Proph had finally begun to level off, and by last year, things had turned around to the point where Prophet Productions we helping subsidize the restaura through a series of loans of several thousand dollars each. "The mein since was." ten years ago are part of the establishment now and are always in a hurry, so they can' be that strict anymore. Instead of going to restaus ants like the Prophet, they're eating fast foods, and that's the market "The main thing was,
University Avenue was really
changing," Cheatham says.
"Customers would come out "Customers would come out and their batteries would be we're hoping to crack." TKA

#### Ticket Taper?

Chargers management takes great pride in the fact that season tickers for every year since 1980 have been sold our. But after this past year's disastrous season, there is speculation all that may change. Team spokeman Rick Smith says he's optimiste the seli-out streak will continue, or office are predicting a rash of cancellations once the first-of-the-season ticket renewal notices are mailed out at the end of February.

notices are mailed out at the end of February.
These pessimists have history on their side. Back in 1974 the Chargers finished the season 5-9, and season ticket sales for the following year were 22,926—less that, half the redum's canacity. The next stadium's capacity. The next year, the Chargers won only two games out of fourteen, and season ticket sales dropped to

20.467. A 6-8 finish in 1976. brought season ticket sales uslightly to 21,847 in 1977, but sugnity to 21,64 m 1977, but the next year sales leaped to 32,186 after the Chargers ended the seison 77, their first .500 seeson in years. From that point on, see son ticket sales increased in almost direct proportion to the number of games the Chargers won: a 9-7 finish in 1978 boosted sales for

finish in 1978 boosed sales for the following year to 43,500, and after as II-5 finish in the 1979 season, 49,675 fans bought every season ticket wastable for the following year suitable for the following year But this past year the Chargers use back down to a 7-9 record, Smith admits the management doesn't yet know what effect thus will have on season ti:ket sales, but he does say, "We've got a pretty solidly entrenched following now, and I don't think they're going to descrt 1.5 like fans did in the 1970s."

-T.K.A.

#### It's Hard To Let Go

Two years ago Oceanside Blade-Pribuse publisher Tom Missett filed suit against the City of Oceanside for refusing to release police documents regarding the closed investigation of student/teach indiscretions at Oceanside High. Superior Cour Judge High. Superior Cour Judge Larry Kapiloff refused to release the police report, indicating that it had been instigated by a police officer, not a private citizen, and as such was exempt from disclosure under provisions of the California Public Records Act. Missett appealed. In late November of last year the Fourth District Court of Appeals reversed Kapiloi's 1982 ruling. The City of Oceanside, of

course, appealed to the state supreme court. Two weeks ago the court refused to hear the city's case, thus ratifying the court of appeals' initial decision. The state supreme court's decision will have a direct impact on the state's

newst spers. According to Bill Furlow, assistant to the ed at the Los Angeles Times,

"Police reports have always been difficult for us to gain access to, even after a case has been closed. It's not just a minor victory for the Blade Tribune, it's going to help all of us." Terry Francke of the California Newspaper Publishers Association in Sacramento says that the victory for the newspaper means that any investigative material whose release would not cause any hann to the investigation itself or anyone involved therein may be released to the public. In the Oceanside case, publisher Missett was not interested in the defendant per se; rather, he was seeking to find out why the police and school board had behaved they way they did. The supreme court's decision, Francke says, will aid the press in presenting a clearer picture of how public agencies function, how and why policy is executed, and the manner is which public officials use the discretion with investigative information.

#### Pacific Comics Sinks In A Sea Of Red Tape

He has the look of a relatively young entrep who has awakened each morning for more than five years to scramble and save all that he and his business hold dear from the mean-clawed clutches of creditors. The man is Steve Schanes, and for nearly thirten years he and his brother Bill ran the nation's 'hird largest comics listribution operation, Pacific Yomics. The brothers began the business in 1972; by 1974 they were the only distributors on the West Coast, and one of the few in the country, who dear from the meanon the west Coast, and one of the few in the country, who bought their magazines on the no-return plan — they agreed with the publishing houses not to return their unsold copies in exchange for a sixty percent discount of the cover price. Within five years they had four

expand, so they borrowed \$300,000 from a local bank at twenty-four percent. It was the cost of servicing that debt that twenty-four percent. It was the cost of servicing that debt that would later prove to be deadly. In 1890 Failie Comies made and the control of the control o off. According to one of

retail outlets and had opened

warehouses in Los Angeles and in Steelville, Illinois. By 1979 Steve and his brother wanted to



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**Proclivities** 

May I add a few facis to Jef mith's excellent article on Thomas Pynchon ("A Preface. December 2019

December 20):

Pynchon was born in March,
1973 in Glon Cow, Long Island,
on the north short or O'Rossau
Courty, a few miles from Scott
Fitzgerald's Gasby country, and
not very far from West Hills,
birthplace of Walk Whitman
Pynchon's family is from East
Norwich, as wealthy village in this
ecosystomaty wealthy part of the
New York subtice.
Pynchon's father was a
succeiving of the town of Obster

supervisor of the town of Oyster Bay in the 1950s. I have been researching this writer's life for researching this writer's life for some time, being a contemporary. I have some doubts about the porcine proclivities of the writer, but Smith may be on to something. Who can tell? Michael Proceedings. San Diego

On First & Second

I am writing regarding your 1984 Reader Young People's Writing Cortest (December 13). I disagree on your choice of first award winner, "A First Kiss" by Kevin Alexander. Honorable

mention Jesse Bie's first kiss was better, written with a more flowing style. First award should have been your hoursable mention Charles Hasse. Second award winner stands right, Renjamin Herrera writes about a delicate subject and keeps the reader interested. Your first honorable mention, Sridevis Rao, is a bore, what the French would call too "touffu" (too thick) of a style.

perspectives, my two other children's experience of kindergarten were tests and

successes.

My cleven-year-old son who entered your contest and had dreams of winning couldn't come up with a story. He tried to write about the new people arross the street and it didn't look right; the story was too Call. He finally came

1249

\$269

I mostly wanted to thank you for of a style.

I put my husband to the test. He the opportunity you give the people to enter these contests. It though he didn't win, he'll try and try again next time, like the saying

goes. Danielle Boyd

Stretch Remarks

Mr Stephen Riley ("Letters," December 13), once the old ego had worn down a bit, could make on, because he looks into sentences. (I have just received a 450-page publication by a previous student who can and does write a rip-snorting novel there but has difficulty with even a correct difficulty with even a correct sentence—a common American failing.) Part of the sentence which bothered Mr. Riley, when some words he left out are restored, would read thus: ". [the 'Deval's Advocate' method of running a graduate

Creative Writing course] according to which the first back to the first idea of the cabbage patch premie. I promised I would type it. It took him two hours to finish it. He went to bed at midnight, proud of himself. students to criticize a story or poem would get around the writing sensitivity we all feel about writing sensitivity we an iteratorial what we write by the anticipated [i.e., prescribed] obligation to be negative or else decline comment, till the next student or the next, of

> This part of the sentence, in order to conform to the attention span of Mr. Riley and/or to the an crackle, and pop of

siap, crackle, and pop of ordinarily acceptable journalese, would presumably be broken up somewhat as follows.

1. Students in the graduate seminar in Creative Writing, having read their offerings aloud (oops! subordinate clause), were appointed a "Devil's Advocate" as first critic. 2. He/she would be first critic. 2. He/she would be obliged to make a negative criticism. 3. When this negative criticism is expected, it is to that degree deflected. 4. Other students would as a rule come forward later to heat the swonds that with expected in the would provide the would pass, similarly the second and third and so forth, until one was prepared to make a grudging. was prepared to make a grudging reservation (or is this sentence too long?). 6. Then, and then only, the uld proceed with the

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## Straight from the Hip

Matthew Alice

Now that the jaws of 1984 are snapping harmiessly at my heels. I can look back at narmessiy at my needs, I can look back at that puzzling year with something ap-proaching equanimity. As a retrospective on the past fifty weeks worth of question marks. I present a few unresolved dilem-

mas and unsolicited comments.

First come the questions that, for what are usually good reasons, remain unanswered. Someone named D.J. writes. "For a long time I have wondered why Coke fizzes an extraordinary amount when poured over ice . . . and especially why it fizzes much more when poured on ice that has not been wetted by a liquid, compared to being poured on previously wetted ice." Perhaps I would have pursued this question had I not received a vaguely similar one from D.P., who asks what dictates from which point the bubbles in a glass of champagne begin to rise. Clampagne is much more interesting than Coke, so I'm afraid D.J. is out of luck — I'm turning my attention to a few glasses of France's finest product. Another swered question comes from R.O.: "If you're swimming in the ocean and lightning strikes, how far do you have to be from the bolt to stay healthy? And what happens to the fish in the water? Is the ocean surface littered with belly-up fish after a lightning storm?" R.O. will remain unenlightened, at least for a while, because I couldn't find anyone who had studied the thorny problem he presents. I did try to find the answer to a question posed by D.B., but the results are too inconclusive to publish. "Ask a hundred average Americans to think of a name for a erage Americans to think of a name for a gay man," D.B. writes, "and ninety-five or more will answer, 'Br.ce,' Where did this originate?" Origins are often to obscure, as the search for an answer to P.S.'s question proved: "Why, in all racing sports (running, horse, car, etc.) do they race counterclockwise? In Europe do they



column, is enough to bring my research to a screeching halt. But perhaps the most unusual "origin" question of all — which I present without comment — was sent in by A.B., who asks, "Who and where was the first recorded case of indecent

More often than not a question doesn't More often than not a question doesn't merit an answer, or is too obscure to decipher. One example is the question sent in by A.S., who asks, "What are those little round plastic things I've seen washed up on the beach." More detail, please, on these puzzlers. Sometimes all the detail in the world worl help, as is shown by the two-page letter from a distraught M.H. who— to be mercifully brief — had boxwas terrified he would be sued by the person he ran into, and then thrown in iail.

who do you think I am, Melvin Belli Then there are those who think I'm San Diego's answer to Dear Abby. I quote excerpts from a letter from a young woman named Elizabeth. "I'm a twenty-fouryear-old single woman attractive, with an excellent figure, my complexion is perfect, I work out four times a week at is perfect, I work out four times a week at e.gm. — I drive a Mazda sportscar and have a powerful career. — I fee-quently go out with girlfriends to all the popular places, so I'm not hiding in my apartment. But I have not had a date in over six menths!" Why don't men call her, she asks me. Two possible reasons, both of which are revealed on the enve-lope in which her letter was malted. First, she spelled the name of this paper Readaer and my name Mathew. Minor points, admittedly. More telling though, is the postage she used: a single two-cent

stamp.

Often in researching a question I end up wandering down an entirely different road, drawn onward by fascinating revelations, never to get back to the subject I originally pursued. One such detour oc-curred when I tried to answer a question from R.D. about the origin of thumbing one's nose. I discovered that in New York City it is considered disorderly conduct for one person to greet another on the street by giving such a salutation. Even more bizarre, though, is the statue in Lex-ington, Kentucky that outlaws carrying

ington, Kentucky that outlaws earrying an ice cream cone in one's back pocket. And finally there are the questions no one asked me. I quote one I found addressed to another columnist in another 'At first we thought Harry hamster was just hibernating, but we're getting muscle. How do you tell if a hamster is hi-bernating or (sob) dead?" Instead of such delightful queries, I get questions asking how to get a letter to a favorite rock star or actor. Come on, San Diego. Why didn't anyone ask, "Who is the worst driver in the world?" I would have instantly nominated the Frenchman who managed to back his truck into a tree growing in the Tenere Desert in Africa. Quiet a feat, since this was the world's most remote tree, the nearest one being thirty-one

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

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## Straight from the Hip

Matthew Alice

Now that the jaws of 1984 are snapping harmlessly at my heels, I can look back at that puzzling year with something ap-proaching equanimity. As a retrospective on the past fifty weeks worth of question marks. I present a few unresolved dilem-mas and unsolicited comments.

First come the questions that, for what are usually good reasons, remain unan-swered. Someone named D.J. writes, "For a long time I have wondered why Coke fizzes an extraordinary amount when poured over ice . . . and especially why it fizzes much more when poured on ice that has not been wetted by a liquid, compared to being poured on previously wetted ice." Perhaps I would have pursued this question had I not received a vaguely similar one from D.P., who asks what dictates from which point the bubbles in a glass of champagne begin to rise. Cham-pagne is much more interesting than Coke, so I'm afraid D.J. is out of luck — I'm turning my attention to a few glasses of France's finest product. Another unanyou're swimming in the ocean and light-ning strikes, how far do you have to be from the bolt to stay healthy? And what happens to the fish in the water? Is the ocean surface littered with belly-up fish after a lightning storm?" R.O. will rebecause I couldn't find anyone who had studied the thorny problem he presents. I did try to find the answer to a question posed by D.B., but the results are too in-conclusive to publish, "Ask a hundred avconclusive to publish. "Ask a hundred average Americans to think of a name for a gay man," D.B. writes, "and ninety-five or more will answer, "Bruce. Where did this originate?" Origins are often too obscure, as the search for an answer to P.S.'s question proved: "Why, in all racing sports (running, horse, car, etc.) do they race counterclockwise? In Europe do they



given the hubbub since my tornado column, is enough to bring my research to a screeching halt. But perhaps the most unusual "origin" question of all — which I present without comment — was sent in by A.B., who asks, "Who and where was the first recorded case of indecent

More often than not a question doesn't More often than not a question doesn't merit an answer, or is too obscure to decipher. One example is the question sent in by A.S., who asks. "What are two little round plastic things I've seen washed up on the beach?" More detail, please, on these puzzlers. Sometimes all the detail in the world won't belp, as is slown by the two-page letter from a distraught M.H. who— to be meritfully brief – had borrodden that printing of the detail of the detail in the detail of the deta

Readaer and my name Mathew. Minor points, admittedly. More telling though, is the postage she used: a single two-cent amp. Often in researching a question I end up

wandering down an entirely different road, drawn onward by fascinating revelations, never to get back to the subject I originally pursued. One such detour oc-curred when I tried to answer a question from R.D. about the origin of thumbing one's nose. I discovered that in New York City it is considered disorderly conduct for one person to greet another on the for one person to greet another on the street by giving such a salutation. Even more bizarre, though, is the statute in Lex-ington. Kentucky that outlaws carrying an ice cream cone in one's back pocket. And finally there are the questions no one asked me. I quote one I found ad-

dressed to another columnist in another 'At first we thought Harry hamster was just hibernating, but we're getting worried because he still hasn't moved a muscie. How do you tell if a hamster is hi-bernating or (sob) dead?" Instead of such bernating or (soo) deast: "instead of sacking delightful queries, I get questions asking how to get a letter to a favorite rock star or actor. Come on, San Diego. Why didn't anyone ask, "Who is the worst driver in the world?" I would have instantly nominated the Frenchman who managed to back his truck into a tree growing in the Tenere Desert in Africa. Quiet a feat,

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

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was terrified he would be sued by the per-

son he ran into, and then thrown in jail.
"Please help," he pleads. My heart isn't
made of granite, M.H., but really now.

who do you think I am, McIvin Belli?
Then there are those who think I m San
Diego's enswer to Dear Abby. I quote ex-

cerpts from a letter from a young woman named Elizabeth. "I'm a twenty-four-

year-old single woman . . . attractive with an excellent figure, my complexion

is perfect. I work out four times a week at

is perfect, I work out four times a week at the gym. I drive a Mazda sportscar and have a powerful career. I frequently go out with griffriends to all the popular places, so I'm not hiding in my apartinent. But I have not had a date in over six months!" Why don't men call her, she asks me. Two possible reasons, both of which are revealed on the envelope in which her letter was mailed. First, she spelled the name of this paper

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## THE INSIDE STORY

BOUTIOUES IN DOWNtown San Diego's new Horton Plaza shopping center can count on business from freecity office workers. So a truer cay office workers. So a truer measure of marketing success will be whether the 540 million retail center can entice San Diegans to bypass their neighborhood shopping malla, drive downtown, and buy at Horton Plaza. "It will have to be tremendously exciting to be tremendously exciting to make shoppers in Del Cerro or La Jolla skip over the shopping centers near their homes and take the time to get downtown, says Jeff Greenwald, leasing agent for a new complex of shops in Mission Valley

Promotional materials for Horton Plaza thus stress the "uniqueness" of downtown's "uniqueness" of downtown's first shopping center. Built with the aid of a \$33 million city subsidy and scheduled to open this August after repeate delays. Horton Plaza won't be just another collection of clothing stores and record sthing stores and record ops sandwiched between two partment stores. The mall's iblicists instead talk of an amalgamation of small occially boutiques, full-line staurants. my/e houses: vendors, jugglers, and mimes
"delight, amuse, and
entertain," and an open-air
market evokes "a feeling of

Executives at competing shopping centers concede that no amount of remodeling would allow them to duplicate Horton Plaza's intriguing architecture, with its three facades of old downtown buildings that were razed to make room for the complex But the competitors are also underwriting creative and underwriting creative and costly new renovations to fill their malls with a similar mix of chic boutiques and "festive atmosphere" that can keep visitors captive for a day's worth of shopping, eating, and moviscoing.

moviegoing.
Grossmont Center has boosted its appeal by adding a three-screen cinema and a new Bullock's department store. major store conversions by dividing the old Lion cloth store at the mall's eastern end engineered in the mall spaces that once housed J. Magnin (now seven retailers) and the former Joha Hogan (now five

The Pashion Valley conversions were prompted in part by economics: store owners can't afford spaciousness when rents hit thirty dollars per square foot. More importantly, the remodeling has brought pizzagz to the mall: new statilers when person in the retailers sharing space in the three converted shops include the Wagener, MGA, and Relax



tech trinket shop. Fifteen of the seventeen retail slots in the remodeled buildings are filled, and Fashion Valley general manager Gene Kemp says the two remaining spaces will stay empty until "some really

leases.
Fashion Valley has also upgraded its stark concrete promenade, spending \$1.5 million for new paint and landscaping, and placing tables and chairs throughout the mall. There's no food to match the There's no food to match the fashionable new boutiques, and Kemp says eateries such as a Chart House or Victoria Station require too much space and won't pay the rents commanded by Fashion Valley. But shoppers can now break for gournet chocolate chip sookies, frozen yogurt, stuffed croissants, and McDonald's burners, along with the more croissants, and McDonald's burgers, along with the more plebeian fried clams at Howa Johnson's or hot dogs at on's or hot dogs at

Johnson's or hot dogs at Orange Julius, Mission Valley's Mission Valley's transformation is more startling. The granddad of San Diego shopping centers began moving away from its dowdy, middle-class image last year with the construction of a new, fifty-store "Fashion Promenace" Anchored by

Saks Fifth Avenue, the new additions include trendy retailers Ann Taylor, Willia Sonoma, and Abercrombie and Fitch. Mission Valley has two new full-service restaurants and a line of quick-stop eateries including Häagen-Dazs ice cream. The old Thrifty drug store is gone, replaced by three small retailers, and Mission Valley management says other large, blue-collar merchandisers will be moved

out when their leases expire More ambitious is this year five-million-dollar upgrade of the ground-floor space now occupied by the May Co. department store. This proposed 60,000-square-foot "International Plaza" will contain a library of contain all the elements of Horton Plaza: a legitimate theater, multiscreen cinema gou met food shops, and a 'tast-food row.'

Don't ask the city planning department to referee the debate over the historic value of the El Cortez Hotel, downtown's landmark Spanish tenaissance high-rise. Two years ago a planning department intern completed a study showing how the El

ceilings, was well suited for historic status. The intern's bosses agreed with the analysis and helped arrange a hearing before the local Historic Site Board But when the hotel's owners grun:bled that a historic ion would make it harder for them to tear down the building and build a proposed convention center, the planners politely agreed and canceled plans for the historic designation hearing. site been picked for the

edifice be destroyed. It wasn't, and the El Cortez languished in bureaucratic purgatory until builder George Feher moved last month to buy the property. Feher's restoration plans call for up to \$18 million in tax-free bond monies backed by the city, and the bonds can only be issued if the El Cortez is documented as a historic site. So the same planners who helped undermine the El Cortez's historic nomination are now quoting from the studies they previously ignored and testifying that the hotel is an wel and "the Nob

convention center, planners would have let the ornate

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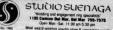
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## Park

ees of various institutions in the park had been reporting an increasing number of car break-ins in recent months, and many citizens had expressed alarm over an apparent rise in the number of slovenly transients who wander idly through the park during the day and sleep in the bushes at night. Members of the gay commu-nity complained that assaults on the gay men who frequent the grassy ar-cas near Sixth Avenue and Laurel Street at night also seemed to be increasing again after many months of relative quiet.

Soon after the fire, both the San Diego Union and the Tribune pub-lished feature articles exploring the topic of how safe the park is. The Balboa Park Committee (a citizen's comrecreation board on matters concerning the park) and the Central Balboa Park Association (a group composed of representatives of various park in-stitutions) formed subcommittees to get in touch with the police department to discuss the type and am of criminal activity, and possible solu-tions. Councilman Uvaldo Martinez, whose district includes Balboa Park, mittee to meet with the police to see if

mittee to meet with the police to see it specific steps such as a curfew or undercover sweeps would be effective in combating crime in the park.

The reaction of the San Diego Police Department to all of these inquiries was swift and largely defensive. An extra officer was temporarily as-signed to help patrol the park at night,



public perceives it to be. A recent po-lice department study concluded that,

for its size, the park is statistically safer than the greater Mission Bay area, and has a low overall crime rate

of 6.65 crimes per 100,000 visitors.

There are many reasons why the concept that the park is a dangerous place persists. For one thing, Balboa Park is both a symbol and a focal point of San Diego, and any major

but at the same time various polices apokesmen claimed that the problem had been blown out of proportion, and that the park was far safer than many people were making it out to be. Pointing out that the wast majority (nearly seventy percent) of all the crimes committed in the park so far this year were simple car break-ins, police officials insisted over and over again that "Balbou Park is probably the safest big-city park in the whole United States."

Now that the furor has died down but at the same time various police of 6.65 crimes per 100,000 visitors. Between January and the end of September last year, one hundred cars were stolen in the park, and that is a lot of cars; but during that same period, 6546 cars were st..er. citywide. The rapes took place in the park during the first nine months of 1984, but there were a shocking 312 citywide. Even the relatively high number of thefts — 699 — pales against the citywide total of 25,823.

United States."

Now that the furor has died down somewhat, several things serve clearer. One is that the total number of crimes committed in the park jumped dramatically (eighty-three percent) between 1982 and 1983, and increased nearly four percent more in the first nine months of 1984. It is a

disturbing trend.
Yet Balboa Park is simply not the

crime that takes place in it attracts intense media coverage, which tends to exaggerate the actual importance of the crime. For another, relatively large numbers of transients and homosexuals have become a common feature of Balboa Park's night life, and while police say these two groups rarely engage in behavior that is dan-gerous, their presence, police say, ends to enhance the public perception that the park is an unsavory place to In addition, some urban parks -

usually smaller ones, such as Mount Helix County Park in La Mesa and San Pablo Park in Berkeley — have been virtually taken over by drug been virtually taken over by drug dealers, gang members, and various other criminal elements in the recent past, a disturbing development that also threatens to affect larger parks such as Balboa. "Security problems [in parks] are worse today. . and that can in part be explained by the general decline in use of public space," argues decline in use of public space," argues Randy Hester, a professor of land-scape architecture at UC Berkeley and a member of Berkeley's park and rec-reation board. "Open space today in some ways has been abandoned to be

used for illegal purposes."

If the city does nothing to avert this trend, Balboa Park may continue to experience a rise in crime. In the meantime, the widespread miscon-ception that the park is a particularly ception that the park is a particularly dangerous place could be just as dam-aging to its future as actual crimes. "In the short term, I'm afraid some-one will overreact" to the well-publicized crime problems in Balboa Park, says Bob Arnhym, chairman of the Balboa Park Committee and a member of the city's parks and recreation board. "People are saying, 'Let's

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22.	47. □ □ □ □   I seldom attend religious service:  48. □ □ □ □   would vote for a candidate not selfliated with either party.  49. □ □ □ □   All children should be given religious instruction.  50. □ □ □ □   Bellef in God is necessary for one's spiritual fulfillment.	
20.   1 go along with most of the teachings of my religion.  21.   Working for a conservative company would make me feel restricted.	45. □ □ □ □ □ The morality of my parents' generation makes a lot of sense.  46. □ □ □ □ □ Prom time to time. I'm likely to join clubs or organizations.	
18. □ □ □ □ □ It's difficult for me to await my turn in a conversation.  19. □ □ □ □ □ It is easy for me to show affection.	43.	
16.	41. □ □ □ □ □ If it weren't for God, life would not be very worthwhile.	
14. □ □ □ □ □ I am in favor of any sexual activity that brings pleasure.  15. □ □ □ □ □ I am pretty comfortable in any social situation.	39. □ □ □ □ □ If like a job that requires dealing with the public.  40. □ □ □ □ □ I seldom suffer from nervous tension.	
12. □ □ □ □ □ God answers my prayers.  13. □ □ □ □ □ I believe that society's traditions usually make a lot of sense.	38. 🗆 🗅 🗅 🗗 I'm ofter asked to take the lead at social functions.	
10.   11.   During courtship it's a good idea for someone to bring flowers.	35. □ □ □ □ □ I'm not particularly concerned with what other people think. 36. □ □ □ □ I sleep very soundy. 37. □ □ □ □ □ Religion is a source of great good in my life.	
9.   O O O O I enjoy doing unconventional things.	33.	
7. □ □ □ □ After people die their souls go to heaven or hell.  8. □ □ □ □ Sex is more rewarding when connected with deep feelings.	31. □ □ □ □ □ I spend most of my leisure time on a quiet hobby.  32. □ □ □ □ □ By today's standards I'm considered to be old fashioned.	
O O O O When I'm upset, I'd rather work things out alone.     displays of affection.	30.   O	
3. □ □ □ □ □ Romantic love is a must in order for me to be happy.  4. □ □ □ □ □ I believe in the biblical account of creation.	28. □ □ □ □ □ I would make many streeping changes in our society. 29. □ □ □ □ □ My moods tend to change pretty quickly.	
1. □ □ □ □ □ My parents would be shocked if they knew some of the things I do. 2. □ □ □ □ □ I am a very patient person.	26. □ □ □ □ □ When I fall in love, there is no holding back.  27. □ □ □ □ □ It would be no problem to spend a week by myself.	
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## Park

put in a curfew, or let's have twelve police patrolling the park.' Well, I'm not a fan of a curfew. I don't think an artificial barrier is going to solve the problem. And there's a certain point when the police become an intimidating factor, too - you know, when people are being stopped every fortyfive minutes because they look

Nevertheless, Arnhym adds, "We have to do something now, before the next incident. The first incident was the murder of those two officers in Grape Street Park. The second incident was the burning of the Festival Stage. If there is a third [major] incident, it will probably cause an overreaction."

fficer John Trent maneuvers O fficer John Trent maneuvers his patrol car up over the curb and across the green lawns and across the green lawns east of Balboa Drive near Laurel Street. Trent has been patrolling Bal-boa Park for the San Diego Police Department for most of the last four and a half years, and knows his way around areas in the park that most San-Diegans don't even know exist. At twenty-eight, he is refreshingly can-did about his work and has a flippant sense of humor that doesn't desert him throughout this eight-hour shift. "In the park I basically see five

groups." Trent says, glancing from side to side as the patrol car creeps slowly along the sidewalks and lawns near the park's lown-bowling courts slowly along the subswarks and rawns mear the parks lewn-bowding courts. It is freeshitty on a cold exeming only a few people, nearly all of them men, can be seen in the twilight as we pass can be seen in the fivilight as we pass by "You've got athletic people" on gers—who mainly use the park in the evenings. You've got transients—the homeless—who sleep in the park

You've got gays and what I cell the punk rockers, who tend to hang out on the west side of the park at night. And then you've got 'event people,' people who come to the park for picnics, or to go to the Old Globe." People in the last group "don't cause problems." Trent continues: "They're the ones who primarily have problems caused to them."
Out of 869 crimes committed in the

park from January to September of 1984, 594 of them were what the police call "car prowls" — break-ins into parked cars. During the same period in 1983 there were 591 car prowls; in all of 1982 there were only 408. Typically, a window is smashed or a lock is punched out of a car door; of a tock is placed out of a car door; stereos, cameras, and even clothes are stolen. Tom Hall, managing director of the Old Globe Theatre, returned to his BMW one Monday evening last September to find that the lock on one of the front doors had been wrenched out and the door frame bent back. His 5350 stereo was gone. "My reaction? Frustration and disgust." Hall said not long ago. "I didn't feel that shocked. It's happened to so many off er people around here that I was aware there was

saw ten rapes and four murders take place in Balboa Park. The figures for the same period in 1983 are six and two, respectively. In 1982 there was only one rupe in the park, and no one was murdered. Clearly, there has been an increase in crime in Balboa Park could be caught up in a trend that is

the wealthy. And the wealthy really used them." Hester said in a recent telephone interview. "Everybody who was anybody went out to Central Park on a Sunday. But what is happening today ... is that we're abandoning our open space for a variety of reasons. It's a cultural phenomenon Parks have stiff competition now TV. movies. And we're much more mobile. We go to Tahoe or Vegas for the weekend, instead of to the park. The proof of that was that as the oil crisis reached its peak in the mid Seventies, there was more public use of parks in every city I know of

"The awareness of women is greater today, too, and that is an important factor in the decline of park use. Women realize they are more fre quently the victims of crime than men are, and that many crimes take place in parks . . . [so] their use of parks has declined."

Hester says it is hard to say whether people have stopped using parks be cause they perceiv, more criminals are in them now, or whether more criminals have moved into parks because they found it easier to prey on victims when crowds are absent. problem."

"Suffice to say the two phenomena go than in glove—they feed on each other," he says. "But the fear of crime the control of the co is as much a contributor [to the decline in the use of parks] as the actual crime itself. There might be a park near my house that is safe, but I see on TV how unsafe parks are, so I stop going to my local park, and indeed, it starts to become unsafe."

According to the San Diego Parks and Recreation Department, the number of people who visit Balboa Park has climbed steadily in recent years and is expected to reach about 12 million for the 1984 fiscal year. And spokesmen for the police department most that the majority of car prowls, by far the most common crime in the

park, occur in the daytime, when the largest number of cars are parked in Balboa Park's numerous lots. However, violent crimes such as rape, murder, and assault occur more often at night, when there are fewer people around, and Trent, who has patrolled the park at all hours while working different shifts, says that the busiest hours for police are between 8:00 p.m. and 2:00 a.m. "Another thing I've noticed is that over the last three or four years there's been a big de crease in the number of people in the park at night," he comments, "I'm not sure if it just seems that way, or what. But I notice less transients, less

A man appears in the headlights of Trent's patrol car, trudging up a grassy hill near Marston Point. He is carrying a pillow, a blanket, and a set of sheets, all gathered up into a shapeless bundle. "Hey, where are you going?" Trent calls out, stopping the pa-

ing: Trent cains out, stopping the pa-trol car and getting out.

"Just up there," the man replies, pointing. He is young, black. The temperature of the long night has dropped into the low forties, but he is wearing only tennis shoes, jeans, a Tshirt, and a thin leather jacket. "Are you sleeping in the park?"

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"Then what's all this?" Trent gestures at the man's pillow, blankets. and sheets.

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rest someone on that charge you al most have to catch them in the act of sleeping in their bedroll or sleeping bag, he says. Police working the graveyard shift often cite transients for camping in the park, but usually only habitual offenders are arrested.

"At nightfall you can sit on Sixth Avenue and watch the transients just streaming across the street into the park, carrying their duffe! bags and

No Safety in Numbers?

Local police officials insist that Balbon Park is "the safest big-city park in the United States." But is if?

As the statistics below attest, several types of major crime in Balboa Park have reached levels where they are roughly comparable to those in such well-known urban parks as New York's Central Park and San Franciscos Golden Gale Park. You still stand a much greater chance of being robbed in Central Park than in Balboa Park, but on the other hand, you are much more likely to have your car stolen or broken into in Balboa Park, assaults have risen sharply in Balboa Park in the last two years, too, and rapes have increased to the point where they are as common as they are in Golden Gate Park, and nearly as common as in Central Park.

Perhaps most shocking for San Diego — a city that its supposedly one of the lowest-crime urban areas in the country — is the fact that as many people were mardered in Balboa Park in the first nine months of 1984 as were murdered in the other two parks combined.

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CRIMES FROM JANUARY TO SEPTEMBER 1984			
	Balboa Park	Central Park	Golden Gate Park
Homicides	4	3	1
Rapes	10	17	10
Robberies	21	301	36
Assaults	14	29	42
Burglaries	21	26	10
Thefts	699	163*	265
Stolen Cars	100	6	26
Total	869	445*	390
Size (Acres)	1158	843	1017
Approx. Visitors	12	14	10

These figures reflect only those thefts in which property worth more than \$200 was stolen. The equivalent figures for Balboa and Golden Gate parks include all thefts.





put in a curfew, or let's have twelve police patrolling the park.' Well, i'm not a fan of a curfew. I don't think an artificial barrier is going to solve the problem. And there's a certain point when the police become an intimidating factor, too — you know, when people are being stopped every forty-five minutes because they look

Nevertheless, Arnhym adds, "We have to do something now, before the next incident. The first incident was the murder of those two officers in Grape Street Park. The second inci-dent was the burning of the Festival Stage. If there is a third [major] inci-dent, it will probably cause an

overreaction.

Officer John Trent maneuvers his patrol car up over the curb and across the green lawns east of Balboa Drive near Laurel Street. Trent has been patrolling Bal-boa Park for the San Diego Police De-partment for most of the last four and a half years, and knows his way around areas in the park that most Sar Diegans don't even know exist. At twenty-eight, he is refreshingly candid about his work and has a flippant sense of humor that doesn't desert

him throughout this eight-hour shift.
"In the park I basically see five groups," Trent says, glancing from side to side as the patrol car creeps slowly along the sidewalks and lawns near the park's lawn-bowling courts. It is five-thirty on a cold evening: only a few people, nearly all of them men, can be seen in the twilight as we pass by. "You've got athletic people -- jog-gers -- who mainly use the park in the evenings. You've got transients — the homeless — who sleep in the park.

You've got gays and what I call the punk rockers, who tend to hang out on the west side of the park at night. And then you've got 'event people,' people who come to the park for picnics, or to go to the Old Globe." People in the last group "don't cause problems," Trent continues. "They're the ones who primarily have problems caused to them."
Out of 869 crimes committed in the

park from January to September of 1984, 594 of them were what the police call "car prowls" — break-ins into parked cars. During the same period in 1983 there were 591 car prowls; in all of 1982 there were only 408. Typically, a window is smashed or a lock is punched out of a car door; or a lock is punched out of a car door; stereos, cameras, and even clrthes are stolen. Tom Hall, managing director of the Old Globe Theatre, returned to his BMW one Monday evening last September to find that the lock on one of the front doors had been wrenched out and the door femerate. out and the door frame bent back. His \$350 stereo was gone. "My reaction? Frustration and disgust," Hall said rot long ago. "I didn't feel that shocked. It's happened to so many other people around here that I was aware there was a problem."

The first nine months of 1984 also saw ten rapes and four murders take place in Balboa Park. The figures for the same period in 1983 are six and two, respectively. In 1982 there was only one rape in the park, and no one was murdered. Clearly, there has been an increase in crime in Balboa Park an ominous increase. And the park could be caught up in a trend that is could be caught up in a trend that is nationwide. According to Berkeley professor Randy Hester, crime in city parks has increased overall in the last several decades, and has been accom-panced by a decrease in the use of parks by the public. "Most of the large urban parks were originally con-ceived as pleasure pardness, larges for ceived as pleasure gardens, largely for

the wealthy. And the wealthy really used them," Hester said in a recent telephone interview. "Everybody who was anybody went out to Central Park on a Sunday. But what is happen-ing today . . . is that we're abandoning our open space for a variety of reasons. It's a cultural phenomenon. Parks have stiff competition now — TV, movies. And we're much more mobile. We go to Tahoe or Vegas for the weekend, instead of to the park. The proof of that was that as the oil crisis reached its peak in the mid Seventies, there was more public use of parks in every city I know of.

"The awareness of women is greater today, too, and that is an im-portant factor in the decline of park use. Women realize they are more frequently the victims of crime than men are, and that many crimes take place in parks . . . [so] their use of parks has declined."

Hester says it is hard to say whether people have stopped using parks be-cause they perceive more criminals are in them now, or whether more criminals have moved into parks because they found it easier to prey on victims when crowds are absent. "Suffice to say the two phenomena go hand in glove — they feed on each other," he says. "But the fear of crime is as much a contributor Ito the decline in the use of parks] as the actual crime itself. There might be a park near my house that is safe, but I see on TV how unsafe parks are, so I stop going to my local park, and indeed, it starts to become unsafe.

According to the San Diego Parks and Recreation Department, the number of people who visit Balboa Park has climbed steadily in recent years and is expected to reach about 12 mil-lion for the 1984 fiscal year. And spokesmen for the police department insist that the second property of the policy of the poli insist that the majority of car prowls. by far the most common crime in the







park, occur in the daytime, when the largest number of cars are parked in Balloo Park's numerous loss. However, violent crimes such as rape, murder, and assault occur more often at night, when there are fewer people around, and Tent, who has participated the park at all hours while working different shifts, says that the busies hours for police are between 8:00 p.m. and 2:00 a.m. "Another thing I've noticed is that over the last three or four years there's been a big de-crease in the number of people in the park at night," he comments. "I'm not sure if it just seems that way, or what. But I novice less transients, less

gays."

A man appears in the headlights of Trent's patrol car, trudging up a grassy hill near Marston Point. He is carrying a pillow, a blanket, and a set of sheets, all gathered up into a shapeless bundle. "Hey, where are you going?" Trent calls out, stopping the particles and settine out.

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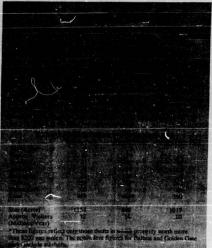
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## Park

their blackets," Trent adds with a faint smile. "You talk to 'em, and of course they're not coming here to sleep. they're just passing through. A lot of them have had their brains fried on alcohol, or drugs, or just because they were born that way.

"I don't see much of a connection between transients and a rise in crime in the park, though. Some of them are drunk in public, and some of them break sprinkler heads so they won't get wet in the canyons at night. Transients will also open up unlocked cars and take clothes. But what they do break into they break into for their own needs." The transients can't be biamed for most of the car prowis, Trent points out, because "they don't have the tools you need to break into a [locked] car. And they don't have much use for stereos. A bianket goes a lot further on a cold night than a car stereo." As for rapes, the transients "are more likely to be victims than perpetrators," he says.

Trent cruises back up Eighth Ave-nue toward Laurel Street, shining his spotlight along the curb and into parked cars. In some places, men are virtually lined up on the curb; they squint and turn away when the spotlight illuminates their faces. Trent knows from his patrols that most are homosexuals who have come here looking for partners. Many will en-gage in sexual acts in the bushes, or in their cars, and then leave. It is illegal to perform an act of sex in a public place, but Trent says he rarely arrests homosexuals in Balboa Park. For one



wary, and he said the number of cases

reported to him recently has been

Lieutenant Claude Gray, executive

lieutenant of the police department's central division (which has jurisdic-

tion over Balboa Park), noted that

many of the assaults involving gay

men take place after two men "have

made contact and then go to some other area, possibly a public rest-room, where the assault takes place [one man attacking the other]. And

most of the rapes that occur in the

park do not originate in the park.

They involve two people who got to-gether somewhere else and then trav-

eled, usually by motor vehicle, to a relatively remote area in the park,

where the act [of rape] occurs. But it's very difficult [to prevent such crimes]

when you've got a victim who's will-

ncreasing.

thing, a "public place" is narrowly defined in legal parlance, making a conviction difficult. For another, the homosexuals who frequent the park tend to be victims of more serious crimes, particularly aggravated assault, or so-called fag bashing. Four-teen aggravated assaults were reported in Balboa Park in the first nine months of 1984, down from twenty-one dur ing the same period in 1983. How-ever, Fred Scholl, director of legal services at the Lesbian/Gay Center in Hillcrest, said many assaults agai homosexuals are not reported to the because the victims do not want their wives or families to know they were in the park "when they were supposed to be out 'getting ciga-rettes.' " Scholl said such victims often call him to report they were as-

well out of the view of law enforcement officers. They're making themselves almost impossible to protect. Trent said rapes tend to occur on the

west side of the park, but he added that the eastern part is generally more dangerous "because more violent people tend to hang out there. Gang types." It was on the east side that the two police officers were murdered not iong ago, and the southeastern corner park near Golden Hill (often called Golden Hill Park) is the site of frequent gang gatherings with accom-panying fights, shootings, and drug sales, according to Trent.

During his recent shift Trent was repeatedly called upon to take care of problems that were within his patrol area but well out of the park: An accident involving two cars at Sixteenth and G streets; transporting three very inebriated adults to the detox center on Island Street downtown; a man creating a disturbance in front of a convenience store at Fifth Avenue and Spruce Street. Such problems require some kind of police response, of course, but they considerably reduce the amount of time Trent can spend patrolling Balboa Park; during this eight-hour shift he actually drove into the park only four times, and only once did he manage anything proaching a comprehensive tour. Dur ing this time there was another police patrol car making periodic sweeps through the park, and there was also an unsworn, unarmed "community service officer" on duty in the park, whose primary function is to write parking tickets and other minor citations and to contact police units via radio if anything takes place that

might require an arrest.

Trent seemed to think that all thi

was protection enough. "Overall, I think the park is as safe as anywhere else — if you're smart," he said. "If you park in the main parking lots with lights, and don't take lonely sidewalks that lead down into the bushes . . . I don't think you would ever have any problems at all." Later, though, as he sat parked on a promentory above Florida Canyon and futilely beamed his spotlight into the dark, shrubfilled canvon below, he remarked, "At night, when it's dark, you never know what's out there. You certainly shouldn't go walking through dark ar eas like this one alone. I don't.'

The issue of how many police patrol Baiboa Park, and whether or not there should more, was mentioned prominently in the debate that followed the arrow fire at the Festival Stage. In the day-time, between two and five officers or horseback patrol the park, and four additional officers on motorcycles pa trol there at least two days a week and sometimes more, often riding their small, maneuverable vehicles into arcas that are difficult or impossible to reach by car. Ever since the fire, the solitary police patrol car making peri-odic passes through the park between

3:30 p.m. and II:30 p.m. has been augmented by a second patrol car, and the department has also made arrangements to station another officer in a car specifically in Balboa Park from 11:30 p.m. to 7:30 a.m. But spokesmen for the police department say this temporary increase in staff will do little to reduce the most common crime in the park - car break ins. Any effective measure for dealing with that problem, they say, such as assigning police to watch particular parking lots, would simply be too

"The city doesn't have enough

funds to put a policeman in every parking lot," agreed Arnhym. the tee. "The park is immense. Someone who wants to commit a crime has every advantage. . . But I hate to think that people having their stereos ripped off in the middle of the day is oming so commonplace that we shouldn't get excited about it.

Tom Hall, the Old Globe's manag ing director, noted that "the park is always going to be a place that is geo-graphically hard to patrol . . . and it's listic to assume the police de (continued on page 16)





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## Park

partment will be able to take care of the problem." He added that since the burning of the Festival Stage, many of the park's institutions are coordina ing the movements of their own security patrols and, in some cases, in-creasing the hours of patrol. "We've increased the hours and changed the routes" of the Old Globe's security guards, Hall explained. "We're also going to be coordinating more with going to be coordinating more with the other [nearby] institutions. If we know where their security people are going to be, and they know where ours are going to be, we'll be able to work more efficiently." Both Central and Golden Gate

parks have security forces of their

own senarate from police, that provide a uniformed presence in their re spective parks around the clock. San Francisco's park patrol officers are sworn officers who can carry arms while on patrol and who have the power to make citizen's arrests. Members of New York's parks enforcement patrol are unarmed, but can and do make arrests occasionally as well as issue citations for littering and illegal parking. Both groups are funded by city revenues, and Arnhym said that the Balboa Park Committee has re-quested the San Diego Police Depart-ment to obtain information on the operations and cost of similar forces

around the country.

Still, while additional police or private security officers could help pre-vent arson, robberies, and certain other crimes, it seems doubtful they would significantly reduce the num-ber of car break-ins. The San Diego Zoo stations plainclothes security guards in its huge parking lot near Park Boulevard specifically to watch for people breaking into cars, but while a number of offenders have been caught, break-ins continue to occur there at a rate of six per month, according to chief of zoo security Don Barton. "For every one you bust there's three who take his place," Bar-ton said. "The vast majority [ar rested] are low-income Mexicanrested] are low-income Mexican-Americans, or illegal aliens. We also get some blacks, and some Cau-casians. Many of them are junkies." Intriguingly, a comparison of the number of car thefts and break-ins in

Balboa Park with those in New York's Central Park suggests the best way to eliminate most of the crime in Balboa Park is to eliminate the cars themselves. There are few parking lots in Central Park, and most of its visitors arrive via mass transit of some kind - bus, subway, or taxi. In the first nine months of 1984, just six cars were stolen there - compared to one hundred stolen in Balboa Park. There were also 594 car break-ins in Balboa Park during the same period. (No equivalent figures for Central Park were available, but grand theft, a category of crime which includes many car break-ins, is more prevalent in Balboa Park than in Central Park.)

Various consultants hired by the city have long advocated getting rid of cars in the middle of Balboa Park, and the above statistics suggest the possibility that the park could end its chronic congestion and parking prob-lems as well as much of its crime simply by banning automobiles. Alternate parking would have to be provided, of course (a master plan update for Bal-boa Park recently prepared for the city by the Pekarek Group suggests revenue-generating parking struc-

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tures, primarily on the perimeter of the park), but a few large parking fa-cilities might at least be patrolled more cheaply than a dozen disparate lots. As part of this scenario the city would probably also have to provide some sort of intrapark mass transit system to ferry visitors from their cars to their destinations, an undertaking that itself could increase security and bring to an end the long walks across the park at night that employees and clderly visitors say they fear the most. Other than hiring more security of-

ficers and banning cars, there appear to be only two ways to reduce crime in Balboa Park, and they are diametrically opposed: institute a curfew that would make the park off limits to evervone at night, or stimulate the public's night use of the park. "As soon as you bring on nighttime use, you bring on safety," said Ron Pekarek, head of the Pekarek Group, explaining the theory behind the latter. People aren't usually hurt in a busy place; they're usually hurt in a deserted

Randy Hester, the Berkeley park ofticial and professor of landscape ar-chitecture, echoed Pekarek's comments when he said. "The way to make a public space safe is to get a diversity of users; use it around the clock. In Berkeley, the parks we have the least vandalism in are the ones that have community centers where activities go on well into the night." Hester pointed out that five years ago the small Berkeley city park called San Pablo Park had been virtually taken over by drug dealers and gang mem-

bers. The park, located in one of the lowest-income, highest-crime areas of the city, was being used "for a lot of illegal purposes and aimost no legal ones" when local residents decided it was time to do something. According to Hester, a neighborhood watch program coordinated with increas lice patrols quickly got rid of the criminal elements, and a new, active community center that is open until 10:30 at night has helped draw legitimate users to the park and keep them

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there. Clearing out underbrush and providing fore lighting can help. Hester continued, but, "You can't design a park so that there will be no crime. There are only two ways to make these places safe: you reclaim them with legitimate users, or you simply abandon them - warn people not to go there."

So far in San Diego it is the second option that has been used most often. During the summer of 1982, problems with drug dealing and vandalism in the county park atop Mount Helix in La Mesa reached the point where the county sheriff's department started making periodic sweeps of the

park with several patrol cars at once. Simultaneously, a curfew was insti-tuted; the park was closed (and cur-rently remains officially closed) from 6:00 p.m. to 9:30 a.m. A spokesman for the county parks and recreation department said recently that com-plaints about problems in Mount Helix County Park have declined to the point of being almost nonexistent.

Metal gates were also recently constructed on the two entrances to Golden Hill Park on Twenty-fifth and Twenty-sixth streets, a small corner of Balboa Park that is plagued by gang gatherings, shootings, and drug deal ing, and police often close the park to vehicles between 10:00 p.m. and 6:00 a.m. (Incidentally, Central Park has a curfew from midnight to one halfhour before dawn, but a park spokes-man said recently that the curfew only gives police a legitimate means to ar-rest suspicious people and is not

strictly enforced.)
Curfews have been proposed as a means of reducing crime in Balboa Park, and John Trent, for one, feels that a curfew would help to beep criminals out of the park at night. "Even a 'No Parking' ordinance would help a lot," he said. "There's nothing going on in Balboa Park in the middle of the night. There's no reason for people to be there except for whatever strange reasons they have. . . If a person knows he's going to be arrested, he's going to stop going there." (Trent and others also pointed out that increased night use of the park could have the undesired effect of drawing more cars and car thieves to the park. "The pickings would be like an apple orchard," one security man said.)

Many people, including some of Trent's superiors in the police department, see a curfew as an unnecessary step at this point, and one that could

lead to further restrictions on the public's ability to enjoy the park. "Once you have a curfew, the next thing you know you've got high fences around the park and cameras on every tree," said Bob Arnhym "That would just destroy the ambiance of the park." A curfew would be an overreaction to the park's crime problem, he argued, not unlike flooding the park with

All of the potential solutions outlined above would cost money, and money is the primary rock on which virtually all plans to improve the park have foundered in recent years. There are already many activities that draw people to Balboa Park at night — in addition to the Starlight Opera and the Old Globe Theatre, the municipal gym, the Golden Hill Recreation Center, and the baseball fields and velodrome at Morley Field are open until nine or ten oa most nights - and

perhaps the active use of these facilities has helped keep crime in the park at its current relatively low level. New ertheless, the park's budget (in terms of real dollars) has been declining since 1981, directly affecting staff levels and various improvements such as lighting and landscaping which concribute to the security of the park. There is the possibility of increased [night] use which relates directly to increased staff," said one park and recreation employee who works in Balboa Park. "I think the demand is

there, but we just don't have the resources. Anything that could be used in the evening is affected. . . . Security is sometimes a matter of visibility, too, and if I had a staff member combing the area every hour, moving around in a truck . . .

R vening: above Sixth Avenue, storm clouds are parting to reveal a pale sky growing paler by the minute as the sun sinks toward the horizon. On the park lawns below, transients in ragged jeans and grimy coats are gathering before bed-

ding down in Balboa Park for the night. They stand in small groups, smoking and talking in front of the shuffleboard club near Quince Street and Balboa Drive; at picnic tables south of Laurel Street; on the treelined sidewalks that lead to Marston Point. Nearly all are men, many of them not yet thirty years old. What lies ahead for them in the coming years? The homeless young men put cigarettes to their lips and banter in the twilight. They do not seem

I set off from the shuffleboard club (officially known as the San Diego Shuffleboard and Roque Club), walking south along a broad sidewalk. Joggers pass by every few minutes, their breath forming small, ephemeral clouds in the cold air. A young woman walks by in the opposite direc-tion, throwing a stick for her dog. Beneath a big tree two men with beards and tangled hair are aiready sprawled on the damp ground, oblivi-ous to passers-by. Traffic is heavy on



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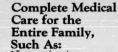
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South of Laurel Street a blondhaired man wearing a businessman's gray vest, slacks, white shirt, and tie parks his car on Balboa Drive and gets out. He walks onto the sidewalk in front of me, then stops and waits, glancing at me wistfully as I approach. I pass by without acknowledging him, and he wanders off across the adjacent lawn.

I continue on toward Marston Point Much of the underbrush in and around the canyons here has been removed in recent months, giving this part of the park a manicured look and making it a lot harder for transients and criminals to hide. But in a steep canyon that leads down to Highway 163, I spot a cardboard carton deep in the brush: someone's living quarters. Nearby, two shadowy figures, barely visible in the steadily falling dark-ness, are cooking something on one of

the park's picnic grills.

Clearing out some of the under-brush in this area is one of the few things the city has done in recent years to address security in the park at night. Lights have been added to some walkways and parking lots, too, and there is a community service officer, whose main tack is writing parking tickets and other minor citations, statickets and other minor citations, sta-tioned in the park around the clock. But the Balboa Park budget, \$2.05 million for the 1980-1981 fiscal year, was only \$2.62 million for the current fiscal year. Considering inflation, the latter figure is actually smaller than

the former one. Other measures that would improve security in the park, such as clearing and relandscaping Florida Canyon — an improvement first suggested in the city-sponsored master plan for Balboa Park in 1960 - have gone untended.

"During the years [prior to Proposition 13], I think the city had the money available for improvements to Balboa Park, but there just wasn't much interest in it," Bob Arnhym noted, "Now, when there's the interest, the money is tight. . . . We'd like to increase the use of the park at night

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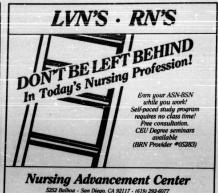
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nity gathering [halls] used at night, for example, and I would like to talk some of the institutions into staying open later - but it's a matter of Evening is over now; night has

come. Joggers plod across the Ca-brillo Bridge in two and threes, and on the east side of the bridge the Califor-nia Tower shines like a beacon. starkly lit and surreal in the darkness. it is a building that can be seen in it is a building that can be seen in every pack of postcards in every gift shop in the city. As I walk by the tower, a woman with a camera is leaning back to take a picture of it.

Though it is only seven o'clock, no one is in nearby Alcazar Garden, no one is in the parking lot behind it or on the needed in all the parking lot behind it or on the needed in all the set to the needer to the ne

the wooden walkway that leads to the Palisades area, either. In contrast, the parking lot in front of the municipal parking lot in front of the municipal gym and the federal building is nearly full. A few people are even standing near their cars, talking. On the other side of the lot, a sign outside the re-cital hall advertises folk dancing tonight from seven to ten o'clock. It is after seven, but the building is closed.

agin from seven to ten ociocc. Taker seven, but the building is closed. As dev tentilies stroll on the nearby, Prado, looking at the Christmas lights, But the hallways of the Casa cle Prado are empty, and my footsteps cho around me. No one is standing by the goldfish pond; Spanish Village is likewise deserted, locked up tight. The only person in the ternaced garden between the Electric Building and the Reuben H. Fleet Space Theaster is a young man, a transient. He is wearing a worm denim jacket and a stocking cap, and is staring allendly up into the trees above his Nead as if he were reading a book.

Last year the Pekarek Group updated the 1960 Balboa Park master plan at a cost (again paid for by the city) of \$84,000. Among Pekarek recommendations that would improve security in the park are relandscaping Florida Campon; stimulating use of

Florida Canyon; stimulating use of the park at night, partly by establish-ing restaurants in it; phasing out cars and parking lots in the middle of the and parking lots in the middle of the park; and clearing out old trees and undergrowth that make it difficult for police and security guards to see into many areas. So far, according to Ron Pekarek, the only recommendations in his plan that have actually been carried out are the vegetation clearing, restriping some of the parking lots to allow them to accommodate more cars, and putting up a few new signs.

Arnhym insisted the Pekarek plan is

still alive, and that many of the proposals contained in it are currently undergoing an environmental review before being sent to the parks and recreation board and on to the city council for approval. "That sucker is still moving," he said. "We spent three years on it and we have no intention of letting it die." But a moment later he letting it die." But a moment later he added, "The problem is, these plans get done and then. .. God, I hope the Pekarek pland doesn't wind up lying on a shelf somewhere." Arnhym conceded that even if some of Pekarek's proposals are approved, finding the money to implement them will be difficult. But he said private

donors could easily be found to sponsor specific improvements such as landscaping, and added, "A bond is sue just might succeed, too. This park is so valuable I think the voters would go for it." Councilman Uvaldo Martinez agreed that a combination of pri-vate and public funds will be the best way to finance improvements to the park, particularly to solve the park's traffic congestion and parking prob-lems, which he considers the most urgent. In prior years, Martinez said,
"There was a general philosophy on
the council that public facilities

the council that public facilities should pay their way as much as possible. . . . But my opinion is that here are certain things government has a responsibility to provide. And parks and recreation is one of them."

The temperature creeps downward as the night continues. I drive over to Morley Field, but the only people there are a man and his wife walking their dog across the dark, deserted lawns. The tennis courts and the soft-ball fields are closed. A light rain feli a few hours ago, but though both courts and fields are dry and playable now, no one is on hand to supervise them. In order to keep staff hours to a minimum, the Morley Field recreation center always closes as soon as it rains.

rains.

Last of all I visit Golden Hill Park, empty except for low-slung cars that circle that park every few minutes, en-gines chugging slowly and ominously. I decide to sit in my car for a while I decide to sit in my car for a while before braving the cold outside, but I have been sitting there for only about five minutes when a police patrol car pulls up at exactly 10:00 p.m. Its headlights shine like twin spodights into the interior of my car. A calm but firm voice over the patrol car's loud-speaker informs me: "This park is now closed. You will now leave." □

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# From Chula Vsta You can sometimes see quite a ways



n acquaintance who is so scurrilous that he once worked and wrote for daily newspapers told me, when he learned that we were moving to Chula Vista, that the Chula Vista Star News is printed in large type because there is never anything to write about in Chula Vista. There may be a shred of truth in this because, after all, the Star News is issued only twice a week, and even El Cajon has its own daily newspaper. Of course, I don't wish to imply that a daily newspaper is, in itself, a blessing. The problem with newspapers is that they print the news. In this endeavor, they resemble cats. You pay for their keep and they show you some affection, buy just when you think you have them figured out and you have them

on your side, they unsheath their claws just to remind you how inferior you are. They are not passive-neutral like the talking-doll newsreaders on TV.

passave-neutral me, and the mean rewareaders on TV.

One of the problems with living in the Chula Vista outback is that you never know for sure where you are. Just when you think you are in Chula Vista, you find that you are instead in National City, or in San Diego County, or Bonita, or, if you stray far enough south, you find yourself back in San Diego, but San Ysidro, that congested little border iewel of some results.

Like all burgs, Chula Vista has a lot of big problems. For instance, it is not big enough to create an indicted mayor. It does not have a noisy, busy airport in the middle of the city. It does not have an opera for big-city Bernheimer to ridicule. It does not boast a baseball team whose starting pitchers cannot, as Christy Mathewson said, pitch in a Christy Mathewson said, pitch in a pinch. It does not have a football team whose talent was squandered by its owner who then blamed game officials for lost games. It does not have a Mr. Chula Vista to book into the local pokey. It does not have mites of croded beaches.

On the other hand, I can tell you

On the other hand, I can tell you some nice things about Chula Vista. Chula Vista as no verflowing Catholic Church on Easter Sunday where the priest calls all the children up out of the audience to sit in a semicircle around the altar during mass to make room in the pews for adults. It is a clerk in an auto parts store who goes out on the parking lot and installs a newly purchased part under the dash out of courteys and

By George Bergmeister

Mustration by David Diaz

without a service charge. It is the good salsa and chips and carne asada at Cara Don Diego with Zapata staring down from the wall. (They used to have a dandy picture of notables that included Villa, General Pershing, and George Patton, but that picture has disappeared and a waiter told me it now hangs in their office.) Chula Vista is a police force that wears basebail caps. It is the bargain basement of the Broadway department store where the cash register lines on some sales days go into orbit. It is the puzzle of the shoes hanging from the utility line crossing Otay Lakes Road in front of Southwestern College, and the remains of an ancient, battered suites a hanging open and high in a

remains of an ancient, outlered suitcase hanging open and high in a tree along Ctay Lakes Road.

A blind man shopping some of the more souterie locales in Chula Vista along Broadway or Third on a Sunday afternoon might think he had become lost and wandered into Tijuana, judging from the sonorous swell of Mexican voices that rise in the air just as surely as the hills of Tijuana rise before you as you drive south on Interstates 5 or 805. They

are a well mannered, well dressed coterie who cross the border to spend money, and that makes them

Control of their countrymen cross the border in a more furtive, silent style. You see them hiking in different locales, across fields, for indifferent locales, across fields, for instance, in small groups at almost any time, and they are not as acceptable. They are the illegals and they don't have as much money to spend and they attract the green border patrol vehicles that buzz around the South Bay area. In our civilization, it is often pieces of paper that make you welcome or unwelcome, and these pieces of paper are called money.

One of the Foutes the illegals

One of the routes the illegals follow in their fortorn journeys leads through one of the lowelier sights in this area. It is not part of Chula Vista, I refer to the Ct-2 Ranch property, which lies south of Telegraph Canyon Road and Otay Lakes Road as you drive east from 80.5. This property consists of soft, sensual, rolling hills that presently afford a certain pastoral satisfaction afford a certain pastoral satisfaction

to the eyes of beholders otherwise jaded by the jungles of the urban langie. The passive mood of these silent, pristine hills transfers to the receptive viewer and rewards one with a sense of the earth's supple and simple naturalness. I do not expect this landscape to last forever, of course. This is a valuable piece of land and its aura will eventually succumb to the influences of those pieces of paper called money. But it is there for the viewing for the time

Every body has to be someplace and, as we all know, there are a lot of new policy of the policy of t

From Chula Vista you can see the mountains, you can see the tip of Point Loma, you can see the Silver Strand, you can see downtown San Diego, you can see the hills of Tijuana, you can see the hills of Tijuana, you can see the ocean. (Chula Vista can be translated as "pretty view.") It's like all the rest of San Diego County — vistas everywhere. But within Chula Vista, it's always a short trip from here to there. It's a big, small Jown, and that's all a lot of people want. When I was a good little boy

When I was a good little boy attending the early grades at St. Joseph's Grade School in Wisconsin more than a half century ago, a priest told us in one of our religion classes that heaven is such a wonder we could not possibly imagine how nice it is. Therefore, as a substitute, we should crease in our mind's eye a splendid place that satisfied our own individual dreams and heaven would be a good as that and even better. For instance, he said, if streets of gold. Well you will be designed to go with the street of gold. Well I don't expect to see streets of Well I don't expect to see streets of what they have will do frist the what they have will do frist the being. After all, heaven is only a destination, but Chula Vista is a place to live.



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## The Top Bunk



#### JONATHAM SAVILLE

Every drama critic for the past quarter century has had to cope with the phenom-enon of Neil Simon; his immense popu-larity, his undeniable talent, his flashy hu-mor, his appalling shallowness. The last of these qualities is the only controversial one – and, on the occasion of the pre-miere of Simon's *Biloxi Blues* at Los Angeles's Ahmanson Theater, it may be worthwhile to explore the old controversy

There are various kinds of shallowness. Everyone knows people who are emotion-ally shallow, who do not feel anything deeply, who react to the horrors and ec-stasies of life — their own and that of oth-

ers — with placid, tepid indifference. They are people who do not care for any-They are people who do not care for any-hing deeply, even for their own plea-sures. These walking corpses can carry on a conversation almost as though they were really alive, but there is nothing be-hind the worth, no attachment to the sub-jects apoken about, no energetic move-scated nest to such a person on a su-hour airplane flight; it is like sinking helplessly into ultimate Nothingness.

nto ultimate Nothingness.

Neil Simon's shallowness has nothine to do with this. Its source lies not in an ab-sence of feeling but in an excess of it. He does not chatter along about the weather or the telephone company or TV ads or carburetors. From his earliest plays he has confronted the most potently emotion-

laden experiences of manking the students gle of love, hostility, power, and fear in the family, the pains and joys of relation-ships between man and woman, the long-ing for achievement and terror of failure in the activities of the social world, the viin the activities of the social world, the vi-cissitudes of developing a firm identity and maintaining self-esteem, the proofem of dealing with grief, even the problem of death. Down inside him there is a play-wright — and a man — of utmost serious-ness. But his feelings about these existen-lal issues are soring, so filled with the existence of the properties of the properties of the systematically undermines them, dis-guises them, denies them, this means of guises them, denies them. His means of defense is to turn everything into a quip. Between the perception of terrifying reality and the emotional experience of that

reality lie the one-liners, woven together into a chain-link fence expertly designed to keep the most savage beasts at a safe distance. Whenever it seems that we are about to confront life as it is, with a recabout to confront life as it is, with a re-ognition of its grim dangers and its pa-thetic fragility, the vaudeville comedian prances across the stage, tells his trivial loke, and gets his trivial laugh. The prin-ciple of Simon's dramaturgy is "Don't go too deep, or you will drown.

The impression of emotional shallow-ness produced by Simon's plays is thus the result of a conflict between the play-wright's involved or of conflict. wright's knowledge of reality and his fear of pain. Yet even that internal conflict, which might in itself create an absorbing theatrical tension, is so hidden, so de fended against, that it can scarcely be de-tected in what actually happens on stage. The underlying psychic mechanism here is that of the Jewish joke, the tradition of is that of the Jewish joke, the tradition of humor that spawaed and nourished Si-mon, along with his gag-writing cohorts Mel Brooks and Woody Allen. The nervewracking threats of ghetto life gave rise to a literary form that touches on unbearable pain and with an adroit twist makes frustration, disappointment, isolation, and vulnerability sound funny. There is noth-ing shallow about such jokes, because ing shallow about such jokes, because they strike so perfect a balance between revelation and concealment, between ag-ony and hilarity: through the witty enter-tainment balefully shines the terrible truth. Woody Allen's films are expansions of this form, preserving its psycho-dynamics with a sure economy; but in Neil Simon's play-length elaborations of the spirit (and sometimes the letter) of Jewish jokes, the entertainment has over-Jewish jokes, the entertainment has over-whelmed the suffering to such a degree that the fundamental human experience, along with that sweet-and-sour Jewish way of expressing it, is virtually elimi-nated. The energy of truth disappears, as does the energy of emotional conflict within the artist, even though both kinds of energy to there to have Simon know the such as the such as the such as the such as such as the such a speak of Neil Simon's shallowness. playwright's own vision.





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my Jewish family," with the expected eccentrics, melodramatics, squabbles, rec-onciliations, laughter, and tears. Simon makes no secret of his play's convention ality — the very title reveals it. All plays, after all, belong in some known category and make use of familiar dramatic conventions. The question is whether a play brings something new to its genre: a new twist on the conventions, a new perspective on the human issues, a new authenticity or particularity in the world the conventions frame. Brighton Beach Memoirs was in no way outstamingly innovative, must include the state of the fold-bergs. In its form, it was attractive because the central character, the adolescent Eugene, was at the same time the narractive that the state of rings something new to its genre: a new the reality of the characters and their feel-ings, uniquely individualized in spite of their generic quality.

Biloxi Blues, too, belongs to a familiar

Two years ago, however, in his Brigh-

ton Beach Memoirs, Simon appeared at last to be winning the battle against his own defensive system. This autobiograph-

cal play about the playwright's youth in

Brooklyn had the usual coloration of quips and jokes, but beneath them one

nsed living human beings and their rea experiences. The tenderness, pity, vitai-ity, and goodness of the "Jerome" family were there before us, despite the occa-

onal residual tonality of a vaudeville act Above all, young Eugene's love and pity for his parents and his brother came through with power and clarity, and the

habit of viewing everything ironically (which, of course, he shared with his cre-ator) did not interfere with his ability to

shed real tears. In place of "shallow" Neil Simon, engineer of laugh machines, we began to see Neil Simon, student of

back to life, and finding universal human truths in the everyday experience of ordi-nary people. Brighton Beach Memoirs bekboy, a realist bringing his own pas

seems to herald an authentic break-through in Simon's career, the emergence

of an artist strong and confident enough to tell a deep Jewish joke instead of a triv-

to tell a deep lewish jobe instead of a triv-ial commercialized imitation of one. Biloxi Blues is the next installment in the Eugene Jerome saga, devoted to the young man's months as a trainee in the U.S. Army. The place is Biloxi, Missis-sippi, where he has been sent for basic training, and the time is 1943, in the mid-dle of World War II. He is in a bunk with

five other recruits: a crude, foul

mouthed, but courageous Pole; a sardonic Jewish intellectual; a homosexual; etc., etc. My own sardonic "etc., etc." indi-

etc. My own sardonic "etc., etc." indi-cates that we have seen all this before, and that there is therefore no necessity to spell out the details. Of course, the same thing might be said of Brighton Beach Mem-oirs. There may be real emotion there, and real memories of a real family, but the form the earlier play takes is com-

the form the earlier play takes is com-pletely traditional. It is in the familiar genre of "memoirs of my family," and the equally familiar subgenre of "memoirs of

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Bilow Blues, too, belongs to a familiar popular gene. How many plays and mov-ies we have seen about rookies, basic training, the hard-noacd, warm-hearted sergeant, uneatable food in the mess, USO dances, raunchy masculine conver-sation about girls and sex, religious or ra-cial bicorry at the base or in the trains. cial bigotry at the base or in the town, the shaping of soft civilians into men more or less ready for war, and then good-bye mama, we're off to Yokohama! As in the mana, we're off to Yokohama! As in the previous play, the conventionality is leavened by flashes of originality and dramatic truth. Eugene, a few years older than during his Brighton Basch period, is still the participant-tarrator, and his characteristic self-deprecatory tone — the tone of the Jewish shiemiel — has not changed. It is a tone touchingly and amusingly rendered by Matthew Broderick in the current productior, with the shlemled voice and the shlemler walk cunningly balanced between psychological realism and comic shith. Broderick seems to be making a career of portraying Neil Simon (or Neil Si-

**SOFT LENSES** 

mon's fictive image of himself): he origi-nated the role of Eugene in *Brighton Beach Memoirs*, and wiii presumably go on playing him in any subsequent epi-sodes until Simon decides the vein is exsould simon decides the vern is ex-hausted or Broderick graduates from the teenage circuit into roles that will more revealingly test his range as an actor. For what Simon asks him to do, he is very good indeed. But it must be admitted that he has less to do here than in the other play. Except for his sexual experiences (fright, embarrassment, and ardor in the whorebeuse; ardent, frustrated first tow with a proper girl overly protected by nuns), he is more observer than partici-pant: already the cool, distantly sympa-thetic, impartial artist, keeping a note-book in which he converts his fellow recruits into vivid phrases, filtering exper-ience through a mind bent on writing comedy at all cost. He is less charming them in Brainsh Brain Mary, is, less in than in Brighton Beach Memo...s., less in-teresting, less easy to identify with, more the self-defended, quipping Neil Simon he will soon become. Even the sexual experiences have something of the flavor of calculatedly amusing routines; the sense that Eugene (or Simon) wishes to see, understand, absorb, and render his past for its own sake — a sense fairly prominent in *Brighton Beach Memoirs* — is already in

As to the content of this play, it also is thinner and less absorbing than what we find in its predecessor. The characters other than Eugene are simplified and cliché-ridden. Each has his own small cliché-ridden. Each has his own small consistency, and their various styles of speech give Simon the opportunity for some amusing dialogue. But neither Si-mon nor Eugene seems very much inter-send in these army buddies, who occupy as limited and uninfluential a space in his life as they do in ours. This does not pre-vent the cast at the Ahmanson from doing of the sort you can see on television a of the sort you can see on television a of the sort you can see on television a hundred times a day. Not a great thing ar-tistically, but thoroughly professional, and precisely what is required by Simon's

ments when the acting moves beyond this level, making us think of the real theater rather than merely of M\*A\*S\*H or Gilli-gan's Island. When the crude Wykowski discovers (from Eugene's diary, which he has purloined and is mockingly reading aloud to his bunkmates) that Eugene thinks this animal-like, anti-Semitic red-neck is the best soldier among them, a true leader, and likely to become a hero. actor Matt Mulhern does things with his voice that suddenly and movingly deepen this cardboard character, letting us intuit for an instant what it is like being inside his skin, and making us share his precipi-tate reversal of emotion, the shock of finding himself so lottily praised where he expected nothing but snotty dismissal. If only Simon's script gave these re-markably adept actors more such

opportunities!

Serious memoirs of military life try to understand the army as a social institution, and to show how it reflects in extreme form the values (and the corrup-tions) of the larger society it is part of. That is clearly not Neil Simon's ap-proach. The society we see in *Biloxi* Blues belongs to 1943 American movies, not to 1943 America. For all the good act-ing, and for all Gene Saks's clever and idiing, and for all Gene Saks's clever and idi-omatic direction, this play never brings the past convincingly to life, and its por-trait of social reality is a mere sketch, a tracing of an old poster, ineffably—the else can one say?—shallow. If there is any real sense of time and place in this production, it is due to sense designer at train that calls up that outmoded means of transportation with the power of ideletic memory, and his backdrop of the barracks at the call of the call of the call of the call of the at the call of the call of the call of the call of the transportation with the power of ideletic memory, and his backdrop of the barracks at dusk, their hundrum windows pleamat dusk, their humdrum windows gleam-ing with institutional light, has the poetic beauty of a canvas by Sheeler or Hopper. It is one of the few bits of poetry in this as to one of the few bits of poetry in this generally prosaic and unimaginative continuation of what had promised to be only the first chapter of Neil Simon's most important work.



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## Thinner on Top





DUNCAN SHEPHERD

None of the as yet undiscussed Christmas releases was of such merit that it will have to be discussed at length in order to justify its inclusion on the traditional Ten Best list. 50 may just as well wrap up the entire rest of the year before I wrap up the end of it. Neither is a particularly happy prospect. The observer desperate at this time to find something on the contemporary film scene with which to cheer himself up could do worse than to attend a theater, any theater, on Dollar Day, (I try never to attend on them myself, but I have been hung up in traffic a few times in the shopping-center parking lots around such

theaters, Granted that the incidental amonances of rubbing elbows with that size the control of the hope-for cheer; but it is nice just to know that people still want to go out to movies, and haven'r telented altogether to TV and its cassette-deck and video-rettal apartenances. Sometimes, every other day of the week, moviegoing can get a little lonely.

This activity, as the freeloading film critic knows better than auyone, ought rot to be something that necessitates living on the control of the

hyperbole, and Time-Newsweek cover stories, of the Big Event mentality that has seeped into all corners of the industry. We seemed this year to have moved frightenseemed this year to have moved frighten-ingly closer to the complete fulfillment of that science-fictional state of affairs where a Chestbusters and a Gremlins would occupy every available movie screen. Or, to look at it from the other di-rection, the complete fulfillment of that tendency of the marketplace witnessed by Roger Price in The Great Roob Revolunon: "If everybody doesn't want it, nobody gets it."

Not, however, to paint Ghostbusters and Gremlins with the same disinfectant.
I happened to have liked the first of those I happened to have liked the first of those myself, but it appears to have become an increasingly important part of my professional duty to say that a movie can be liked without thus being seen eight times and railtreaded through to the rank of classic. The critic, it cannot be repeated too often, is not out to ruin anyone else's fun, the only wants some fun of his own. And he is more apt to get some of it if he gets some more (other, different) movies. I confess I had less fun at the movies this year than would warrant the amount of time I spent there. But I still had my books and my records and my wife and whatnot, and I haven't yet reached such a stage of panic that I am ready to acknowl-

stage of panic that I am ready to acknowlcodge music video as the art form of the
Eighties.

On the local scene — and on the same
note held so far — 1984 was the year, if
one can remember that far back in it, that
the resurrected Broadway Playhouse was
condy year out of the past three that the once
ond year out of the past three that the once
ond year out of the past three that the once
on the past three that the once
annual San Diego International Film Festival chose to sit out an annum. A third
time, and the referee must rule a TKO.
Meanwhile, the normally first-run Guild
Theatre used up more than half its year on
Alfred Hichcock; and I cannoun for the life
of me explain how The Godd Mast Be
of the control of the past three the controught and the past the Cove, there is a
segment of the moviegoing public that
wants to have their own equivalent to
Ghostbusters while telling themselves
(and their friends) that what they are secing is some sort of "art movie."

Channel JO's film critic, Greg Dumas,
was killed in a car crash; that Channel 8's
film critic, John Culea, stepped down
from that post voluntarily, and that the
Son Diego Union's film critic, Carol
Otten, was pulled down from it involuntarily. The hard-hearned truth is that the
overall level of film discussion may have
at the Union (after an interminable interval) of David Elliott. He brought with him

- he did not, that is, leave behind in his vacated desk at USA Today - the air of authority that marks the major-league commentator. It is difficult, of course, to believe in any subterranean process whereby the level of local film discussion will affect the level of films being sent out. But it is important to try. A perceived low level of films is no excuse to let one's discussion of ther1 go to hell, too. And my new way, this year, to indicate the de-pleted field of legitimate pretenders to a Ten Best list — and thus to avoid padding out the list with any that do not quite fill out the list with any that do not quite. It the bill of 'one of the' — it to number the worthies according to the approximate position they might occupy in a better year. As follows: 5. Walter Hill's Streets of Fire. I have, and had, no hope here of persuading the unpersuaded. I suspect that the ideal viewer for this movie would be found no amone the tennee tarnet andlence, but

viewer for this movie would be found and among the teenage target audience, but among the rather strictly circumscribed generation (Hill is a few years older than me) that passed through pubescence in the last half of the Fifties or first half of the Sixties — a generation whose melodra-matic impulses were addressed simultane-ously by Western movies and rock-and-roll. The latter art form continues to serve matic impulses were adorresed infinited coursely by Western movies and rock-and-roll. The latter art form coeffinities to serve the control of the latter art form coeffinities to serve the form of the latter would no doubt take note of the phenomenon of posingers appearing, and usually finding time to sing a little. In Hollywood Westerns present in House to sing a little, in Hollywood Westerns movies being tricked out with such rocking title tunes as Frankle Audon in The Mestern movies being tricked out with such rocking title tunes as Frankle Latter's Mestern movies being tricked out with such rocking title tunes as Frankle Latter's Chotten and Johnny Horton's "North to Alazka." To the Magnificent Seven" and Johnny Horton's "North to Alazka." To the Magnificent Seven" and Johnny Horton's "North to Alazka." And The Magnificent Seven" and Johnny Horton's "North to Alazka." The Magnificent Seven" and Johnny Horton's "North to Alazka." And The Magnificent Seven" and Johnny Horton's "North to Alazka." And Johnny Cash's "The Sons of Katie Elder." At or near the end of this line of inquiry would anney be the Ex Riters of inquiry would anney be the Ex Riters of inquiry would anney be the Ex Riters of the Prince and Information and the Prince—and in French—by an expatrial characterial would be a Characterial and the Mestern and rock-and-roll, probably because more believable cop story than tove story (farmy our own contains the Western and rock-and-roll, probably because more believable cop story than tove story (farmy our own contains to Mestern and rock-and-roll, probably because more believable cop story than tove story (farmy our own contains to the story, however unbelievable.

8. Carl Schultz's Carfali, He Might Hear Nau. Soap open hasn't benefitted from the same measure of critical sup-



port, except perhaps (a mixed blessing) from the Camp sector, as the traditional boys' genres: the Western, the detective story, science fiction. The presence of an actual little boy in the central role could not be expected to alter that situation greatly. But the Wendy Hughes character, as percived through his eyes and from his height, seemed to me to attain far greater mythical stature than, say, the Thug high priest or the gaseous Baron in the respective boys' adventures of Indiana Jones and Dunc.

thing ing press of the gasecus saron in the respective boys' adventures of Indiana Jones and Dune.

10. George Roy Hill's The Little Drum-mer Girl. It never troubles me when other people dislike a movie for the very rea-sons I like it; at least I can feel we saw the soons like it; a least fean feel we save the same movie. I am sare it is true that what is left on screen of the John le Carr's covel is no more than the plot. But what a plot! It demonstrates the beauty of that plot that he shot of a stone-faced farareit agent sprinting across a snowcape with a pistol in his fist, while this doesn't food as romantic as, say's a slow-motion hand-inhand gambot on the beach, is every bit as plain a declaration of love. (It would take too much space, and would only annoy people who might still get around to seeing the movie, to detail the previous plottingenuities that have enabled this agent to be alerted the very second when the woman who loves him, and who doesn't know whether he loves her, is in mortal peril.) I also thought that the cleanness

and handsomeness of the photography made a nice change from the standard le Carré treatment (Martin Kitt's The Syp Who Came in from the Cold, John Irvi's Tinker, Toiler, Soyl in which sort oddiness is etched into overy shot.

The list would look a lot fuller and healthier if I did not have a proacription against revivals and reatorations of all types. That rule shuts out the likes of Fritz Lang's Metropolis. Viscondi's The Leopard, Disney's Finocchio, and Hitchcock's Ferrigo, and I see no reason to reason to reason the rule for Hitchcock's Rope simply better than the standard of the transportation of the tran



so harrowing a one), but I would like to think he still has better movies in him than After the Reherard. Ham Jurgen Syber-ber's Partiful had much more to offer the opers buff, and perhaps sensething more to offer the movie buff, than Francesco Roa's Course, but not because it was two to the still buffer of the still buffer the not regard the timelessness and placeless-ness of Streets of Fire a quite buffer mu-

hours longer. Sci-fi buffs, even if they did not regard the timeleasness and placelessness of Sireets of Fire as quite their purview, still had plenty else to be pleased with in Peter Hymn's 2000, Leonard Nimoy's Star Their III. The Search for Special perhaps most of all in James Cameron's The Reminator. Sidney Lumer's long-delayed Daulel. Bobby Roth's Heart-Breakers, and Tom Rickman's The River Rair round out the Honorable Mentions. Critical whemmone does not rise again way down the acute well past Amedies and Places in the Heart and Stranger Than Paradise and what-haw-you, to the County of the C

makes no sense. David Lynch's Dune, possibly the year's dullest movie, may have made sense but didn't make itself clear. Herbert Ross's Footloose was a clear. Herbert Ross's Footloore was a shameless pander to the tenage sudience, inexcusable in a grown man like Boss. Clie same director's Protect was too forgetably bad to be mentioned in this company, but no other director could claim this year to have turned out such a double dose of badness, Douglas Day Stewarts Thief of Hearts was a similarly shameless pander to the Sensous Woman audience, somewhat more excusable in a grown man. Jean-Jacques Beineis's Moon in the Gutter dished out excessive punishment to people who had overrided his Drive. Paul Verhoeven's The Fourth Man indicated that my least fave/site movies— The people with a deritated more maker may be improving role moves produced by the people of the



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What links Manya Rakovsky to Aster Keleta to Hassid Suliman to Ziaullah Nasery? They are ali political refugees who performed one kind of work in their original lands and were plunged by economic necessity into another — opening restamants in the United States that offered Americans their native cuisines. The first, Manya, was my grandmother who arrived in the United States when her young husband sought asylum from Russian oppression. Two and a half years

later, when she was not quite twenty-one, my grandmother was a widow. Left with two infants to support, she worked first as a dishwasher, then as a second cook. In a short while she opened her own restaurant, Manya's. This happened at least since for some property of the cook of th

the state of the other immigrants are cqually brow. Autre Kelet is neurind to Mulugeta Ghebremariam and tegether they operate the Blue Nile restaurant on Federal Avenue. In Bhitopia Aster was a secretary and her husband was in the import business. They left Bethiopia for East Africa and when the political scene there turned ugly, they fled to the United States. They had never dreamed of going into the restaurant business, but they are now examined the state of the stat

came from Ethiopia and fell in love with San Diego. He and his sister, who had

studied nursing and who is at present writing an Ethiopian cookbook, own and operate the noteworthy Queen of Sheba on Prospect Street in La Jolla.

And now one of the more recent ethnic And now one of the more rectaurateurs in San Diego comes to us from Afghanistan. His name is Ziaullah Nasery. With the onslaught of the Soviet land, he, like many others, surged out of his country. Traveling first to India, he and his family made their way to Paris and and his family made their way to Paris and then to Frankfort. Germany, where he was president of the Afghan Association for Political Retigues He remained in Ger-many until he decided to begin life anew in the United States. Had he ever envi-sioned becoming a restaurateur? Hardly, fills training was in psychology and crim-inology.) But here he is on Convoy Street in Kearny Meas along with his brother, a former architecture student, operating the new Khyber Pass, which serves Afghan new Khyber Pass, which serves Afghan food. It's a fascinating story. Or, to para-phrase folstoy, all refugees resemble one another, but those who become restaura-

southcentral Asia, is bordered by Iran, Pakistan, the Soviet Union, and China. While agriculture is the mainstay of the economy, many of the rivers are unnavigable, the land is dry, and only ten percent of the land is cultivated. Corn, barcent of the land is cultivated. Corn. bar-ley, and rice are the staples, with rice as dominant as it is in China. The food of Afphanistan is both ingenious and de-lightfully pleasing. Not as spicy as Indian food, the dishes are based on rice and are given the names of the sauces or condi-ments that color them. Green rice is pre-pared with a spinach sauce, the red is col-ored with cherries, the yellow with order to the condition of the color of the lamb, or beef is combined with one of these four styles of rice. For people who love rice dishes (I am one of them), and for those who have never sampled Afgina. for those who have never sampled Afgian food, the Khyber Pass restaurant will

Co the night my friend and I visited, we were the only ones present and as much attention was lavished on us as if we were visitors who had come to pay a call at the owners' home. The restaurant is immacu-late. The largest wall is dominated by a painting of Afghan men astride charging horses; the track lighting is discreet, and fresh flowers and white cloths grace the tables. Ziaullah's brother Naji waits on ta-bles. His patience is endless, his smile enbles. His patience is endless, his smile en-dearing, and his peneral good looks of legendary quality ("Ah yes," I can hear him anying in an interior we years later, "I was discovered on Convoy Street in San Diego, waiting on tables:") But should you inquire about the food, you will soon criminologist, who now does the cooking. Both dinner and lunch arrive with soup, but before the soup was brought to our ta-

but before the soup was brought to our ta-ble, and though we had not ordered it, we were given bulaunee, turnovers stuffed with leeks and potatoes and served with cilantro sauce that ha a lot of kick to it (\$1.50). The other complimentary appetizer was sambosay goshti (similar to Indian sambosa), deep-fried pastries filled tizer was samboary gothit (similar to industry and the data anahoary), deep-fried pastries filled with ground beef and garbanzo beans and served with spieed yogunt (\$1750. An bour before we went to the resultantial particles of the served with spieed yogunt (\$1750. Each other than the served with spieed yogunt of served with spieed young to served with spieed you will be served the served when the served we went to the resultant pastries in soft pastry shell \$(1750. Each of these three spieeds in soft pastry shell \$(1750. Each of these three spieeds in soft pastry shell served with the served with t

had two combination plates. They are not listed on the menu as combinations, but were prepared for us that way. I had the abili palow (pronounced kabli pal-o), which contained chicken, saffron rice, arrot strips, and raisins; also zamorrod hallow, lamb stew and rice flavored with challow, lamb stew and rice flavored with spinach juice, plus spinach (58.95). My friend had chicken curry and challow (curry and stew) and yaghout challow, a chicken dish in which the rice is sweet and sour (59.85). The portions were so, buge and the fixed so delicious that we ate ore than we should have, and still took a great deal home. It seemed that every few minutes Zia brought out another small dish for us to taste, including shole

gointi, a combination of beef and lentils (39.50). Of all of these my favorite was amorrord challow, because I one lamb. The food at Khyber Pas absolutely fresh, exotic without being associately fresh, exotic without being associately associated rice, as well as the saffron rice, been found you'd like to try all four styles of rice just as 87.50. Yet array encountered a proper as you'd like to try all four styles of rice, just say so. I've rarely encountered a more accommodation owner, one who is a willing to have you try all the different combinations in as many ways as you'd like. The nations in as many ways as you'd like. The style of the rice, not on up of it, and though a dish may call for beet, if you're not a beef lover, simply ask for lamb or chicken. I lover, simply ask for lamb or chicken.

plant, the okra, or the sautéed pumpkin plant, the okra, or the "auteed pumpkin topped with yogurt, along with any of the four rice offerings.

When we were almost done eating, an-

When we were aimost oone cating, another couple entered the restaurant, and my friend and I were delighted that we would not be the only ones dining there that night. However, when our bill came, it did not include the cost of any of the appetizers, but only the cost of the entrées and soup (\$21.56). I die not think this was fair to the owner and over his protest, I left an additional five dollars to cover the cost of all the other dishes we had

sampled.

People on a budget should be reminded

range from \$3.95 to \$5.25, with different entrées prepared each day. A young rela-tive of mine went to Khyber Pass restauart for lunch and was delighted with the attentive service, the quality of the food, the large portions, and the low prices. The restaurant is open from 10:00 a.m. to 10:00 p.m. daily and it also provides take-out service. This accounts for the fact that I didn't have a chance to taste any of the four house desserts – someone had come in earlier in the day and bought out the en-

tire stock.
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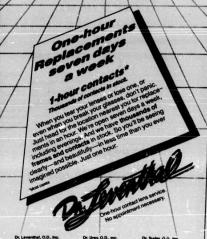
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## A Base Meddle



There were no more than twenty people in the audience last Friday night for the opening of The Alchemist at the Marquis Gallery Theater. But as time passes, the number of people who swear they were there will increase exponentially. The production itself, by the Little Apple Theatre, was dismal, but by means of a strange, unexpected alchemy, that night will be remembered fondity for a long time to come.

substances aspire toward a perfect state, a balance between hot, cold, moist, and dry bulance between hot, cold, moist, and dry properties. They felt that gold was the perfect metal and that lesser, imbalanced metals could be coxaced into perfection by means of a special process. What was required, the alchemists said, was a "philosopher's stone," a mythical substance bale to transform base metals into gold. The more ardent proponents of the stone also claimed that it could restore youth to the aged, vigor to the slack, and so on. But unless someone actually discovered t unless someone actually discovered stone and has kept it a secret all these

achievements: it is the forerunner of mod-ern chemistry, and it inspired one of Ben Jon: on's finest plays.

The poet Samuel Taylor Coleridge has

praised to the skies Jonson's comedy of praised to the skies Jonson's comedy of manners, written in 1610. Ranking it with Sophocles's Oedipus Tyrannus and Henry Fielding's novel Tom Jones, Coleridge said that The Alchemist has one of the "three most perfect plots ever planned."

In the play, Master Lovewit leaves his In the play, Master Licewii Leader in London home to escape the plague, and leaves his hutler Jeremy — known as "Face" in less civilized circles — to care for things. In league with Subtle, a charlafor things. In league with Subtle, a charla-tan alchemist, and the virtue-free Dol Common, Face lures a parade of gullible souls to the house, promising all the ful-fillment of their particular desires. The three partners have tailored an individual-ized "sting" for each. These shady secnarios range from alchemy through a host of other attractions — astrology, chiro-mancy, contact with Fairyland, and beyond. Along the way, Jonson assembles a host of drooling ne'er-do-wells on the stage, and the playwright has a lark sati-rizing the many manifestations of human

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Now.

Coleridge was right. The Alchemist is a remarkably well-integrated, inventive work. Its shape is taut, its language

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and to toy with its external elements of and to toy win its exterior theater de-lights in wrenching a text from its shop-worn, traditional stagings and finding fresh ways to make the words sing anew. But it is quite another to violate the text it-self, which the Little Apple Theatre has done with The Alchemist. The adaptation whimsically locates the action "anytime, anyplace," which is unobjectionable, but it takes a similar attitude toward the it fakes a similar attitude toward tine scrip. It carves through the play's fabric at will, jamming topical references into Jonosof's resonatily iambic lines and play-ing fast-and-oh-so-loose at every turn. The structure of the comedy is relatively intact, since Jonoso gave it such a clean replaced since with sillness, and an abominable form of rampant cutsiness in-fects the hones throughout.

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seing resound). The rest of the cast was closer ability, with one memorable ex-ception, a surprise guest whose presence or stage was like watching Froy Gwynn bat against Little League pitching. The actor's nightmare is to swake back-sage and be told that the show is ready to you. But what the bejechers is hap-pening to me? Few dreams are as scary as the cone in which an actor is thrust before a live audience, without a single re-hensal, and told to perform. Christopher Durag has written a surrealistic comedy about the phenomenon, and last Friday night. Ollic Nash lived it. The artistic di-rector of the Aleph Company, and one of

to the theater as a spectator. Then the show's director — or was it Rod Serling? — handed him a copy of the script and asked him to fill in for an actor who had failed to. asked him to till in for an actor who had failed to appear. Until the director made a formal announcement of the problem and the solution, the audience had no idea why Nash had left his seat with an ashen

look of mortal dread on his face. Nash's role was no bit part, either. He was cast as Sir Epicure Mammon, a character most actors would love to play — in all instances but this. Clutching the script, his only real touch with the proceedings, Nash's moves initially resembled some-one jousting blindfolded at a pinata. He one jousting blindfolded at a pintat. He carriered dirugging an imaginary well, acci-dentally, and was reprimanded by the di-rector for it (which seemed odd, since re-stlam had been abandoned everywhere the state of the state of the state of the his first law, though, our sympathy for Nash's the sight every the times amazement. He sight every the traves stone cold, I hasten to add — with more pace, infliction, understanding, and feelpace, inflection, understanding, and feel-ing than the rest of the cast combined.

I suspect that Mr. Nash is now trying to figure out what vile sin he committed to merit such an unthinkable punishment (asked if he would like to perform the role for the rest of the show's run — through clasted in ea would the to perform the role for the rest of the show's run — through the weekend — his reply was a polite but the rest of VACATIONS



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## A Base Meddle



JEFF SMITH

There were no more than twenty people in the audience last Friday night for the opening of The Alchemis at the Marquis Gallery Theater. But as time passes, the number of people who swear they were there will increase exponentially. The production itself, by the Little Apple The atre, was dismal, but by means of a stream unserscott alchemy that night strange, unexpected alchemy, that night will be remembered fondly for a long

Medieval scientists believed that all substances appire toward a perfect s<sup>-1</sup>e. a balance between hot, cold, moist, and dry properties. They felt that gold was the perfect metal and that lesser, imbalanced metals could be coxuaed into perfection by means of a special process. What was required, the alchemists said, was a "philosopher's stone," a mythical substance able to transform base metals into gold. The more ardent proposents of the stone and has the could restore youth to all the sold and the could restore you the stone and has keep it a secret all these to a contract the stone and has keep it a secret all these them and the stone and has keep it a secret all these

achievements: it is the forerunner of mod ern chemistry, and it inspired one of Ber

Jonson's finest plays.

The poet Samuel Taylor Coleridge has praised to the skies Jonson's comedy of manners, written in 1610. Ranking it with Sophocles's *Oedipus Tyrannus* and Henry Fielding's novel *Tom Jones*. Coleridge said that The Aichemist has one of the "three most perfect plots ever planned." In the play, Master Lovewit leaves his London home to escape the plague, and leaves his butler Jeremy - known as "Face" in less civilized circles - to care for things. In league with Subtle, a charla-tan alchemist, and the virtue-free Dol Common, Face lures a parade of gullible souls to the house, promising all the ful-fillment of their particular desires. The three partners have tailored an individualized sting for each. These shady see-narios range from alchemy through a host of other attractions - astrology, chiromaney, contact with Fairyland, and beyond. Along the way, Jonson assembles a host of drooling ne'er-do-wells on the stage, and the playwright has a lark sati-rizing the many manifestations of human

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Coleridge was right. The Alchemist is a remarkably well-integrated, inventive work. Its shape is taut, its language

able. The play is a classic of its kind, and it requires no contemporary meddling to heighten the universality of its themes. The modern-day adaptation of the play by Joan Gardner Whitby and the Little Apple Theatre, however, has treated the script as if it were a rough draft, by some sorry hack, badly in need of improvement. Leg-end has it that when he was a soldier, Ben Jonson once offered to decide a battle through single combat with the opposi-tion's best warrior. Were he somehow to get word of what has been done to his Al-

rich and evocative, and its suite unfaut

chemist at the Marquis Gallery, Jonson — and possibly even the less warlike Cole-ridge — would rise from the grave, broad-sword in hand, to seek out the offending party.

It is one thing to take a classic drama and to toy with its external elements of time and place. Post-modern theater de-

time and place. Post-modern theater de-lights in wrenching a text from its shop-worn, traditional stagings and finding fresh ways to make the words sing anew. But it is quite another to violate the text it-self, which the Little Apple Theatre has done with The Alchemist. The adaptation whimically locates the action "anottine" whimsically locates the action "anytime, anyplace," which is unobjectionable, but it takes a similar attitude toward the script. It carves through the play's fabric at will, jamming topical references into Jonson's resonantly iambic lines and play-ing fast-and-oh-so-loose at every turn. The structure of the coniedy is relatively intact, since Jonson gave it such a clean and sturdy spine, but the adaptation has replaced sinew with silliness, and an

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deeper artistry.
The Little Apple Theatre's opening night performance had all the production values of a home movie. The costumes calues of a home movie. The costumes were bright and snappy and grab-bag, but the stage was floodlit, and the set was a stark instance of sensory deprission. The direction, by Joan Gardner Whitby, encuraged acting as broad as Mission Bay and was literally free of nuance. The second beat thing about the evening was that in participants — Il besitate to call them actors — were energetic. But when they more than the second of the secon how to speak them. The Gallery Theater at the Marquis is about the size of a two-car garage, and yet the leads were either inaudible (Dik Brown played Subtle through clenched teeth, and was not) or recited in Evelyn Woodeese (Rich Manuccio, who did capable work physi-culty, but due possibly to an embarrascally, but due possibly to an embarrass-ment about what he had to say, sprinted through his lines and sounded like a tape

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stone cold, I hasten to add — with more pace, inflection, understanding, and feeling than the rest of the cast combined. I suspect that Mr. Nash is now trying to figure out what vile sin he committed to merit such an unthinkable punishment (asked if he would like to perform the role for the rest of the show's run — through this weekend — his reply was a polite but firm no). But while his impromptu performance is certainly one he must want to froget, his on-the-spot institutes for the formance is certainly one he most want to forget, his one-peop instincts for the role were far truer than the chaos around him, and they demonstrated repeatedly, by contrast, just how miserable the Little Apple Theater's Alchemia scaully was. Even when Nash muffed a line or, unbeknownst to him, a piece of stage business, he erred in the direction tie play, not the production, was meant to go. And although Nash clearly did not intend to spoof the production the way it was lacerating the play isself, it often seemed that the ghost of Ben Jonson, with whom Nash bears a strong physical resemblance, had returned after all to take his revenge — with script, not sword.

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## **OUARTER NOTES**



ANDRÉS CÁRDENES

It is no secret that the San Diego Symphony has become a strikingly good orchestra. Even the fanatic local partisans of the Los Angeles Philiarmonic, those who for

years refused to go to a single San Diego Symphony concer have begun to come round, especially since the visits of their favorite to the Civic Theatre have been so radically curtailed. In his relatively brie enure here, conductor David

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this transformation by personnel changes and additions and by the inspiration of his own musicianship.
The most recent personnel change has involved one of the key members of the orchestra, Concerto, Atherton was so

impressed with the violinist, both as concertmaster and as

ended there. Last week, he announced that Mr. Cárdenes had accepted a two-year

soloist, that his search virtually

appointment as concertmaster of the San Diego Symphony, a post he will assume this

coming fall. Mr. Cárdenes is an

oxuberant man, self-assured positive in attitude, and not unduly modest. When questioned at a San Diego press conference about his

knowledge of scores from a

conductor's point of view, he

replied that it was "rather vast." And when describing

vast." And when describing one of his own solo income of his own solo performances to the critic of the Dezert News (Utah), he is quoted as saying: "[I] went out there and played one of the greatest concerns I ever played in my life. It got a standing owation, fantastic reviews, and everybody in the orchestra was very happy." We in San Diego have not heard him play yet, but there is certainly

but there is certainly considerable objective

evidence to support the violinist's high regard for his

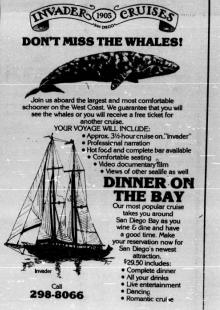
the concertmaster. After the death of William Henry, whose collaboration with Maestro Atherton had resulted in an immense improvement of string tone, intonation, and discipline, it was evidently of crucial importance to find a new concertmaster who would carry on Mr. Henry's work at the same high level. undertake a systematic search for such a position, bringing in a series of guest a series of guest concertmasters and choosing the one whose solo work and whose relationship with the orchestra and the conductor prove optimum. Maestro
Atherton's procedure has been
different. Only a few months ago — at the beginning of November — he conducted the Utah Symphony, whose concertmaster, twenty-eight-year-old Ancrés Cárdenes, was

awards at some of the most in Helsinki (1980), and the vears later, he received the repeated critical acclaim (he

own abilities. He has won prestigious international violin competitions: the Tchaikovsky in Moscow (1982), the Sibelius

in Heisinki (1980), and the Queen Elizabeth in Brussels (1980). Having studied under Joseph Gingold, Nathan Milstein, and Ivan Galamian, and having received a degree in music from Indiana University, he was appointed to the music faculty there in 1980. Two concertmaster position with the Utah Symphony, where his work as soloist received expensed critical acclaim? On sase particularly praised for his performance of the Bartók Vjolin Concercio? And now, having impressed David Atherion so deeply, he is about to move to San Diego. What is perhaps most interesting in this move is that Mr. Cárdenes thinks of it as an advancement in his career. Only a few years ago, a move from the Utah Symphony to would have been generally considered a move downward. Now the relative position of the two orchestrass has been





reversed, as anyone who has heard the two recently would probably testify. On the basis of Maestro Atherton's past personnel decisions (it was he who brought Bill Henry here, for example), we can suppose that he has done wisely to choose Andrés Cárdenes. And on the basis of our own recent experience with the San Diego Symphony, I think we can say that Mr. Cárdenes has done wisely to choose us.

#### JAMES LOUGHRAN

Although there can be no doubt about the symphony's quality, it must be admitted that it has displayed that quality to the full only when Maestro Atherton has been on the podium. Guest conduc none of them as impressive a musician as Maestro Atherton. have found a willing, them express their more or les defective understanding of the music they were conducting, but the level of orchestral playing has tended to sink when the conductor himself



was not of the best. Last week's concerts under guest conductor James Loughran, in contrast, showed the orchestra contrast, showed the orchestri in top form — and that is no wonder, since Maestro Loughran conducted with a brilliance that reminded one forcibly of Maestro Atherton himself. The English

conductor is known for his performances with the BBC Scottish Symphony, the Hallé Orchestra, the Stockholm Philharmonic, and the Bamberg Symphony, as well as with such American orchestras as the New York Philharmonic and the Los Angeles Philharmonic. He is evidently a conductor whose center of interest is the Classic-Romantic tradition: at least lawweek sporgram gave evidence of such a preference, and the strength and shapeliness of Maestro Loughran's conducting of works by Mozart, Bethoven, and Richard Straus showed his extreme familiarity with, and mastery of, that repertoire.

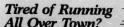
The works Maestro Romantic tradition: at least las

Loughran programed were the Mozart Bassoon Concerto (with Dennis Michel, the orchestra's principal bassoonist, as soloist), the Symphony, and Strauss's Till Eulenspiegel. In all three works, what characterized the conductor's approach was a mixture of forthright power and unobtrusive elegance.

There were no eccentricities There were no ec

no unusual tempos, no unexpected readings of familiar phrases; everything had the strength and serenity of much of Bruno Walter, who, like Maestro Loughran, favored the long-breathed singing line, the blooming chord, the moderate solution chord, the moderate solution of interpretive dilemnas, and the sense of the past being brought alive again in the present, without any overt imposition of the conductor's personal idiosyncracies. Maestro Loughran's conducting was also notable for its rhythmic vitality: flexible, expressive rhythm neither driven nor lax but responding perfectly to the reeds of the music at any given moment. In the Bassoon Concerto, the conductor found a congenial partner in Mr Michel, who gave an extraordinarily graceful account of the solo part. displaying all the agility and lyricism necessary, with an indemonstrative.

the orchestra a chance to show its virtuosity, which it did to great effect, but Maestro Loughran's interpretation was equally impressive, for without undercutting any of the composer's flamboyant Romanticism, the conducto also brought out with great clarity the piece's Classical form. The Beethoven symphony, which follow intermission, surel intermission, surely constituted one of the orchestra's finest perfo to date. This masterpiece is so familiar that I often wish I could listen to it as though I had never heard it before, so as to experience with fresh ears its amazing originality and the incomparable beauty of its ideas. Maestro Loughran's way with the "Pastorale," so decisive in its understanding of decisive in its understanding of the music, so precise and expressive in its treatment of details, so direct in getting to the heart of things, produced just such are effect of renewal. This was conducting worthy of the score, and the orchestra's response to Maestro Looghran's direction was everything one could have wished for.



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## City Lights

#### Burglarized

security company, Honeywell Protection Services, is changing its approach. The firm's salesmen still make the weekly treks to police headquarters and jot down names and addresses, says Honeywell branch manage Tony Morris, but as of last month they no longer contact the burglary victims directly. Instead, they take the addresses "and see if a pattern develops in any particular neighborhoods," he says, and then contact the neighbors rather than the victims. "We have been finding burglary victims are not good prospects," he says, "although we're hoping their neighbors

-T.K.A.

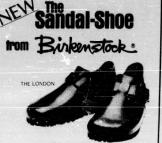
#### Comics

Schanes's former competitors in Los Angeles, it is not uncommon for a distributor to find himself in a financial quagmire after branching into publishing. Capitol City Distributors in Madison, Distributors in Madison, Wisconsin nearly fell victim to a similar fate recently, but pulled out of publishing in time to save itself. "It spreads you too thin." says the former competitor. "All of your cash flow is committed to going to the printer when you're in publishing, and to be a distributor at the same time is like standing on two cakes of like standing on two cakes of ice, each going their own

From 1980 to September of 1983, Schanes labored to keep the business afloat. The

the business afloat. The publishing cased: the San Diego warehouse was closed. Forty full-time employees were laid off. Yet the conpany continued to wallow in debts approaching one million dollars. Four months ago Schanes decided to liquidate Pacific Comics and signed over Pacific Comics and signed over period to the company close to \$400,000 in receivable accounts, to the San Diego San Barrows and period to the san Diego secounts, to the San Diego secounts of the San Diego accounts, to the San Diego Wholesale Credit Associati

Neal Matthews, Thomas K. Arnold, and



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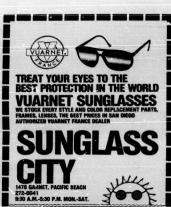
EAST SAN DIEGO (Dear O NORTH COUNTY (on Old U.S. 10 1 607 First St., Encinitas, CA 92024 (619) 942-2177 - C pen 7 days a week GRAND OPENIG IN EL CAJON 1247 E. Main St., El Cajon, CA (619) 447-1511 Mon Sc.)

### Letters

ed from page 4) pluses. 7. Thus the cliched 'I think that was very good' would be avoided. 8. At the same time a

place."

Mr. Riley's quotation consists of fifty-one words: the one which I am presuming he would prefer, of 127 words. (But my \*rticle, even when cut to the bone and notwithstanding editorial give, was already too long.) James Joyce's already too long.) James Joyce's Uryssve ends with a single sentence of (give or take) 22,000 words. Proust commonly runs to a thousand. Evaluther to two thousand. Lord Macaulay, that "beater on a big drum" with a tedious prose style and the stupid "white paper" for India would not white paper" for India would not commonly the paper of the paper of the paper of the page of the paper of pa



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#### etters

tinued from page have appreciated any of these authors. But just remember about length of sentence (properly handled) vis à vis number of

Now: two more small point while I am at it. There was a printer's omission in my piece. For "I have been made wistful by the campus small chapel, in addition to its cathedral," read "I have been to its cathedral," read "I have been made wisful by the (Cathotic) University of San Diego's small chapel. . etc." (Why would one "wistful" for something we already have?) And here I must add that President Day, in a grack.as letter and interview since my article, pointed out that we actually do have three such places on campus — one an outdoor glade. Next time our national pride threatens us with the final nuclear disaster, I recommend the students resort to all three. John Theobald San Diego

#### A Fate Worse Than Garbage

Inaliz your paper is free and an under no obligation to read it, but where do you people get your regular witten? I'm not talking about the articles, the local events, and call the local events, and call the local events, and call the local events, the local events and call the local events of the local e

pick the place, who acco

er to dinner, and what the main

her to dinner, and what the maire of was wearing. Especially line, Especially that cuters, overwritten style of hers. Which brings me to Mr. Shepherd (speaking of overwriting). The movies may not be what they used to be, but give a break. I counted forty-five reviewed movies, past and present, in a recent issue. Here's the breakdown, by the genius film reviewer:

reviewe:
Twenty-sis out of forty-five get
one star. Basically, he says they re
garbage. Eigh get the black dot,
meaning, I suppose, they are
worse than garbage. The
remaining ten movies, of which
only two got four stars, are picked
upon in some abstract style of
prete that I ense yet to understand.
Diego, not Ne goys, this is San
Diego, not Ne goys.

daresay even Brendan Gill has never been so acidic in his views of the theater ard film. You'll notice I have not even listed which movies have not e an listed which movies got which number of stars, because that is irrelevant. A critic can like or dislike anything and prove his point, but when he dislikes almost everything. I say the man has a problem, and frankly, I'd rather read Bill Hagen any day. Kim Callahan San Diego

#### Two Pubescent

Presences Thanks to Duncan Shepherd for his (once again) reasonably accurate assessments of current cinema fare in the November 1 Reader.

Reader.
With all due respect, I write this in the suspicion Shepherd might have dozed a bit through Amadeus, as, in fact, it was overly long rather than overly lush, I think. May I, again with respect, submit that his discontent with the film might have had resunding in

mentioned in the review. For instance, the thoroughly inadequate acting presented by

inadequate arine presented by Salieri's contemporares, Mozar and his unredoubtable spouse. Whan neager teacher brilliant display of F Murray Abraham, whose generous telerre Abraham, whose generous telerre display of F Murray Abraham, whose generous telerre may be a supported by the support of the support

like). Granted, the Mozart character in the play was intended to be purile in every respect aside from music (as Mr. Mozart, unforunately, was), but the teenage ambiance of these respective actors was largely inappropriate, not to say unequal, to the task of portraying the contract of know he had a thorny problem a hand in appealing to the masses, and accordingly select these, and the selection of the select

were witness here to an incisive study of a dark subject more or less unexplored dramatically sino Shakespeare: the circumstance an consequence of irredeemable env

historical veracity. To others involved in the film version (the involved in the film version (the two exceptions noted), and especially Mr. Abraham, we owe a debt of gratitude for this glimps into the unadmitted deeps of human nature. . . . a tragedy played out to the delicate irony of Mozart's ever-felicitous harmonies.

#### A Fight With God

I wish to speak up in defense of a religious group which is much maligned. I am referring to the

maligned. I am referring to the li'm concerning Jehowsh s Witnesses in the October II "City Lights" column entitled "Crusade". It was obvious that the Witnesses' fifteen percent increase in Mexico during the past year has greatly disturbed the Catholic second that the control of the learning of the control of the learning of the control of learning to the learning of the learning to learning to the learning to the learning to l countries in 1983 was 5.8 percent This includes twenty-eight

This includes treatly-eight cocountries where their preaching work is banned. Bishop Bertie made it appear that the spiritual casualities in Mexico were due to brainwashing of the illierate and exploitation of the illierate and the chowah's Witnesses are educating the illierate all over the world by ieaching them how to read and write, something the church has had the opportunity to do down exploitation of the interest of the interest

suffered much persecution because they choose to follow the pattern of Christ Jesus, who, when he was on earth, declared that his kingdom was no part of this world. Like the early Christians, they shun worldly festivals and nationalistic eremonies. Conversely, they have ceremones. Conversely, they have achieved the realty of what others talk or dream of — worldwide unity and peace. This is based on their belief of a kingdom under God's direction that will shortly ruice the entire earth.

Instead of Peading up a crusacle against the enemies of his church, Bishup Feelie should beed the words of a learned religious scholar of the first century named

cholar of the first century named Gamaliel, who said, "Do no meddle with these men, but let them alone; because, if this scheme or this work is from men it will be overthrown; but if it is from God, you will not be able to overthrow them; otherwise, you may perhaps be found fighters actually against God." Betty Dodds San Diego

#### Assault To Taste

Regarding Jonn D'Agostino's
"Sports" column November 1, it's
not nice to ridicule the
handicapped. Lack of taste is

Jack McKeon has a hard enough time hiring players to wear the McPadres uniform as it is. Imagine trying to staff a bullpen whose ace suffers a chronic shaving

sulfers a chronic shaving impairment. Rather, we should band together to hold a March of Nickels Telethon for the Incurably Tasteless. Roger Hedgecock could

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The Pendleton Speech

Aside from James warr, Ronald Reagan's controversial interior secretary who was drive from his post after the famous wisecrack about "a woman, a black, two lews, and a cripple. black, two Jews, and a cripple, few among the president's appointees have matched Clarence Pendleton's oratorical firepower. Unlike Watt, Pendleton, chairman of the U.S. Commission on Civil Rights. plans to occupy his prestigious position for another five years whether his critics, who include such major civil rights leaders as Jesse Jackson, Benjamin Hooks, and Vernon Jordan, like it or not. And he isn't planning on toning down the rhetoric Thus, his speech before the Humanist Club at 7:30 p.m. on

who admire Pendleton for his colorful phrases and iconoclastic views about civil rights s: America, as well as those who

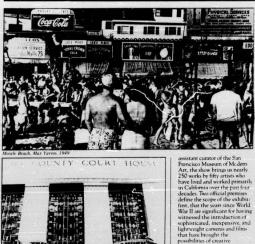
After last November's Republican rout, Pendleton let loose with a blast against the black establishment for forcing blacks into what he called a blacks into what he called a "political Jonestown" by their backing of Democrat Walter Mondale for the presidency. "Black leaders have made an

industry out of ractal politics," thundered Pendleton in a speech to an Akron, Ohio business group. "They created this industry and sold their only product - race - primarily to liberal white establishme proclaimed, referring to

appearance, Pendleton, a longtime San Diego resident with intimate ties to the Republican establishment here. opened up against "comparable pay," a cause supported by feminists who contend that women are generally paid less than men. Probably the looniest idea since Looney

Tunes, 'Pendleton declared, insisting that the free market is the best place to determine wages. The remarks stirred a merce wound of denunctation rence figure of denunciation from the women's movement.

Pendleton has even criticized his boss, the president of the United States, for inviting a specially selected group of black specially selected group leaders to the White Ho hear a pep talk on civil rights advances during the Reagan administration.





## Beyond Ansel

Imagine a world-traveling exhibition devoted entirely to a survey of California photograph that does not include any work of the late Ansel Adams. It's an odd-sounding proposition, particularly to those of us who don't follow the progress of creative photography (and its politics) with the same

dedication we apply to, say, analyzing the Padres' box scores or cacking down Vons double coupons. But it's more than an idle postulation; it is, in fact, side postulation; it is, in fact, one of the many conspicuous features of "California Photography; 1945-1980," which arrives in San Diego next Tuesday, January 15 on a tour that includes seven American cities and two in Europe — Essen, West Germann, and Paris. Organized by Louise Katzman,

world understands that there is something to California photography beyond Ansel Adams photographs of Yosemite. Indeed, Katzman's selections tell us that she intended to stretch to the available extremes the public's notions of photographic and artistic propriety. This had to be done carefully, and while excluding Adams was a clear signal of her di ection, she was signat of her all ectrons, see was mindful not to leave us without jumping-off points. Minor White, Adams's former right-hand man at the old California School of Fine Arts, is represented by several landscapes, as is Don Worth Former Adams student Pirkle

that have brought the possibilities of creative photography to the masses; and second, that California has been in the vanguard of photographic productivity and innovation thanks both to its long-standing

photographic heritage and to the

support photography received through the state's vast educational system. The third and unofficial

premise is that it's time the world understands that there is



#### Organs

Happy birthday, J.S.B.! Johann Sebastian Bach was born exactly 300 years ago this coming March 21. By the time he died, sixty-five years later, he had produced an immense quantity of great music, in almost all the forms known to the composers of his age: church cantaras, passions, oratorios, cantatas, passes, secular cantatas, moters, masses, secular cantatas, orchestral concertos, solo concertos, sonatas and suites for solo instruments and small chamber groups, and a particularly large number of works for keyboard, both clavier

were these common to were these common to Protestant church services in Germany, for Bach composed them for his own use in the various posts he held as church organist and music director. Yet even in the smaller forms, his power of invention was so mmense that each one is a

immense that each one is a fascinating example of his art. Bach's organ works — like all his music — astonish in many different ways. His contrapuntal



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## READER'S GUIDE TO LOCAL EVENTS

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EVENTS must be received by mail
no later than the Frides proceding the
Thursday juste in under to be considened for publication. Please do not
plane. The Events Editor receives the
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84/85

**SEASON** 

## Dance

Scor.sh Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

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

"LoTec Series," Three's Company and Dancers opens its winter modified methods enses with an appearance by Artisana's Territory Dance Theater, a seven-member company, pages 19 Hill Evans, Pat Gracey, Patricia Cork, and Marsha Threlkeld, Saturdas, January 13, 8 pm., 3235. Effth Avenue, Hillcrest, 2960-3923.

Tea Dance, ballroom music and

he band tunes performed by Din Heyne and his orchestra serve as backdrop for this dance, Sunday, January 13, 1 pm., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla, 455-7550.

dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jac'idaw Street, Mission Hills. 295-967? Modern Dance, the five member Bill T. Jones/Arnie Zane and Com-pany dance troupe combines vaudeville, martial arts, and im-provisation in its repetione; the International Folk Dancing is held every Wednesday, 7 p.m., Bai-boa Park Club, Balboa Park, 583-2541.

#### ENRICH YOUR WEEK WITH GREAT MUSIC

JACEK KASPRYZK, Conductor JACER KASPRYZK, Conductor CECILE OLSSET, Pann RAVEL Paran for a Dead Princes SAINT SAENS Plano Concerto No. 2 MAHLER Symphony No. 1, The Titan Crisic Theatre Thursday, January 10. 7 p.m. East Country Performing Arts Center Saturday, January 12. 8 p.m. Next weeks.

NEXT WEEK
ANTONY PAY, Conductor and Clarinet
CRESTON Fanfare for Paratroopers
MCZART: Serenade in B flat major
CAPLAND, Music for the Theatre
WEBER: Clarinet Concerto No. 1

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Citic Theatre:
Thurday, January 17. "p.m.
Friday, January 18. 8 p.m.
Friday, January 19. 8 p.m.
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#### Film

"San Diego Sailing Series 1985," film number one of this series is Voyage to the South Pacific, about John Guzzwell and family, and John Guzzwell and family, and their three-year journey to such tropical islands as Fiji, Tahiti, and Samos; the family will be present at the showing tonight, Thunday, January 10, 7:30 pm., Parker Com-munity Audictorium, 750 Nautius Street, La Jolla, 273-4039.



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## READER'S GUIDE

(continued from page 2)

"West of Hester Street," a film about the Jewist immigration movement in the Southwest dur-ing the early Nineteenth Century screens Monday, January 14, 7:30 p.m., College Arna Branch Jewish Community Center, 4079 Fitty-fourth Street, East San Diego. 583-3300.x31.

The Travel-Lecture Film, Incalands, will be presented by Mira-Costa College's Community Services, Tuesday, January 15, 2 p.m., Flower Hill Cinema, 2630 Via de la Valle, Del Mar, and at 7:30 p.m., that same evening, Carlsbad Un-tion Church, 3175 Harding Road Carlsbad, 757-2121 or 755-5155.

"Evening Film Series," the month-long series of Mexican film classics continues with Lus Bu-nuel's 1949 film. The Great Mazi-cap, a sattrical look at that councap. a satirical look at that cour-ry's upper crust; the film, starring Fernando Soler and Rosario Granados, will be shown in Span-ish with subcirles, Tuesday, January 15, 7:30 pm., Sherwood Audito-rium, La Jolla Museum of Contem-porary Art. 700 Prospect Street, La Jolla, 454-0267.

the second year for the foreign lan-guage film fest, which opens with Le Bal, last year's Academy Award nominee for Best Foreign Film, Tuesday, January 15, 7:30 p.m., Mandeville Auditorium, UCSD. 452-4559.

"Hall of Kings," a cinematic tour of Westminster Abbey will be pre-sented Wednesday, January 16, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

City, Free, 474-8511.

"Loo Ovidadox," Spanish film disector Lais Buñuel won his fint forsted Prize at the Cannes Flin Festival with this pritles drama copyed, then distorted by the bulin in which they live; the film, shown with subtricts, sereens Wednesday, January 16, 7-30 pm., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 7xQ Posspect Street, La Jolla 434-8267.

"MGM Diamond Jubilee," sixty years of Hollywood filmmaking are celebrated in the continuing festival, which features several showings each night through Wednesday, January 16; such films as Anna Karenina, Libeled Lady, Doctor Zhwago, Gigi, An American in Paris,

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Symphom, the San Diego Symphom, the San Diego Symphom, under the direction of Jack Kapprak and fleaturing piants Cecile Quser, will perform the Piano Concerto No. 2 of Santre-Saren, Mahder's Symphom No. 1 of Santre-Saren, Mahder's Symphom No. 1 of Santre-Saren, Mahder's Symphom No. 1 of Santre-Saren, Charles Control, Thomas Dead Princeres, Grought, Durancy 11, 8 pm., are have clared to the Santre-Saren Control Control

Planist Lorin Hollander appears with the Los Angeles Chamber Orchestra in a program that includes the 1981 work by Henri Lazarof, "Sinfonietta," Mozar's Serende No. 9 in D Major (Fosthorn), and Piano Concerto No. 5 by

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Organ Concert, works by J.S. Bach, Faure, and Rodgers and Hammerstein will be performed Sunday, January 13, 2 p.m., Spreckeb Organ Pavilion, Balboa Park, Free.

Chamber Music, chamber works by Monart, Handel, Albinoni, Faute, Almeida, and others will be performed by bobist Karen Victor and classical guitarist Fred Ben-detti, Sunday, January 13, 4 p.m. St. Andrews-by-the-Sea Episcopal Church, 1030 Thomas Avenue, Pa-cific Beach. 272-0313 or 273-3022.

"Sacred Music Series," trumpeter Edward Tarr and organist Imraud Kruger, a duo that has toured throughout Europe and the U.S., will perform Sunday, January 13, 4 p.m., La Jolla Presbyterian Church, 1715 Draper Avenue, La Jolla, 454-1605.

Jolia 494-1607.

Violinist Eugene Fodor, winner of the 1974 Moscow Tchaikovsky Competition, appears with the San Diego Chamber Orhestra under the direction of Donald Barra, the program features Beethoven's Symphony No. 8, Paganin's Violin Concerto No. 2, and Diamond's Rounds for String Orches-

p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 459-3274 or 440-2277.

tra. Mr. Fodor and the orchestra appear in two performancies: Monday, January 14, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla and Tuseday, January 15, 8:15 p.m., Fairbanks Ranch Country Club, Rancho Santa Fe, 756-48-5.

#### Lectures

Marine Biologists Ric Matthews and Jim Sumich will present a slide-illustrated lecture on the Cal-ifornia grey whale, Friday, January 11, 7 pm., sponsored by the Amer-ican Cetacean Society, at the Na-ural History Museum. Free. 452-4907.

452-497.

The United Nations' proclaimed 
"Decade for Women' and rhe 1985 
World Conference for Women will 
be the topics of a lecture by Nona 
Cannon, sponsored by the Women's Equity Council of the San 
Diego Chapter of the United Nations Association, Friday, January 
11, 7:30 ms. First Unitarian 
Chanch, 4100 Front Street, Hillcreat. 452-9280.

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## TO LOCAL EVENTS

"Art Since Miskentury," La Jolla Museum of Contemporary Art curators Sally Yand deliven the first talk in her series of as lectures talk in her series of as lectures pean and American art since the Fifties; and to say, to go to one, you must pay for all, for the two-houst passes should prove enighten-seasons who will be season to be supported to the season of the season

Music Colloquium, UCSD's Cen-ter for Music Experiment hosts the Music Colloquium, UCSD's Cen-ter for Music kaperiment hosts the second forum in its series of pasel discussions — The Compact The Compact The Compact forum and the Colloquium of the forum and music collaboration, paneltri include UCSD professors David Antrin, Robert Erickson, Ed Burklan, and Roger Rymolds, and local vocalist and performer Phil Lamon, Tisedday, January 15, 8 pm., at the Centur for Music Es-periment, 408 Warren Campu, UCSD Free, 492-485.

Civil Rights Now," Claimnce M. Pendleton. who chairs the U.S. Cormission on Civil Rights and who has spathed recent controlled the Civil Rights and who has spathed recent controlled the Civil Rights and Civil R

#### Radio/TV

game against BYU will air Saturday, January 12, 7:30 p.m., KSDO-AM (1130).

"Win Gogh in Arless In a Bed-liant Light," the arrist speet roughly fifteen months in this southern French town — the most productive months of his life, this program, narrased by New Nork's Memp-plann Massem of Art current Ronald Pickvance, a produced in conjunction with the massemist or conjunction with the massemist day, January 10, 10 p.m., and re-peats Sunday, January 13, noon, KPBSTV, Channel 15.

NCAA Basketball, it's Duke against Washington, followed by a Houston-De Paul match, Saturday, January 12, 9 a.m.; on Sunday, Jan-uary 13, basketball continues with North Carolina meeting SMC, 11:30 a.m., KFMB, Channel 8.

"Keith Jarrett: Last Solo," the jazz pianise's last solo concert in Japan's Kani Hoken Hall will be aired Sunday, January 13. 1 p.m., KPBS:TV, Charnel 15.

"American Graffiti," want to see what Richard Dreyfuss looked like twelve, yes, twelve, years ago? Have another look at this now-vintage Lucas film, Sunday, January 13, 6 p.m., XETV, Channel 6.

"Go Tell It on the Mountain,"
American Playhouse presents the
stage adaptation of James
Baldwin's novel about a young
black youth's early Harlem years,
Monday, January 14, 9 p.m.,
KPBS-TV, Channel 15.

"Tap Dancin'," vintage film clips and interviews with such venera-ble tappers as John Bubbles, Honi Coles, and the Nicholas Brothers highlight the program, which air: Wednesday, January 16, 8 p.m., and repeats Saturday, January 12, 3:30 p.m., KPBS-TV, Channel 15.

"Border Sewage: Health Hazard in the Making," SDSU professor Jack Conway discusses the poten-tial local health threats caused by the spillage of Tjiuana's naw sewage into northern waters, Wednesday, January 16, 10:30 p.m., KPBS-TV, Channel 15.

#### Sports

Socces, the Socken continue their Indoor League schedule with a match against Tacoma, Friday, Jan-uary 11, 7:35 p.m., San Diego Sports Arena. 224-GOAL.

Mission Bay Marathon, it the twenty-first annual twe, ,-six milet, beginning at 7 a.m., Sunday, January 13, at the Quivina Basin loop, Mission Bay; for registration information phone 437-4667 or 453-6879.

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

Prisbee Golf is payed 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

Hundred of Racing Birds and car-rier pigeons will be released by art-ist Joyce Cutler-Shaw outside the

Natural History Museum, Friday, January 11, 3 p.m.; it's all related to her continuing show, "Wingtrace/ The Sign of Its Track," inside. 232-3821.

232-3821.

Reading Performance, in conjunction with her exhibit "Wingtrace! The Sign of Its Track," artist Jovce Cutler-Shaw presents a reading, complemented by dissolving, wall-size images of birds and a short historical film, Friday, January 11, 8 pm., Natural History Museum, Balboa Park. 232-3821.

"Homeport San Diego" Festival, its purpose is to celebrate the des-ignation of San Diego as homeport to the "Love Boat," but don't count to the "Love Boar," but don't count on boarding her unless you've got reservations for the cruise; however, the long list of dockside activities micludes a 645 am. nautical parade, half-price admission to the ships of the Maritime Museum, a glant sand sculpture, photography exhibition, seafood festival, a public tour of a visiting Navy, has hands playing throughout the



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## READER'S GUIDE

nd a fireworks celebration. day, and a tirevorse Country, January 12, along the B Street Pier and waterfront environs. For information phone 469-6944.

The Geological Formations The Geological rormanons of the Los Peñasquitos Canvon Preserve will be explored during a four-hout hike, sponsored by Friends of the Los Peñasquitos Canyon Preserve, Satunday, January 12, 8 a.m.; for in-formation and directions phone 271-6710.

A One-Hour Hike along trails through the chaparral at Cabrillo National Monument is sponsored by the Canyoneers from the San Diego Natural History Museum; articipants will meet at the road that leads to the lighthouse on Point Loma, Sunday, January 13, 2 p.m.; for information phone 232-3621 x204.

Gallery Tour and Discussion, as-sociate curator William Chandler will lead a tour of the American quilt exhibition. Tuesday, January 15, 5 p.m., San Diego Museum of Art, Balboa Park For reservations phone 232-7931.

Nature Walks in the northern Tijuana River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Inter-pretive Association; meet at the

San Diego Sailing Series '85

hursday, January 17
"Sailing Aboard Iolare"

"Voyage to the South Pacific"

Thursday, January 24
"Thirty Thousand-Mile Odyssey"

south end of Fifth Avenue, Imperial Beach, 237-6768.

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

Bird Walks at Famosa Slough will be offered by the Friends of Famosa Slough every Saturday, 1:30 p.m.; meet at the corner of Famosa Boule-vard and West Point Loma Boule-vard. For more information phone 453, 2783

#### For Kids

La Jolla Village Square, 8657 Via La Jolla Drive, La Jolla, 450-0767.

Whales, slides, and artifacts construte this program for children ages six and older, Saturday, January 12, 2 p.m., Children's Room, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Touch and Feel," children ma-"Touch and Feel," children mas learn about reptiles, mammals, and other creatures in "Lands-on" dem-onstrations every Saturday, 11 a.m., Natural History Museum, Ballson Park, 232-5821.

"Family Day," bluegrass music in the galleries, clog dancing on the front steps, and opportunities to design quife patterns from pecur pieces are scheduled for Sunday, January 13, 1 p.m., sponsored by the Child/rest Education Con uni-tee. San Diego Museum of Art. Balbon Bark. for reservations and information phone 222-0262 or 223-8721.

and there will be a full and hand-outs (literature) in a special pro-gram sponsored by the U.S. Forest Service and the California Divi-sion of Forestry, Monday, January 14, 2:30 pm., University Commu-nity Branch Library, 4155 Gover-nor Drive, Clairemont. Free. 453-5722.

### Galleries

Etchings and Woodcuts by Donothy Stratton and Amy Sadle, winners of the 1984 San Diego Print Club Competition, are on view through February 2. A reception for both artists will be held on Friday, January 11, 5 p.m., The San Diego Print Club, 320 G Street, downtown, 232-4884.

"Nine Chicano Aritas," David Azion, Tomas Cesturiola, Jose Cervanue, Rames Norega, Vietno Corcania, Rames Norega, Vietno Cheno, Cohan, Arium Singh, Ma-to Tomes, Salvador Torres, and Daningo Ullea are represental contractions and against gain this show, which continues through February 1; a reception for the ari-oss scheduled for Fridor, January 11, 6 p.m., Majer Calley, 286, 11, 6 p.m., Majer Calley, 286, 242-151.

"Sensory Persuasions," artist Ellic Kari's sculptural forms and spaces made from found objects—includ-ing belts, shells, bones, neks, and bronze pieces whrough February 2; no artist's eception will be held Fishy Janu-ary 11, 6 pm., Spectrum Gallery, 720 Seventh Avenue, downtown.

"Passages of the Mind," drawings, etchings, and paintings by Gary Hansmann will be on view thansages of the property of the pr

Mission Hills. 290-6749.

"Four Artists, Four Directions," paintings, sculpture, and installation works by Richard Baker, Mineko Grimmer, Patrick Mohn, and Andrew Speer are on view through January 12, Sushi, 852 Eighth Avenue, downtown. 233-8466.

235-8466.

Photography Eshibition, two eshibits, John Gumann: The Resemble of the Common of the Comm

"Fiber Spectrum," works of twenty-one California fiber artists are on view through January 14, Mathes Cultural Center, 247 South Kalmia Street, Escondido. 743-3322.

"Photography in California: 1945-1980," fifty photographer, including Robert Heinecken, Lewis Baltr, Minor White, Richard Misrach, Judy Dates, and Jo Ann Callis, are included in this thurty-free pear collection; the exhibit opens fuends, January 12 and consensum of Photographic Arts, Balboa Park. 239-5262.

"Contemporary American Realists," Mark Adams, Mariann Beers, Kipp Stewart, John Wilde, and Jack Baker are some of the artists featured in this exhibit of oils, acrylice, watercolors, drawing, partels, and prints, on view through January 19, O'rs' Gallery, 2222 Fourth Avenue, Hillerest. 234-4765.

"Jewish Settlement in San Diego: 1850-1900," photographs, documents, and miscellaneous household items of the period cubenlines of the period cube

Artist Leon Golub has painted the walls at Installation Gallery; the walls stay unwashed until January 22; Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

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## TO LOCAL EVENTS

be on view through January 25, In-ternational Gallery, 643 G Street, downtown, 235-8255.

Gowintown. 2370-237.

"Golub's care of Leon Golub's care; featuring forty-one paintings completed between 1952 and 1984, will continue through january 27, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Street, La Jolis. 494-594. "Wingtrace/The Sign of Its Track," a series of fifty drawing that depict the calligraphic features of the hollow bones of binds, vertical and horizontal scrolls, a long collage, and a cage installation — all by local artist Joyce Cut-lee/Shaw — are on view through January 27, 1955, Natural 13000 Minesum, Balboa Park. 232-3821.

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

"New Beginnings," members of the gallery are represented in the show, which runs through January 31, Gallery 507, 507 Grand Ave-nue, Carlsbad. 439-5943.

#### Pendleton

Pendleton

(continued pom spee 1)

"I am compelled to say to you I

"I am compelled to say to you will never knowingly attend any
meeting you or members of your
administration convene
exclusively for black appointees,"
Fendleton told the president in a
letter released to the press.
"Such meetings are
contradictory to what you and I
believe about working toward a
nace- and gender-neural and
colorbilind soci tensor and University
awim coach ("I had eleven
championship teams in the
twelve years I coached there")
says that his speech to the
Humanist Club won't contain
any bombhells. "You don't do
that but once in a while," he

says. "You can't live by the bomb alone Just ask the Chargers and the Redskins."

Pendleton even suggests that his high public profile is not really of his own making. "It's not what I say that grabs the

not what I say that grabs the headlines. If, my pigurest. People say, 'How can a black be saying these things! Desen's he saying these things! Desen's he saying these things! Desen's he hairman of the civil rights commission, Pendleton was the elatively obscure director of the San Diego Urban League chapter. He actived here in 1972 from Washington, D.C., where to when the civil rights of the con-trained the civil rights of the con-trained the civil rights. he had been involved with the urban recreation movement. urban recreation movement. Then, in 1983, Reagan named him to the civil rights commission, which until that time had been a bastion of liberal Democrats. It didn't take Pendleton long to piece the status quo with his outspokenly conservative philosophy. That set off a hartle between congressional Democrats and congressional Democrats and the White House over the commission's make-up and Pendleton's stewardship resulting in a compromise in November of 1983 that

November of 1983 that restructured the membership but left Pendleton in command for another six years. Pendleton is already griding for new battles over issues such as comparable pay, proposed revisions to the civil rights act, and the commission he heads.

"Why has the commission become a battlegound for civil recommission become a battlegound for civil processes."

"Why has the commission become a battegound for civil rights when it has no enforcement powers" he asks. "It's supposed to be asked the following the power of the federal power to the folderal power to the folderal power to the political use of civil cipide." he proclaims. The civil rights law says you have to be admitted to any hotel in the country. It doesn't say the government has to pay for the normal power to the power to the

Pendleton speak (and answer questions afterward) on "Civil Rights Now" next Wednesday, January 16, at 7:30 p.m., at the Abraxas School, 1336 Hornblend Street, in Pacific Beach. For further information phone the Humanis Fellowship of San Diego at 232-4801.

#### Beyond

icontinued from page 1)
Jones and his straightforward
documentaries are included, as is
Max Yavno and his sociological
treasures depicting Muscle
Beach and High School Beach
in Santa Monitos at the dawn of
the Fifties. And Wynn Bullock is permitted a few of his familia

the Fifties. And Wynn Bullock is permitted of two of his familiar serene dreams. But from there we are expected to step out, gradually at first, but steadily, ever farther from the familiar ground of the organic steadily, ever farther from the familiar ground of the organic but steadily, ever farther from the familiar ground of the organic steadily of the familiar ground of the organic steadily of the familiar ground of the photo-offset lithography to place a landscape inside a paper bag. Not satisfied, he photo-otches oak trees onto a brass coil. Sunblasted tract houses and industrial spaces marked only by minimalist details serve as Lewis modern of the steady of t

omething to do with that Canon Sure-Shot you got for Christmas other than shooting the sunset through your neighbor's TV antenna or making railroad tracks come together romantically in the distance, wander down to the Museum of Photographic Arts i Balboa Park, "Photography in Balboa Park. "Photography in California: 1945-1980" runs from Tuesday, January 15 through Sunday, February 24, More information is available at 239-5262.

- Stephen Heffner

Organs (continued from page 1)
flawless harmonic progressions.
Few composers have ever come
close to his power of
construction, for example in his
fugues, where he combined
motifs with their backward and upside-down versions, diminished or extended in time, to an unmatched degree of intricacy. At the same time, however, these organ works are tremendously passionate, expressive, and sensual. The mathematically complex combinations of voices are powerfully dramatic. The powerfully dramatic. The litturgical pieces, such as the chorale preludes, use the intricate contrapuntal devices to express the religious meanings of with The montions expressed range from heavenly serently to hearthreaking pathos, from the grandly theatrical to the exuberantly layful. And Bachis mastery of the organ's spectrum instrument comparable to those instruments comparable to those instrument comparable to those of Bach's era, and by an organist of Bach's era, and by an organist sensitive to the compose's style, the organ works reveal the vast possibilities of sonorous effects on the Planoque organ, yet with all the colors and textures employed not for mere external show but in order to illuminate the structure, meaning, and

In honor of the tercentenary of Bach's birth, the American Guild of Organists and several local churches are sponsoring a series of five organ recitals during the next two months. Five concerts will not be enough rive concerts will not be enough to perform all of Bach's organ compositions, but they will offer a broad sampling of his work. The first concert, performed this weekend by organist Robert Anderson (professor of organ at Southern Methodist University) Southern Methodist University) on the four-manual, one-hundred-rank Casavant organ at First Presbyterian Church in San Diego, is typical in its programming. There will be some of the colossal combinations of

otional content of the mus

free-form introduction and fugual finale: the Entrasia and Fugue in G Minor, and the Prelude and Fugue in E Minor. There will be the incomparable Canonic Variations on "Yom Himmel hoch," one of the composer's most ingeniously wrought pieces and one of his most expressive. And there will be several of the treat features the electrical the 

available at 232-7513. The subsequent concerns in the Back series are as follows: February 10, 700 pm., First United Methodist Church in Mission Valley (organist Anthony Newman and harpsuchordist Elizabeth Hamilton); February 17, 7:09 pm., St. Andrew-bythe-See Episcopic Church. Pacific Beach (Carlene Belort); March 3, 7:09 pm., Chula Viste Predipartier Church Cowd 100 pm., Sprede Organ 100 pm., Sprede Organ 100 pm., Sprede Organ Pavilion, Balbon Park (several local organists in a four-hour



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## READER'S GUIDE TO THE THEATER

Saturday at 8:00 p.m. Matiner Sunday at 2:00 p.m.

THE ALCHEMIST

ALC'S WELL THAT ENDS WELL

Situate-barre scoriesisy albour impostations. Bechand Geni directs the production Members of the cast include Sharior Corbett, Rich Metz. Jody, Cartham, Roger Levis. Jos Rubin. Mee Dominguez, John Tandhoumo, and Catherine Buch. All Si Well Phat Frush Well is the Pator Psylvouse's first strength of performings. Pator Regionals of the Pator Regionals in Pator Regionals of the Pator Regionals Pator Regionals of the Pator Regionals Pator Regionals of the Pator Regionals Pator Regionals of the Pator Regional Pator Regionals Pator R Matinee Sunday, January 27 at 2:00 p.m.

THE BENCH WARMERS
The Flesta Drinner Theatre presents
the Corned, by Roger Kasshiner, about
a man who loses his job after benny
years with the same firm. During his
hunt for new employment, the man
antempos to find solace on a bench in
an unban park, where he meets three
the same about the production.
Members of the Cast are Hal Chilandt.
Members of the Cast are Hal Chilandt. Lynn Vall Merb Burnett is the scenic designer, and Dan Wade's the lighting designer (Sm.)
Festa Dinner Theatre, Friday, January 11 through February 3; Tuesday through Saturday, dinner at 6.30 p.m. curtain at 8.19 p.m. Sunday, dinner at 5.30 p.m. curtain at 7.19 p.m. Marinee Wednesday and Sunday, buffer luncheon at noon, curtain at 1.19 p.m.

and most accessible plays. One Marchbanks. Forget that Shaw wanted

Marchbanks, Forget that Shaw wanted Candida to represent the Vigna. The interactions of these three characters — so open, so candid——we much more delightful and corrupting than all of Shaw's symbolic patinas put together. Candida is one of Shaw's "Fleasant Plays." Marchbanks, a young sea, hos felier in low with a married. correspondences between George Bernard Shaw and Mrs. Patrick Bernard Shaw and his, Fathors Campbell, an eminent actress of Shaw's era. The letters, which span several decades, reveal Shaw at his most intimate and personal. Mary Companian associate pudeasou in the department of drama at OCSD, plays thriving, socially concerned preacher if the poet were less event in his protestations, and if Moreil were less department of drams at CCSU, plays Mrs. Campbell, and Norman Weish, vice chair of the department of theatre arts at UCLA, plays Shaw. The production is a University of California Touring Project, cosponsored by the UC Committee for Intercampus protestations, and if Morell were less secure in his matrimonal bias. Candida would be after more than another domestic comedy, with the appears of its triangle linking discreetly behald closed doors. What gives the play its uniqueness—and as abundant humor—is that Eugene professes to court the object of his love. Arts. (Srn.)
Mandeville Recital Hall, UCSD, Friday,
January 11 and Saturday, January 12
at 8:00 p.m. abundant humor — is that Eugene refuses to court the object of his love coverily, instead, he factor is a continuous country, instead, he factor is a continuous country, and madequacters, and the country, and madequacters, as well as on the dismall ways of a said, predestinal universe. All of which the Gaslamp Claster Theater has said, predestinal universe. All of which the Gaslamp Claster Theater has said, predestinal universe. All of which the Gaslamp Claster is the continuous country of the continuous country of the continuous and paradifful tamps — and elegant (Galadam) offers mith performances by Caladam) offers mith performances by

FOXFIRE

Fourier, currently in a beautiful production at the Carter, is a play priced together by Susan Cooper and Hume Cronyn from Eliot Wigginton's series of books on the Georgia Appolichians. The characters are as wonderfully wind as the society they embody, and they offer the actors at the Carter the conventional to do some entrobal, and three offer the actions of the Carter the opportunity for do some flist-state realistic acting. The amerita mother, cheeful, determined, mother, cheeful, determined, mother, cheeful, determined, mother, cheeful, determined, mother cheeful, and the performance of all detime. As young Dillard, they produped ordgrang, stumming as Mars Fedorews. Designer Alan K (Nazasia) and director Andrew J. Tosater have undefended the pile, and cell worth meeting. (Sa.) and well worth meeting. (Sa.) and analysis of the productions a credit to the artists moved of IR, and well worth meeting. (Sa.) and analysis of the productions are credit to the artists moved of IR, and yearing through January (3.7). Thursday through Sanatolity at 8.00 p.m. Sunday at

GRADUATE ACTING RECITALS AT Simpson's direction and aided by several fine performances, it plays. (Sm.) Gaslamp Quarter Theatre, through

UCSD
The UCSD department of drama The (ICSD department of durina resents two evenings of recitals performed by the members of the third year Master of Fine Arts. Professional Theater Training Program. Divided into two ensemble the ten actions in the program will perform selections from traditional and experimental theater works in part of their final thesis project. Members of the graduating Cass is the program of the part of their final thesis project. 

HEDDA GARLER HEDDA GABLER
Over the years the emanations of basen's Hedda Cabler have appeared in a variety of guises. She has been played as a spoiled brat, a flaming schuophrenic, an icy vampier, and a Chicago Bears linebacker in Victorian diag. Most interpretations of the role make Hedda a villain, and they boil ther in a meleformatic couldfon. Both in Color Hunt, and the San Diego Public

frama in general, treat her v Marently In Hunt's excellent erformance. Hedda is as much a performance. Hedda is as much a victim, of the age and her unwanted circumstances, as a villain. Hunt's toned-down, interiorized characterization, in fact, resists such simplistic categorizations as good venus Hedda. The actressis defly venus Hedda. The actress defty Lolain cell work encourages us not to thame but to understand Hedda Gabler, whose psychological abnormatises may be closer to us than we think. Along with than's performance, an imaginative use of the space by the designers, and Stev-Person's decetion, one of the most impressive leatures of the Public Characteristics of the Stevenson Characteristics Ch Theatre's production is its overall conception. This is not, as one might cocception. This is not, as one major law expected. The 'Litaming of the 'Chrom' placed in leashing appointed summarings, and either airs. It is a summaring and either airs. Therefore is conception, there are no excesses, no superfixales at all. The productions shipters, on superfixales at all. The productions shipters and the transfer of tests, since several translations have been consulted—and on the transfer of the transfer of the summaring and the summaring the summaring and the summaring the summa modern and moving restaging of this classic play. Do see it. Note: Steve



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### Theater Directory

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast

5an Diego 230-2800

FOX THEATRE 720 B Street, downtown 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 88/00 Grossmore College Drive. El Cajon 465-1700 x410

LA JOLLA PLAYHOUSE Mandell Wess Center, UCSD

LA JOLLA STAGE COMPANY
Parker Auditorium. La Jolla High School
750 Nautilus Street. La Jolla
459-7773 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. Nation

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

/49-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 EI Cajon Boulevard, La Mesa 464-1196

MRACOSTA COLLEGE One Barnard Drive, Oceanside 757-2121 x236

NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1055 NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2295

OLD TOWN OPERA HOUSE 4010 Twiggs Street, Old Town 298-0082 PALOMAR COLLEGE Paiomar College Theatre 744-8860

PATIO PLAYHOUSE Vineyard Shopping Cemer 1151 E. Valley Parkway, Escondido PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 322-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 230-6744

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtown 232-7378 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

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UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10435 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Rectal Hall 452-2380

UNIVERSITY OF SAN DIEGO Camno Theater, Alcala Park Linda Vista Road, San Diego 291-6480

WAY OFF BROADWAY DINNER THEATRE

and Eilert Lovborg. (Sm.) San Diego Public Theatre, through January 27: Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. I DIDN'T KNOW THAT!

The Santee Community Theatre presents a Youtheatre production — in incarted revue of firsts, facts, selected oddities, and world records. selected oddites, and world records, wilker by Johnny Salathan, Louis Moloney, Joyce Chambers Selber, and Moloney, Joyce Chambers Selber, and Rochel Wiffers, Perire Williams and Novin P. Hallin have codincted the performances only, (Sm.) Santee Cerminally Theatre- 10025 Santee Selbridge Salathay, January 13 at 00 pm. Molesse Salathay, 1200 pm. For information call

448-9573 AND BOURBOM and LONE STAR AND BOURBOM and LONE STAR A the core of advance McChare's benefit of the star of the core of advance of the core of

anachronism, a remnant of the wid drys long gone. His presence prompts others to reliect back, and thus to seases their current state. As a seases their current state. As a transition of their control of their con-paration of their control of their con-trol of their con-trol of their control of their con-trol of their control of their con-trol of their con-trol of their control of their con-trol of their con-tr anachronism, a remnant of the wild

by gender enhances the vast. Texas-wide distance they feel from the past, from each other, and from

wold eliberace any eventurian he pass themselves.

For the Bowery's production,
feeter Kenn Medium has
referet Kenn Medium has
feeter ken

situation — the sense that "Ye Cain't Always Get Whatcha Hod" — shines through McClure's Texas twang. (Sm.) Bowery Thestre, through January 26; Thursday through Sunday at 8:00 p.m.

AGO Jan.

MASS APPEAL

The Lawrice Wei, Village Theatre is staging the convent-d-man. by Bill C. Dieus diose Father Father, an intendiguing the convent-d-man by Bill C. Dieus diose Father Father, an intendiguing the convention of the convention o

through February 24: Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday and Sunday at 1:45 p.m.

A MURDER IS ANNOUNCED Leafle Darbon's wordy adaptation of this Agatha Christe thriller, currently playing at the Coronado Palyhouse, traples the spine less than Christes there works. The play's text, saide from a squirming plot loaded down with exposition and a full seize of red herrings, is that the mude is announced before it actually occurs.

READER'S GUIDE TO THE THEATER .

anything to be found in Christie. But by subtracting suspects on a esthetic grounds — based on faulty acting and not on what the play says the character should be doing — one can narrow the list of possible villaims quickly and focus on a more manageable nu. iber of candidates.

manageable number of candidates.

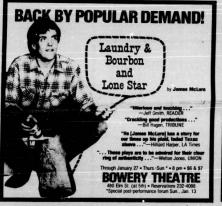
And while the true culprit comes as a And while the true culprit comes as a complete surprise, the path to that revelation in the Coronado production is very slow — and at best uneven — going, (Sm.) Coronado Playhouse, through February 9; Thurs Lay through Sunday

play's unraveling is largely devoid of action, the intrigue is contrived, and many of the performances in the Coronado production leave much to be desired. Codirected by Richard George and Tim Reeve, the show of 0,000 pm.

OLVER!

The Pine Hills Players present the massed — book, music, and lyrics by massed — book, music, and lyrics by the property of the property boasts a fine set, designed by Gleran R. Feist, and three capable Feist, and three capable performances: Ina Felser as a kindly, likable Mas Marole Christie's super sleuth Paul Eggington as Inspector Craddock, whose logic is far less frumpy than his raincost and Judy Vereen as Letitia Blacklock, the softvereen as Lettlas Blacklock, the soft-spoken owner of Little Paddocks, the house where the murder occurs. Each of these actors piays with subtlety and control, and their British accents are well in place, which makes the efforts of the others ring all th. more false. The rest of the cast varies in skill. no-host cockails followed by a barbecue dinner of ribs or steak at 7:00 p.m. Vegetarian entrées are available on request. (Sm.) Pine Hills Lodge, through January. Finday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m. The rest of the cast varies in skill. Some overplay the eccentricities of their roles to a point way post annoyance, and others lack any clear sense of who their characters are. The mystery itself is as complex as anything to be found in Christie. But PETER PAN

PETER PAN
The Sam Deepo Aurior Theatine,
presents a masked production of the
classic story by James Garris, decelerated the
folial flasses in the productions with
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lasses effects, making the most
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Theatine, Sharing the demonstration of the
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—Don Brauneugel, San Diego Tribune

"A thoughtful, absorbing production . . . this finely crafted, perfectly balanced play is well worth seeing." —Hilliard Harper, Los Angeles Times

"Eloquent, handsome, intelligent, this is a beautifully sad and hugely satisfying "Hedda"." —Christopher Schneider, La Jolla Light

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#### THEATERR-EADER'S GUIDE TO

SEASON'S GREETINGS This Alan Ayckbourn comedy, currently playing at the Old Globe Theatre, takes a light look at the dark side of Christmas. Members of the Dusker family have assembled to sake of Continua. Members of the Dutuke simply low assemblied to Dutuke simply low simply simpl Glief. These has treated Arybbourn lyapper of a script as if it were royally. The net effect is an everying of loss stretches and puzzlement over where the play is gong, purchased by audiolin fashed of bornies way plainty. Credit for the Of Diren. Whose magic has coased several abobts out of an unpromising hat, and to his cask, whose nine members not only shirter. They also manage to lift must off the halos in the pupper show in act most half is worth.

old time

A COUNTRY BLUES OWN AMERICAN PROV BOOKBINDER
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GABE WARD

OLD THE STREET

RRACHO Y LOCO

CATHY CURTIS

but write it is impossible to imagin better production of Season's. Greetings, it is difficult to understa why so much talent — Jack O'Brit the cast, and the designers — has been devoted to such a mediocre

THE SHOW-OFF THE SHOW-OFF
The South Coast Repertory Theatre is staging George Kelly's "comedy of character" about Aubrey Piper, a grand schemer who feels he is destined to create great fortunes through his clever ideas. His constantly burning cigar and #I-fitting toupee. Ron Boussom plays Piper in the production, which is directed by Lee Shallat (Sm) South Coast Repertory Theatre, Mainstage, Knough February 10: Tuesday through Saturday at



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STIANDE SNOW
The North Coast Reporting / Theate is offering Sizes whet after In least
ending Sizes whet after In least
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WANTIES
The Coronado Playhouse presents a drafvnight production of the comedy. by Jack Helfner, about three ex-chesteaders who "text their way from addescence to womanhood" and meet in New York for a ste-year resolution. T.C. Desis directs the production. Cast members are Any Everson, Carol Leone, and Mary Affansfeld.

YOUR CHRISTMAS PRESENT
The CMT From Opera House plays
host for a Christma show by
Woodwide Performing Ans. The
Woodwide Performing Ans. The
Montes, and the Committee of the
Woodwide Performing Ans. The
Montes, emphasis How the hadden
persons celebrated in France.
Throughout the num of the show,
portions of the proceeds from each
energy still go to be San Diagne
Good Sports Cub — both of which
are rehibilistic on centers for the
physically hand-capped.
Old Thore Opera House, strongly
Old Thore Opera House, strongly
Old Thore Opera House, strongly
Table Proceedings at
Tab

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

Whatever the sociological reasons, it's no secret that roots-country music has made noticeable inroads into pop and rock in recent years. I'm not referring to the ultrasuede treacle popularized by such performers as the Eagles, Firefall, Eddie Rabbitt, Barbara Mandrell, Kenny Rogers, or even Alabama, but rather to the even Alabama, but rather to the lunchpail-toting variety of working-class country that has inspired the work of Los Lobos, the Blasters, Rank and File. Jason and the Scorchers, and a host of lesser bands. It's a matter of taste, but of the abovementioned bands, Rank and File seem to have come the closest to canturing the spirit of closest to canturing the spirit of File seem to have come the closes to capturing the spirit of early country without completely compromising their new-rock identities, and not just because they cover a Lefty Prizzell tune ("I'm an Old, Old Man") on their latest album, the band's second on the Slash' Warners label, which was not the second on the Slash' Warners label, use of the second of the secon

candy ceutify, but an understated affirmation, a soft-spoken celebration of basic values and principles that remain the backbone of true



country music and provide the spiritual link between Nank and File and such of their legendary antecedents as Jimmie Rodgers, Bob Wills, and Prizzell. It's conscious but not contrived effort to tap into the attitude as well as the music of rootscountry that delivers Rank and

File from the hordes of patronizing, campy country-poparities, to continue to glut the market. Musically, Long Gone Dead's seven more countrified than its predecessor, 1983's Sundoum, but insistent and compelling rock references prevent the new album from forfeiting its hybrid label and

keep the band's sound suitably contemporary. This is a good band that seems to be getting better. Rank and File will be joined by San Diego's own roots-rockers, the Beat Farmers, for a concert tonight, Thursday, at the Belly Up Tavern. In other concerts in this abbreviated week, the Babylon

Warriors will play regigae at the Spirit on Saturday night. Also on that bill are the Modsters and Limbo Slam. The other Saturday show brings Spencer Davis and Rollo Smith to the Belly Up Tawern. The only remaining concert of note has Barry Manifow at the Sports Arena on Sunday.

## THE NEW BACCHANAL NIGHTCLUB

**NIGHTCLUB MUSIC NOTES** •

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#### CONCERTS

Rank and File and the Beat Farmers: Belly Up Taxern, tonight Pharsday Pp.m., 143 South Ce2 Avenue: Solana Beach, 481-9022

Babylon Warmors, the Modsters, January 12, 9 p.m., 1130 Buenos, 276-3983. and Limbo Slam; Spirit, Saturday

Spencer Davis and Rollo Smith:

Barry Manilow: Sports Arena, Sunday, January 13, 8 p.m. 224-4176.

Jack Mack and the Heart Attack and Sive Lines Up: Helly Up Tavern. Thursday, January 17, 9 p.m., 143

Johnny Cash, June Carter, and the Show Band, Cross Theatre, Safurdae, Amazer 19, 7,30 p.m., Community Concourse, downtow 236:6510

The Blasters and the Beat Farmers: Belly Up Tavern. Thursalev, January 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Oingo Boingo: UCSD Gymnasium Saturday, January 26, 8 p.m., University of California at San Diego campus, La Jolla,

NRBQ: Beily Up Tavern, Sunday, January 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Deep Purple: Sports Arena. Tuesday, February 5, call for time. 224–4176

CLUBS

#### **North County**

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Twice as Nice, country, contemporary, and

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Rank and File, country rock and rhythm and blues, and the Beat Farmers, rock, rockabilly, and country rock. Thursday: the

bijass Samdar the Mar Dels, strituge rock, Monday, Talik Bacis, reagan: Riesday, 5nv Limes Up, rock, Wednesday, Artermson Concerts. The Changle Six, Dissoland raza Friday, Stones Thross, virtuge fazz, swing, and rock, Wednesday.

Bobby G's, 485 First Street. Encintas, 436-7397: Shake, rock. Thursday through Saturday, Miss D'Meanor, rock, Wednesday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735. The Peter Sprague Trio, i-zz

Borrelli's Back Room, 2677 Vista

Midnight Delight, contemporar faceday through Saturday; jam session, Sunday.

The Bridge, 1103 North Hill Street Occanside, 722-1904; Don Tennson, country and contemporary, Monday, Tuesday.

Chelsea Garden Restaurant, 145 Chelsea Garden Restaurant, 14:5 South Highway 101, Solama Beach, 481-4034: Jeff Calcara, classical guitar, Friday and Saturday; Robert Wetzel, classical guitar, Friday happy hour and Sunday evening.

The Country Side Restaurant and Lounge, 45o Douglas Drive, Oceanside, 757-0860; New Country country, Wednesday through

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9/ The Rock of the 80's 1 Welcomes



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#### CONCERTS

Rank and File and the Beat Farmers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Babylon Warriors, the Modsters, and Limbo Slam: Spirit, Saturday, January 12, 9 p.m., 1130 Buenos. 276-3993.

Spencer Drutz and Rollo Smith: Belly Up Tavern, Saturday, January 12. 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Barry Manilow: Sports Arena Sunday, January 13, 8 p.m. 224-4176.

Jack Mack and the Heart Attack and Sive Lines Up: Belly Up Tavern, Thursday, January 17, 9 p.m., 143

Beach, 481-9022.

Johnny Cash, June Carter, and the Show Band: Civic Theatre, Saturday January 19, 7:30 n.m. Community Concourse, downtown 236-6510.

The Blasters and the Beat Farmers: Belly Up Tavern. Thursday, January 24, 9 p.m., 143 South Cedros avenue, Solana Beach. 481-9022.

Oingo Boingo: UCSD Gymnasi Saturday, January 26, 8 p.m., University of California at San Diego campus, La Jolla. NRBQ: Belly Up Tavern, Sunday

January 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022. Deep Purple: Sports Arcna, Tuesday, February 5, call for time. 224-4176.

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

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Bobby C's, 485 First Street, Encinitas. 436-7397: Shake, rock, Thursday through Saturday, Miss D'Meanor, rock, Wednesday.

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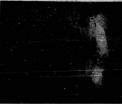


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El Comal, 12845 Poway Road. Poway 486-1010: Rick Rivas Poway, 486-1010: Rick Rivas, contemporary, Tuesday evening and Friday happy hour: Greg Glover, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Effect, rock, Thursday through Saturday: Kracker, rock,

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship, contemporary, Tuesday through Saturday: Gil Palacios and Linda Parra, contemporary. Friday 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/Oceanside, 1221 Vista Way, Oceanside, 433-2633: M Stone, adult rock, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Joe Stewart, contemporary, Wednesday and Thursday, the Rondeaux Brothers, contemporary, Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831: Evan Shulman, contemporary, Wednesday through

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Barker and Orr, contemporary, Wednesday through Saturday.

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

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Mille Fleurs, 6009 Paseo Delicias. Rancho Santa Fe. 756-3085: Philip Beeber, classical and variety guitar, Tuesday and Wednesday, and Sunday brunch.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Good Stuff, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Thrillsoeker, rock, Thursday through Saturday: in Colour, rock,

Oalvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: Dust West, country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Dash Magnet and the Dragsters, rock, Thursday through Saturday; California Aero Drive, rock,

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TICKETS: \$13.50 & \$11.50
\*LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE\*

BOX OFFICE OPENS AT 9AM. TICKETS AVAILABLE AT THE SECOND SEC

NO LINEUPS AT THE BOX OFFICE PRIOR TO 7AM. RANDOM PRIORITY NUMBERS WILL B ISSUED AT THAT TIME.



WELCOME BACK EVERYONE!



INTERNATIONAL REGGAE ALL \* STARS

AND TALK BACK



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ROLLO SMITH

**FIVE CARELESS LOVERS** & THE BAD HABITS HORNS

THE **FABULOUS** MAR DELS



**TALK BACK** 



JACK MACK & THE HEART ATTACK



day, January 18 - REBEL ROCKERS and THE ALL STAR STEEL BAND day, January 19 - MAR DELS day, January 20 - BEAT FARMERS ursday January 24 \* BLASTERS \*

FREE AFTERNOON CONCERTS Friday, 5:30 pm 8 pm - CHICAGO SIX Wednesday, 6 pm 8:30 pm - STONE'S THROW

THE BELLY UP CAFE-NOW OPEN

FOR INFORMATION CALL 481-9022

El Comal, 19845 Prices Read

Fireside Lounge, 439 West Washington, Escondido, 745-1931 The Effect, rock, Thursday through Saturday: Kracker, rock.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420: Friendship, contemporary, Tuesday through Saturday, Gil Palacios and Linda Parra, contemporary, Friday 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/Oceanside, 1221

Vista Was, Oceanside, 433-2633; V. Stone, adult rock, Wednesday through Sunday Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400:

Joe Stewart, contemporary, Wednesday and Thursday, the Rondeaux Brothers, contempor Friday and Saturday Jolly Roger/Oceanside, 1900 North Harbor Drive, Ocean-ide, 722-1831: Evan Shulman, contemporary. Wednesday through

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solans Beach, 755-0117: Barker and Orr, contemporary, Wednesday through

La Tapatia, 340 West Grand, Escondido, 747:8282: Latin Soul, Top 40 dance music and Latin music, Friday and Saturday and early evening Sunday.

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

Lu's, 1963 East Valley Parkway. Escondido 746-7038: Dakota, country rock, Wednesday through Sunday, Ron Bell, contemporary and country, Monday and Tuesday.

McCabe's, 1145 South Tremont, Oceanside, 439-6646: The Road Runners, Fifties and Sixties rock, Wednesday and Thursday.

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 736-3085; Philip Beeber, classical and variety guitar Thesday and Wednesday, and

Monterey Bay Carrers, 1325

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: through Saturday in Colour rock

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-North Hill Street, Oceanside, 722 4771: Freewill, rock, Tuesday through Friday; Outta Controll, rock, Saturday through Menday

Oakvale Lodge, 14900 Oakvale West, country, Friday through

Valle, Del Mar, 755-6614. Dash Magnet and the Dragsters, rock, Thursday through Saturday, California Aero Drive, rock.

THURSDAY, TONIGHT the fun people that never died DEAD HEAD THURSDAYS featuring

BORN



FRIDAY, JANUARY 11

ARMY OF LOVE "Exodus" will LAWS OF MOTION

SUBJECT TO CHANGE THE TEARS

SATURDAY, JANUARY 12 FROM BELIZE

**BABYLON WARRIORS** 



MODSTERS and from S.D. LIMBO SLAM

TUESDAY, JANUARY 15



ADVENTURES

50¢ DRAFTS

IN HELL featuring

PUNK RASTA LOW RIDERS with a musician's

WEDNESDAY, JANUARY 16 NEW SALEM with PROWLER and AIRCRAFT

BORN CRONSEYED Ion. 18th: JOEY HARRIS & PULL RAMANSKI'S ELECTPIC SONS Jon. 19th: Enigme recording artists RAIN PARADE. Ion. 24th: From Boaton 91X presents THE LYRES "Don't Gwe It Up" & "Help You Ann" recording artists.

BECAUSE THESE AWARDS arred in the SPIRIT's 1984 Entertainment & Achievemen Reader's last issue of 1984 — but ran out of space — the Ro domates its space. Can't see letting anybody out. Competition Work That Medi: Penchators, Laws of Motion, Urban Umbrel



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TICKETS: \$13.50 & \$11.50
\*LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE\*

BOX OFFICE OPENS AT 9AM. TICKETS AVAILABLE AT THE SPECIAL SERVICES, NILLUDING MAY CO., PLAZA MUSIC SHOPPE, AZTEC BOX OFFICE, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CRITERS, ALL AREAA TICKET OUTLETS AND THE SPORTS ASERN AT ICKET OFFICE TO CHARGE BY PHONE CALL (1017) JAD-0200.

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Sunday: Patthurger, jazz, Monday and Tuesday: Private Domain, rock.

Highway 101, Leucadia, 436-4030 John McCutcheon, Appalachian p.m., Friday, Roy Bookbinder ragtime and country blues guitar 7:00 and 9:00 n.m. Saturday Cab Ward with Ron Jackson and Molly Ward with Ron Jackson and Molly Stone, clarinet and novelty music, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday; Borracho y Loco, calypso and rock, 7:30 p.m., Wednesday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-6880: The Bizz, contemporary, Friday and Saturday.

Pomerada Club, 12237 Pomerada Road, Poway 748-1135: Hot Spurs, ountry. Wednesday through

Quimby's, La Fiecha at La Grenada. Rancho Santa Fc. 756-2855: The Wrangler Brothers. ontemporary and folk. Thursday and Saturday

Ralph and Eddie's, 390 Grand

Rancho Bernardo Inn. 17550 Bernando 277-2146: Jim Gates and

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

The Red Snapper Saloon, Tamarack and Highway 101, Carlsbad, 729-3170. Robin Henkel, blues and jazz, Wednes-tay through Saturday.

Reuben's, 2515 El Camino Real. Isbad, 434-1766; Ster Lee. Top 40 dance music, Tuesda through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos, 578:2144: Carmen and Carmen, Top 40 variets, Monday through Saturday Rudi's Hidden Acres, 3700 Carmel Live music, Friday and Saturday, call club for information.

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

Teenee Room, 1270 Main Street. Ramona. 789-3755: Live music, Friday and Saturday, call club for information Tequila Flats, 3296 Mission Avenue Oceanside 757-7757 Nitewing, rock, Thursday the Saturday: 12:08, rock, Wednesday

That Pizza Place, 2622 El Camin Real, Carlsbad. 434-3171: Brass Tax. jazz. Friday: Bluegrass Etc. new and traditional bluegrass

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

Valley Fort Restaurant, Red Dod Saloon, 3757 South Mission Road, Fallbrook, 728-1998; The Belair Boys, vintage rock, Friday and Saturday.

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

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Main Room: Crystal, rock, Thursday through Saturday:

Wooden Nickel, 13303 Poway Road, Poway, 748-6364; Ron

Morin country. Thursday and Wednesday; Wild Fire, country Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla. 7766 Fay Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street Mission Bay, 226-3888: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

"Rahia Belle," at the dock, Bahis Hotel, 98 West Mission Bay Drive. Mission Bay, 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Forward Motion, Top 40 dance music, Tuesday through Saturday Sunday, Piano Bar, Buddy Reed, füesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street. Ocean Beach, 222-6822: Outta Controll, rock, Wednesday and Thursday: Red Alert, rock, Friday through Saturday

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170:

through Saturday; the Rockaways, ontemporary, Sunday, California Aero Drive, rock, Monday and Buesday: the Two Tones, rock

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows, jazz, Tuesday brough Saturday.

Chuck's Steak House, 1250 Prospect Street, La Joila, 454-5325: Night Vision, jazz, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Prive La Jolia 459-0541: Jesse Davis, contemporary, Tuesday through Saturday

Boulevard, Loma Portal, 225-9559. Automatics, rock, Thursday through Saturday; 5ive Lines Up, rock, Sunday and Monday; the London Brothers, rock, Tuesday and Wednesday.

Mission Bay Drive, Mission Bay, 276-40:10: The People Movers, contemporary, Wednesday through Saturday: Triple Play, ontemporary. Sunday through

Hotel del Coronado, 1550 Orango Avenue, Coronado, 435-6611. The Elements, contemporary, Tuesday through Saturday.





LIVE ENTERTAINMENT FOR JANUARY AT

TIO LEO'S



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

Thursday-Saturday TOYS

IN COLOUR

Tuesday-Saturday **RPM** 

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Live music 7 nights a week! 3595 Sports Arena Blvd + 223-5596 - Across from Sports Arena

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Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road Mission Bay, 224-3541, Ambition Top 40 dance music and big band dance music. Tucsday through Saturday, Peter Robberecht, piano variety, Thursday and Friday happy

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The London Brothers, rock, Thursday through Saturday; Toys, rock, Sunday through Wednesday.

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

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Source. rock. Tuesday through Saturday: Network, rock. Sunday and Monday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Double Take, contemporary, Thursday; Black Market, contemporary, Friday and Saturday; the Rockas-ays, contemporary, Wednesday.

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

Mony Mony's, 3595 Sports Arena Mony Monys, 3393 Sports Arena Boulevard, Loma Portal. 223-5596: Toys, rock, Thursday through Saturday; In Colour, rock, Sunday and Monday; RPM, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Steve Reynolds, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Delene, contemporary, Thursday through Saturday.

Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, iza and blues. Thursday through Saturday: Fattburger, izaz, Sunday Notice to Appear, rock, Monday and Tuesday, the Five Careless Lovers, blues and rhythm and blue Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655: Edison Riggs, solo rock, Tuesday through Thursday, live music, Friday and Saturday, call club for

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234:

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. azz, nostalgic blues, and contemporary. Thursday through Saturday and early evening Sunda

Silver Fox Lounge, 1833 Garnet, Pacific Beach. 273-9190: Dan Connor, country and originals, Friday and Saturday.

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

Pablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street. Pacific Beach. 483-2703: Live Pacific 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

Texas Teahouse, 4970 Voltain Street, Ocean Beach: Tom "Cat" Courtney, blues, Thursday; Chuck 3elt, blues, ballads, and rock, fuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Mel Goot, jazz piano, early evening Monday and Tuesday, Piano Ba



TELL-TALE **HEARTS** 



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**3 SIMPLE WORDS** 

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> WEDNESDAY • 9:00-10:00 pm Hard Core music

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Dance with the darkness and d.i. Blackstone

San Diego's Most Progressive Dance Club 2201 El Calon Blvd. • 298-1722 Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday; Jinnah Williams, Saturday: Jinnah Williams, contemporary, Monday, in the Bay Lounge, and Sunday, in the Polynesian Princess Dining Room.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871: Upstairs: live music, Thursday through Saturday, call club for information

Norman Clifford, contemporary, Sunday and Monday; Steve Shipps, contemporary; Thesday and Wednesday; Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Friday and Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hetel Circle North, Hission Valley. 291-

The Alamo, 3093 Clairemont Drive. Clairemont. 276-2240: Flywell, rock, Tuesday through Windrose, 1935 Ouisera Road Marina Village, Mission Bay Park. 223-2335: The Sters Brothers. rock, Wednesday through Saturday. Saturday.

Bacchanal, 80/22 Clairemont Mesa Bouleard, Kearry Mesa, 560-80/22: The Beat Farmers, rock, rockabilly, and country rock, Wednesday through Saturday, with the Syndicate of Soul, blues and rythm and blues. Thursday, the Paladins, rockabilly, Friday and Saturday, and Bobby Chervolet, rock and blues. Wednesday: the

7131: Jesse Daniels and Bande a country. Tuesday through Saturday, country dance lessons, Tuesday through Thursday. international Reggae All-Stars, reggae, Sunday; Rick Gazlay and His Blue Zoo revue with Blonde Bruce and Johnnie Viau, blues and rhythm and blues, Tuesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connoly, Irish music, Wednesday through Saturday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 The Procrastinators, rock.

Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley 296-6329: The Bill Shreeve Quarter, Jazz, Thursday through Saturday, Eric Fostes, classical guitar, early evening, Wednesday through Saturday, John Lyons, ciassical guitar, early evening Sunday, and Monday evening; Mil-Zoumaras, classical guitar, Friday lunch; the Fine Line, jazz, Tuesday

Carriage House, 7945 Balboa Averue, Clairemont, 278-2597; Peter Jay, contemporary, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291,7131. Piano bar: Nightly piano bar entertainment, call club for information.

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298 2010: Live Arabic music and entertainment, Wednesday through

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley 291 5720; D. n.i Daniels and Niteline, contemporar Tuesday through Saturday.

Islands Lounge, Hanalei Hotel.

2270 Hotel Circle North, Mission Valley, 297-1101: California Transfer, contemporary, Tuesday through Saturday; the Spud Brothers, rock and cornels Studies and Mission Studies.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South Mission Valley, 298-8281: Trade Secret, contemporary, Thesday through Saturday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Heroes, rock, Tucssay through Saturday, with Dirk Debonaire, rock, Priday and Saturday; Dirk Debonaire, rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhyu Wednesday through Sunday; live music, Saturday through Monday.

Monk's, 10475 San Diego Missio Road, Mission Valley, Soci-White, Colour, rock, Thursday through Saturday, the Debra Raye Show, contemporary, Sunday through Tuesday, Asieep at the Wheel,

Monterey Wnaling Compar Camino del Rio South, Missi Valley. 291-1638: L.A., rock, Wednesday through Saturda

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

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730; Quest, rock, Thursday through Saturday; Red Alert, rock, Sunday and Monday; Propher, rock, Thesday and Wednesday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, contemporary, Tuesday through Saturday

Peter D's, 5149 Clairemont Mesa Boulevard 277-3217: The Rosie Trio, contemporary music and variety stage show, Thursday through Saturday

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300: Danny Topaz, contemporary, beginning early evening, Tuesday through Saturday.

#### **NOW APPEARING**



#### Most Valuable Players

Most Valuable Players is one of San Diego's newest pop-jazz groups. The group plays a wide range of music from the jazz sounds of George Benson, Al Jareau and Lee Ritenour to the soft rock sounds of Steely Dan and Stevie Wonder Playing Fridays and Saturdays under the neon lights of Fat City.

Now playing on Thursday nights from 8 pm-12 midnight HARVEY & 52ND ST. JIVE



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SUPER BOWL

DEPOSIT NOW PRINCE WHAM CULTURE CLUB NEIL DIAMOND

SUPER BOWL PARTY Is At Crystal T's

SUNDAY, JANUARY 20th

\* 2 Big Screens plus 6 large IVs
\* A Mentican Bullet Incha-off at 3 p.m.
(Included in the package price)
\* Beer, Wine and Soft Drinks
(served as part of the package price
rom 230 p.m. 'til the end of the game)

\* Pick-the-Winner Contest-\$100 in Cash Prizes (no obligation or fee to win)

Package Price: 112.50 per person in advance
115.00 per person the day of the game

Doors Open at 2:00 p.m. \* Game Time at 3:00 p.m. For advance reservations call 294-9010 (Advance package price must be paid prior to noon january 19th) 500 Hotel Circle North \* San Diego (Mission Valley)

Crystal T's Emporium

**FORWARD MOTION** 



n's Jazz Quartet every Sunday, 6:00-10:30 pm y Hours Monday-Saturday, 4:00-8:00 pm y 4:00-6:00 pm, hot & cold hors d'oeuvres

Profession and the second section of the second

runch 10:00 am-2:00 pm, includes one cocktail, ults \$8,95, children under 10 \$6.95



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

PARK PLACE

IPSO FACTO



Rock 'n' Roll
Tuesday through Saturday,
Jan. 8-12 & 15-19
9-00 pm-1:30 am
Tues. Specials—
imported beer
Wed. Ladies' Night
\$1.25 drinks
Thurs. Iced teas \$1.75



THE EFFECT

Monday: James Downs (Hypnotist) Show

Thursday: Hooked on Trivia Play trivia for prizes!

No cover - Live rock 7 nights - Big Screen T.V. - ID required 1280 Pletcher Parkway, El Cajon - 448-4111

Lites Out San Diego

Jazz Dancing Tuesday through Saturday

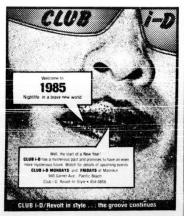


Coral McFarland & the Art Resnick Trio

PORTHOLE 9 pm to 1 am

Holiday Inn

San Diego Embarcadero







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

The Speakeasy, 9379 Mira Mess Bouleverd, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Born Crosseyed, music of the Grateful Dead, Thursday, Army of Love, rock, Law of Motion, rock, Subject to Change rock, and the Tears, rock, Thursday: the Babylon Warriors. Thursday, the Babylon Warriors, reggoe, the Modsters, rock, and Limbo Slam, rock, Saturday; the Trowsers, sla and reggae, and the Punk Rasta Low Riders, reggae. Tuesday, New Salem, rock, Prowler, rock, and Aircraft, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle Stardust Hotel, 950 Hotel Circle North, Mission Valley, 289-051: Coral Room: The Four of Us, swing, and group vocals. Tuesday through Saturday; the Dick Lopez Tino, swing, contemporary, and vocals. Sunday and Monday, Crane Room: Dee Gee, piano, Tuesday through Saturday

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461; Jeff Williams, rock n' soul, Wednesd'vy and Triursday; Joe Stewart, contemporary Friday and Saturday: Melissa McCracken, contemporary, Sunday: Tony Irvine, contemporary, Monday and Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Costa V, contemporary, Wednesday through Saturday; Frank Dexter, contemporary, Sunday through Theoreby

The Wellhouse, 10789 Tierrasant Boulevard, Tierrasanta, 560-6677: Boulevard, Tierrasanta, 560-6677: Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Thursday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday: Cimmaron, country, Sunday and Monday

#### San Diego South

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Encore, contemporary, Wednesday through Saturday.

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: Colin and Karen, contemporary, Sunday through Tuesday.

Bodies, 6149 University Avenue, East San Diego. 583-5700: Live rock, seven nights, call club for information.

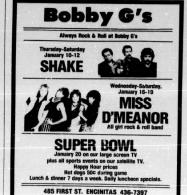
Cafe del Rey Moro, 1549 El Prado, Baiboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evening and Sunday afternoon.

The Chocolaie Affaire Gournet Restaurant, 806 West Washington Mission Hills. 296-1311: Mark C. Jackson, folk guitar, Thursday and Tuesday: Mimette, Celtic harpist, Jussiay: Allmette, Cette harpist, folksinger and guitarist, Friday and Saturday: Lynn Hall, Latin harp, Sunday: Dan Libertino and Friends, classical guitar.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Gary Raynor, guitar and vocals, Friday







and contemporary early evening

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Coalition Orchestra, jazz, Tuesday through Saturday; Bill Brackett, comedy and music, Sunday and Monday.

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

Drowsy Maggie's, 31st and University, North Park. 298-8584: Richard Glick, ragtime guitar, and Blonde Bruce, slide guitar and

blues, Thursday; Peggy Watson blues. Thursday: Peggy Watson, folk and blues, and Cow Jazz. folk, blues, and swing. Friday: Tobacco Road, vintage jazz and boogie-woogie, Saturday: Sound Dynamics, classical guitar and cello. Sunday: Old Time Hoot Night, Monday; Kevin Kelly and Friends, jazz. Tuesday: the Peter Sprague Tric

jazz, Wednesday The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Live music, Sunday through Thursday, call club for information: Tobacco Road, vintage jazz and boogie-woogie, Friday: the Jaime Moran Trio, Latin jazz, Saturday

Fat City/China Camp, 2137 Pacific

Highway, downtown, 232-0686; Harvey and the 52nd Street Jive, jazz, Thursday through 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.

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

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: John Engren.

contemporary, Thursday through Saturday; Joe Azarello and Poems jazz, Sunday; Jose Caraba, contemporary, Monday through Wednesday; Joe Azarello, jazz Monday through Friday happy

hours.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday; Wayne Juré and Hank Young, jazz, Friday and

"The Invader," at the dock, 1066 North Exrbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

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

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

Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillerest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; the Daglo from Diego band, rhythm and blues and Top 40 dance music, Tuesday, live music, Wednesday, call club for info, nation.





TOYS

### **OPENING NIGHT, TOYS**

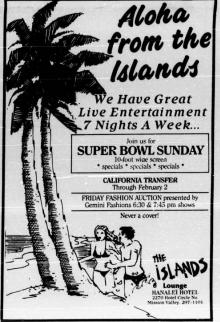
Sunday, January 13
Well, call and domestic beer only \$1.00 from 8-10 pm.
Never a cover on Sundays & Mondays.





Beginning January 17, THE GREAT AMERICAN LIP SYNC CONTEST
Every Thursday for 10 weeks. \$175 cash prizes each week. Winners of 10 week
competition will be eligible for "Finals" and \$500 cash prizes on March 28.
Bring your own music (bassets okay)
or choose from our music library.
Original costumes are encouraged.
Sign up by 10 pm each Thursday
Show begins at 11 pm
294-9010
500 Hotel Circle N. — Mission Valley

500 Hotel Circle N. — Mission Valley



Mona Lisa Restaurant and Cocktails, 2061 India Street. downtown. 234-4893. Guy and Jackie and guests. Italian songs. pop standards, and opera. Saturday Our Place at Mikisan's 2424 Fifth

Patrick's IL 428 F Street. wn. 233-3077: Fro

Brigham's Preservation Band. Brighams Preservation Band, Dixieland jazz, early evening. Thursday: Back Beat, oldies and dance music, Friday and Saturday Sugar Jazz, jazz, Tuesday; the Sy Rainey Trio, jazz, 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 evening Saturday: Lori Bell and Shep Meyers, jazz, early evening

Tom Ham's Lighthouse, 2150 Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday. Reuben E. Lee's, 880 Harbo Island Drive, Harbor Island. 291-1870: Strictly Business. contemporary, Tuesday through Saturday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900:

Tuesday through Saturday; the Ducktail Revue, vintage rock, Thursday and Friday happy hours Sheraton Harbor Island West

Triton, 6011 El Cajon Boulevard.

East San Diego. 583-3240:

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday: Bob Wellhelm country, Sunday: Maniac, rock,

Tuba Man's, 2551 University Avenue, North Park, 295-9426 Live music, Friday through Sunday

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett, oldies and newies. Tuesday through Saturday.

Yukon, 4278 University Avenue,

East San Diego, 284-9310 Fattburger, sazz, Thursday through Eckorech, blues and rhythm and lues, Thursday and Friday; the Lone Riders, country rock,

#### East County

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

Baxter's, 1025 Fletcher Parkway El Cajon. 442-9271: Headband, rock, Tuesday through Saturday. Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Sean McVicker, Irish music, esday through Saturday; the radise Street Band, Irish music

The Boondocks Resiaurant, 8320 Parkway Drive, La Mesa. 465-3660: ndy Beecher, contemporary, jursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday: Jim Moore.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Kicks,

contemporary. Tuesday through Saturday.

Calvoso Lounde, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and

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

KORG

Circle D Corral, 1913 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; live country music. Sunday, call club for

information; clogging lessons, early evening Monday.

Coo-Coo's Nest, 12247 Woodsid Avenue Lakeside 443,2300- Dsl Pearson, piano variety. Friday and

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

Don's, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: Danny Michaels and Big Sky.

country, Friday and Saturday,

Don's West, 5286 Baltimore Drive

Flinn Springs Ir.n, 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 Dixon and Country Night Life, country, Friday and Saturday.

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 Saturday.

Legends, 2754 Alpine Boulevard, Alpine 445-5545: Live country music, Friday and Saturday, call club for information.





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Magnolia Mulvanev's, 8861 8550: Private Domain, rock, Friday

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

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Turquoise Lounge, 5975 Sevent Drive, La Mesa. 465-1525: Live rock, Tuesday through Saturda call club for information.

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

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Ricochet, rock, Thursday through

### South Bay

Bavarian Inn, 1410 Broadway. Chula Vista. 425-400: The Gene Dewez Ploka band, polka music, friday; live polka music, Saturday

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Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 428-1161 Gall Lee and Firecreek, country Ducktail Revue, vintate rock

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The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live rock, Thursday through Saturday, call club for information.

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Marisoi, 1680 Broadway (at Main 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

Oasls Bar, 1921 Third Street, 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, 3008 Main Street Chula Vista. 427-5889: Ron Tabor country, Wednesday, Thursday, and Sunday, Branded, country, Friday and Saturday.

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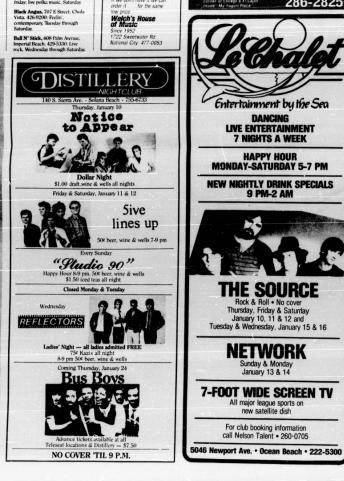
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RPM: Dames Machine Meny Meny Shake: Honoy (i.s. The Siers Brothers: If ordrose Rolle Smith: It-life (i.s. Korens The Source: Is Childer The Spud Brothers: Islands

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Judy Ames: / Andy and Donna: Back Beat: /Ler Barker and Orr. Jolla Randy Beecher: Houndarks The Bizze (the Sour) Inderseots Black Market: It I's Jerry Burchard: I book's Landin California Transfer: Islands

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### **CURRENT MOVIES**

All reviews a.e by Duncan Shepherd Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Amadeus — Through the overlush production and the underlush direction (by Milos Forman), you can still non (by Milos Forman), you can still see the makings of a potent historical fiction potent enough, that is, to stir up curiosity about how much of it is true and to put down protests about how much of it isn't. The rivally be-tween the traditionalist court composer antonio Saleri and the free-tione introvator Mozari — anne stred main; really, with Salieri driven by envy of talent, and revulsion at per-sonal temperament, into the most melodramatic sort of chicanery — has almost as universal an application as author Peter Shaffer means it to have the dramatic sympathy pries up all the other way. "Chastity, industry, and humility"—the bartering items Salieri

is ready to offer to God in exchange for musical immortality — do not sound anywhere near as much fun as the bouts of partygoing that seem to take up the bulk of Mozarfs time, in between official down those master.

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MOVIE RENTALS

17

a clique of kids from the Bronx whose talents run high and in many direc-tions (break dancer, rapper, graffis spray-painter). There's a naturalistic texture to the environment, but the ac-

somed anywhere near as much hu as the bodies of paylogong that seems the bodies of paylogong that seems the between poling down those master-between capacity for tristing parely with letter to make the conflict further toward butter to be a standy excuse for packing it up when the conflict further toward butter between poling to the poling outliers the conflict further toward butter between poling connects with fall to be a standy excuse for packing it up when the poling connects with fall to be an observed to be a standy excused by the poling connects with fall board to be a standy excused by the poling connects with fall board to be a standy of the standy of the absolute great of the poling connects with fall board to be a sensibly innocent and wholesome as entities of the poling connects with the poling connects with fall board to be a standy of the poling connects with fall board to be a standy of the poling connects with fall board to be a standy of the poling connects with fall board to be a standy of the poling connects with fall board to be a standy of the poling connects with the poling connects wi

man Tashions pass him on the scfewalk) gives him a direct line to the audience; and the message sent out is genuinely populist, maybe even slobbist. But if would be a mistake to slobbist But it would be a mistake to credit any anti-snobbism to a man and a movie merely replacing one sort of snobbism with another Judge Ben-hold. Lisa Elibacher. Ronny Cox, discussion of the control of rected by Martin Brest. 1984. "(Cinerama Fronter Drive In. La Jolia (Village, Loma. Ceanside &, Plaza Bonta. Rancho Bernardo 6, Santee Drive In, South Bay Drive In, Wiegand Plaza 6)

Breakin' 2 Electric Boogaloo Breakin' 2 Electric Bogaloo Adolo "Shabad-doo" Qunones and Michael "Bogaloo Shrimp" Cham-bers, promoted to the status of break dancers emerit, are content for the most part to rest on heir lainels Or as one of them expresses it at one point Look, were not gonna waste any of our moves. They do dole out a few of hom. But Chambera's by acere, a them. But Chambers to by scene, a perambulation up the wait and across the ceiling à la Fred Astase in RCYAL dance and the dance across the ceiling à la Fred Astase in RCYAL dance and the dance scenes in the sequel lend generally to be deepartoo fantasy. The polit is that musical sold properties of the political state of the sequence of the sequenc

Careful, He Bilght Hear You — Two sisters, one poor, one nich, fight for custody of their dead sisters son. The lush and rather decorative value style, with a to of foreground sizual style, with a to of foreground sizual style, which are to some sizual style, and trellense, stone balusters, and so forth, and a lot of shallow focus to mash either foreground or background into a formises multicolored pulp, marks

much of a social problem. And if such a solution must be taken care of in a printed epilogue rather than a dramatized episode, it is no solution or an advantaged episode, it is no solution at all. With of of movie solution at all. With of of movies of the care of the ca the movie straight off as the most commercial sort of soap opera. And is would be like it shoulds, as a matter of would be like it shoulds, as a matter of Davis and Miniam Hopkins, left say, the time setting of the story, adapted from more of less in that same period; although the style, admittedly, is more in the Chemascope and Technicolor mode. The 1906s | But a soapy sort like, and the proper haldsonship here they and the proper haldsonship here The Cotton Club — Reviewed next issue With Richard Gere, Dane Lane, and Gregory Hene: firected by Francis Ford Coppola.

"Ace Drive In from 111, Pasison Valley, Grossmort Mall: Oceanside B. Rancho Bernard 6. Sante Williage 8. Swentwater 6. UA Glasshouse 6. University Towns Contro. Vineyard Twin. Wegand Plaza 6)

tlety, and the proper relationship here is not to be expressed as "slick but subtle," as if the subtlety has had to subile. as if the subfety has had to hack through or scale over the stick-ness. Rather if should be "slick and existing quite comfortably and siven co-operatively. It is not in the nature of slickness to but up any resistance. Wendy Hughes. Robyn Nevin, Nicholas Glofall; directed by Carl Schultz 1983. Dawn of the Dead - George A.

Carmen — When Francesco Rosi abandoned his social concerns long enough to adapt a fairy tale to the screen (MORETHAN A MIRACLE), he

emoder in Chief T-HAN A MEMOL, Ex-argued along the fines that it still had documentary value in that he had that it in the actual locale that had not at missing the memory of the con-trol of the control of the con-and the crisp, capacious images of the challeness of the place, all the blasting surlight and the challeness and dustriess of the place, all the blasting surlight and the challeness and dustriess of the place, all the blasting surlight and the Rosi canno. The dutilial run-through of the hill operatic soons gives the Rosi cannot childred detail, some of which, most notably the buillight makes the control of the hill operatic soons gives and the control of the hill operatic soons gives and the control of the hill operatic soons gives the control of the hill operatic soons gives and the control of the hill of the hill of the makes the response of the control of the control of the makes the response of the control of the control of the makes the response of the control of the control of the hill of the control of the hill of the control of the control of the control of the control of the hill of the control of the control of the control of the control of the hill of the control of the control of the control of the control of the hill of the control of the

of winch, most notably the buillight material he explored more thoroughly in The MCMENT OF TRUTH. But the MCMENT of TRUTH. But the always in size with integer of cineratic. And regulated as he is by the former, Rosir has more time on his hands than he really needs or knows what to do with Julian Migenes-Johrson, Placido Domingo, 1984.

"(La Palema, from 1/14)

Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largety (and inspirationally) in a sub-urban Pittsburgh shopping center, iess a sequel finer a remake, a new and improved version with slicker technique and gaudier special efand improved version with sucker section and not goulder special of section and not goulder special of section and not goulder special of section and section and

Dinner at Elight — Nothing much to should about comenatically, but in its way, this Moth Centerrusce is abundantly entertaining — especially so in the fundamental of the should be should

Or. Zhivago — David Lean's vision of Pasternak's novel is designed for filingoers who are prone to remark "ooh" and "arbh" at wide-screen pic-tures of flowers, iscides, deseats of snow, fields of wheat, and so forth Omer Shartl, Julie Christie, Geraldine Chapin, Rod Steiger, 1965. (Ken, 1/12)

Date — The stoyine of the frank Herbert acis, involved in Deplacity buried beneath an availanche of unfamiliar vocabulary and proper names — beneath Arrake and Alendés and manifer of the stoying of the

(Carousel Cinoma 6: Cinema Plaza 5: Fashion Valley: Flower Hill Cinemas, from 1/11; Poway Ineater, from 1/11: Santee Drive in, Sanfee Village 8: Sweelwater 6: University Towne Centre)

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Falling in Love BRIEF ENCOUNTER on the Manhattan commater train—but not all that brief after
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to clutch at an out-loud rehearsal of
to 18. He, held occumulation come, on. to clutch at: an out-loud rehearsal of his 1th, helio commutier come.or, which carries a laint echo of vs. "You talkin' to me?" routine from TAX! DRIVEH. With Dianne Wiest and Har-vey Koteti. directed by Ullu Grosbard. 1984. " (La Palcma, 1/10, 11, and 13. Strand, from 1/11)

"Title Paleming Nid." A fing to the received past (1983), as through the verset past (1984), as the verset past (1984), and verset past (1984), and verset past (1984), as the verset past (1984), and verset past (1984), and verset past (1984), as the verset past (1984), and verset past (1984), and

UA Chema 3. UA Glasshouse 6. Wequan Plaza 9.

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corner The movie, directed by Ivan Relman, is in and out, around and about, the correct form for ins sort of thing — although the special effects are allways effective. Too undisciplined to be a genre parody in the company of Polanski's FEARLESS VAMPIE KILLERS, it is more like a concretization of the wise-ranks. concretization of the wisecracks which habitual wisecrackers might which habitual wisecraciars might which habitual wisecraciars might make while waitching herein moves that this one on the Late Show, The missing wait was a superfectly apt. I wor of the stars, Dan Aydrodition of the missing wait was a superfectly apt. I wor of the stars, Dan Aydrodition of the mick which the more promisers of the moves among the waited the moves among the moves of the moves and superfectly and the moves and superfectly and the moves and superfectly waited the superfectly waited and the superfectly waited and the Morano. 1904. (UR Challe Video d)

The Gods with the Crizzy — A mod-est charmer from South Africa, written, produced, directed, "stimed" (photo-graphed?), and edited by Jamie Uys. A Coca-Cola bottle, chucked out of a passing airplane, lands in the midst of some Kalahara Bushmen, causing un-precedented possessiveness and precedented possessiveness and dissension. The III-bil leader resolves dissension in III-bil leader resolves fid of "the evil thing", and on his fres encounters while people, political sensions, automobiles, arenog other political sensions, automobiles, arenog other political sensions, automobiles, arenog political sensions, automobiles, arenog political sensions, and present sechniques of elbow-in-the-rise music of NOW-Hall financiation, but amateur-bill financial sensions, and an automobiles described Nivau, 1980.

("fina Aris)

Johnny Dangerously — Gangster spool with Michael Keaton and Joe Piscopo, directed by Amy Heckerling, (Carousel Cinema 6: Center 3: Cnemas: La Jolla Village. UA Chula Vista 6: UA Cinema 3: UA Glasshouse 6: Vineyard Twin; Wiegand Plaza 6)

6. Vinnyard Twin, Weigand Plaza 6.

The Starte M. G. V. WAS A ESS-AGE RICKY. John G. Avistion: The director of the organal RiCKY. These to whis. Up some of the same envoluncy, and again envisits Bit Corts to supply who has said kicked in the lacked by the same should be supply who has said kicked in the Jace by nich. Board, blacks belief Distincts belief. Distincts have been supply to the said belief of the same supply who has been street by their motorcycle wheels). The bullying continues, until the same supply who has been supply to the same supply when the said has been supply to the same supply when the same supply west, it is sweet. Bought scartly, it all comes a whole the movement of the same supply said to the supply said the same supply said to the supply said the

(Contee Village 8, Studio 3 Cinemas)

Man of Plowers - Nover, their cuthouston and arrangement, see onlylagonist — 'a nice cultured middleaged man who is addeding, pags a
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Micki and Maude — Hey, why not make a comedy on bigamy? Well, why not make the plot mechanics less mechanical while you are at 1? Why not make bigamy belevable instead of just a given? Some of the verbal wit a actually quite fieldie, which is to say, not very turny. And Blake Edwards often seems to strive more for a

UC SAN DIEGO INTERNATIONAL FILM SERIES 1 . 9 . 8 . 5

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HIS year the UC San Diego International Film Series px-utily presents six fine films from France, Ispan, Bratil, Russis and the United States. Screening well include four San Diego premieres, a great American film-noir classic, and at least one bonus Sneak Preview.

- January 15: San Diego Premiere -

LE BAL

1083. France. De Etore Scola.

112 minutes.

Le Bull-last year's Academy Award ponnines for Best Foriegn Film, is a wonderfully perceptive comedy of manners that chronicles the dramatic change in pollitical power, social behavior and fashion, from the 1930's to the present, without ever leaving the interior of an exquisite Art Deco ballroom.

"Unterly captivating...Likely to have endiences duncing in the aside."

Kathleen Carroll, N.Y. Daily News.

\_\_\_\_ January 22 \_\_\_\_

IN A LONELY PLACE

1950. United States. By Nicholas Ray. With Humphrey Bogart and Gloria Grahame. 96 min.

and Ginne Grahame. of min.

In a Lonely Place, is a powerful and disturbing portrait of an embittered screenwriter whose uncontrollable rage leaves him in a state of such terrible location, that by the time he's been cleared of murder it's no vindication at all.

"(Ray's sheme) that every relationship catabilishs its own moral code (shows) there is no such thing as obstract morally....an indisputable recorded a very personal congular.

Andrew Sarris, The American Cinema

- January 29: San Diego Premiere ---THEY DON'T WEAR BLACK TIE

1981. Brazil. By Leon Hirszman.

1991: Brazil. By Loon Hirtgman.

20 minutes.

Che of the most acclaimed and important films of the recent new wave in Brazilian chemas. The One Worn Black Tie, is an intimate portrait of the industrial Brazil of the 1980's. Following the life of a Soo Pitole family whose life is torn paper by the out break of a violent factory strike, the film explores the conflict that arises between the unionist father, his conservative soon, and the son's fance.

"An externely good film...mong, extremely moving, bossistipily directed and acted."

Vincent Canby, New York Times

-February 5-AN UNFINISHED PIECE

FOR PLAYER PIANO 1977. USSR. By Nikita Mikhalkov 100 minutes

Loosely based on Platono-Chekho's first full-length play, Unfinished Piece for Plager Plano covers the intricate, interlocking events of a warm nammer dey on country esters. "'vis bircrosvers, humorous aspestry of human folly and lost dreams." A mail miracle...nesipterse (Mishalbos') piece as a young Russian master...An autonishing example of creams adaptation."

David Ansen, Newweck

February 12: San Diego Premiere -LE CRABE TAMBOUR

1977. France. By Pierre Schoendoerffer. Cinematography by Raoul Coutard. Le Crube Tambour is an encorrously romantic film about war and honor and emptre. A complex film whose sensibilities are firmly rooted in the 19th ensury, and which owes more than a little to Joseph Contral, it's as a series of tales about an enigmatic French naval officer (Crube Tambour) who served in Indochnia in the 1950's, as be's remembered by three fellow officers in the 1970's.

Spellbinding... a visual sweep and magery...the most breakhasingly ecocurise (photography) I've ever seen in a motion picture.'

Vincent Canhy, New York Time

Vincent Carby, New 100

February 19: San Diego

THE FAMILY GAME

Laten. By Yoshimitsu Morita.

THE FAMILY GAME

107 minutes.

107 minutes.

107 minutes.

The Family Game is a witedly funny councy about Japan's comparatively affluent, completely directionless new middle class.

From first abot to last, the a walla deventure—a succession of brilliantly colored compositions astrising the worst aspects of Japan's economic moderation.

"The Family Game is as vick that Mr. Morita would seem to be one of the most tulented and original of Japan's new generation of filmmaken."

Vincent Canly, New York Times

Ticket to trace:

series \$20.00, single G.A. \$5.00, student / sr. \$3.00

series \$40.000, single 0.00. \$30.00, single 10.00. \$30.00 students 70.00 students

Theater 1: The Cotton Club Theater 2: Dune Theater 3: The River, from 1/11 Theater 4: City Heat and Night Platrol Theater 5: Protocol Theater 6: Protocol

Az rc, 665 5e (239-9239) Jali theater for program information Belts: -4m and E (233-3329) is Party Animal and Silent Scream, from 1/1

D<sup>(1)</sup> + Ser and G (235-6064) \*\* "If Turf and a second feature, from 1/11

Caul: 643 Ser (232-8878)
F - akin 2 Electric Boogaloo and Night Patrol Gui's 127 Sh. Hillcrest (295-2000) .nger Than Paradise

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Se Crazy

Promiter Drive In, 3601 Michaey Dr. (222-606)
Theses 1: The Perty Asimel and Right Perot. from 1:11
Thesize 2: Severty Hills Cop and Top Secret Thesize 3: Tuff furl and a second feature, from 1/11

Lome, 3150 Rosecrans (224-3344) Beverly Hills Cop

Bewelly HBL Cigi
- ten Blanke. 3350 Sports Arens
ert (205-553)
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- The Terminate
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rand, 4950 Newport, Ocean Beach (223-3141 Falling in Love and Country, Irom 1/11

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CLAREMONT ARNY MESA-UNIVERSITY CITY Theater 1: The Party Aumal and Strange Bre from 1:11 Theater 2: The Party Aumal and Strange Bre from 1:11 Theater 2: The Terminator and Breakin' 2 Electric Biogados

a Jolle Village Threaters, 8879 Villa La Jolle Drive (453-7831)
Theater 1: Starmen Threater 2: The Flammingo Kot asser 3: Bevarily triffe Cop (neater 4: Ashiny) Cangerously

Ara Mesa Cinamas, 6115 Mrz Mesa Dirá. (566-1912) Thesar 1: The Tempestor and Night Paro! Thesar 2: Tull Turf and a second feature, from er 3: The Party Animal and Surf 2, from

Santee Drive In. 10990 Woods-de Ave. Santee (448,7447) Theater 1: Dune and Sterman Theater 2: Bevery Hills Cop and Tracing 1/11
Theater 4: Breakin' 2 Electric Boogaloo and
Streets of Fire University Towns Centre 6, 1525 La Jolia Village Dr. (452-7766)

MOVIE DIRECTORY Sentes Village 8, 9075 Messon Gorge Road (962-7910) Samme . Samme . Sentence for the Theater 3 Samme . Section 800 galace Theater 3 The River from 1,11 Theater 4 The Karste Not Theater 5 Protocom Theater 5 Protocom Cub Theater 8 Right Plance .

Center 3 Cinemas, 2120 Camino del Rio North (297-1888) Theater 1: Starman Theater 2: The Flamingo Kid Theater 3: Johnny Dangerously

Facilion Valley 4, 110 Fachion Valley (291-4404)
Theater 1: The River, from 1/11
Theater 2: Protocol
Theater 3: The Colton Gub
Theater 4: Quine STATE UNIVERSITY

Century Telin, 54th and El Cajon Blvd. (582-7690) Theater 1: Places in the Heart Theater 2: A Soldier's Story Cinorama, 5889 University Ave. (583-6201) Beverly Hills Cop Ollege, 6303 E Cajon Bird. (286-1455) Threater 1: City Hear and Breater 2 Electro

Joogato Theater 2: The River, from 1/11 Theater 2: Procohio Theater 4: Careful, He Might Hear You, from

Ken, 4081 Adams Ave. (263-5909)

Queen Christins and Anna Karsnana. 1/10
The Women Libeled Lady. 1/11

Octor Zhiveyo, 1/12

A Tale of Two Cities and Devid Copperfield.
1/13 tate, 4712 Et Cajon Blvd. (284-1428)

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) The Cotton Club and City Heat, from 1/11

Grosemont, 5500 G (465-7100) Night Patrol

Theater 1 Protects
Parkway Theaters, 1266 Fletcher Parkway
(443-760)
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Fillage, 820 Orange Ave., Coronado (435-6161) Call theater for program information Yogue, 226 3rd. Chula Vista (425-1436) Call theater for program information

NORTH COUNTY Ave, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave. Escondido (747-6635) Spanish movies no Cinema 4, 2253 El Camino Real

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Escondido Drive In, 722 W. Masion, Escondido (745-2331) Closed for the winter Plower HIII Cinemas, 2830 Vis de la Valle, Del Mar (755-5511) Theater 1: Pinocoho and Stanmer Theater 2: Dune, from 1/11 Theater 3: The Party Animal, from 1/11

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Rencho Bernardo 6, 11740 Bernardo Place Court (465-661) Theater 1: Beverly Hills Cop Theater 2: Starmas Theater 3: The Ramingo Kid, from 1,111 Theater 4: The Text and City Heat, from 1,111 Theater 5: Protocol Theater 5: Protocol Star, 402 N. Hall, Oceanaide (722-2695) Teachers and Russway, from 1/11

forms, 217 N. Hill, Oceanside (722-2155) Cell theater for program information Wrayard Twin Cinema, 1529-22 East Valley Parkway, Escondolo (743-1222) Theaser 1: The Cotton Club and Johnny Dangerously Theaser 2: Breakin 2 Electric Boogaloo, from

Wiegand Plaza 6, 220 North El Camino Real, Enchias (842-5544) Theater 1: Beverly Hills Cop Theater 2: The Never, from 1/11 Theater 3: Proposit Theater 4: Proposit Theater 5: Arthropy Camperously Theater 6: The Cotton Club

4

# **CURRENT MOVIES**

tone of sophistication (per 1957) Hollywood) than for outright laughs But the physical comedy and bath-room comedy are too extreme, too out of key, to say nothing of too out of date, not to suggest that Edwards wouldn't not to suggest that Edwards wouldn't have preferred a few more laughs. He, or rather the speciator, will have to settle for the occasional tran smile e.g., a locker-roomful of sensitive, soth-spower professional wrestlers, scaled as if a separate species from the wastength Dudley Moore. With Amy Inving and Am Renking (1994). Clarouset Clemena 6. Cinema 21)

Missing in Action — It is not un-reasonable to imagine that a better movie than UNCOMMON VALOR could be made about Verlam vet-erans returning to the scene for rescue unroleased POWs. It is perhaps un-reasonable to imagine that Chuck Noris would be in it. Here this martial-arts master, once again moti-Norm would cere a share not a share not marked after maker, on the apparent marked and a SPIDER marked and a share share a share share and a share share a share share a share share and a share share a share share share share a share s

Los Olvidados — Released in America as THE YOUNG AND THE DAMWED — close enough and per-fectly in the spiral of this fund vision of Mexico City street Itle Buhuels much tougher and meaner in his treatment of bitter, drunken, and depraved old men than in his treatment of stereotypical Dead End Kok. There

Pinocchio Some say the best of the Deney cartoon features, though the story is a little piecemeat and the cast of characters a little motiey. The endless inventiveness with the cuskoorlocks and missic boxes in the old wood calver's workshop. the de-inctable Blue Farry, a Restrook, condition the Farry and Restrook, central from the heavens to deliver the moral of the story (ow. 4. Always et vivor concer."—as be your paule? ), a healsh ISLAND OF DR MOREAU a healsh ISLAND OF DR MOREAU code where a routural while slaver transforms bad filler boys rife jack-lewes you with the impression they got just what they deserve, and finally Moresto, a vivo temporal while while Moresto, a vivo temporal while More Monstro, a vile-tempered whale who makes Moby Dick look like a minnow these things give it a strong claim.

10. '(Carousel Cinema 6: College: wer Hill Cinemas: Oceanside 8: Parkway, Plaza Bonita, Sports Arena 6 University Towne Centre)

Pieces in the Heart — The anxous question beforehand was whether or not the alleged autologyrathical or not the alleged autologyrathical or more instand and free of formula than Ribbert Senton had given us in the past, something a little more dis-duction of the past of the past and all ease. Or to move a step neare to all the past of the past to the past of the past and carried all through Bentons moves, from his not do bad worst NORTH to his not very much better best (RRAMER VS. KRAMER). The answer, in a lew short words, is was all the past was a

Initials take Benton back in-rects, but the lack of deviation from de-embelishment of the commonplace (the tornado, the harvest time race for pitze money, the inevatible arrival of the Kir Klick Nain, but not so soon as to spoil the race) would tend to argue adainst the personal intimacy which is spot the racely would lend to argue name the personnal enterors, which is supposed to be the supposed to the supposed to the supposed to the the test of the supposed to the left the HEART in the title And in an odd way, this obtensibly modeled and supposed to the supposed to the insideousness) as any move of its insideousness) as any move of its insideousness, as any move of the insideousness, as any move of the insideousness as any move of the insideousness as any move of the insideousness of the supposed to the termined to the supposed to the termined to the supposed to the termined to the blossedness of modern movies can be summed up in the diff from a to the Wim Safe Field, Lindsey Cooler, Cooler, and John Makkovich 1884 \*\*(Century Twin, UA Chutz Yets 8)

Protocol - Brassy policial satire, shot in untivalingly mided cobr by set of an untivalingly mided cobr by set of the set

Quadrophenia The cultural warture between the Notes and the Notbackward meet for the Notes and the Notbackward meet of the way, to the more
traditional warfare. Detreem the
younger generation and their desapproving dotter, warfare between the
younger generation and their desapproving dotter, warfare between the
younger generation and their desaption of the Notes and Swingers
London movies made in the States.
The Mod Rocker phenomenon feally
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audience, if he is the States.
The Mod Rocker phenomenon feally
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elemination, but he is also did not
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audience, if he for the war and
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whose sell aggrandizement in the
proportion of the Notes and the
proportion of the Notes and appearance on the left and
an appearance on the left another
place, as not too bothersome. But ther
the control of the Notes and the
proportion of the Note

The Razor's Edys — Uncommunica-tive version of the Somerest Maupham novel, done in big, pallid, Rabby im-ages that have the general con-sistency or beard dough. Bill Murray's suppressed smirk, upward-floating suppressed smirk, upward-floating suppressed smirk, upward-floating Maupham's post-Wwl seeier of en-lightenment. Indeed, so determined is Murray to avoid conventional expres-

sons of santliness, and even to acid any revelatory dialogue, that he comes across as hardly more than a scaffected drop-out who wants to experience life "firsthand, acquain timated with all the important books ("You've never read the Upani-shads" one of his newly acquaid working-class cronies asks crediducity), and who ends up a your basic counter-cultive, liberal your basic counter-culture liberal Nowhere as corny as he 1946 version with Tyrone Power, but nowhere as pointed, either. Theresa Russell, Catherine Hicks, James Keach, Den-holm Elliott, directed by John Byrum. 1984.

sions of saintliness, and even to succe

\* (La Paloma, 1/10, 11, and 13)

The River — Mel Gibson and Sissy Spacek as a beleaguered farm couple in the Tennessee Valley, di-rected by Mark Rydell. (Carousel Grema 6 Cinema Plaze 5; College, Fashion Valley, Santee Vil-lage, 6; UA Chula Vata 6; UA Glass-house 6; University Towne Centre. Wegand Plaza 6)

Runnering — Cops and robots thriller by Michael Crichton, in the slight by Michael Crichton, in the slight full runsition ven layored by him. There is a wide variety of domestic, industries a wide variety of domestic, industries as well runsition of the control of the control

### **CURRENT MOVIES**

Rhodes. 1984. (Plaza Bonia; Sports Arena 6; Star.

The Silent Scream — A potentially risky movie to see for timid high-school girls who are reluctant about leaving home for college, or for profective parents who are reluctant on their own account about their girls leaving home for college, girlsen on leaving home for college, unless on both sides they are willing to take it in

the lobotomized killer. But it is not for nothing that this actress has attained the status of a heathern goodless in the eyes of horror fanaties, and hare performing purely in participant, and hare performing purely in participant, and the performing purely in participant, and hard performing purely in participant, and the performing purely in participant, and the form the purchase sind. With Rebecca Bading, "Voorse De Carlo, Cameron Micheller, and Avery Schringer, difference, and Avery Schringer, difference and form the form t the lobotomized killer. But it is not for nothing that this actives has attained the status call solvable goodses in the syste of horizor faranter, and hate, before the paying customers, far more fairs their more fare than their more farmater, as of more fairs their more fare would have no use for Seding. Norme De Carlo, Camero Michell, and Avery Schreiber, directed by Denny Heris. 1979.

(Balding, Norme De Carlo, Camero and Carlo, and is received with an exceled by Denny Heris. 1979.

(Balding, Norme) Problem picture, concerned less with interracial dis-

serier of Q. and A. Interviews (the script by Charles Fuller grew, but not much, out of his own stage play), and these give way to flashbacks to open and the series of th

Norman Jewison, 1984 \* (Century Twin; UA Chula Vista 6)

the floor, who metamorphoses before her very eyes into a simulacrum of her dead husband. She promptly passes out and wakes up again: Was it a dream? No. An extraterrestrial has accepted the invitation of toyager // (to wit: "Please come and vict our planet Earth"), and has effected a symbiotic transformation," using a





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### **CURRENT MOVIES**

lock of nair in the family photo album, in unknown inspect from a Tinkerbell-like freitly into flesh-and blood. That the lerone soon falls in love with this lookalike may denote a theory about the physically of what we call love, or it may denote nothing more than the superficiality of the herone. But that's not the main thrust of the movie; an not the main thrust of the movie; an not see main thrust of the movie.

not the mant firthal of the move, an obschould will be marked to the cleaning how to eat with a lock learning in one to set some the beaut scene in Troth HERE TO ETERNITY) and refermitlently trippil will bridges, in a performance that suggests either a bridge to the set of the bridge to the set of the bridge to the performance that suggests defer a bridge to the bridge to the period of period period of period laeckel, directed by John Carpenter 1964.

1964

(Center 3 Cinemas, Flower Hill Cinemas, Grossmont Mait, La Jolla Wilage, Oceanside 8, Rancho Bernardo 6, Santee Drive In Santee Village 8, Sports Arena 6, Sweetwater 6)

 As sequels go, this puts much more distance between itself and its pred ecessor than most. But what is there ecessor than most. But what is there into need, or prudently can, be said about? The expected resurrection of Spock is ingenious in conception and suspensefully prolonged, with a brand-new baby Spock hatched out of his coffin-cocoon and eging at an alarmingly accelerated rate, and it even, within the established postu-



stammer
lates about Project (and Planet)
Genesis, makes a kind of sense in
technique, it is well handled with the
junior Spocks, or Spockettes, heing
very reasonable likenesses of the
elder. The eventual reappearance of
Leonard Nimy himsell is somewhat
mulfed, but modesty may have prevented director Nimor form granting
actor Nimory quite as grand a reintroduction as Robert Wise gave him in the list TREK movie. The chreactic documentation of what we have heard alfuded to as "Vulcan mysticsmi," with its incanted gobbledygook and its gongs and its chorus-gris in white negligiess, may have been modest to a flutt sait a step or tive above PLAN NHPROM OUTER PRACE. And in truth, Nmoy, usually content to order

up a mug shot of somebody or other, steers this third movie installment nearest the orbit of the old Y series. But the real and unexpected emo-tional core of the movie, as never be-fore, it is the Starship Enterprise, hastly patched up and still in need of repair after its last expection, and tickned for the junkyard. This old crate se enough of a source of anxiety and of

exhibitation first its ultimate demises, as a brief sad comet in the neaves, earns the full emotional response that Spock's demise, in the previous ad-venture, didn't quite. William Shatner, DeForest Kelley. Christopher Lloyd, 1984.

(Poway Thealer, Irom 1/11)

Strauger Than Paradise — In dependent filmmaker Jim Jamusch gets a little out of a little. His film stock dependent filmnaker um Jamusec gels a lifte out of a little his film atoo. In the grannest black-and-write, and his soundists Sounds hollow. Each sounds his each sounds hollow. Each sounds his each sound his each sounds his each sounds his each sound his eac

to deliver a big payoff 1984

\*(Guid)

Streats of Fire — A fancial and fasincharing highly directed by WatterHill Affrough superficially this would appear to be a return for Hill to the appear to be a return for Hill to the appear to be a return for Hill to the appear to be a return for Hill to the appear to be a return for Hill to the appear to be a return for the total appear to be a return for the appear to the agreement of the agreement

Meas Cinemas)

Supe, yirl — Superman's cousin gets off the dime Isaser than he does — or anyway her fair movie adventure gets off it leaster than he doe! — The Cinega off it leaster than he doe! The Cinega off it leaster than he doe! The Cinega off it leaster than he does not receive the country of the Cinema of the Cinema

### **CURRENT MOVIES**

ects a believable inne le role. Whereas Faye Duni the role. Whereas Faye Dunaway, as her formidable foe, counters this with a jadedness which, though hardly sufficient for a practisoner of the black arts, its in with the general strategy of soliciting the smart-aleck laugh Brenda Vaccaro, Peter Cook, Peter O'Toole, directed by Jeannot Szwarc. (Studio 3 Cinemas)

(Studio 3 Cinemas)

Tacketes — Time is devided between broad stiffe, or except face, and made for TV insue "movies, full made for TV insue" movies, full sissue a beach-Opromise lawaut brought by an illerate high-actical production of the first matter, in the first matter mat

Maccho, and Lee Grant. 1984.

(Star, from 1) operations of the control of the con

Chula Vista 6)

The Texas Chiain Saw Measacre—
An arty, omnous start a black screen
An arty, omnous start a black screen
An arty, omnous start a black screen
interrupted by yellow Blashes, barely
distinguishable, of Indpex, of Iseth, of
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Dep

1975. • (UA Glasshouse 6, 1/11 and 12

Top Secret — What starts out as a spoof of the Cold War spy adventure ends up as a spoof of the Second World War underground adventure, with side trips into other genres along the way. The directorial frumwirate of Jan-Abrahams, David Zucker and Jerny Zucker (AIRPLANE) AIRPLANE!

enough decent yays to jam-pack a Coming Attractions trailer. Which this would have been better left as. The decentest of the gags are in the compa feed category, but the film-makers can't be credited with much result shouly when the basic and con-visual shouly when the basic and con-visual shouly when the stail and con-traction of the credit of the stail as discharater. With Skimer and Lucy Guitterides. 15th

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Ph. addiphia and without the gimmick of the two social coposites being physical displication the princely figure, to the contrary, is a WASP financial wall that the princely figure, to the contrary, is a WASP financial wall the pauperish one is a wall of and the pauperish one is a script and the pauperish one is a financial through no choice of the pauperish one financial through the mischevous intervention of the Duke trothers, of Duke & Duke to commodistics brieflying. commodities brokerage, in order to settle a wager on the old heredity-vs. environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social Intell Talls Disken felabling up on in the manufacture of the premise social connections and of the premise social connections of the premise social connections of the movie another leg to fall back on the movie another leg to fall back on the movie another leg to fall back of the mercod mark. Both legs, abort of the mercod mark both legs and the movie mark both legs and the legs and the both legs and the both

2010. How strange that Peter Hyams would be entrusted to do (write, produze, direct) the sequel to 2011. Admires of the Kuptick move to 2011. Admires of the Kuptick move to 2011. Admires of the Kuptick move to 1011. The strange of the Kuptick move to 1011. The strange of the Kuptick move to 1011. The Kuptick move the strange of the Kuptick move the change are to the country of the Kuptick move the strange of the Kuptick move the strange of the the strange of the Kuptick move the strange of the Strange of the Kuptick move the strange of the Strange of the Kuptick move the strange of the Str

Mizarda o velley science-inclion cartoon about a cosmic strugie between the forces of Magic and those of Technology (the former a group of Peter Pan and Triverbrail-like elves and faries, the latter a group of Nazis and replies). At Dest the conception is rather sappy. But its myttine possibilities are frought even lower by Rajin (FRITZ

THE CAT. COUNSKIN) BaxBhr's deeply ingrained furkiness (e.g., the good wazed. Avatar: is a Disney-sh dwarf with WC Fields's round renose and Peter Falk's Columbo voice), 1977.

"(UA Glasshouse 6, 1/11 and 12 midnight)

The Women — The sharp-tongued Clare Booth Luce play about high society ladies in posh Manhattan apartments and on a Nevada dude apartments and on a Nevada dude ranch for divorcées — it's very glinty, highly polished MGM trash, directed by George Cukor The all-female cast, heavyweight division, includes Norma Shearer, Joan Fontaine, Joan Craw-lord, Rosalind Russell, Paulette God-dard, and Marjorie Main, and among those catty combotants there are more roars and screeches and chunches than in a demolston derby. 1939. \*\*\* (Ken, 1/11)



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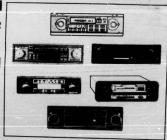
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ANTIQUE VANITY with meror, 1900s, \$185, intique breakflont/meror, \$190, Sears stereo priono, 8-cack, \$35, record player, 858, \$20, two 17v deep cycle new batteries, \$35 exch. 222-0215 evenings, 223-8096 message.

TOUR DESCRIPTION OF THE SEA WATER DESCRIPTION

SCANNER, REGENCY MHOD, 30 programmable & 545 preset channels for police, fire, weather. High & low VHF, LHF, mobile antenna, like new, 5275–271-4432.

CREARNA BUFFET, proper writer with grid from large 1800 PLAISEZ with brain headboard, 150, 190m 2849 STOCKS, fromther conditions, 2 metal bookscann, large 1804 with high stands 5, 50, 2 area, 150, 2 a

WHEELCHAIR, \$120, 452-9102 after 6pm

462-1071

BLACK LEATHER psychiatrin's couch, high bookster desk, huge staghon lien is 645 black is write star of indian graying psychiet 479-654 h 351-3754

235-3639.

**Baxter's Feast** 

for Two

Stop by our newest

Baxter's in San Diego and sample

a sample of our

best. Feast on 2

Prime Rib Beef Bones, 2 Pieces of

BBO Chicken, 2 Fried Zucchini Sticks, 2 Potato Skins,

2 Corn Cobbettes and French fries. All for just \$9.95 for two. Seven days a

NEW, IN BOX, OKIDATA printer 92 camper shell, Perrs Valley camper, sleep frigerator, Backwing, Toshiba microwal Selector II, non-currenting, 565-1272.

excel LOVELY AUTUMN HAZE mink jacket, \$400 or bes PHONESITER ANSWERING machine F-70 & EP20 entire hyperwise Both in outsitest condition. Best ofter Cody /41-6542

FLENHTURE ENTING room sectional couch plant table plant stags, 3150, views marker in woodens Golden and the plant stags, 3150, views, deman with closed & merc., 3125, 263, 000 (1995), deman with closed & merc., 3125, 263, 000 (2007).

GRIS, WHITE 4-pozer super-single bed 5 millions. 3
sincero, contains 6. - disease materiang desister. 3
7.8. 9 feet long, Beautitains. 1 common 6 states for 7150-697-2686.
COLICH 6.LOVESAT, even color forui design. 140
463-10071

Clusters 3/200 Everlangs 561-7/060: LANGE DESK & RETURN, managary veneer, 2 of 5 EleCTRIC STOVE, 4 turners & oven, 220 volts, Signa-ture brand, 180 477-0295. Sept. Sept. 180-000 (or best offer 486) 5/075.

REFRIGERATOR, Sean, no. 1 best on the marker. 12.1 EVERYTHING SALE: new curtains, sumtable (work or best offer 583-3079.

RESTAURANTS

### **UNLIMITED WINE WITH YOUR DINNER!**

FRESH SEAFOOD ENTREES IN TIJUANA

"... there is no equivalent to these meals at these prices in —Stement Wildner Our Mexico City chef is the sea in Thuand. All enthés include a ABALONE CHIPOTLE COTOPUS MEXICANA.

LOBSTER BELLO ACAPULCO SKRIMP IN GARLIC SAUCE

\$3.25 \$9.38 \$5.35



MR. FISH

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CARNE ASADA FOR TWO \$12.95



San Diego, 277-8814

week, all day long.



1025 Fletcher Parkway El Cajon, 442-9271

Present this coupon and receive the Baxter's Feast for just \$9.95 for two. Offer expires 2/28/85. Good only at Baxter's, San Diego and

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\$9.95 for two

1 CHARS, MATCHING loveses, analyse, wood with

ACUITAG SALE kinguar waterbed datases. 10-speed bilas. 127 bilas & winter 10-740 kintero Brucks with Speakers. Negotuble 286-12/a, if not home, keep rijving.

TV, SCHY TRINITION, cide, 17: used moderately, perfect cordition, 12% during the form for TV, nation for saving the savin

19" QUASAR TV, excellent condition, \$175, 19" RCA color TV, excellent condition, \$130, 281-3063 ZENITH 16" CHROMACOLOR TV, good condition. 1100 orbest after 226-1448.

CUSTOM-MADE DESIGNER type window shade, al-most new, 82" wide, 64" long, cost \$137, asking \$40 or best, 232-5704.

VHS-VCR. EXCELENT CONDITION, at 1/3 original price 275-0333.

CAK ICEBOX, not a reproduction, 1650, excellent condition. Must sell 457-0070, leave message.

SANTA SUIT, coat & pants only. 575, 455-6066 MEN'S 8-1/20 BROWN ENGLISH riding boots, call-high, geunine leather, good condition, 125, 746-2047.

ANSWER MACHINE, brand new/ Still in the box, great gift Must sell, only 150, 692-3536.

ANTIQUE DUNCAN PHYFE dining room table with 4

WHEELCHAIR, Everest-Jennings folding type with feorests, good condition, 365, 279-4653. 666-1241.

Stifatho & more. Offer good through January 25, 1985.

"The most authentic

Greek cooking

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STAURAN 414 E St. in the Gaslamp Quarter, downtown • 234-1955 Belly dancers every Friday and Saturday night Lunch Monday-Friday • Dinner Monday-Saturday

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SHORTWAVE RECEIVER, Yuesu FRG-7 with 4-sign residual, Collins mechanical filter, many other models: tons: 5375 or other. Make 565-2642

ARACHAR, RED VINIT, like new, 545, 1 pair cale shutter doors, 37" long, stained & varmined, 125 584-1202

QUALITY HARD MAPLE bedroom set: dresser, mirror chest of draws.s & 2 matching headboards. Must see to appreciate. Appointment only. \$1095.691-8285.

DINETTE SET, LIBIE & 4 chars, 150, I par shower WHITE GOLD DIAMOND wedding ring set, size 4-1/2 Brouterly 560s for 1101-449-1479 STEELCASE DESK, left return, 150, in good condition.

Coll new 1500. Good for computer, office 578-3516.

CENTRAL SEWING machine, 135; alignen, all colon &
empt 10015, 125; flicible sizean area; 110, Angente.
276-1348.

MANNEQUIN BY DECTER, size 6-1/2 Mss, very good condition, \$125, 295-2671.

CAFE DOORS, 29x39." maple trish, \$10, fluorescent desk light, like new, \$8, 272-0909.

PECLANTI CITATI, Las VERSIN DESIGNAR RAP STOOLS, cloquist, cusses style, light gold, high back, swivel return. Carol 273-4060 x224

ELECTRIC DRYER, Kenmore, excellent condition, 175.
279-0124 evenings.

DELLIKE OFFICE CHARS: executive contoured with arm, 4-caster, \$195; Steno-pedic with tell; 5 caster, \$175; waters of that week series; \$150, aspect uses char, \$50, all \$450/800, 223-3672 (Subtantial savings.)

COFFEE TABLE 30x60: parguet wood design, new pre-evoid shutter door (3x6 % x 1 -1/4", brown/ Also, glass shelving for window and wall yellow barrieds streen/Y userlar 286-799.

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Morrocan authentic feasts

8- or 9-course feasts

5-course express dinners Catering available

Large & small parties welcome. Open 7 nights a week — reservations, please. A la carte dishes and chef's specials Monday-Frid

Glasshouse Square 3146 Sports Arena Blvd., San Diego 223-6609 Also in Studio City: (213) 788-6354 & Newport Beach: (714) 645-8384

Enjoy a supert Champagne Brunch (at 30% off) at Jason's

us Sunday, January 13 from 9 am to 3 pm and support the United Cerebral Palsy Telethon. Just mention the telethon and Jason's will donate your 30% discount to UCP. 294-8053



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King Prawns Barbacoa

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Salmon with Dill Sauce Swordfish with Wild Mushroom & Wine Sauce Maine Lobster with Basil Butter

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\$5.95 Snapper · Halibut · Trout Sea Bass · Swordfish

Includes out or saled far. With this ad—expires 3./31/85. Not valid Friday or Saturday. Comparable to \$11.95 fish dinners at most restaurants: Broiled on mesquite charcoal. (We have our own fishing boat.)

Exciting oyster bar:

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Good with this ad for entire party 1 2 3 1 5 6 7 8 9 10

### **LUNCHTIME PATIO DINING** IN POINT LOMA Perfect!

The Best Italian and Seafood in San Diego

Luncheon buffet Monday-Saturday 11:30-2:30 Lunch menu available 11:30-4:00

Dinner Monday-Thursday 4:00-10:00, Friday and Saturday 4:00-11:00

Cocktail lounge open until 12:00 am

Banquet room available

Dine with a beautiful view of the

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We specialize in homemade

- Quiche - Huge made-to-order sandwiches

- Fresh salad - Daily soup special

FREE CUP OF HOMEMADE SOUP with any sandwich order. Offer good with this ad through January 23, 1985

The Point Loma Lunch Garden

1224 Rosecrans St. - Point Loma - 222-0086 (next to Shelter Island Nutrition) Hours: Monday-Friday 10 am-4:30 pm Saturday 10 am-3 pm Closed Sunday



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Upstart Crow and Company is a full service bookstore and restaurant featuring gourmet hamburgers, homemade quiches, sandwiches and soups. Fresh fish, pasta and chicken dinners. Also, Sunday Champagne Brunch with live classical music.

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### RESTAURANTS

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eggs, country-style potatoes, honey bran muffin and your choice of ham, bacon or country-style

\$2.69

Stack of Buttermilk Pancakes 1.19

Serving breakfast from 6 am-2 pm, Mon.-Frl., 8 am-2 pm Sat. & Sun. Lunch served all day until 9 pm daily



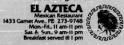
**Dinner Special** 

Carne Asada. Shrimp Enchiladas. Carnitas or Crab Enchiladas

Any two dinners

\$9.95 Not valid on food to go No coupon necessary, just mention this ad through 1/24/85.

**EL AZTECA** 





"If you are searching for a truly hefty snack or nosh, one that's gargantuan in size but which nourishes the "peasant" in you try the calaone at Little Italy restaurant. It consists of pirza dough shaped into an elliptical roll and stuffed with rotta, mozzarella, and parmesan cheese, and then baked . . it's served piping bot, there's a herculean amount of it, and it's inexpensive and tasts."

Calzone/Salad plus wine All for \$4.00 per person

Free delivery

Now open daily till 2 a.m

MONTOOMERY WARDS Array AMETAL casesing series receiver with 2 15"x25" speakers, 575

Maries finish tops, great for a family room or house 272 5459 evenings

CFA, ILLUE, brown and tan contemporary print, fark wood frame with 7 throw pillows. Comfort-size and in excellent condition, 1200, 457-3974. STEEL TOE BOOTS, 9, excellent, 535. Side projector, 130. Record and 2 speakers, 140. Duralle as and Chars, 140. Distres, 110. Serve 280-7569.

GARMONT BOOTS, women's B10, 525, 299-4395. NEW MICROWAVE OVEN with instructions and combonic, 1125. Good 30 gallon energy efficient water heater, 140. Utility power pole with weathernead, 175, 779-9511. IBM SELECTRIC typewriter, excellent condition. Re-cently cleaned and serviced, \$300. Ken or Ange. 387,747.

SWING SET, gray & blue, 2 swings, sinde, glide ride good condition, \$45. Good Christmas gift. 872:3091

OAX DESK, 7 drawer, 23x52, unused, 1550 retail, 1400 or offer 540-0170 evenings and weekends. HEDEABED SOFA. 7", velvet rust color, queen size bed, excellent condition, \$150 or best, 697-8653.

BOYS BLUE jeans, 2 pairs size 14, never worn, 15.99 each. Blue blazer with vest, size 12, 59.99 ATABI 2600 2 paddles, 2 joy strkk, 16 cannidges, 530 or best offer Looking for Apple 2t cards. Glen

Dookies

The critics' choice for dinner!

Blair Forzythe of the La Jolla Light: Steak out at Dookles! For a natisfying mealthne experience the thing to order here is steak... any steak! Mushrooms and onlow hard assembly and

Prihesse seriler Hay Juruis Prologo Deolites in no bean store! There was a pleasant susprise waiting at Deolites . . the waitreases are efficient and the food is good! It's a chumany, casonal atmosphere and one to issep in mind!

Paul Gregg (Tues.-Sat.) and Patti Glenn (Sun.-Mon.)

Plan your holiday parties early!

Dookies

4125 El Cajon Blvd. 283-6581 Open Mon.-Sat. 10 a.m.-2 s.m.

EXECUTIVE DESK, \$120 and 9"x12" Oriental carpet, 1900. Must see: 695-9635. ANSIVER MACHINE, brand new Still in the box. Great gift Must sell, only 150, 692-3536. PICTURE FRAME MATERIAL gold & silver, some pre-cut to size: \$12.50/thousand feet 6000" total

3 ALLMINUM DOORS, two 30x78.5" with hinges, MOVING BOXES and packing material. Approxim-tely 30 associed sizes, \$25, 229-90%. PORCELAIN PEDESTAL Barryoom sink, \$30. Infant

GAS HEATER Excellent condition. Will heat the whole house in minutes. Works perfectly and very economical, 520, 461-4005.

MOVING SALEI Bed, dining and Iving sets, refriger-ator, too. 457.4364

BETA VIDEO FILM cassettes and 22 Beta pre-recorded cassettes. Very reasonable. Sold my Beta VCR and now have a VIS incorder 435-4695.

WERBACK BOOKS, mystery, suspense, romance, to, best selen, 55, 272-1857, Pacific Beach

MOVING SALE dresser with matching right stand. \$125; being slemper sofa, \$150; desk with swivel chair, \$60; colleg table, \$50, VCR, \$300, \$89-0735.

8cACKBCARD, classroom type, 4x6," wall hanging brackets, good condition. Many possible uses. Aummuniframe, 119, 295-5359.

### Wanted



### delivery persons

Part or full time. Flexible hours. Must be at least 18. Must have own car and insurance. Our drivers average between \$5.00 and \$8.00 per hour (total compen-sation)

Apply in person after 3.30pm at the Domino's Pizza store nearest you

BOMING'S PIZZA

COLD COLICH with record train, If longs 3-20.

Brown plant reciner, 160 Dave or Brian 576-0750 et a. LoveseAT, 150, coffee table, 325, first 8 Howes Lamina & projector, 3125, firstish saddle & some tack, 300-267-4833.

SOFABED, NOT "like new", blown plaid with sheets, \$285-481-6100. WHIRLPOOL ELECTRIC dryer, only used for 6 months, 5175 or best Excellent condition 283-4174.

POOP. TABLE, 8', 1" state, with balls, rack, cues, 1350 or offer 695-2010.

COLOR TV. CLIASAR. 23." good picture. consoir mozel, 595, 424-9490 DOUBLE BED FRAME, old, solid walnut, \$70; single box springs, \$10, 226-2240.

ALST IN TIME! Make someone happy with a Cabbag Patch dol: 2 preemies & 1 bry. 461-9095 for details.

PREWRITERS IBM electric. Olivetti electric, both re-cently serviced. \$100 each; 296-1416. ANTIQUE ENGLISH OW Square table with 2 leaves &

CHAIN, MAN'S SOLID 14K Italian link, apprair 11800, sacrifice 1975, 442-8461

SEARS COLDSPOT freezer, excellent condition, 22 cu. PANASONIC PORTABLE video recorder, signify used, model \$500, speed search, has ac unit. No tuner.

2 MALISCLEUM NICHES at the Greenwood Memo

ANTIQUE DINING TABLE solid walnut it's in beautifully restored condition & would make an ideal gift \$335, John D. 283-2374 days, 697-6742 evenings.

TUBE TYPE RCA COLOR 25" television, as is Real SMALL CHEST TYPE deeptreeze for sale, \$100. Ted 284-8243 after 6-30pm. RIFLE, 7.65 MM GERMAN-built Mauser, very good condition. 5 boxes of ammunition, RCBS reloading dies. After 1175 or best offer, 273-5749.

MODERN GLASS coffee state, with dyname legs, large reconquiar, 580, 234-9059, keep trying. DOLOASTE WOMEN'S 5-1/2 ski boots, 135. Ken-wood turntable, 150. Call or leave message at 450, 1347

SAAAHER TENNIS racquet, like new, wood, medium \$15, pair badminton racquets, 17; bicycle rack bumper-gype, holds 2, sturdy, good condition, \$14 Cwn 278-8300

OAK BEDROOM FURNITURE: 6-drawer dresse \$360.2 marrhon and tables, \$50 auch 5/6-9079. MOVING SALE, make offer sumper pool table, bis ketball board, ring, net: old wooden cupboard, newsboy bike baskets, microscope, National Geo

CHILDREN'S LOFT bed with 2 twin beds, dresser and bookcase, \$175. Queensize sofa steeper, \$75. Ger's bicycle, \$25, 457-4267 after Som.

SCANDINAVIAN RECLINING chair (Panther, brown leather, benswood frame, excilent cons. ton. cost \$700, sell 1375. Beige 6' loose pallow court. excellent condition. \$300. 481-4650. 481-791.

USHAPED COUNTER, 6' long valued over \$1000. Come see, this beautiful value \$250, 298-2387 or \$75-9131.

SOFA & LOVESEAT. Very good condition, earthcores, \$200 226-3020 after 5pm.

MOVING MUST SELL bed, queen size, only 2 years old, \$300 or best offer, 282-5397 Jim.

MASHERDRYER 1 year old, \$200 each; microwave 10 PECE SECTIONAL COUCH 1600, 2 end table and coffee tables 1115, all three. Antique oak dresser, 1600, 579-8134 after form

BAR STOCKS, O'mate, designer, formal high backed with swired return light, gold. Rev Boberts with swired retur

ORIGINAL NAZI SA DAGGER Very good shape. Slight rust on scabbard, original leather best strap & clip. \$135 fam. 2%-7305 after 3pm.

I HAVE A FEW DIAMONES I want to sell rhear A 1.55 care for 1550 per carst and a 1/2 carse VVS1-H color for 1875, certified for 11800, Jay 292-4692 10 PECE SECTIONAL playpen couch 3 months new, moving must sell immediately Best offer 277-6578 arrange

ONAN ELECTRIC Generator, new 5.0 GBA, 4,000 watts, \$2,500 or hest Carolin 223,3552 ELECTRIC TYPEWRITER Smith-Corona Coronamatic 2200. Excelent condition, 1150 Steve evenings.

4" LONG DESK, pale green antiqued, 4 drawers one missing, 125, 295-8596.

KING BED with frame, \$115. Craig car stereo, T621, 140. Kirby viccuum cleaner with attachments, \$115.

LIVING-DINING quality, 9°, bit for cut verves couch, 5° loveseat, 7-9° call table, 8 chains, china cabinet server, 270-8649

LXXVING, NEED to sell. Washer, electric dryer. White, good condition, \$100 each or \$175 for both.

RESTAURANTS

SOLAR POOL cover, 15x30°, oval, best offer Mary 481-2044 after born. IBM CORRECTIVG SELECTRIC typewriter with typ-ing table. 3 typing elements. 2 carbon ribbons. 6 correcting tapes. Cost 1950. Yours for \$400. 279-8725 after opin.

SCHAMBRI CRURSR 1956 frame, large forks, lo-pedo 3-speed, 1185. Hand crafted wood ceiling fair, 125. Shatsu-aid portable acupressure board by takensels, 130, 297-756.

SANYO BETA VCR. 1230, 1/2 year old, in excellent condition, warranty still in effect. Julie 223-4188

anytime

GAS DRYER Sears, 4+ variable s-tisings, white, slage from loading, 6 m., afts old, 3275, 292-9324, 406,0709, and the search old, 3275, 292-9324, 2002/2X manual Males offer 280-3602

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Little Joe's has fast, free delivery 7 days a week from 11 am-3 am with minimum purchase.
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Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.50 4:00 to 6:30 p.m. - 7 days a week

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### Dine today in the restaurant everyone will be talking about tomorrow.

Enjoy prime beef, tender baby back pork ribs, fresh fish and extraordinary desserts from our bakery, all set in the atmosphere of prohibition-era Chicago. And, many of your soon to-be favorites are also available for take-out at our gourmet grocery. Unbeatable for happy hour. Unbelievable for dinner. Why not



Reservations suggested. 299-2811 San Diego • Phoenix



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**LARGE 16"** 

CHEESE

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\$5.50

One topping \$6.25 To go only 25¢ extra for box

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**DINNER SPECIAL** 

\$5.00 OFF ENJOY THE BEST SUSHI BARI



HANA SUSHI Japanese Restaurant Independence Square Shopp 7315 Clairemont Mesa Bhd. (Next to the Soup Exchange) 277-2858 99¢ Special

(2 large tender filets of cod-white fish) and chips at regular price of \$2.99 and get second order for 994 Expires Feb. 4, 1985



2702 El Cajon Blvd. North Park 282-6551 Alfies II am-10 pm daily

To all our customers: Caravaggio's has consolidated its operation into one location. Caravaggio's Italian Grotto Restaurant 1119 Sixth Avenue

Veal, Shrimp or Chicken Dinner for Two \$13.95 Regular value \$21.90. Expires 2/15/85 Limit 2 dinners per ad. 4 pm to closing

Live classical guitar
Priday and Saturday nights

Carabagguo's

Carabagguo's ITALIAN GROTTO RESTAURANT 1119 Sixth Avenue at C 232-2747 - 232-2554



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815 "C" ST., NEXT TO FRENCHY'S 236-1312 • OPEN 7 AM OFFER GOOD THROUGH 1/24/85

Sushi-by-the-Sea only \$2.75 per box
Our fancy mix is only \$3.75
Pick up a box, take it to the beach, or have it here. Also, as always, lowest prices on our lunch and dinser entrees. Samples: Chicken Teriyaki \$3.50 Yakitori \$3.99 Tempura \$4.25 Beef Teriyaki \$4.25

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Free Dinner Buy one specialty dinner, get the second free

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I mit to 4 people. Good 7 days a week
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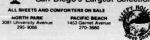
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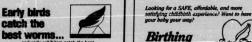




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1980 VW RABBIT, 4 door, 4 speed. Farting out. 464-5635 Saturday after flam.

1949 WILLYS JEEF station wagon, 2 door, rebuilt 289 & axomatic transmission, 2-wheel drive, as is, \$1200, 461-5107 alar Spm.

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1962 PORSCHE 5-90, white, slight rust, 1 owner, 54000, 578-6755 or 298-2203.

1968 PORSCHE 912, Indian red, showroom condition, AM/FM, all Michelms, 4 speed, mechanically excellent. 87,000 original miles. Mast see/drive. Asking 15700. 277,4058 or messure anytime.

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1982 DODGE CCLT. excellent buy. 1 damer, 4 discr 1964 Vill R.A. 2000 miles on new engine, stall under warrange, good barraporusion, 11400. 5tz 1947 /ther 2077 ICHORO COBCULA, 11600 Mars self faz. Time warrange, good barraporusion, 11400. 5tz 1947 /ther 2077-1982 after 4pm.

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1976 FORD 1/2 fon pickup, long bed, power steer-ing/brakes, automatic, heavy-duty radiator, trans-mission cooler, good tires, stereo, rebuilt alignment, 13750, 235-9218. 1973 VOLVO 1445, 4 door sedan, exceptional body, needs major tune-up, make offer, 292-0898.

1982 VAY SCIROCCO, low mileage, perfect condition inside and out, excellently maintained, 5 speed, AMVIM Sterio cassette, power antenna, power windows and more. Chartosi gray, just 18500 or best 446160).

1942 CAMARCET Fished, any rate, stroke imager at the course of processing and course of processi 1976 MAZDA 808 piston engine, 28 mpg, low miles, looks and runs great, AMFM cassette, \$1000 will take it, Mile 294-2183.

1977 TOYOTA COROLLA, stock transmission, radial tires, beautiful condition viside and out, radio, heater, runs like new, \$2095, 291-5164. 1972 FORD COURSER, with camper shell, rebuilt en-gine, new brakes, good condition, 51100 cash, 448-2107 or 286-3745 for information, Sancer area.

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1973 BERLENA (ALIFA Romeo), newshi engine, some nust around rear fender wetts, excetters interior, 1750 697-9659

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1975 DODGE COLT, low-minage, excellent body, mechanically sound, 1/200 in best offer. 294-66/5.

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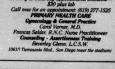
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1977 CAPISIN 1200, very good condition, original 272-5295. 13600 or less offer, risk at the exists. Owner, 77,000 mee. 4 speed, 51150-278-4538.

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1982 BANV, S28E, IMMACULATE graphite exterior with red leather seats. 5 speed, air. AM/FM/tape, 36,000 miles. \$17,500, 459-750.

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1977 DODGE MANU VAN, bubble top, self-contained, electric power. A-1 condition, asking \$5500, 222-4754.

1959 VOLKSWAGEN BUG, a classic, 36 hp engine, clean interior and exterior. Great buy at \$1600. 277-3762

178 V.W. AAREC. 4 speed, hashbade, norming white, and interest Children and Park CAMPOS BETLE, relate largies, new parts white, and interest. PLOSD miles, 25 mpg, exciter condition. Rules set (or tradition). All set (or tradition). Age, resides, good transportation at 1,1500.

1974 CAMPOS DECORED Large parts of transportation at 1,1500.

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1976 DODGE VAN CONVERSION, automatic, power steeringsbrakes, air, custom windows/ wheels, bed, captain's chains, roof veries, sinktwater toorase, needs enoine work, \$1800, 279-9026.

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1993 BUBABU 2 door GLF 978 VW BUS, 7 passenger sunroot, AMFM cas-ette, excilient condition, 14500 or best offer. Must ettl sharon 799-2113 Monday-Fridae Ram-Som. 47,7410, 272-2641

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1975 DEFECTION on the resh and state of the second of the 1974 LINCOLN CONTINENTAL very clear car have at maintenance records, 12500 755-1218.

1982 FSBEAB 306 GTSL redtan, showroom conditions are not conditionally conditions are not conditionally conditionally conditions. 297-3923.

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1980 CHEVY CITATION, runs great & well taken care of 579-7994.

1978 ALDI 5000 SEDAN, automatic, sunroot, Baupurite cassete, 1 owner, 52895 or offer. Day 1974 FOED MLSTANG Hastback, 4 speed, 4 cyles-459-314, evening 272-0234.

1978 TOYOTA CELICA ST Coupt. 5 speed, air conditioning. AM/FM. only 56,000, new tiers, brakes, shocks, just turned, excellent, must sell. Asking 13750, 272-3961.

1980 DIESEL RABBIT, surroof, 4 door, black, excellent condition, 13750, 296-3479.

1976 VAV CAMPER/BUS, excellent throughout, unique factory-made camper package lends itself to camping or transporting, white, clean & well-maintained. 1990, 239-8752 or 727-7046. 1976 FIAT 128, runs good, looks great, 1995.

1978 HONDA CVCC Hatchback, 4 speed, 39 mpg. metallic blue, very dependable & economical Lost job forces sale. First 119 to takes this nice car. 744-1968. 1971 CITROEN D-SPECIAL, rebuilt engine, new tires, paint & cooling system, interior is perfect. Must be leen to appreciate. \$5500,453-5148 or 236-4549. 1976 MONTE CARLO, power brakes, power windows, tilt wheel, power steering, air conditioning, looks & runs greet, \$15°30/best, 443-5097.

1978 DODGE COLT, excellent running condition, 4 spred, air conditioning, AM/FM, good tires, new battery, 31500 or best offer, 284-8093 day or evening.

1964 VW RLC, CLASSIC, beautile condition, rure & looks perfect. 2nd owner Maint and visit 1910 220-478.

1967 DRILLA 1960 READSTER, wen hard & soft bild, good notice, related represent administration. All July BMS 202 S 1965. Seed, at smooth crusies. All July BMS 202 S 1965.

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1979 FORD COURTER, excellent condition, shell, air conditioning, 12950, 463-3341.

1974 CHEVY VAN, power steering & brakes, air conditioning, automate: 350, 58,000 original miles, paneled & carpet, skiding door, tilt steering wheel. Great shape. 12700 cr best. 239-3709. 1963 MERCEDES, 1966 200D, good condition, new brakes, parts. Trade for truck or van. 436-9178 or 589-0225

1968 VW SCILLAREBACK, sunnoof, radials, runs, needs work. 1500. Evenings 9:50-10pm, weekends or leave message: 270-5880.

1977 CARI V6, 4 speed, low mileage, delute model with all the extras, including sunroot, power steering. AM/FM cassette, new radials, louvered windows. Chels 12507 283 4245.

1960 MERCURY CONVERTIBLE, not red with white top, 75% restoled. A beautiful classid. \$4200 or best offer, 270-3218 anymes.

1980 PNTO, 3 DOOR, automatic, 60,000 miles, red/ silver, good condition. \$1700. Steve H. 265-8995 everyings 6-10pm.

sunder or Wit 1/20-125-6646.

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MGA PARTS AVAILABLE. Bosch Red Cos. \$15; tucas generator, reg., \$65; others. 279-9001 anytime.

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Section real-sizely of stress real-sizely of str BBAND NITW CAR court, unoperied box, for Triumph Speties, Len flames, shownoom style. Bought new 180. 1978 TBANS AM, black, body good condition in & out. REAR WINDOW LOUVIES for Maxida RX-7, 180. 1979 TBANS AM, black, body good condition in & out. REAR WINDOW LOUVIES for Maxida RX-7, 180. 1979 TBANS AM, black, body good condition in & out. REAR WINDOW LOUVIES for Maxida RX-7, 180.

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1974 VW SUPER BEETLE (Limited Edition) sunroot, rebuilt engine. 4 speed, fresh gold paint, new battery. \*\*Briskes, radial tires, muffler, Empy rims. AMPA, deflogger, clean in & out, sharp looking. Excellent buy \$2650, 276-5926.

1974 ARISTANG E. V-6. automatic, air conditioning power brakesisteering, good transportation car, new front radials, 75K miles, 51495. Days 224-3566, pagestons, 222-27-23. THE CHANG for 13tires, for Hunda Cust and seni-ter cars, 130, 234-614

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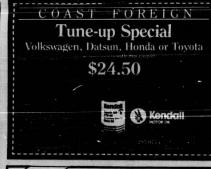
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JA NESS SHARE 3 bedoom house, fema. Left, year, from condo on Sal Bay 237-7582 work, 402-4062
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2 ROOMS AVAILABLE IN THE DIS HISCHES IN Central location, live with reside & golden resi Straight only, \$210 & 1/3 Dan 295-2576.

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ROOMMATE, MALE/FEMALE, own room & buth, garage, storage, case, pool pouzzi, microwave, lauruhy, etc. New condo in Mission Valley/USD Dave

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RENT 2 ROOM SUITE for young executive in large, elegans, secluded, country name, 1600 month, Ask RESPONSIBLE MALE student warrend to share large house in Clairemone. Quiet & neut only. 268-8298.

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MISSION BEACH roommate wanted Own room, 30' to ocean. \$225 plus 1/3 utilities. Bit 270-7655.

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SHORT-TERM FURNISHED bettroom, bath for rommoking, minure male. Own refrigeutor, kitchen privilege, spot, skutza, skutza, skutza, states, diper, stepa, 1285 justica, skutza, skutza, skutza, skutza, skutza, 15 & Balbou.

NORMAL HEIGHTS duples, 2 bedroom, 1-1/4 buth, upstars. Employed male/femule, 25:35, smoker OK, 3250 month, deposit, Garry 203-8197 after Spri.

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ROOMMATE FOR CHARMING HOUSE on Balboa Park. Over 25, nonsmoker, next, sable, interesting. 1360 per month. Curt. 295-9676. OCEAN BEACH, CHRISTIAN female to share apart-ment with two females 19-25, 5175 rent, 5116-65 deposit. Available January 15, 226-8146. EAST SAN DIEGO. Responsible, neat, nonsmoker, maintennale, 25-35. New house with yard, Inte-place, laundity and garage 1200. First, last and de-nout, Belleveyice's Richard, 263-4027.

ROOMMATE WANTED Nonsmoker Mira Mesa condo: 2 bedrooms, 2 baths. Pool, Jacuzzi, tennis court. 1250/month, 1/2 utilities, 1125 deposit.

ROOMMATE, MISSICIN BAY, Female student or pro-fessional; nonsmoking. Quiet, 3 bedission 2 bash yard, parking, furnished, cable, microwave. Apple fluire with father and daughter. 3425, firstnast. 4 173 unities, 576-2390 exemps.

ROOMMATE WANTED Responsely nonsingles. Pool, very near SDSU 1275 + deposit. Catt. 582-0379.

ROCHMANTE WANTED male or female, to share 2 feeds rocumate: Bladers or room for serie Ana control of the Company of the Compan

FEMALE ROOMMATE WANTED 2 bedroom, 2 bath condo in La Jolla with pool, jacuzzi. Nonsmoke, professional. preferred. 1330 & 1/2 utilities 457-5789-88er 7:30 pm.

SO BAY - Professional female, nonsmoker, quies to share 3 bedroom, 2 bath spacious townhouse, deck, fireplace, 1350/mio. \$200 depose. 231-6820. James.

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FEMALE ROCHAMATE, large San Carlos home. Ja. SOIL-TEMALE DESIRED for room in home with curer, freplace, yard, storage, large latchen. New, responsible, care 1230 amount, 1200 depose care large should be set induction possible Carl, days storage. And the set induction possible Carl, days storage.

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FEMALE ROCHMATE TO SHARE targe home in cui-de-sic near SDSU. Master bed/com, private bath. Yard, Islandiy, sunnoom, fireplace. 1275/morth, Evenings 265-9238.

WANTED, CLEAN, PLEASANT 20-30 year old fe-nale roommate. Uwm room in a 3 degroom house, 1-1/2 miles from 505U-5200 & 1/3 utilities + de-rous 346-754

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FURNISHED ROOM AND BATH, Kearny Mesa 1250/month, 150 deposit. Freler monamoking fe-male, 278-1149

ROOMMATE - share 2 bedroom Mira Mesa, work-ing or grad, student, quiet, one dog, 1260, deposit 693-8015.

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Up to \$5.000 for cars & trucks

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**Hot Rod Curling Iron** \$5.95 (reg. \$3.95)

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NORTH INCIPIC BEACH 2 bedroom. I both Garage yard, laundry, dock, spa. Nortamoking adults, no pets Must be neat, quiet, health minded. Available Mann 1, 1950, 272-2720.

W/RL SHARE 1/2 of my large sole Canvon storage locker in security building. Your half of rent 122.50. Elm. 8. 27th area. Dry. 8. Gean, 340 morsh. Also small locker spaces in 315.288-50.

FUTON

(Foo-Tahn) noun Derivation-Japanese for bedding



### **COTTON FUTON FROM 599**

COHONIAIONIK	141 422
SAN DIEGO	
Sleepy Hollow 3081 University	295-9066
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Sleepy Hollow 1453 Garnet Ave	270-3680
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Bedroom 645 Broadway	425-3252
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Bedroom 194 E Main	440-4571
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Bedroom 8841 Clairemont Mesa Blvd	565-9407
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Bedroom 4811 West Point Loma	224-2808
CARISBAD	
Bedroom 2570 El Camino Real	729-8903
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Bedroom 5208 lackson Dr	698-6171
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Valley Waterbeds 217 E. Grand Ave	489-8555
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OCEANSIDE	
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Personnel Steen St 571-688 and pris 212-4785 or 571-688 and pris

TOYOTA DOLPHIN 17 mins motor home. Self-con-tained (except shower) 525 a day and 104 a mile. 3 day minimum. 272.4268. 2 BEDROOM I BATH duplex Ocean Beach, \$4600 mo. Stuve, refrigerator, disposal, carpet, drapes, wood ceiling, parking, back patio, near beach. No ness, adulats only 276–2459. GARAGE, NORTH PARK, S65, New building, well ld, 20x9 449-8375

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GARAGE IN North Park area, \$55 per month. Jeff

CUTE, CHARMING HOUSE in Pacific Beach/Crown Point, 3 blocks to bay, 2 bedroom, 7 back, wifenced yird, garage, appliances, 1750 month, 483-0037.

COLINERY ESTATE, Granue 18th, 4 bedroom, 2.5 bath, 4.3 acres Panoramic view, 2600 sq. ft., news: custom: mouvated setter, 5219,000. Call icon McCunough, Broker, 292,010.

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Real Estate

HOUSE FOR RENT: 3 bedrooms, 2515 B Street, San Depth, 5465 No certs, 232-4283 or 521-6383

THE READER PUZZLE #339 Peeping Toms

By Don Rubin

According to legend, the original peeping Tom was struck blind for sneaking a look at Lady Godiva as she rode naked through the streets of

Coventry.

We've peeped into the room of several other famous Toms and would like your help in identifying them.

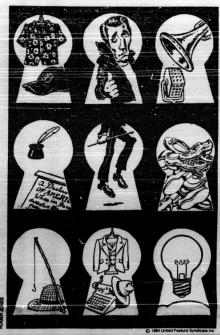
Rules of the Game
1. Prizes for solving the Reader
Puzzle will be Reader T-shirts.
2. All entries in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, P.O. Box 80803, San

their minoculae survivole cigible.

cigible.

cigible content of disputes or text. Incitions of the judges will be final, and arbitrary. We could go five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

A content of the content of the content of the puzzle point of the puzzle point of the puzzle point of the puzzle point of the puzzle of the puzzle point of th



Winners of and Answers to Reader Puzzle #337, Hot

The light by the easy chair (hot in the top and bottom panels) was cold in the middle thermogram. Since there was could not have followed or come between the other tur come first. The top thermogram must have followed the bottom bec the sun's rays have heated up more of the floor.

The rest of the activity in the

room was more or less incidental. Apparently the gentleman in Apparently the gentleman in the room got up, turned off the stove, poured himself a cup of coffee, went to the door (perhaps for the newspaper), sat down at the table, then returned to bed. He arose again, turned on the stove to reheat the pot, sat down in the easy chair, turned on the light, then went back to bed, where he remained while the pot



Of the seventy-nine entries we received, only twenty-six were able to come up with the

Diego 2. Bettie Griffith, Chula

Vista
3. Nadine Masters, Poway
4. Maureen Mirch, San
Diego
5. Marc Moreau, San Diego

Through the Company of the Company o logic talling Hung call deverse in 273-360.

SAN CARCOS 3 befroom, 2 bish, 2 car garage.

Ver., modern lateron with all applicance in change of the care of the ca

SAN CARLOS AREA. 4 bedroom, 2-1/2 back, den. 3 BEDROOM, 2 BATHS, 2 or gazage in National spa, finet trees Farsaski assimable loan, \$197.000. City for \$174.590. Order Sparent succe design worth analizated Masset, comer, or agent E28-416.

Beginning of the Carlos Area of the State Lax shelter to worther offerer. Bra sovings make the payments. Analizated Masset, comer, or agent E28-416.

the Psssst ... Garv's having a sale **JANUARY** GOOD LIFE CLEARANCE

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Don't forget to bring your camera!

The creative gift alternative.
Treat yourself or someone special to an exciting thelicopter ride above downtown San Diego.
This tour offered Wednesday through Sunday.
19:00 am to 10:30 pm. 855 per couple.
Total event time 18 minutes.

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DECEMBER 13, 1984 37

DELUXE I BEDROOM condo, 1-1/2 blocks from the beach & all amenities. Assume 12% fixed, 120,000 doses 279,1727

LA JOLLA CONDO, 2nd floor, 2 bedroom, 2 bath 1250 sq. ft. Preplace, large kitchen, living room and dining room. Cahedral celling. Garage, porch, and poot, 11 l/1% financing, 1127,500. 455-3851.

estras must see Only 1103,000 569-0407 evenings.

MILITARY OFFICER will sell his state tax shelter so mother officer. Tax savings make the payments. 7% acorecusion. Land in Florida development. 273-7332.

r FREE & CLEAR homes & unes. Will pay cash if you will carry an amortized trust deed.

# **OFF THE CUFF** Would you like to share your New Year's predictions with us?



All the continents will move

back together again and be one big island with water all

The United States will rule and everybody will know ten anguages.
Rocks will come alive.

They'll build little apartments on the moon where ou can live or take a vacation Rockets will go to another universe and find green creatures with antennae. They'll be smart.

In five million years the sun will get big and it won't be light anymore and all the people will Before that happens a new frozen food will be discover

that makes people grow taller than basketball players.



Age S<sup>1</sup>/<sub>2</sub>
Future Valley Girl

I predict schools will have nore pizzas and less nomework.

more pizza and less homework.

I predict a really big change in clothing, like really radical stuff—orange green, and purple dresses and shoes that are syray painted. Same thing for he men only the yill have green and purple things in their hair which will be kind of short on the sides and long on top. Attitudes will change, like I think there II be more Valley Girl talk like, 'like really,' and 'Say, dude.' I hope so. You'll see a lot of cars praypainted pink and bumper stickers that say, 'fer sure.'



Age 8 Future Astronomer

The world will change, it will be different than it is now. Buildings will be closer to the ground and they'll be built with a new kind of stronger material.

They'll discover a bunch of

stars and probably some new planets far away. I think I'll discover a few myself. I think people will get along better in the future — anyways.

I hope.
I think San Diego will get a

ittle windier and a little rainier cach year.

I predict I'll go to Yosemite for my birthday this year.

I predict a new shuttle will go deeper into space. I predict my friend Brandon will go on it but I'll stay on the ground where it's more safe.

scary. I don't like the idea. I predict people will work it out so the world won't have to fight



Gia Simpson Age 8 Future Soccer/Football Age 9 Future Movie Star

Future Movie Star
I predict that I'll be a movie
star. I already have some
experience. I was interviewed
on TV about kids and divorce
and joint custody. I think I look
better on TV than I do in
person. My must Beth is a Player There will be a new kind of mailbox invented that pops your letters out like toas Everyone who can afford one will have a personal robot that will be very handy and remind better on TV than I do in person. My aum Beth is a movie star and maybe her agent will look at my photos. I predict my aum's boyfriend Jeremiah will be a big success. He invented a shark suit mode with metal rings. My morn and aunt Nancy hand-paint clothes. It's art. The clothes are beautiful and I predict people will like them. Nuclear bombs are really scary. I don't like the ide. I

will be very handy and remind you of things, like if you leave your house without your wallet or credit cards. They will change the name of soccer to football, and the name of football to handball and handball will be called wristhall.

wristball.
Technology will get bigger so houses will get bigger and look different and cars will get bigger and look different and gasoline prices will get bigger.
Churches will look the same.

- Lin lakary

# We're running out of Plans for your future!



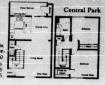


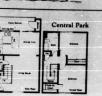


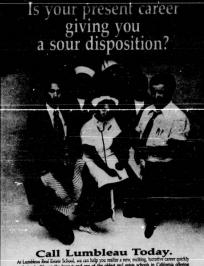












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