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JANUARY '87

JOB # 86-2 REEL # 101

SEADER.

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Beautiful Coffee Table & Storage Chest Combined.

48 JEEF 35

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#### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 25138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

#### The Force Of David

I want to thank John D'Agostino ("Crosbly, Sill." December 18) for the fine review of a favorite performer of mine for a long time. I'm sorry that I missed David Crosbly's performance at the second of the second

groups' efforts. I'm glad to hear he is back in great form and look forward to seeing him the next chance I get. Thanks again. John Caffaro

Numb Skill?

What do you seek — sensation. outrage, disguss?
These explicit instructions offer physical abuse as license to copy for the company of the company of danger, et al., need not be lost in lates of lerror. Usur December 4 story by Stephen Meyer ("Stu Can fum But lost Cannot Hide") can fum But lost Cannot Hide".

## Being Omnipotent

Ontripotent
This is a response to Gregory
Cook's response (November IS) us
Cook's response (November IS) us
(November 6). Hey Gregory, why
(November 6). Hey Gregory, why
is it that you and every other
Bible beater I've ever met never
hesitate to call on the "power of
God" whenever you noted help
the power of the cook of the case of the case

#### The View From

values in a movie and his

as I can tell, he's most enhused about the technical aspects of a movie, and I suspect he never learned how to be entertained, or forgot. But that's fine, as long as I know that when I read him, because his views are uniquely his, and he brings up points about films that are often overlooked by everyone else. I often disagree strongly with what he writes but more often find myself agreeing. more often find myself agreeing, and I think his capsule reviews

are very entertaining in themselves. Gregory Bake Pacific Beach

the Daltorio story, pay the telephones, and Straight from the Hip The Golden Hill(s) question, and Rocky, Part II. By Matthew Alice..... The Inside Story Radio host Hedgecock makes his pitch for a Baja facial, snookered editors at the Union cry foul, and who pays for the housing commission's new roof? By Paul Krueger From a Journalist's Notebook A visit with writer William Weber Johnson. By Stephen Meyer..... Theater Jonathan Saville on Broadway ... Movies Duncan Shepherd takes stock of the year gone by staurants Mexican specialties at Su Casa and Los Arcos, By Eleanor Widmer. Sports John D'Agostino has a scoop from the Holiday Bowl ... 30 Quarter Notes A piano recital by Claude Frank at the Civic Theatre. By Jonathan Saville.....

The VIEW FYOM
Reviewer. Lake number
27. Okas, my um to put in my
two cents' worth about Duncen. I
po to movies to be entertained and
forget about reality for a time, to
tentered to the state of the control
tentered to the control to the control
tentered to the control
t continues to the continues of the perceptivity of the parts of that movie (acting, directing, production, et cetern), as well as the whole, become apparent fairly quickly. So when I read Sheila Benson, I know my views and Benson, I know my views and David Elilot, I know he nahmtally overpraises what I consider to be mediocrity. When I read Bill Hagen, I know he underrates some movies that I value, due to different tastes. But I read them all, and others, and I learn I value, and it movie. Now with Duncan, as far at I can tell, he's most enthused about the technical aspects of a south of the production of the producti

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Highlights of Upcoming Events Japanese potte Kenichi Saito at UCSD, Four Chaplin flicks and the Mighty Wurlitzer at the California Theatre, pianist Gustavo Romero and violinist Frank Almond in joint recital, and concerts by the San Diego Philh Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, gallerie Music Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and a complete directory

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By the San Diego Historical Society... The Reader Puzzle C-2 By Don Rubin

Off the Cuff What is your New Year's resolution?

San Diego and Tijuana. By Eleanor Widmer..

Life in Hell Bored. By Matt Groening

In the Forests of the Sea Local giant kelp beds grow thick with ecological questions, answers, and mysteries By Jeannette DeWyze

City Lights Taxi trouble, Spreckels sidewalks assailed,

THREE Ernie Pook's Comeek Talent show. By Lynda J. Barry....... 3

Disabeth Mathews
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Though many of downtown San Diego's classiest old buildings were demolished to make way for the new Horton buildings were demolished to make way for the new Horton Plaza shopping center, a brigade of landmark structures still lines the Broadway thoroughfare. From the painstakingly restored From the painstakingly restored for the painstakingly restored for the painstakingly restored From the painstakingly restored From the painstakingly restored From the Painstakingly west past the newly renovated Fox and Granger buildings to the U.S. Grant Hotel and the YMCA. developers have pumped millions of dollars into historic downtown properties. But the seventy-five-year-old Spreckels Building hasn't benefited from such costly benefited from such costly benefited from such costly benefited from such costly to the papering good intentions of its owner, the pledges of the city's redevelopment director, and, most recently, the intervention of Mayor Maureen O'Connor and City Councilman Mike Gotch.

Few buildings could benefit Few buildings could benefit Few buildings could benefit prockels, an archibactural than the Spreckels, an archibactural than the Spreckels, an archibactural transterpiece of ony x, herrywood, and brass built by

masterpiece of onyx, cherrywood, and brass built by

the sugar king himself, John D. Spreckels. Current owner Jacquelyn Littlefield acknowledges that her six-story landmark needs everything from new carpets and central air-conditioning/heating to new carpets and central air-conditioning/heating to extensive sidewalk repairs. Gerald Trimble, executive vice president of the Centre City Development Corporation, the city-funded redevelopment agency, wants even more: new plumbing and electrical systems, a new roof and marquee for the Spreckels' 1480-seat theater, curbside 480-seat theater curbside andscaping, and new exterior

landscaping, and new externor lighting.
Trimble knows the building's needs first hand, because his agency has kept offices in the Spreckels since 1977. His staff complains that there's no hot water in their sixth-floor buthroome no sink in their bathrooms, no sink in their office lunch room. More than once, he says, visitors have slipped on the Spreckels hallways or tripped on the sidewalk. "It's in bad condition stoewark. "It's in bad condition and getting worse all the time," Trimble says of the Spreckels, whose E Street side borders the Horton Plaza shopping center and the soon-to-be-open Omni International Hotel.

Trimble says his demands for improvements in the building aren't motivated by the fact that



strategic location in the heart of the new downtown make the Spreckels a "very obvious block Spreckels a "very obvious block of critical prominence that should sparkle." But his outspokenness hasn't endeared the tough-talking redevelopment boss to his landlord, Littlefield. She suspects that Trimble's tenjear effort to link her with an investment partner who would

0

help finance a floor-to-c renovation of the property is little more than a transparent cover for a scheme to "hand over the land ... to a lot of avaricious developers who want it." And Littlefield believes tha

it." And Littlefield believes that only her vigilance has thwarted Trimble's plot. He dismisses Littlefield's skepticism as simply "not true at all." The best measure of his

good will and concern, he says, is his agency's recent offer to spend hundreds of thousands of taxpayer dollars to help the rehabilitation. Littlefield says rehabilitation, Littlefleid says that some years ago she approved such a joint effort on the sidewalk repairs but that Trimble didn't take it. But the latest offer, submitted December 4 by Trimble, has some unanswered, despite a gone unanswered, despite a January 1 deadline and the mediating efforts of Mayor O'Connor and Councilman

O'Connor and Councilinan
Gotch.
Trimble agrees that the
Spreckels theoretically should
be renovated without any
supper subsidies. Office
buildings, he notes, "generate
he highest revenue of any use,"
and he believes the Spreckels
"should generate the sort of
revenues needed to make the
improvements." But Littlefield revenues needed to make the improvements. But Littlefield says the downtown office glut and the loss of a major tenant that paid about \$2,0000 in monthly rent has reduced the building's occupancy to about twenty-five percent and has crimped cash flow. Littlefield also feels that taxpaper expenditures are justified because "if nor has an historical site, ian't there an obligation by the city to help obligation by the city to help The redevelopment agency's

December 4 offer was prodded by Councilman Gotch, who set the groundwork at an earlier luncheon attended by himself. Littlefield, and Mayor
O'Connor. Gotch says he placed himself in the negotiations because he's concerned that the Spreckels is "one of the last corners of [the new] Horton Plaza that doesn't have an active Plaza that doesn't have an active clean-up program." But as the January I deadline on the latest proposal marched by last week, Trimble said, "That offer is being withdrawn." He talked of seeking a legal opinion this (continued on page 33)

"wish list" of equipment that it feels is too expensive or specialized for the county itself to purchase and sends it to the to purchase and sends it to the board saw the film joff the L.A. County jail riots, on a smaller scale. They purchased the equipment as a reaction to our escalasting overcrowding. For instance, the South Bay jail has a rated South Bay jail has a rated properly of 102 Innance, but it the purchased the equipment overcrowding. For instance, the South Bay jail has a rated Determined the special property of 102 Innance, but it the purchase of the South Bay jail has a rated of the Decamso Determined Facility, says the riot-gear request was an outgrowth of meetings held among all the jail commanders. "One Arwin [rubber bullet gun] will be piaced at each jail, and a sufficient number of sting ball sufficient number of sting ball sufficient number of sting ball strategy." Jones explains. He also were the jails for a wayifing an august to the standard of the sufficient number of sting ball standard of the sufficient number of sting ball standard. any," Jones explains. He also \$35,000 firearms training system utilizing a large video screen, seven sets of flexible SHOP FOR SHERIFFS anyone nearby. The Arwin rifles

screen, seven sets of flexible body armor (at \$625 per set) for the street narcotics unit, and a laser trajectory device for determining the paths of bullets in shootings. The honorary deputies also helped the department buy a used helicopter from the California Highway Patrol. But the association's last batch of gifts in 1986 was the most solverine: The Honorary Deputy Sheriffs Association is a group of 500 law-and-order boosters with a penchant for largesse. Last year they donated \$85,000 worth of equipment to the San Diego County Sheriff's Department, the money coming from dues and other membership costs. The equipment included a body-wiring device for secretly recording compressions. in 1986 was the most sobe

Two cases of "sting ball" antiriot grenades, valued at \$2160, and eight Arwin antirio weapons, valued at \$10,000, are now on order and will be delivered soon to the sheriff's department. According to Karen Thomson, president of the Honorary Deputy Sheriffs Association, the grenades explode and disperse 300 rubber balls that badly sting

anyone hearby. The Arwin rines are similar to those used by English troops in Northern Ireland. Thomson says they fire a rubber "baton" that is feur inches long and about an inch in diameter. "This is primarily in response to jail overcrowding in San Diego, she explains. The board of directors saw a film of the L.A. County jail riots last

the L.A. County jail riots last spring. The grenades emptied a crowded hallway of inmates in a matter of seconds."

Nancee Maes, special assistant to Sheriff John Duffy, says the request for riot gar came through the six county jail commanders. Maes says that the department draws up a yearly

many, Jones explains. He also says the jails are awaiting delivery of tear gas canisters. The jail commander says large-scale fights among inmates are on the increase at inmates are on the increase at his facility and usually involve Mexicans against blacks. "Forty-seven percent of our increase against are mate population are Mexicans, about half illegal aliens and the rest gang members," he says. The last big fight occurred in mid-October of last year and resulted in eighty-six immates being moved to other jails once order was restored. "We have 400 inmates and nine deputies, and we're not in a lock-down situation," says Jones. "So we have the potential for rives. All walva expenses." of last year and resulted in for riots. All we've got now are batons and helmets and the Taser [electric shock weapon]. We don't think we'll ever have to use the new stuff, but we want to be prepared for anything."

G

#### HE COPT ON THE CORNER

Pay phones have never been known for their reliability. Pay phones have never been known for their reliability, especially in times of a big hurry. Smashing the receiver against the coin-release lever rarely releases the coins: surly operators disconnect surly operators disconnect surly operators disconnect surly operators disconnect surly especially operators disconnect surly operators disconnect surly backs to impaling stares. Using a pay phone has always been an inconvenience, at best. But hold the line. San Diego, because the AT&T dismemberment has led to another anouncement: expect to find more thieving or otherwise inoperative pay phones around town than potential of the dismemberment of pay phones—owned, installed, and serviced by the competitors of Pacific Beil – became legal in California in February of 1986. COPT phones (Customer-Owned Pay Telephones, in Pacific Bell language) began authors last summer, according to one industry source, who or industry source, who or industry source, who of these phones in San Diego. of these phones in San Diego.

of these phones in San Diego.

ome look exactly like the typical pay phones, while others vary with digital displays and fancier coin slots. COPT phones charge twenty-five cents for a local call, as allowed by a Public Utilities Commission decision last year. COPT phones also keep your quart the line is busy or there's no

phones also keep your quarret if the line is huy or there's no answer, demand more money in the middle of a call, charge you the wrong amount for toll calls, and give you a disconnected phone number to call for refunds.

Out of the control of the



worthless pay phones — for which he paid \$1300 cach — sitting on a shelf.

On the list of COPT Phones to Avoid are the ones at Diego's Mexican Restaurant in Solana Beach, the Alpha Beta supermarket on Baltimore Drive in La Mesa, and the pay phone next to Fuddruckers in Mira

Mesa. These are the unreliable models, according to the vice president of the Unitel Corporation, a vending firm that installs and services the most COPT phones in San Diego, John Cunningham also has a list of COPT Phones also has a list of COPT Pronet to Use, which includes the one at the Body Beautiful car wash on Pacific Highway, the Triton Restaurant in Cardiff, and Gold's Gym on Fletcher Parkway in El Cajon. The

superior phones are the ones Unitel installed, of course. Cunningham says that San Diego has "a couple dozen [COPT firms] who are pretending to be in the business and three or four who are and three or four who are and three or four who are products that the smaller companies, like the faulty phones, will soon self-destruct. Most of the inferior COPT phones in San Diego "will probably be out of service when you walk up to [them]," he says. But in some places, especially the mom-and-pop operations that contracted with a now-destructure of the service of the says. But in some places, especially the mom-and-pop operations that contracted with a now-destructure of the service of the says. But in some place, especially the mom-and-pop operations that contracted with a now-destructure of the service of the says of

pay phones because they were

— and still are — the largest
market for COPT companies. Some have installed coin phones for the first time, and others have switched from Pacific Bell (which has 16,000 pay phones in San Directors San Diego) for a greater commission, as they see it. A Pacific Bell spokeswoman said she couldn't provide the number comparison of commissions. She did say that Pacific Bell prides itself on the quality of its equipment and its service

# 4/77 LY'S CAB

contradiction in terms, but in San Diego, it may define a certain group of cabbies: foreigners. Hotel valets, amon others, claim that these taxi drivers don't speak or understand English very well, don't know their way around the city, run up the fare while they're looking for an address, and often take people to the wrong destination. And they single out one group of immigrants — Iranians — as being the worst.
"Tye had cab drivers pull up

"I've had cab drivers pull up here, and it's obvious they spea little English," says David Robinson, a valet at the Hotel Inter-Continental. Some

immigrant cabbies have asked Robinson how to get to Fifth Avenue (located one red light away from the hotel) or where Seaport Village is. Hotel guests have gotten back out of the cab to ask Robinson for directions, he says. Steve Huff, a valet who works with Robinson, remembers the guest who paid seventeen dollars to get back. Topy Nelson, a valet at the Horton Grand Hotel, hears similar complaints from guests.

similar complaints from guest "all the time," he says. Many foreign-born taxi drivers have no idea where the Grand is. according to Nelson; they take guests to the Grant instead, or drive to another part of the city looking for 3ll Island Avenue, the hotel's downtown address Nelson, like the valets at the Inter-Continental, points to Iranians as the errant cab

Taxis are regulated by the paratransit division of the San Diego Police Department and also by the County of San Diego. Last May the police department started giving a test

to new taxi drivers, who must to new taxi drivers, who must pass a multiple-choice questionnaire about simple math, driving rules, map reading, and layout of the city. Cabs must also carry the most society of the city. Cabs must also carry the most Bros, street guide to San Diego. But these safeguards are not enough, according to some cab companies and their drivers. Jeff Hano, general manager of Costs Cab; is one of ten people countries. The big cab companies in town are companies in town are

companies in town are responsible for testing their own new employees.) Although he can't disclose much of its contents, he gives two examples of how little knowledge is on page 33)

# GOODBYE JEAN BY BOD MOPHAIL

It took her four tries, but on the fourth throw, Patty Lou Daltorio was able to send a Patients was able to send a foot-long block of wood crashing through a plate-glass window at Oceanside's daily, the Blade-Tribune. It was not a surreptitious act. Shortly after nightfall on Sunday, December 28, Patty and her sister, Robin Lynn Daltorio, stormed into the newspaper offices and demanded to see someone on the editorial staff only to learn from a security guard that the office was closed. The guard showed the two sisters out and then locked the front doors. Just moments later, the wooden block shattered the window.

Patty and Robin had journeyed to the Blade-Tribune journeyed to the Blade-Iribine in anger after reading earlier in the day an account of their mother's death under the headline. "Troubled 'Cadillac Jeannie Takes Her Last Jeannie Takes Her Last Ambulance Ride." The story, by reporter Darlene Himmelspach, detailed the troubled life of forty-eight-year-old Norma Jean Daltorio, who on December 20 had stepped into the path of a small pickup truck in the northbound lanes of Old

Highway 101 in Encinitas and was killed. Himmelspach reported that Norma Jean Daltoric had a long history of making unfounded calls for help to Encinitas-area paramedies. One well-known incident, in August of 1981, involved an Encinitas fire caretain who Encinitas fire captain who intercepted a call from Norma Jean to the fire dispatcher and refused to send out an ambulance. That decision would come to haunt the captain, who later was demoted from his rank and quit the department. Himmelspach said in an interview that Encinitas fire fficials have kept a scrapbook of clippings regarding the incident, which gained incident, which gained widespread coverage in the local papers. During the fire captain's appeals hearing over his demotion, said Himmelsnach evidence was presented showing that Norma Jean had made as many as fifty

unfounded calls for assistance.

Although Himmelspach tried to contact Norma Jean's daughters in preparation for the obituary, it would not be until after the story appeared that she finally talked to them - when finally talked to them — wher they telephoned her at home. "They were furious." Himmelspach recalled. A woman identifying herself as Robin Daltorio began the conversation, said

Troubled 'Cadillac Jeannie' takes her last ambulance ride

The second secon

Veteran actress Elsa Lanchester dies Deaths

### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: B it called Golden Hills or Golden Hill? It's actualty called both, but Imean, which is right, and how do you know for sure? There's two opposing camps in this toon, both convinced that, they've got the right name, but nobody can seem to back it up. So which is it' And what makes you think

name, but nobedy can seem to back it up.

So which it it 'And what made; you think
you know so much, anyway?

Gene Paole

Rancho San Dego

The battle between the two opposing
camps—which I call the Bactrians versus
the dromedarians—has been waged for
many decades. All a waste of time. Before
I came to know 'so much.' I was a
two some some some some some some some
is only one correct answer; the single-hill
if its. The moniker has the official blessing
of the city's planning department, which is
the final arbiter on all such disputes. You
can ignore my personal assertion that
Golden Hills doesn't exist, but if you ask
the city officials themselves, they'll asy
likely.

Well, begriph say Golden Hill. Problem it, there is o much contision about
the name that even staffers in the planning
department get confused and refer to the
neighborhood as Golden Hills. Examples
official and semiofficial about a press
release in 1978 from the city refers to
Golden Hills foremier has dready
Association. Newspapers haven't bejord
association. Newspapers haven't bejord
matters, having often strayed into the
sume article.

There's equal confusion about the
same article.

to Golden Hill and Colocus Hills in the same article.

There's equal confusion about the boundaries of Golden Hill. As near as I can determine, the official borders are Twenty-fourth, Russ, Twenty-fifth, and F streets. The original subdivision map indicates an even smaller strip extending from Broad-



way just past C Street. But people have played as loose with the boundaries as they have with the name, and over a period of time, the neighborhood had rept outward come in a stage of the street of

Last November I told the sad story of C. Stern, whose boyfriend's dog, Rocky, despised her cat (also Rocky) and threatened their masters' relationship. I gave my opinion and asked for your advice. I received many replies and would like to share a few.

share a few.

A fan of the cat, hame of Sumner, ex-A fan of the cat, hame of Sumner, ex-pained all about desensitizing the dog by exposing him to the cat gradually. "Start with brief visits which allow both parties to feel safe and comfortable in the other's presence... with the dog securely chained to the plato," he writes, but then reveals his time allegiance. "Is a guy who cowns a German shepherd named Rocky sensitive for hostility in more than just the dog." "A Cat Lover" writes, "She loves cats, he loves dogs. As with their pess, they will never get along. Despite all of the studies

by social scientists, there are only two types of people: cat lowers and dog lowers. Cat lowers are independent, neat, quiet, lead a well-ordered life, listen to soft music, eat a low-th diet, and eligiby track meets and tennis matches. Dog lowers are social, extroverted, attack life, enjoy rock and roll, eat red meat, and enjoy flootball and feired are incompatible. My advice: Keep your respective pets and your sanity. Dog man, hit Confeit: Cat lody, on to Chuck's Steak House and find a new prospective mate."

mate."

A more thorough answer came from "The green bough from the land in the lake in the swamp." (How could I make hav no up?) Green bough claims to have a rational way of the could be supported by the country. G.B. write. "Weigh the dog and the cat, and find the ratio of their weights (say a fifty-sir-pound dog and a four-pound cat — the ratio is fourneen to one). Now you set up a reverse situation to he ip the dog understand the results of his actions. You must final superpose the country of the country of

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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ENCINITAS 115 El Camino Real North 753-9151 (Ralph's-Long's Center)

SANTA MONICA Santa Monica Place Mall 451-5758

# THE INSIDE STORY

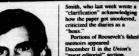
A BIG SALARY IS OFTEN JUST BASE PAY or popular radio and the television personalities the really hot media stars can make thousands more by selling their faces and wices to advertiser. Weatherman Clark Anthony has pediled collinar can phones. It was the collinar can phones. The collinar can phones. The collinar can phones. The collinar can phones. The collinar can phone the collinar can phone the collinar can be collinar can phone the collinar can be collinar ca

always suspect because there is no such thing as medical magic," warns a local dermatologis. But a Soria spokesman promises that "it's no magic, just simple science." As for the secret formula, he-explains that "it's no magic, just simple science." As for the secret formula, he-explains that "it's no magic, just simple science." As for the secret formula, and Soria is not revealing his." The sixty-second radio spots now airing daily on Hodgeocck's morning KSDO talk show mimic the call-in formula he has mastered since resigning as magor following formula he has mastered since resigning as magor following the commercials feature. Hodgeocok waxing on the treatment: "Let me tell you, it works...... Wou'll have new takin, a new face" and taking a "phone call" from a Soria sand the list from Orange County." the former mayor says. Jennifer then tells the listeners how she looks so young that "my husband and I have a little joke abous how he's going around with his daughter now."

In the second of the second of the second of the list of the second of the sec

this week on his side venture into advertising, but Buchaum says the former mayor agreed to lend his voice to the Soria ads only after Hedgecock's initial reservations shout the medical treatment were answered by a personal tour of Soria and the state of the state

. . . Newspaper pros should know best of all that you can't always believe what you read.



memoirs appeared December II in the Union's

"speet editorial" section, which runs beneath the daily ordiorials. The excerpts, which revealed FDR's partonizing opinion of Joseph Kennedy and his fast of Louisians political boas Husy Long, were littled from the December 2 editions of the December 2 editions of the Wachington Therac, which had be the control of the daily of t



But editors at the San Diego Union took the bait of a literary practical joke has mouth when they reprinted the partial contents of a month of

on the diary spoof. Author Gole says several Washington-area archivists called him, thinking the diaries were real, but he bristles at the charge by Union editorial page editor Ed Fixe that is, "very misteading to publish as fact something that" a tissue of lies and imagination." Resorts Gold: "It was optivisated a

When San Diego Housing amission executives aked down \$2.5 million for r share in ab office

Avenue in Logan Heights, they boasted that the deal would save taxpayers thousands of dollars in annual rent payments. But last month, the commission approved payments. But last month, the commission approved spending \$36,000 to replace the building \* snot, a decision critics said would only benefit the co-owner, investor Robert Lichter. Now a public-interest attorney has helped persuade the housing commission and its analyses to withhold that payment and instead to consider asking Lichter to pay for the new root.

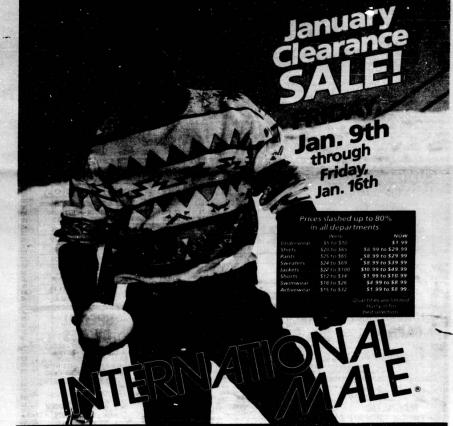
For the new root.

The continue of the continue of the continue and t

commission as tenant of the building. But commission critic Mel Shapiro read the documents thoroughly and saw that the roofers had informed landlord Licher that the leaky noof was beyond repair and would have to be replaced. After reviewing the Assert reviewing the public-limeters atomory Charles Wolfinger to study the insider, and after arriving as the same conclusion, who will be a supported to the control of the control

will set a precedent that will require it to replace anything and everything in the building, and everything in the building, and the property of the property

research or Wolfinger's lette but was prompted by additional independent information on the subject. The commission's attorneys next week so that commissioners can debate the commissioners can debate the matter again at their January 16 meeting. The commission so was leaven have already charged more than 5220 for that advice, but Wolfinger says he's happy to perform his services gratis. "The commission knows that Mel [Shapirol ja going to be writing them leaf that storyes who's joing to be writing them letters. That's the upshot of his thing, and it's all for the good."





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## **Forests**

continued from page 1)
Craig Barilotti likes to say that human knowledge of marine plants, compared to that of terrestrial plants, is about 3000 years behind. "We've been growing terrestrial plants for thousands of years," he says, in contrast, scutbe gear so necessary for the study of understone of the same property of the research on the giant kelp, Macrocyatis growing the uses imagivity of the research on the giant kelp, Macrocyatis growing the uses imagivity of the research on the giant kelp, Macrocyatis growing the uses more recently than that.

Barilotti is a marine biologist working for Kelco, the San Diego-based company that, with 500 local employees and 1400 employees workwide, is the principal barvester of giant kelp in the world. A native of Santa Monica, Barilotti began scube diving more than thirty years ago and cocasionally warm in the waters off the Paica Verdes Penisuols, the headland that delineases the southern edge of Santa Monica Bay, it was an area then continue and the same c Santa Monica Bay, It was an area then experiencing an "too-createropta." according to Berilotti. "At that time, there were just massive quantities of industrial wastes going not then." including products of the Montrose Chemical Company, the last manufacturer of DDT in the United States. With sewage from Los Angeles County discharging directly into it, the occasion off the Palos Verdes Peniasula "was probably the most polluted marine environment in the worls," Berilotti says. Diving there, he says, it didn't take much imagination to realize something was drastically away. "At least ten miles of the bottom were just denuded of everything." Concern over what was happening led him to puruse a doctorate in marine biology. He taught at San



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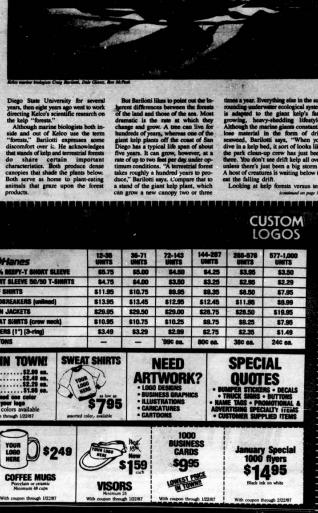


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## **Forests**

constant June page 100 restrict in Crees to more broadly, Barilotti notes that the productivity of land-based plants is almost directly related to the availability of water. Marine plants, on the other hand, obviously have plenty of water. Their productivity instead seems to depend most upon the availability of matrients — the nitrates and phosphases the plants convert into many control of the plant of the surface of the plant of the surface of the plant o

grows. Anchored to the ocean floor by a tangled mass of tissue called a "holdfast," the giant kelp sends up fronds bearing both blades and little buoyant "floats" that lift the plant skyward. By the time they reach the surface, giant kelp fronds are usually thirty to sixty feet long. The fronds keep growing at the surface, but another change occurs — they start losing

Several usually can be found in the North County, and a big one lies off La Jolla; this year it begins at a point off the Children's Pool and runs south all the way into Pacific Beach. Another kelp bed grows off Imperial Beach. A 1911 federal government survey noted it, though the surveyors described the growth as thin then, and thin it has remained throughout most of the years

Scuba divers reported great fronts of sea urchins that advanced and devoured the ailing kelp plants.

blades near their base on the ocean bottom, and they continue losing them. By the time a giant kelp plant is seventy-five feet long, in normally has lost many of its underwater blades, and soon the surface tissues begin to seneace, changing color and no longer adding color and no longer adding new blades. Left alone, these heavy strands of aging kelp will soon best off and float eveny. Harvesting the plant within a few feet of the surface mimics the natural process, that study in 1923 concluded. Other subsequent studies have concurred.

concluded. Other subsequents subsequents have concurred.

In general, giant kelp likes to grow in thirty to sixty feet of water with a rocky bottom. Besides the Point Loma bed, other kelp forests dot the coast of San Diego County, their precise locations changing from year to year.

since. This year, however, the Imperial Beach bed grew enough giant kelp so that Keleo was able to harves it for the first time in the company's fifty-seven-pear history, A few hundred acres in size, it seems to be increasing, according to Keleo. No one knows why.

Although it's not surprising that the early systematic studies of glant kelp should relate to man's exploitation of the plants, the first published insights into giant kelp acology simply reflect to one of westeruck appreciation. Dur-

at one of awestruck appreciation. During his 1834 voyage to Chile on the HMS Beagle, Charles Darwin pored over specimens of the enormous plants and noted, "The number of living creatures of all Orders, whose existence intimately depends on the kelp, is wonderful. A great volume might be

written, describing the inhabitants of one of these beds of seaweed." It was Darwin who first compared "these great aquaic forests" with the terrestrial ones in the intertropical regions. Yet he added, "If in any country a forest was destroyed, I do not believe nearly so many species of animals would perish as would here, from the destruction of the kelo."

as would here, from the destruction of the kelp."

Notwinstanding the great biologist's enthusiastic comments, American interest in its giant kelp didn't develop for several decades more and then was spurred by the unromantic needs of the fertilizer industry. In the last BIODs and early 1900s, American farmers had carry 1900s, American farmers had come to rely heavily on an aiment called potats for use as a fertilizer, and most of the supply came from mines in Germany. Concerned about overdependence on the Kutser, the U.S. Congress commissioned studies contacted from Dil through 1910 a map California consumers of potats. Those care the control of the control

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cules Powder Company, built near San Diego, was reportedly employing up to 1500 people and handling as much as 1800 metric tons of kelp daily.

Welcome as the 1918 armistice was to most people, it spelled disaster for the Southern California kelp processors. With the government canceling explosives contracts, commercia harvesting all but ceased until the late 1920s, when a few companies began harvesting Macrocystis to be processed into meal used as an ingredient in livestock feed. One such company was Kelco of California.

Kelco manufactured the kelp meal for

a while but then took an interest in a discovery made by a British pharmacist back in 1883. From the walls of kelp cells, he had extracted a substance called algin, a natural compound with the ability to change the flow properties of fluids. Soon after its founding in 1929. Kelco began extracting algin, which was used at first to control the viscosity in a gasket compound for seal-

ing tin cans. Over the years, the local enterprise developed a myriad of other applications for the algin, and today Kelco manufactures some seventy different algin products used to do everything from prevent ice crystal formations in milkshakes to help

antacid tablets disintegrate.

It was Kelco, therefore, which was paying the most attention to San Diego's giant kelp forests throughout the 1930s and 1940s, and the bulk of the company's research efforts were directed toward how the kelp might be used, ather than at what was going on within the shadowy, complex world over which the giant kelp lorded. By the mid-1950s, however, two developments combined to begin changing that. One was the growing use and acceptance of scuba gear, which at last enabled marine biologists to get a good, sus-tained look below the surface of the water. The other was growing evidence that parts of Southern California's kelp beds were in trouble.

hat evidence showed up first and most dramatically off Los Angeles, in the Palos Verdes kelp beds where Craig Barilotti began his diving career. But even in the mid-Fifties, the huge kelp bed off Point Loma had also begun to thin out somewhat, particularly in the south end of the bed, right off the Point Loma lighthouse. Today many scientists believe that one major cause of the deterioration in both the Los Angeles and San Diego kelp beds was sewage. (San Diegans at that time released their sewage at a shallow depth in the bay,

from which point the sewage flowed out and turned north - right into the Point Loma kelp bed.) But then, as now, the role of the sewage was hard to sort out from two other blows inflicted on the forest by completely natural processes.

One was the *el niño* oceanic condition that began warming the waters off the coast here in 1957. That year Kelco harvested only forty-eight percent of the kelp from the Point Long bed that it had harvested in 1952 (a good year), and the next year, the yield dropped to twenty-one percent. In 1959, the canopy floating on the surface of the waters off Point Loma had shrunk to no more than 150 acres, just one percent of what it had been seven years earlier. By then Kelco had begun harvesting giant kelp elsewhere in California, and *el niño* forced the company to expand its horizons even more.

Furthermore, not long after the anopy disappeared, the scientists and Kelco researchers who dove beneath the waters in Point Loma increasingly saw another astonishing (and to Kelco, chilling) sight. Three kinds of sea urchins normally make their homes in the kelp beds. Along with abalones, the urchins are the major herbivores who compose the kelp forest clean-up crew, consuming the old blades normally shed by the messy plants. Most of the time, the urchins hide under rocks and in crevices, never venturing more than a foot or two from their homes. But by 1960, scuba divers had begun to report the urchins crawling out of their hiding places and forming great fronts composed of several dozen or more of the spiny sea

creatures, who advanced upon and evoured the already ailing kelp pla By that year, hundreds of acres off San Diego had been denuded, and in the newly barren areas, observers often found sea urchins, who apparently continued to subsist on microscopic algae that grew on the bottom. The urchins

seemed to be in a state of real emergency. An explosion of kelp research resulted, with San Diego scientists leading the efforts. Biggest of all was something called the Kelp Habitat Improvement Project, in which various state agencies, Kelco, and universitybased researchers joined forces to try o understand what had happened off Point Loma and to look for ways to repair the damage. In the ensuing years answers began to emerge to many basic questions, and the project scientists began to take action. They reasoned that since all of the urchins' natural predators had either been wiped out (in the case of sea otters, who were hunted to extinction off San Diego almost 150 years ago) or severely reduced in number (as in the case of sheephead fish and lobster), it was appropriate for humans to fill that void and try to restore the ecological balance. The research team thus developed a procedure for controlling the urchins. It involved sprinkling quicklime into the areas where urchins were known to proliferate: the chemical reacted with the sea water and gave off heat, in effect

thus effectively prevented new kelp plants from taking hold and getting re-established Southern California's kelp beds

> ourning the urchins to death How well did it work? The marine biologists are still arguing about some things. One important event that occurred in 1963 (about the same time the quickliming began) was that the sewage outfall was moved from San Diego Bay to a point about two and a half miles off Point Loma, more than a mile past the kelp bed. Some scien-tists think this improved the water quality in the Point Loma kelp beds. (And researchers learned in the 1970s that the clarity of the water is crucial to kelp forests, since the plant's female reproductive cells only became fertile when there's a certain percentage of

neighboring fronds. But if winter storms during the Sixties and Seventies changed the shape of the local kelp blanket from year to year, the blanket off Point Loma basically remained in place. By the summer of 1982, Kelco assessed it as being in excellent condition. Then the worst el niño of recorded history rolled into town.

The quickliming indisputably killed

fensive kelp forest inhabitants), and in the urchins' absence, the giant plants began to return. A more difficult ques-

tion to answer is whether the urchin

populations would have died off naturally. Some evidence suggests this

his was the beginning of another true eco-catastrophe. but in a sense this was an ecocatastrophe that kelp ecologists could welcome. By 1982 they had gathered twenty-five years of kelp forest data, data they hoped would help them make sense of a big new disturbance. And the el niño heralded not one disturbance bu

the beginning of a veritable underwater soap opera.

It actually began far away in the tropical Pacific, where the sea surface temperatures in May of 1982 began risfor reasons that are still not understood. The warmer equatorial waters set off a chain of far reaching events; one of the consequences was an unusually deep atmospheric lowessure center in the Alcutian Islands off Alaska and stronger than normal westerly winds. These brought an extraordinary number of severe storms to the West Coast of the United States. where they made landfail much farther south than normal. In San Diego, the first of eleven major storms struck on November 30, 1982. Over the next four months, waves higher than eighteen feet were measured no less than six times. To put that in perspective, only ten waves of similar height had been measured from 1900 through 1982. That sort of battering devastated all the giant kelp canopics throughout San Diego - and everywhere else Macrocystis grows from Raia north ward. Virtually overnight, at least 1400 acres of giant kelp canopy disappeared in the Point Loma bed, according to Paul Dayton and Mia Tegner, the Scripps Institution of Oceanography's principal authorities on giant kelp.

Dayton and Tegner dove extensively during the spring of 1983, and they estimate they surveyed about 10,000 square meters of underwater Macrocystis. What they found certainly didn't spell the end of the giant kelp. Although the dense kelp on the surface of the water had been destroyed, many plants retained their holdfasts and parts of the plants below the surface. (The percentage of underwater destruction ranged from thirteen to sixty-six per cent and seemed to depend on depth, with the plants in the shallowest areas suffering the worst beating.) That spring of 1983, the water temperatures dropped from their unusually high levels back into the normal range, and "as a result, the kelp grew like crazy for a little while," Tegner says, "The storms had cleared a lot of open space. So there was tremendous recruitment of young plants." By fall, however, most of these had died, as ocean temperatures from August through October climbed above sixty degrees and stayed there, sometimes spiking up to more than seventy degrees.

Way back in the late 1950s, during the big el niño that occurred then, kelp researchers has observed the disastrous effect that bottom temperatures of more than sixty degrees can have on kelp. An obvious early hypothesis was that the heat alone bothered the plants. Then research in the carrly 1970s showed that kelp tissue in the laboratory could thrive at temperatures as high as sixty eight to seventy-seven degrees. Tegner says it now seems clear that the problem with warm water (from the giant kelps





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## **Forests**

well in it that they gobble up all the nutrients. In water that warm, the giant kelp in effect starves. San Diego's kelp got a respite from these barren seas when the temperatures plunged for a month or two at the end of 1983. But

month or two at the end of 1983. But then the water temperatures heated up again and remained high until around November of 1984. By April of that year, Tegner and Dayton had begun to voice the concern that Point Loma's giant kelp might take least times to note the temperature. a long time to return to its previous den-sities. Giant kelp doesn't live alone. It's part of an entire community of plant life; some half-dozen different species the; some half-dozen different species of kelp form "understories" in the sections of San Diego's shores where the giant kelp also grows. Normally, the giant kelp is dominant; it's very hard for other plants to invade it because of Macrocystis's ability to climb quickly above the other plants and receive the majority of the available sunlight. But when certain species of the understory reach a certain density, they can pre-vent the giant kelp from invading. Those savage storms of the winter of 1982-83, which so damaged the giant kelp, hardly hurt the understory species kelp, hardly hurt the understory species at all, and the warm water probably hurt them less, according to Tegner. As the warm water persisted through the winter of 1983-84, Dayton and Tegner wondered if the giant kelp's ecological competitors might not give it a serious hurtle.

battle.

The warm el niho waters finally dissipated by November of 1984, and it idin't take long for the answer to emerge: though initially sparser than they had been in years, the young giant kelp plants soon had shot up past their small-fry competitors, and by the end of 1985, feathery blades of giant kelp once again could be seen covering hundreds of acres of the surface of the water off point Long. water off Point Loma.

And then, having survived the most And then, having survived the most violent storms of the century, followed by two years of starvation; having escaped a recurrence of the urchin plagues like those that occurred after the 1957-59 of niho, the giant kelp suffered yet another disaster. Tegner asys the first signs that trouble might be brewing began to appear in the summer of 1984, when the giant kelp was still suffering from the nutrent-bare warm waters. Particularly down at the

Kelco and Scripps kelp researchers began noticing that the *Macrocystis* leaves were beginning to look chewed up: the plants just didn't look good. "By the winter [of 1984-85], it was very obvious that something serious was go-ing on," says Tegner. From January through June of 1985, the period when the canopy should have grown both in size and in density, it instead shrank by

Tegner says it took a while to put all the pieces together, but by late spring of 1985,the major clue was inescapable: up to fifty percent of all the blades on up to fifty percent of all the blades on the giant kelp plants in certain parts of the Point Loma forest were curling. The immediate cause was obvious to the kelp ecologists. One inhabitant of the forest is the kelp curler, a tiny in-vertebrate that makes a cozy home for itself by folding over one corner of kelp blade and cementing it shut with a gumny mucus. Normally, however, the kelp curlers don't do this to enough the kelp curlers don't do this to enough kelp leaves to harm the plant. Usually the kelp curlers are eaten by a little fisl called the kelp surfeerch, which nor-mally lives amid the fronds of the giant kelp canopy. When so much of the canopy disappeared throughout 1983 and 1984, the surfperch numbers probably declined precipitously. And the kelp curler population apparently exploded. "These animals are all small, but there were such huge numbers o them," says Tegner. "It was very much like a plague of insects on land vegeta-tion. They'd eat off all the blades, so you would see stipes [stalks] with just the floats. And eventually those would disappear. Whole areas at the south end [of the Point Loma forest] were com-

oletely denuded."

The researchers from Scripps began The researchers from Scripps began keeping track of what percentage of the kelp leaves were curling in June of 1985, and Tegner says the numbers began to decline by late that year—just as surfperch numbers seemed to climb, and surfperch guts examined by Tegner and her associates appeared to be filled with kelp curlen. The giant kelp looked increasingly good throughout 1986 "We've had very substantial recovery,"

Tegner said. arine biologists like Tegner must surely have one of the must surely have one of the one of the must surely have one of the periodic surely su to head out for a routine day of diving. The drive through La Jolla traffic to Scripps is the easy part. But then they have to get from their offices at Scripps out to where the giant kelp live. And

though the kelp beds aren't far, reaching them is a multistep process made up in large part of drudgery: filling the heavy scuba tanks with compressed air. gathering up all the divine year, loading the dozens of items — fins, belts, col-lecting bags, charts, lunches, jackets, sunglasses, wet suits, dry suits, corn-starch, weight belts, and more — into the back of a truck. Then the kelp researchers must drive to Quivira Basin on Mission Bay, where Scripps keeps a twenty-foot aluminum launch. Once again all the gear must be transferred: from the truck into handcarts, then from the handcarts into the boat. The actual boat ride through Mission Bay. out the channel, and south along Point Loma seems easy, but on this day it was past eleven o'clock by the time the past eleven octock by the time the scientists reached their goal at the very southern end of the kelp bed, which stretches from Sunset Cliffs in Point Loma down to south of the lighthouse.

The Scripps scientists concentrated their work on the Point Loma forest, which is the biggest. On this particular day, they uttered exclamations of pleasure to find a yellow buoy where they had left it. Sometimes lobster fishermen or motorboaters cut the buoy adrift, and the scientists have to dre an anchor. But an anchor tends to disturb the bottom, and in this par ticular part of the kelp forest - notable for its poor visibility — that was the last thing the researchers needed. On this trip, the most senior member

of the group was forty-five-year-old Paul Dayton, who began studying kelp at Scripps sixteen years ago. These days teaching and administrative respon-sibilities only leave Dayton the opportunity to dive two or three times a month. In 1974 he hired Mia Tegner, who had just completed a doctorate at Scripps in which she studied the interactions of sca urchin eggs and sperm. Today Tegner ranks as one of the most knowledgeable abalone and sea urchin biologists in California. She now dives in the kelp forest twice a week, and two additional assistants, Paul Parnell and Cleridy Lennert, bring back underwater data for the team even more often.

This day all four plan to share the mundane tasks involved in trying to ex-pand human knowledge of how the kelp forest works. Within minutes of tying the launch to the buoy, the four scientists, now garbed in diving apparatus, each roll over backward off the sides of the little motorboat and slowly sink beneath the water. In all direction ends of Macrocystis fronds can be spotted floating on the blue-dappled

sort of unrecognizable litter, but up close the blades dance sinuously, and the floats glow with a rich, golden color

fifty feet or so beneath the surface, are four lines of fabric-covered lead, each one more than seventy-five feet long, which Tegner and Dayton fixed in place almost four years ago. Parnell and Lennert's task this morning is to swim along the lines and map every significant plant growing within two meters (about six and a half feet) of each of the four lines. To do the work, the two divers are armed with clipboards bearing special waterproof paper on which are written detailed notations — what

species were growing where, how high
from the last time the team mapped here, some six weeks before. This day Dayton and Tegner have similar lines at four other underwater "stations" throughout the kelp bed; all are mapped every other month on average. The idea is that closely following the lives of in-dividual plants in different parts of the kelp forest can give some insight into the health, structure, and organization of the forest

While Parnell and Lennert map, Tegner and Dayton plan to swim along the same lines, but with another goal namely, to collect every single piece of drift algae floating within two meters of each side of the line. That may sound simple, but the scientists say it often isn't, particularly at this site, where visibility on the bottom often is so bad that the divers can't see more than five to ten feet in front of their masks. In such murk, it's also tough to distinguish between plants that have broken off and those that are still lightly anchored to the bottom. It forces Tegner and Dayton to work slowly and cautiously. When Tegner finally resurfaces and climbs into the launch, she growls, "I kept losing the line! I'd get two feet away from it, and then I'd lose it again!" Yet she's managed to tuck a reasonable seaweed salad into a vellow net bag that she

primarily of a delicate annual bottom kelp called *Desmarestia*, which has infested the south end of the Point Loma forest this year. (An oppor-tunistic species, it is rare under normal conditions but tends to spring up after disturbances.) But pieces of the giant kelp and a few of the understory species are mixed in, and Tegner also has bagged a badly eaten strand of the feather boa kelp, which grows in much

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up and floats out to the kelp forest.
"Then the urchins grab them because they're good to eat," she says. A piece of emerald green surf grass in one of the collection bags also found its way out to the forest in similar fashion.

When the team of scientists makes it when the team of scientists makes it a precent may someway in miso parts of which we have been back to Scripps at the end of this day, they'll dump each of the bags of drift algae out onto a table, sorting them into the different species. Then Parnell will completed, Parnell pilots the launch to

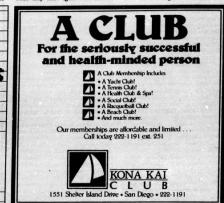
weigh each species collected along each of the lines, carefully recording the in-formation. The individual numbers are virtually meaningless. (So what if someone collected 110 grams of Laminaria farlowii from a hundred-meter-square patch of ocean floor on one morning in January of 1987) But drift algae feeds many creatures in the forest. As it becomes more or less abundant, effects ripple widely. Today's numbers are one tiny piece that may someday fit into part of one of the puzzles found in such abun-dance here.

the station at the far north end of the kelp bed. Here Dayton and Lennert plan to do the mapping, but Tegner and Parnell will perform the even more tedious job of checking to see what percentage of the giant kelp leaves have been curled by the tiny creatures who caused so much trouble in 1985. To caused so much trouble in 1983. To check for kelp curlers, the scientists first dive down to the bottom of the forest and pick a giant kelp plant at random. Then, beginning at the bottom, they count every single blade, carefully checking each one for curling and writing down the total number of blades not the total number of curled blades. and the total number of curled blades. Then they start again with another

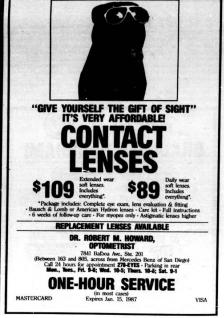
plant. By the time Tegner and Dayton pile back into the boat after a half-hour or so this activity, they have counted a total of 606 blades, fewer than two dozen of boto blades, lewer than two dozen of which showed any signs of curling, a 1.5 percent curling rate—far less than the forty to fifty percent rate that the invertebrates inflicted on the forest in 1985.

With the scientists' air supplies dwindling and their specific goals ac-complished, Parnell steers the launch back toward Mission Bay. The group has spent less than an hour and a half and spent less than an nour and a nair under water, and it takes at least that long to return to the dock, unload and wash all the gear, shower, load









everything back in the truck, drive back to Scripps, and unload everything. No one complains; that's the nature of this work, and no one is more aware of that than Paul Dayton, who's been studying kelp for more than twenty years. Dayton is more apt to complain about something else: the frustrations of try-ing to better understand something so little understood that no one even knows what part of the picture scientists ought

to be looking at. When Dayton first began his work at Scripps, he set up one station right in the middle of the Point Loma kelp bed, and he began doing studies there. It seemed a reasonable approach. No one

knew then that sea urchins tend to set-tle and grow on the edges of the kelp forest or in holes created by storms. So by studying just one section in the center of a forest one could get a com-pletely distorted picture of what was happening to the urchins, one of the most important elements in the forest ecology. Or to take another example, when Dayton began his Point Loma work, no one guessed that the very shape of the forest alters currents so that

nutrients move through different parts of the forests at different speeds.

Eventually he added two stations at different depths in the center of the forest, and when the el niho began, he

and Tegner added two more, at the north and south ends. Tegner says, "Now obviously, you can't have an in-finite number of [research] sites — but finite number of [research] sites — but the question of how many you do need is a nontrivial one." As time has gone by, Tegner and Dayton say they've become convinced that the most important challenge in coology today is this one of properly integrating the varying scales of space and time.

They point out that pressures in the real world, such as funding and scademic promotional procedures, tend to force ecologists into two- and three-year study projects, while flew natural patterns are that short. Terrestrial

cologists certainly share that problem, Dayton says. But he says terrestrial coclogists also start from a base of incomparably more common knowledge. "A cynic coold say. "Well, you finarine biologists] haven't really learaed anything that John Muir didn't know a hundred years ago." And there's a certain truth to that." Given the immensely more sophisticated base of knowledge that terrestrial biologists have, Dayton says, "I sometimes feel like, 'Gee, here I'm bashing my brains out to move us up from 3000 years to one hundred years ago." Maybe my students will bring, us up to the present

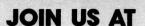
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# From a .Journalist's Notebook

William Weber Johnson's encounters with the legends of his time

By Stephen Meyer

living were difficult to keep up with. Argentinian president Juan Perón was either a tad insincere, or he didn't dare challenge the will of his legendary wife, Evita. Mexican president Lazaro Cárdenas deserved his reputation as the perhaps the least corrupt president in Mexican history. And B. Traven, one of the most reclusive and mysterious writers who ever lived, kept his secrets but revealed more than he

These disparate observations were plucked from several recent discussions with journalist and writer William Weber Johnson, whose long and varied career includes fleeting encounters with many great men, including the four named above. The Hillcrest resident, now seventy-seven years old, is the author of a dozen books, including three in the well-known Time-Life Books series. His most famous work, Heroic Mexico, published by Doubleday in 1968, is still one of the most widely read popular histories of the Mexican Revolution. Johnson worked for Time Inc. from 1941 until 1961, serving stints as bureau chief in Mexico City and in Buenos Aires. In 1961 he became a journalism professor at UCLA and was

professor at UCLA and was department head there from 1966 until 1971. In addition to his books, he has published free-lance articles in Holiday, Geo, the Saturday Evening Past, Life, Smithsonian, and numerous other publications. But credentials aren't what is most impressive about William Weber Johnson. One is much more struck by his demeanor, which is pile to do unassuming for a man of but the same price of the same professional otters to an obscure Texas painter named Harold Osman Kelly. "There's not an ounce of vanity in

the man," says John Boynton, w edited a 1984 version of *Heroic Mexico*, published by Harcourt Brace Jovanovich. "I was impres by his practicality and everyda common sense in concert with real intellectual depth." Johnson would appreciate this description of what every journalist should strive for. Like many of his breed, Johnson has acquired over the years a rich collection of anecdotes about the

Ernest Hemingway In the spring of 1944, war correspondent William Weber Johnson discovered that the pressures of falling German buzz bombs, deadlines for Time bombs, deadlines for Time magazine, and late-night bull sessions with Ernest Hemingway were more than he could handle. Though he would happily have dispensed with the bombs and the deadlines, it was the late-night talks that had to go. Forty-two later, peeping voyeuristically into the past, the story of Johnson's encounters with Hemingway reveals that a minor — though not entirely insignificant — detail has been stakenly reported by many of the

writer's biographers.
Johnson worked for Time magazine's London bureau during World War II when he met the great writer, who was staying in the room down the hall from him at the Dorcester Hotel. The Dorcester was a famous watering hole for war

Hemingway was recuperating ther from a severe head injury he'd ed in an auto accident. He was in London with his wife Martha, but the two were rival correspondents from different magazines and weren't getting along. Johnson, then thirty-five, got to know Hemingway quite well and was at once fascinated and disturbed to see one of America's greatest writers suffer through a tormented period of his career. "I didn't drink a lot, but whenever he'd go out, he'd ask me along, and we'd go out to the bars and have a drink, then another drink," Johnse recalls. "He was drinking far too much. He was worried he'd scrambled his brains in the auto accident and would never write

After making rounds at the bars, the two men would return late in the evening to the Dorcester Hotel, where Hemingway would want to where Hemingway would want to talk. "I'm an early-night, earlymorning person," says Johnson.
"But Herningway would want to sit there and talk into the night. I told there and talk into the night. I told him once that one of my favorite stories of his was "The Big Two-Hearted River." He was drunk and told me the whole story of how he wrote it. It didn't make much sense because he was so drunk, but I stayed up half the night listening to

The next day at the Time bureau Johnson ran into a young reporter named Mary Welsh, who would later become Herningway's third wife. Welsh had been living in London's West End when the Germans began bombing London, and she felt unsafe there. So Johnson found a smaller room at the Dorcester and offered his large room to Welsh and her friend Connie Ernst. The day after his late-night tête-à-tête with Hemingway, Welsh saw Johnson yawning in his office and commented that he looked tired.

"Hemingway kept me up all night,"
Johnson told her.
"You know Hemingway?" Welshasked. "I'd like to meet him." The
next night, Johnson and Hemingway again made the rounds at the bars.
"We came back to the hotel, and he sat down and started talking again," Johnson recalls. "I said, 'Listen, why don't you go down the hall and meet these two nice girls [Welsh and Ernst]? Just go knock on the and Ernst! Just go knock on the door. They'd like to meet you." Hemingway did just that. "The next day I saw Mary at the office, and she looked tired," continues Johnson. "I asked her how it went with Hemingway, and she said [in an exasperated tone] 'That guy kept us up all night.'"

us up all night.

Johnson's account of how Mary
Welsh met Ernest Hemingway
contradicts Welsh's explanation in
her autobiography, The Way It Was.
Welsh (who died last November) weish (who died last November) and other Hemingway biographers have always claimed that Welsh was introduced to Hemingway by writer Irwin Shaw at the White Tower, a popular Greek restaurant in the Soho section of London. Johnson isn't sure whether Welsh's memory failed her or whether she had some other reason to alter the story Maybe her version sounded better?" Johnson surmises.

#### Juan Perón

Three years after his encounters with Hemingway, Johnson was named Time-Life bureau chief in Argentina. He was fluent in Spanish, having spent time in

the 1930s and having served as bureau chief in Mexico City in 1946. During his first year in Buenos Aires, he wrote a Time cover story about the legendary Eva Perón, better known as Evita. The article, which made reference to article, which made reference to Evita's unsavory past and her humble origins, was ill received by Argentina's first lady — "Unless something was flattering. Evita considered it an insult," Johnson says — and she decided to take vengeance on Time. Through her connections, she managed to block distribution of the magazine throughout the country.

throughout the country.

After the article came out,

Revolution, a subject that had Revolution, a subject that had interested him since he traveled to Mexico as a college student in the early 1930s. In the mid-1960s, he finally found time to write about it. Heroic Mexico is an attempt to sort out the confusion of the Mexican out the confusion of the Mexican Revolution, to figure out why the great heroes of the thirty-year struggle — Francisco Villa, Emiliano Zapata, Venustiano Carranza, Alvaro Obregón, Francisco Madero — fought for the same ideals yet seemed intent on destroying each other. Ramón Eduardo Ruíz, now a history professor at UCSD, wrote a

professor at UCSD, wrote a favorable review of *Heroic Mexico* when it came out in 1968. He called

The stories poured in: B. Traven was reported to be an oilfield worker, a beachcomber, a drunkard, even author Jack London. who had faked his suicide.

Johnson's phones were tapped and his valued sources in Buenos Aires his valued sources in Buenos Aires began shunning him for fear of reprisals. "One of my sources just said, 'Don't call me anymore,' Johnson recalls. "It was between marriages at the time, and I'd have dates, and the secret police started following them." The authorities further harassed Johnson by taking away his carmet, an identification card needed to send a cable. His mail was estigated as well and he had mail was estigated as well and he had a send a card needed to send a caste. rus
mail was seized as well, and he had
to send letters to New York via
Uruguay. "They didn't actually
throw me out of the country; they
just made it impossible to work,"

just made it impossible to work," Johnson says.

The bureau chief began getting pressure from *Ilme* headquarters in New York to resolve the problem. So, fully expecting to be turned away, he requested a meeting with Argentine president Jum Perón, who had a policy of never speaking to the foreign press. "I never thought I'd get an interview, but I did," Johnson says. "He told me his wife had friends in the customs house who were all loyal to her, and house who were all loyal to her, and they were stopping *Time* from being distributed." Johnson asked what distributed." Jonnson asked what could be done about it, and the most powerful man in Argentina shrugged and said there was nothing he could do. Months later, after Johnson had

been reassigned elsewhere, distribution of *Time* still hadn't been restored in Argentina. In retrospect, Johnson wonders if Perón didn't have a hidden motive for granting him the exceptional interview. "He was very good natured with me," Johnson says.
"But my impression afterward was
that he was a kid pulling wings off
a fly. He said he had nothing to do with [blocking distribution of Time] but I knew that was a goddamn lie. I think the reason he agreed to meet me was because he wanted to torment me a little."

#### Lazaro Cárdenas

Beginning in 1946, when Johnson was head of *Time*'s bureau in Mexico City, he collected information about the Mexican

it "a political-biographical study of the revolutionaries who, having nphed, turned their armi against each other in a graphic demonstration of the truth of the historical axiom that revolutionaries

devour their own."
"My interest with the revolution began in 1931, when I was a student," Johnson says. "I met some old veterans of the revolution the porter in my hotel, for example.

All of their stories disagreed. That fascinated me. Some said Villa was a hero, others said he was a deep-down son of a bitch. Some would say Carranza was the greatest man who'd ever lived. Others would say he destroyed the revolution. My curiosity was piqued. This was just something I got interested in, like

Though Johnson says he wrote

Heroic Mexico primarily to order
the confusion in his own mind and to understand the revolution himself, he admits another motive.
"I wrote the book, I guess, because I hoped people could understand what Mexico went through, so they could understand the catharsis," he could understand the catharsis," he says. "That way, people could approach the Mexican people with more sympathy. I hope that explanation is not too pompous." It is no doubt Johnson's lack of

pomposity that created in him such admiration for Lazaro Cárdenas. In 1965, when Johnson was beginning to work on Heroic Mexico, Cárdenas was the only living former Mexican president who had held office during the revolutionary years between 1910 and 1940. Cárdenas, who was an army general before entering politics, returned to his native Michoacán when his term ended in 1940 and he disappeared from public life entirely. Fo journalists, Cárdenas was a subject of fascination for many reasons other than because he refused to speak with them. He was an courageous and unvieldingly faithful to the revolutionary ideals He abhorred corruption and, according to Johnson, was possibly the only Mexican president who ha

One of his first acts when he took office in 1933 was to cut his own salary in half and eliminate altogether his entertainment expense altowance. He hated pomp and ordered buglers to break tradition and cease heralding his arrival to work each morning. He also banned presidential portraits in public buildings. Cardenas loved the compessions, the peasanss, and is credited with having instituted waternatic land reform, instead of salary in half and elimina merely talking about it, as many revolutionary leaders had. He is perhaps best known for having nationalized the oil industry, a mow that alienated Mexico from the rest of the world but which united the

Mexican people.

Despite Cárdenas's reclusive nature, Johnson managed to obtain an interview with him. He did so by contacting a Mexican friend named Adolfo Orive Alba, who had named Adolfo Orive Alba, who habeen in the Cárdenas government.

"He [Alba] had complimented me on the Time-Life book on Mexico." recalls Johnson. "He said he thought I'd been very fair to Cárdenas and that he'd do what he could do lo not me an interview." could do to get me an interview." A few days later, Alba called and told Johnson to go to an address in the Lomas Chapultepec section of Mexico City. "I went and Cárdenas met me there," Johnson recalls. "He was very cordial. I asked him,
"What are you doing now?" and he

show you."
Within days Johnson and Within days Johnson and Cárdenas flew to Iguala, where Cárdenas was developing a hydroelectric power plant in the Río Balsa basin, southwest of Mexico City. Cárdenas was in charge of the Río Balsa Commis Rio Balsa Commission, a government project to develop the region. During his week with Cardenás, Johnson saw several incidents that may have influenced his portrayal of the revolutionary leader as the man who most faithfully embodied the ideals of the Mexican Revolution. Johnson Mexican Revolution. Johnson recalls that even in the hellish heat of Iguala during the summer of 1965, the stoic former president dressed far more formally than the occasion demanded. "He had on a shirt, necktie, Palm Beach jacket, "And despite the heat, he never seemed uncomfortable." However, he was uncomfortable with the adulation of his beloved Indians. "We went to an Indian village, and the people would be trying to kiss his hand," recalls Johnson. "Cárdenas, who was an abs selfless man, would get fussed over that. The Indians had pictures of the Virgin of Guadalupe [the patron saint of Mexico] between candles. Right next to the Virgin,

they'd have pictures of Cárdenas. He got fussed about that as well." During their week together, the two men spent time on the beach drinking coconut milk, and they drinking coconut milk, and they visited several villages together. In one of the villages, while he was giving a speech, Cárdenas noticed a little boy with milky-white eyes. "Cárdenas asked, 'Is that boy totally blind?" recalls Johnson. "Someone said, no, he was just imposted Cértenne ached 'Is impaired Cárdenas asked 'Is anyone doing anything about it? Would his parents let him go to Mexico City with me to see a specialist?' The little boy had no parents, so Cárdenas asked him if

(continued on page 22)

## Notebook

he wanted to go, and he said yes. I Trunquilino, and all he owned was a shawl to keep warm and a violin."

Johnson heard later that Trunquilino went to Mexico City, but the doctors said they could do

nothing to help him.

Cárdenas's wariness of the press
emerged when Johnson asked him to answer some questions. The former president insisted that Johnson write down his queries on paper, and he would respond in writing as well. "They weren't very good answers," Johnson recalls. "I good answers, Johnson anything I don't think I ever used anything I got from him." Johnson isn't sure what he gained from spending a week with Cárdenas. "It didn't help in writing the book," he says. "It just confirmed my feeling that this was one of the great men. It confirmed to me that he was

B. Traven

In 1966 Johnson raet and became friends with one of the most mysterious and reclusive literary figures of the Twentieth Century, B. Traven. Traven's life, it seems was devoted as much to hiding his past as it was to writing novels. "His life is the most tangled trail there ever was," Johnson says. there ever was," Johnson says. Since his youth, Traven, who has sold an estimated 25 million books in thirty languages, had assumed one false identity after another. Biographers have strong evidence suggesting that Traven was once a Bavarian revolutionary who used the name Ret Marut and who fled Germany in the early 1920s to escape a death sentence; that Mar arrived in Mexico in 1924 and became Traven Torsvan, a Norwegian who was a naturalized Mexican citizen; and that in about 1947 Torsvan, whose link to the clusive writer B. Traven was revealed by a probing Mexican journalist, adopted the pseudonyth Hal Croves, an American who happened to have a thick Germanic

The most reasonable explanation for Traven's fierce denial of his identity is that he never lost his fear that Ret Marut's German enemies addition to the dozens of pseudonyms he used (including Bogumil Schiebenkleben and Pguwlkschrj Rnfajbzxlquy), Traven also invented apocryphal stories about his origins — so many that later attempt to trace his past had to contend with a labyrinthine network of false leads. Traven doggedly denied his German heritage evidence suggests that he was born in eastern Germany in 1882 — and insisted that he wrote his translated them into German.

translated them into German.
Though most doubt this, some scholars still debate the issue.
At times in Traven's life — for example when the Humphrey Bogart film based on his novel The Treasure of the Sierra Madre appeared in 1947 — skeptics wondered whether Traven really existed or whether his work may have been written by a combination of several writers. John Huston, who directed *The Treasure of Sierra Madre*, invited B. Traven to work as a consultant on the film, which was made in Mexico. However, a man named Hal Croves showed up instead, insisting he was Traven's agent and translator, that he knew Traven's work as well as the author himself, and that he had permission to offer advice on Traven's behalf. Everyone on the movie set suspected that Croves was in fact

In 1966 William Weber John In 1966 William Weber Johnson wrote a critique of Traven's book The Night Visitor and Other Stories. The article, which appeared in the New Bork Times Book Review, caught the eye of one R.E. Luján in Mexico City. Luján, whom Johnson didn't know, sent him a letter saying that the review was very nice and that if ever Johnson was in Mexico City, he should call. "My wife and I were in Mexico City that summer," says Johnson. "I called the number she'd put in the letter, and R.E. [Rosa Elena] Luján turned out to be the wife of B. Traven. She invited us over 6 of citich." over for drinks."

The invitation to meet Traven in 1966 was ironic, given that twenty years before, while Johnson was Time-Life bureau chief in Mexico City, he'd written an article for Life about Traven. In 1946 Johnson had been besieged at the Time-Life offices by Mexican journalists and

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writers who believed that Time-Life was offering a \$5000 reward to anyone who could locate Traven, if indeed there was such a man. At just as The Treasure of Sierra Madre was soon to become a movie - the mystery of his life was deepening, and the reward story seemed plausible. However, it turned out to be a hoax, a publicity stunt cooked up by an agent promoting a new book by Traven called *Una Canasta de Cuentos* 

The stunt proved effective, and wild stories of Traven's whereabouts poured into Johnson's office. He was said to be a worker in a Tabasco oilfield, a beachcomber at Boca del Ric, a drunkard in Tampico. It was even said that B. Traven was in fact Jack London. According to this outlandish account, the famed adventure wri allegedly faked his suicide in 1916 and fled to the tropics. To conceal his recognizable style, the story went, London/Traven supposed went, London/Traven supposedly saw to it that his manuscripts were first translated into German and then retranslated back into English. Johnson found all these yarns fascinating and wanted to write about them. But how to get through to Traven? Johnson contacted.

about them. But how to get through to Traven? Johnson contacted Esperanza Lopez Mateos, Traven's agent and Spanish translator. Johnson promised her he would respect Traven's passion for secrecy; the article, he assured her, would be about the apocryphal stories and not dig for details of Traven's life. So Esperanza cooperated. She told Johnson more stories, including a rumor that she herself was B. Traven, and added an anecdote about her client's obsession for privacy. One day she had a lunch date with Traven at a had a lunch date with Traven at a popular Mexico City restaurant called Sepps but at the last minute had to cancel. Unable to contact Traven, Esperanza sent her brother-in-law, filmmaker Gabriel Figueroa to the restaurant with instructions to tell a man named Hal Croves that she couldn't make the meeting. she couldn't make the meeting. Esperanza gave Figueroa a detailed description of Croves. He went to the restaurant, saw a man who fit the description perfectly, and approached him with the messag But the man denied he was Hal

Let's Go

named Esperanza. "But you look just like the man she described," Figueroa said. "No, it isn't me,"
Croves replied.
Soon after his meeting with

Esperanza, Johnson received a twenty-five-page, single-spaced typed letter written in stilted English that read as if it had been translated literally from German. Johnson has no doubt it came from B. Traven, and it offered still more outlandish stories about Traven's identity and whereabouts. Johnso identity and whereabouts. Johnson was instructed by the writer to send the letter to Alfred Knopf, Traven's publisher. "I sent it, but I made a photocopy of it first, of course." Johnson says wryly. Today that photocopy is in a special collection of writings about Traven at the University of California, Riverside. When they met in 1966, Johnson says that he and Traven — who never referred to himself as such but sauck to his identity as Hall

but stuck to his identity as Hal Johnson, a modest man himself, was impressed by the self-effacing writer who once said that he was no more important to the production of his novels than the paper-mill nis novels than the paper-min worker, the typesetter, or the scrubwoman who cleans his publisher's office. During their first encounter, over drinks, "Croves" pulled out the Life magazine article Johnson had written back in 1946 and said, "You see, I appreciated it so much I saved it all these years." Johnson was also shown Croves's library, which contained hundreds of copies of B. Traven's books in many languages and editions. The two men talked about

Mexican history and about Indians, subjects they both found fascinating. The conversation continued the next day, when Johnson and his wife returned for lunch. Croves and Johnson later took a picnic to the village of Tepotzotlan, the site of some Spanish ruins and a restored Jesuit church twenty-five miles outside

Mexico City.

During their talks, they planned a trip. John on would buy a four-wheel-drive land cruiser, and together the two men would retrace Traven's travels of decades before through the Sierra Madre mountain range. They would rediscover the towns and villages where B. Traven worked in the oil fields, the cotton

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locusts. The trip would start in Tanipico, on the Gulf coact of Mexico, and descend the eastern Sierra Madre to Mexico's southernmost state, Chiapas, when Traven had researched stories and become a beloved figure among the Indians. Of course, during the trip they would take notes, which would later be compiled into a book

Johnson and Croves would write
together. Unfortunately, Croves d together. Unfortunately, Croves died at age eighty-six in the spring of 1969, just months before the trip was to get under way. There is no telling how many Traven mysteries might have been solved had lohnson been solved might have been solved had Johnson been able to spend several months with the enigmatic author. "That would have been one heli of a book," Johnson says with more than a tinge of regret. Johnson, however, did get another chance to write about Traven. In the town of Cosingo in the state of Chiagas, where Traven lived, worked, and explored in his youth, a memorial service was held

youth, a memorial service was held after the writer's death. Johnson was invited by Rosa Elena Luján to take part in the ceremony, which culminated when Traven's ashes culminated when Tawen's ashes were taken up in an airplane and dropped over the Lacandón jungle, the setting for many of B. Traven's adventure novels. Johnson wrote about the funeral in Life magazine on May 30, 1999. In the article, he respected the spirit of Traven's life by emphasizing Ocosingo's importance to Traven, rather than vice versa. Johnson introduced his reader to the mystery and harshness of the place and, halfway through the article, finally informed the reader that the purpose of this reader that the purpose of this literary pilgrimage to Ocosingo was to tell the story of a funeral of a man who happened to write books. Traven would have appreciated ohnson's gesture.
On the way back to Mexico City,

Rosa Elena Luján asked Johnson to write a biography of her husband. Johnson agreed, on the condition that he be given access to Traven's archives and complete editorial control over the project. Since most of the manuscripts in Traven's archive were written in German, Johnson took a crash course in German at UCLA, where he was German at UCLA, where he was then head of the journalism department. His effort was in vain, however. Though he negotiated with Luján for an entire year, they Lujan for an entire year, they couldn't come to terms. "I agreed to do everything I could to keep her happy, but wouldn't give her veto power." Johnson says. "After a year, I gave up. This was during my most productive period, and I couldn't waste any more time."

Two widely read unauthorized

assured me her only concern was that everything be right," Johason says. "She assured me that there was no concern about mentioning the women in Traven's life. He was quite a womanizer, you know. I suspect there was a lot she didn't know about him, and she was afraid of disclosing her own ignorance about her husband. She was embarrassed that her husband didn't tell her executions. tell her everything about himself."
Luián and Johnson have remain

on have rem friends despite the disagreement. asked Johnson and his wife Elizabeth Ann to come spend some Elizabeth Ann to come spend some time with her in Plant Desert. Johnson begged off, however. He's slowed down a bit these days due to fragile health. He still finds time for the passions of reading and writing, however. Last May he published an article on Mayan art in Smithonium, and he's now working on the text of a book to be published by Texas A&M University Press about an old friend of his, novelist and painter Tom Lea. When Johnson isn't reading and writine, he's indulging another and writing, he's indulging another of his passions, walking For years Balboa Park has been his most frequent haunt, but he admits he's a bit tired of it. "I think I know every inch of the park," Johnson says. H and his wife are very excited about their decision to sell their Maryland et home and move downtow the Marina Park condominiums "Think of all the walks you can take down there!" Mrs. Johnson exclaims, obviously pleased for her husband. "There's all kinds of places to go." In a few months, a familiar figure will be stepping daily through new terrain, studying the contemporary urban architecture, visiting the galleries, browsing the bookstores. If you see him, stop and say hello. Or better still, ask him to tell you a story.



through exhaustive research some unflattering facts about Traven's past. He discovered, for example

that the writer - who had clair

he was born in Chicago — was in fact from a small town in East

Germany, now part of Poland. His mother was a mill hand and his

father a potter. Rosa Elena Luján had more grandiose notions of her

husband's origins. Though she denied it later, she once told Stern

magazine in Germany that Traven

was an illegitimate son of Kaiser

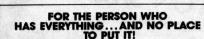
Johnson isn't sure why Luján wouldn't agree to his terms concerning the biography. "Luján





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## **New York Minutes**



A recent trip to New York gave me a chance to make a selective assessment of-the current state of the New York theater. More importantly — for individual theater works always count for more than institution and generalizations — it gave me the experience, for better or for worse, of several plays and productions that suggest

what makes good, bad, and mediocre theater. This week's column is devoted to

and next week s to use the manufacture enjoyed.

There is a general consensus among serious New York theatergoers that the theater in that city is in a state of decline. Production costs have greatly reduced the number of new productions (down about two-thirds from a few years ago) and have

forced the Broadway theaters to emphasize sure popular appeal over artistic risk tak-ing (never a strong suit on Broadway). The off-Broadway theaters continue to flourieh, but during December there was not much off-Broadway theaters continue to flourish, but during December there was not much among the off-Broadway offerings that I found appealing—that is, productions that seemed likely to extend my idea of theatrical possibilities. New York remains a great center of theatrical activity and energy, for one fing because to mrug firstrate actors, directors, and designers liver from the metropolis to the provinces. From New York to the regional theaters, is an undeniable fact. For stimulating, refreshing, aesthetically exalting theater, non-used to head straight for New York. Nowadays, one might do better in Minneapolis, Washington, D.C., Seattle, Los Angeles, or — more often than one would expect — San Diego. Los Angeles, or — more often than one would expect — San Diego. Heckt and Charles MacArthur, is a period piece, and values of American stage comedy in a period as remote to the majority of current theaterpoers as the Civil War. Nevertheless, weezything in it is familiar: the comic-astiric portrait of hard-bitten, mean-spirited, vulgar-nouthed newsyper men; the sattre— at once amiable and savage— the sattre— at once amiable and savage— the properties of the properties

off self-skring, power-ungry, ungrana-pled politication, the melodramatic plot (a proposed p

half a century ago. His cast has some strong points: the vividily cynical Walter Burns of John Lithgow (a stage actor of great presence), and two zesty character portrayals by canny older actors, Jerome Dempsey's mayor, given the focused, satirical characterization this wonderfully statical characterization this wonderfully delineated type deserves, and Bill McCutcheon's delectably comic Mr. Pincus, the naive but subborn messenger whom the major tries to bribe. The rest of the cast is competent and routine, including the miscast Richard Thomas as Hiddy Johnson, a character demanding much more sharpness of will and grandeur of mean-spiricalness than this engagingly boyish actor can supply, in spite of his strenuous efforts to do so.

But what makes this Front Page the opposite of memorable is that it has no point of view other than that of the responsible theater historian. It tells us nothing new

Vivian Beaumont Theater, made the understandable decision to treat *The Front Page* in a respectful, antiquarian fashion. Tony Walton provided him with a richly evocative, realistic set, remarkable not for

imagination but for its suavity in bringing the old ideas to life. Zaks took the script seriously and strove to realize all its values seriously and strove to realize all its values 
– humorous, satirical, sociological, 
characterological – precisely at the level 
intended by the authors. His aim was 
evidently to reproduce the sort of production the original audience would have seen 
half a century ago. His cast has some 
trong points; the vividit conical Walter

of view other than that of the responsible theater historian. It tells us nothing new about the characters, about the play, or about the world. Lacking any real ideological focus, it also tends to lack the energetic impress that comes from a true creative engagement with a script; it is this, rather than any actual defects in the pacing, that make the show, for all its hectic farcical tempo, seem slow and leaden ing, that make the show, for all its nectac farcical tempo, seem slow and leaden. There is nothing strikingly bad about this well-crafted production. But there is nothing in it that will efface the memory of the superior realizations of the play on

film.

John Guare's *The House of Blue Leaves* is another revival, this time of a script only a decade or so old. Its production is another

Lincoln Center enterprise (now at the Plymouth Theatre), the director is once again Jerry Zaks, and the sets are once again by Tony Walton. It is Walton's set that provides the most flavorful element of the production, with its effectively realistic and studied and the production. provides the most flavorful element of the production, with its reflectively realistic and stylized representation of both the interior of the lower-middle-class Queens apartment where the action takes place and the exterior urban world that surrounds it and whose spirit it is supposed to exemptify. This play has been highly praised, and it does indeed have its virtues; the playwright's says imagniation (an mistress who gives sexual flavors but witl. holds her cooking, a plot to blow un the pone at

playwright's zany imagination (a mistress who gives extend from the with Lodds her cooking, a plot to blow up the pope at fankee Sandium, a trio of mus entering from the fire escape); his sometimes grogeously demonic lyrical dialogue, with its flights of linguistic fancy; and the in-classification of the control of the

such things happen is a place of deplorable surflering. Jerry Zaka's production of the programment of the property of the prop

trawdriness take their toll. This is also the only remarkable feature of the script, and even it is essentially little more than a moderately ingenious way of representing at thoroughly banal insight.

The characters, iso, are thoroughly banal. Simon Gray at this very weaker which is a bit like saying "and at its very salteed". There is so little real life in any cutter of the same than the same than the course of Broats politeness, their concerns are so narrow, their development is concerns are so narrow, their development is such a palliel imitation of pelpowright's habitual pallidly withy style, that it becomes quite impossible to care that happens to any of them. It could be revealed that every one of them was sleeping with all the others, as well as with dogs and goats, without in any way engaging and discerning audience's interest or arousing any surprise. The production at the Promensate, inceptly directed by the author and Michael McCuire, tries to make a surprise of the same trial to the same and since much of the American cast cannot give the access any suthenticity, even artista access and the place of tree with the same and th

cum-cline chorougnaphy of Gillian Lynne; and of course the excellent score by Webber, so clever in its setting of the Eliot opcome, so hummable, so exciting an accompaniment to the dancing. Audiences with a short attention spam — people who do not go to the theater otherwise — are wild about Cars. But if one needs more than brief fragments of light entertainment, the show must by its very attante fall to satisfy. It has no through-line, no movement of contract, from moment to moment, intended to the contract of the contr

thology, like the collection of poems on which it is based.

In short, it is a revue. But what a revue requires, to make up for the shoence of a through-line, is wariety, and that is precisely what Care is short on. Admirately there are different kinds of cats, singing and disrent content of the content o



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## Wring Out the Old



**DUNCAN SHEPHERD** 

For me — and me, I have no doubt, alone — 1986 stopped being a bad moviegoing year and suddenly became a good one on the night of October 29. That was when Alain Resnai's Life Is a Bed of Roses had its one and only local showing at the La Jolla Museum of Contemporary Art. It doesn't take much, it always seems Art. it doesn't take much, it always seems to me whenever I am given it, to keep me happy. Resnais's complicated but limpid meditation on utopia, with such essentials as justice, education, and True Love striven for and inevitably not altogether achieved in three separate historical periods (the

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present, pre- and post-World War I, and some indefinite Time Immemorial), is the sort of cinematic experience I expect to discussive every five year or too, and distillarly merce every five year or too, and suitable years of the present of the pr

during its brief exposure even there, perhaps has some bearing on the increasing infrequency of the sort of movingoing cent that leaves meak in the knees for hours afterwards and tied up in the head near that the same and the

and VCR programming schedules. It wasn't always so.

The turning point appears to me to have come somewhere in or around the browhala over Bonnie and Clyde, with its firsh for reconsiderations and recurations, and its fateful assertion of the intellectual legitimacy of the follywood cinema (since degenerated into the intellectual legitimacy of the follywood cinema (since degenerated into the intellectual legitimacy of the follywood cinema (since degenerated into the intellectual legitimacy of the follywood in the following postowed by Pauline Kael could recure a (not very good) movie called Pretty Polson from commercial oblivion. The irrory is that the critics — not specific critics necessarily, but genus criticus — who came to prominence and power in, and critics necessarily, but genus criticus who came to prominence and power in, and as a result of, the adventurous Sixties are now, in their desire to consolidate that position, part of the conservatism and commercialism they und publicly by decry, it really ought not to be the business of the critic to provide rationales for, or put into words, or (with print critics as distinct from broadcast critics) put into complete sentences, the average viserpoints of the provide control of the control of th

in the first place. Or remaining a critic, in the second.

Curiously but not surprisingly, the mentational the constituency of the critic, the more provincial his opinions are prone to be, with a perhaps unconscious eye now on the television watcher and movie-sel reader in Biotoxi and Billings. Such a critic, though usually stationed in New York or Lox Angeles, it learn gift to water his time (and Angeles, it learn gift to water his time (and or difficult from France or Japan that in herer gat to make it to Mississipor of Montana. One thing feeds another, and there are fewer movies made that are worth wasting time on, or fewer of them imported or promoted if they are. Nor des such a critic promoted if they are. Nor des such a critic promoted if they are. Nor does such a critic seem able or willing to prolong a "discus-sion" or "controversy" beyond the atten-tion span of the selfsame TV watcher and

make discussion topics and controversies like they used to. The buzz about Marienbad, if I memmher right, did not die out within the calendar year, and was only stirred up again in another year by the advent of Muriet, whereas the fishulous flap over Blue Pelver, for example, seemed to simmer down after about two weeks — in that case, all it was worth — and I never did figure out what the devil it was about. Schould women with bruitses on their bodies be photographed naked, was if? Should women with bruitses on their bodies be photographed naked, was if? Before you could but an eye, everyone had jumped onto the Newman-and-Cruise bandwagen, or onto some other.

But, while I could go on in this vein indefinitely. I can see thatwhat started out

But, whate I could go on in this vein in-definitely, I can see that-what started out to be the traditional tally of Best Films Of The Year has made little progress in that direction. There is a reason for that. Not much progress is possible to make in that direction — for me, I should emphasize again. But putting it off won't stretch it out.

again. But putting it off won't streets it out.

In an age of epidemic sequels, there seems to me an especially good reason to find a spot on any such list for Michael Aptebr 32 BJ pan d'Claude Lelouch's A Mans and a Rhoman: 20 Bears Later. The Bormer, an update on the group of fourteen English schoolchildren reently-one years after their initial grouping for the elevision documentary 7 Up. reminals us of what it a about real life that invest all sequels, and it swakens an appetite for still another capacil or two that might go under the name of 42 Up or 36 Up or some other Multiple-group of 70 Up. The latter, an update on a fectitious pair of French lovers after a time lapse of only one year less, serves the salturey purpose of reminding us that, with the exception of 28 Up and very few others, most of the movies to which there are sequels are not, after all; neal life but only movies. (That Newman-and-Cruise bonanza, The Color of Money, though entertaining enough on its own, was a distinct disap-







sequel.)
What hereafter nips our list in the bud
is a sort of unofficial and self-imposed Statute of Limitations against any movie that has found its way to town after an

number of years. Thus Airplane Drone in the Japanese series last winter at UCSD and The Color of Pomegranate in the on-going Russian series Sunday mornings at the Ken are, at forty-seven and seventeen years old respectively, outside the limit. All five of the worthies cited so far, it occurs

to me, can be added up to a grand total of eighteen days of availability during the three hundred sixty-five on the calendar. This says something about something. Or

This says sometting about sometime.

But while I do not seem to be able to secrouge up any of magor-league, first-string, pennant-contending caliber, there are still plenty of others that I wouldn't heatistate to rely on for bench-strength. These would include, in no order other than maybe rhythmic and euphonic, Smooth Balk, Fuller Dany, A Great Bill, Angry Harvest. Regabond, Kaos, Monter Terreso, Sid and Nawey, That's Life, Down and Chai in Bererly Bills, Constroads, Telly, Down and Chai in Bills, Constroads, Telly, Down and Chai in Bills, Constroads, Telly, Constroads, Telly, Constroads, Telly, and Chair, Shaped Bills, Constroads, Telly, and Chair and John Shaped, Chair and John Shaped, Chair and John Shaped, Chair and John Shaped, Telly, Down and Chair Bills, Chair and John Shaped, Telly, Down and Chair Bills, Chair and Shaped, Telly, Down and Chair Bills, and Shaped, Telly, Down and Chair Bills, and Shaped, Telly, Down and Chair Bills, Down and Chair Bills, Down and Her Staters, My Beautiful Laundrette, Mona Lisa, Round Middight, and The Color of Money, post back to whalf said earlier about it not take the proping while. These are the people. If find, who will be fastest to tell you that they "love" movies, Or great, brilliant, straig, powerful, terrific, and un-But while I do not seem to be able to

they "love" movies. Or great, brilliant, sizzling, powerful, terrific, and unforgetable ones, anyway. I, on the other hand, will be pleased to see you at the movies in 1987, whether or not.





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**ELEANOR WIDMER** 

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The Restaurant: Los Arcos
The Location: Bulevar Salina and Calle
Excuadron 201, Colonia Ariación, Trjuana (I-706-686-317)
Type of Road: Mexican seafood specialities
Hours: Open daily, 12:00 noon to
10:00 p.m.-II:00 p.m.

New Year's resolutions are like dreams: their intensity is immediate, the ertexts last for several hours, and suddenly they are gone, the emotional impact spent. Like everyone else, each year I resolve to lose weight, curb my impatience, and limit my often uncontrollable urges. These good in-

tentions fade almost as soon as the deter-

tentions lade almost as soon as the deter-minations have been made.

For this reason, I would like to suggest some hypothetical resolutions that are in the public domain. I've always been haunted by the fact that we have so many soften apportation reconstruction.

Soften application for a large year been haunted by the fact that we have so many the property of the prop

restaurateur, catering service, or private citizen has a similar interest, we should resolve together to work on this project in

1987.

As for dining out itself, I wish waiters and waitresses would resolve to treat diners' complaints with the dignity they deserve. It serves no one's purpose for a waiter or waitrests to remark, when staring into a plate of charred, undercooked, or even bad-smelling good, "You're the first person to complain about this." If

restaurants are to flourish in 1987, they should provide the product and service for which we leave home: fresh food, with good portions, combined with attentive and intelligent service. Even Paul Bocuse, the father of nouvelle cuisine, has conceded it is no longer fashionable to look down at a plate that is aesthetically pleasing but

a plate that is aesthetically pleasing but leaves you hungry.
Last on my list of resolutions would be that dinners visit their old and floorite neighborhood restaurants at least once a month without constantly searching for the new and fishionable. The only way we can maintain our long-established restaurants is by patronizing them. And this brings me to a restaurant I recently revisited after a hiatus of about two years. Su Case is a well-known Mexican restaurant that has been in histus of about two years. Su Casu is a well-thrown Mexican restaurant that has been in existence on La Jolla Boulevard for about two decades. It recently was sool do two men from Mexico City, and the menu has aken a turn toward more fraditional regional Mexican dishes. Su Casa still has an excellent open traditional regional Mexican dishes. Su Casa still has an excellent open traditional regional Mexican dishes. Su Casa still has necessary to the control of the composition to the composition of the composition of the conjunction with coupons that enable; you to have these dinners at remarkably low prices.

prices.

Of these new dishes, be sure to order the debute fish tector. These consists of white fish filet, deep-fried with bread crumbs, fish filet, deep-fried with bread crumbs, and hot corn tortilles. On the night I was shere. I had a coupon, and this dish cost only \$5.95. The food covered a large plate from end to end, was fresh taxty, and a wonderful value. A more elegant dish is the succulent, homemade corn transle, stuffed with shrings and crab meat and covered with a light, green nomatiful source (\$10.95 without coupon). Su Casa has been noted for the same and this one is the best I ve had to the control of the same and this one is the best I ve had to the same and this one is the best I ve had to the same and this one is the best I ve had to the same and this one is the best I ve had to the same and this one is the best I ve had to the same and this one is the best I ve had to the same and the same store of the same sto Of these new dishes, be sure to order the

And for the first time, Su Casa is serving carnitas michoacân. If you like pork, try this version of the old standard. You may build your own taco with the pork, guacamole, cilantro, onions, and tomatoes, as well as with rice and beans (\$10.95). The as well as with rice and beams (\$10.95). The service was highly attentive, and the new owners are providing dishes with a more authentically Mexican flavor. The beams are still prepared without land, which is ex-cellent in general but is especially good news for vegetarians. If Su Casa represents a return on old

If Su Casa represents a return to an old restaurant, Los Arcos in Tijuana is an adventure into the new. Located conveniently on Bulevar Salinas (which intersects Revolución), it is part of a chain that originated in the state of Sinalos. Other branches exist in Mazatlán and Cabo San Locate but in existence de la contraction of the state of San Locate but in existence of the state of the state

scafood specialties (9200 pesos). On the night we were there, a famous American notball personality and his party were in the dining room, all of whom ordered this wide. The proposition of the state of the season of the season of the state of the season of the state of the season of t of this athlete was the fact that the owners wanted to have their pictures taken with him and had to stand on chairs in order to equal his height. A great deal of hilarity was created in the dining room, but the athlete took the attention with characteristic

apports.

Not that we were neglected. To the con-trary, we had some excellent, extremely fresh shrimp ceviche (1500 pesso) and another raw sish called dobina, which is unusual, but may not be to everyone's taste (1600 pesso). However, the most exciting of the appetizers was the smoked marlin

tacos, for which I would gladly return (600 pesos). Also available are two entrées with smoked marlin, the stuffed shrimp (4600

pesos).

From the extensive menu of twenty-eight entrées, we also had the char-broiled redfish (bargo a las brasas, 4900 pesos). This is a wonderfully tasty fish with a little zip

is a wonderfully ussy fish with a little zipo ip provided by the special marinade. The redfish was served to us with a very buttery rice. The shrimp othir erfleno is also not to be missed. It is listed on the menu as stuffed pepers and therefore may be overlooked (3000 pessos).

Los Arcos specializes in culichi dishes. Culichi is a nichamne for dishes or people who are from Culiacin, the state capital of Sinalos. We had the culichi shrimp, which squite interesting because it arrives in a squite interesting because it is unique but not compelling (4600 pessos). In addition, addition, addition,

we had a lobster machaca (2800 pesos), which was filling and well prepared. For those who are adventurous, there is also oc-

those who are adventurous, there is also oc-topus in garie sauce (pulpo at mojo de qio, 2800 pesos), which is very rich and can only be eater in small quantities. Los Arcos offers approximately fifty dishes in all, including steaks. However, I suggest that you stick to the fish and seafood. I've had more interesting sauces at Loreto's, but Los Arcos is certainly at Loreto's, but Los Actons is certainly worth a try because the portions are wast, the dishes fresh and unusual, and while the service is slightly dreamy, it is nevertheless solicitous. When we were there, the peso was \$75 to not collar, which meant that most of the entrées were approximately five collars. Please wear your warm clothes when you go; the door is kept open, and the large room does not appear to be heated. If you are resolved to try more restaurants in Tiquan this year, January is a good month in which to start at Los Arcos.



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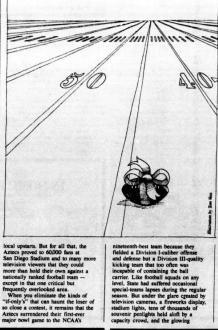
## **SPORTS**

#### Better **Kickoff** Coverage **Might Have** Tipped the Holiday **Bowl the Aztec's Way**

#### BY JOHN D'AGOSTINO

Before the season for predictions has run its course, 1/4 like to profier one of any own. I predict that when come of any own. I predict that when the state of t

superiority in the area of victoff coverage and not on any presupposed, generalized difference between the teams. True, Idenois corn-fed, Kobb-berf linemen outweighed th: 'S san Diego counterprast by an everage of almost thirty pounds.' The Hawkeys also have a docted advantage in the area of recruitment, play in the area of recruitment, play in the output, more presigious Big Ten conference, and have a greater death of the process of the



local upstarts. But for all that, the Aztecs proved to 60,000 fans at San Diego Nadium and to many more television viewers that they could more than hold their own against a nationally ranked flootball team—except in that one critical but frequently overlooked area. When you eliminate the kinds of "if-onlys" that can haunt the loser of so close a contest, it remains that the Aztecs surrendered their first-ever major bowl game to the NCAY's

major bowl game to the NCAA's

praises of television commentators Jay Randolph and Dave Logan, the locals

Randolph and Dave Logan, the locals most embarrasing deficiency became the margin of a heart-crushing defined when you can be margin of a heart-crushing defined with the more wouldn't seem to be any great disparily between the lowa and San Diego kiking squads. The Hawkeye's heart was not be an end of the seem of the heart of the meanwhile, averaged slightly less than forty-nine yards for seven kicks, and these were returned an average of better than twenty-two yards. But the similarity of these numbers is

deceiving.

As a rule, a team's kicker lags
behind the downfield pursuit to
prevent a touchdown in the unlikely prevent a touchdown in the unlikely event that the bill carrier is able to break through the other ten defenders. Something has gone dreadfully swry when the kicker is forced to make the saving tackle more than once in any game. Yet on three of the Aztec's kickoffs, the coverage was so bad that only last-dilch efforts by the diminutive Rahll prevented long touchdown runs. On each of these occasions the breakdown of the

diministive reams prevented using touchdown runs. On each of these occasions the breaktown of the consistency of the consistenc

carlier had burned the Aztecs on returns of thirty-five and thirty-three yards, respectively. Yet with the game hanging in the balance, Harmon sped unmolested to the SDSU thirty-seven yard line. Again, it was only Rahill who stood between the ball carrier and a touchdown gallop. Three plays later, lowa's Rob Houghtlin booted a forty-one-yard field goal to give the Hawkeyes the victory that most observers — not only in the Midwest but in San Diego, as well — had considered a foregone conclusion

consucreto a norgone conclusion anyway.

The purpose of singling out the terrible performance by the Aztecs' kicking team is neither arbitrarily to place blame nor to seek excuses for the loss. It is to provide an index of just how close State came to shocking everyone by blowing this Big Ten Golfath out of Mission Valley. A look Olfath out of Mission Valley. at Iowa's scoring shows that not once were the Hawkeyes able to mount a scoring drive from inside their own

thirty-yard line. Twenty-four of Iowa's thirty-nine points were scored after the Aztees had given them the ball on State's side of the field. Twice this largesse came in the form of interceptions served up by Aztec quarterback Todd Santos (the first theft positioned Iowa at the Aztec five, the latter at SDSU's forty-nine). In fairness both to the Aztecs and to

the Hawkeyes, those interceptions as damaging as they were - can be eliminated from the self-destruct equation because turnovers are a part of football and lowa must be given some credit for playing alert and aggressive defense. But that still leaves ten points that the Hawkeyes probably would not have scored if lousy kick coverage hadn't given them great field position. A review or SDSU's poor pursuit angles and missed tackles on their last five kickoffs shows that even a consistently average effort by the Aztecs' containment crew would have forced Iowa to begin two of their final scoring drives inside their own thirty, from which area of the field the

Midwesterners proved particularly interfectual.
When you consider the ten points that the Artice's licking team donated to the Hawkeyes and figure in the offensive momentum that State surrendered by allowing devastating kick returns after their own scores put them on top by as much as fifteen points, it int' far-fetched to conclude that the San Diego team came this close not only to beating lows, but to humiliating them in front of God and he NCAA. That's pretty significant when you realize that State wasn't supposed to provide much resistance

when you realize that State wasn't supposed to provide much resistance to the "superior" squad from lowa. But the beat news about the Aztecs' fine effort in the Holiday Bowl is that a recruiting drive that was already promising to pay big dividends next fall can only have been bousted by the team's splendid showing. SDSU became a value choice for this

region's graduating high school football stars and junior-college transfers as soon as they won the championship by beating BYU; by very nearly adding lows to their belt, SDSU should have positioned itself to reel in some dandy prospects for 1987. One would think that among those

One would think that among those gridders sampeding to Montezuma Mesa to compete for spots on next year's squad there must be someone who can kick deep (Rahill's boots never traveled beyond the Hawkeys' ten-yard line and usually fell far short of it) and a few others who can cover the field and tackle with better authority than their predecessors. Even moderate improvement in the they make it is postessors play next year, the bowl game might be decided by the offense and defense and not by a suspect special-team. And that outcome probably would be much more satisfying to Aztecs fans.

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### **QUARTER NOTES**

halancing of sonorities, the bringing out of inner voices, the lucid articulation of melodic lines and rhythmic

motifs. The sound he produce

is thoroughly pleasing, with a warm, blooming richness in the bass, a clear brightness in

#### CLAUDE FRANK AT CIVIC THEATRE

The San Diego Community Concerts Association continued its valuable season with a recital by pianist
Claude Frank at the Civic
Theatre. Frank is a Germanborn pianist who has long
lived in the United States; he lived in the Omeon has established a respectable has established a respectable has established a respectable. international reputation, has performed virtually everywhere, and has made a everywhere, and has made a number of recordings, including a complete survey of the Beethoven piano sonatas. He offered a program firmly within the standard classic-romantic repertoire: a sonata movement by Haydn (as an encore), Beethoven's Appassionata, two
Impromptus by Schubert,
Schumann's Arabesque, the
Chopin F Minor Fantaisie,
one of Liszt's Hungarian
Rhapsodies, and three
Preludes of Debussy.
As a general

Preludes of Debussy.

As a general
characterization of Frank's
playing, one may say that it is
polished without being
illuminating. His technical
mastery is indisputable,
extending not merely to the
accurate — and sometimes
brilliant — execution of the notes, but also to the artful

then, ineluctably, my mind drifted off in other directions. There was, in this playing, a certain glibness, a sense that everything could be comfortably clarified and shaped, a reluctance to take chances, an amiable refusal to confront the mystery that lies at the heart of any real work of art, an avoidance of extremes.

of danger.

In his younger years, Claude
Frank studied with Artur
Schnabel, but in these crucial respects his playing could not be farther from that of his teacher. In Schnabel's playing of some of these very

the bass, a clear brightness in the treble, and at appropriate lyric moments an admirably flousing tone. These virtues are joined with a finely under discerns and copress the shape of phrases, sections, and entire pieces, so that the listener is always kept saware of where the music is and where it is going. Nor is there any lack of montion, each work being emotion, each work being emotion, and work being emotional universe, and the feelings being allowed to arise naturally out of the structure and texture. of some of these very pieces, for example the pieces, for example the pieces, for example the confidence of the pieces, for example the confidence of the pieces of the pi

deepest attention and hold it, for it is by that particular inner experience of the artist inner experience of the artist that the public capturing and holding is made possible. I should say, in fairness to this

FREE MASSAGE

nist, that while the insufficiencies of the playing, the lack of spiritual or aesthetic courage, would have been discernible in some degree to any listener, they became more and more salient in proportion to the familiarity of the works played. For no listener could this have seemed a profound concert, but for many listeners it must have seemed a perfectly adequate one.

On the few occasions when

On the few occasions when Frank essayed interpretations lying outside the mainstream, as in the Appassionatu, one understood why such forays into the personal and sidioxyneratic were so rare in his playing. The new ideas — samply did not work, failing and sounding like willful impositions. Much more typical was the pianist's performance of the Chopin work. Here is one of the composer's ripe masterpieces

work. Here is one of the composer's ripe masterpiecs — the height of Chopin's developed late style, along with such similar grand creations as the A-flat and P Minor Ballades, the Polonaise-Trantaisie, and the E Major Scherzo. These are large-scale homes, exhibiting the harmonic boldness, textural richness, and surprising richness, and surprising linearity characteristic of Chopin in his last decade, and presenting the performer in the most challenging manner with the problem posed by much romantic music of extended scope: making sense

the classical style (motifs, themes, key relationships, developments) but that no longer adheres to its fundamental principles, creating new kinds of structure with each piece. Such is the case with the Fantaise (Chonich, et al.) (Chopin's op. 49), with its lengthy double-themed tion, its four main themes in quite unclassical

introduction, its four main themes in quite unclassical key-relationships to each other, its slow central section with its apparent air of structural and emotionan extractural and emotionan extractural and emotionant exist, and in resolute avoidance of what—in the classical style—is the single most important key after the tonic itself, namely, the dominant. To make this music seem more than a rhapsodic improvisation, a planist cannot content himself with more intelligent and feelingful intelligent and feelingful intelligent and feelingful intelligent and feelingful content of strivings and tensions in which the pull toward incoherent self-expression is continually being countered by a powerful thrust toward order, and in which this struggle, experienced to the full, become of the self-expression of the self-expression of the self-expression is continually being countered by a powerful thrust toward order, and in which this struggle, experienced to the full, become of the self-expression of the self-expression is continually being countered by a powerful thrust toward order, and in which this struggle, experienced to the full, because of the self-expression is continually being countered by a powerful thrust toward order, and in which this struggle, experienced to the full. aesthetic facts of the style and of the works written within it. It takes a very special type of jeanist to bring the Pantaisic off — and whatever his other excellences (and they are many). Claude Frank does not, on the evidence of this performance, seem to have that special Chopinesque quality. Plumeine is definitely.



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CITY LIGHTS

#### RENOVATION

(continued from page 4) month from the city attorney that would allow city engineers to undertake the sidewalk to undertake the sidewalk improvements without Littlefield's approval and bill her for the cost. (He believes the responsibility for repairs lies with the property owner because an underground parking garage in the Sprockels' basement extends out to the basement extends of curb; Littlefield's curi: Littuenieus disagree.)
Trimble is even talking about
how the city could acquire the
Spreckels through eminent
domain proceedings if
Littlefield doesn't agree soon to
a renovation schedule. As for Gotch, Trimble says ne councilman "felt he could

be a negotiator, but he now realizes he struck out just like everyone else." Gotch wasn't available to respond to Trimble comments. Littlefield, though, says the councilman is still in the game, and she says that her failure to respond by Trimble's deadline was the to the pass of deadline was due to the press of year-end business and doesn't signify that she's not interested in a deal. While she and her lawyer aren't ready to talk about lawyer aren't ready to talk about pecifics of a renovation agreement, Littlefield says they will study the general aspects of such a joint effort to determine "what we're going to give up and what we're going to gain." And she pledges to hamstring any effort by Trimble to undertake major sidewalk. "repairs without her approval. "I could foresee it taking two to could foresee it taking two to three years in court if he attempts anything with our sidewalks," she promises.

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#### ON THE CORNER

record. Also, COPT phor charge twenty-five cents for a fifteen-minute local call, while Pacific Bell is a nickel cheaper and the caller can talk

indefinitely. So what, says Cunningham According to his statistics, the average local call is only four and one-half minutes long, and and one-half mattes tong, and seventy-four percent of the people who use Pacific Bell pay phones put a quarter in anyway. He likes the fifteen-minute limit. "It keeps the selfish people from tying up the phone with long personal calls," he

Every new industry has its Every new industry has its problems, COPT companies explain, and theirs is no exception. The outcome will be exception. The outcome will be more pay phones in San Diego, and competition will ensure that most of them work, they believe. Making a coin call may believe. Making a coin call may become a more pleasant experience for another reason, largely overlooked in the entanglement of deregulation; the death of the phone booth. Those seething stalls of germs and odors are being phased out

by Pacific Bell, and COPT companies are also passing them over in favor of hooded

#### AROUND THE BLOCK

continued from page 5) required to pass. One multiple required to pass. One multiple-choice question asks the best route from the downtown Greyhound bus terminal to Old Town. A possible answer leaves the driver in Balboa Park. Another question asks where Rosecrans Boulevard is. The (continued on page 34)

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(continued from page 33) choices are East San Diego, La Jolla, Logan Heights, and Point Loma. "The independents are the

ones giving us a bad name," says Hano, meaning the drivers who own their cabs. "It's usually the guys who sit on the airport line." Most of the cabs at the airport are driven by Middle-Eastern immigrants wh depend upon the tourist trade, ccording to Hano. (His company's fares come mostly

they're going, but at the airport,
"it's the blind leading the
blind," says Hano.
Mario Quinones has owned

and operated City Cab, a oneman, one-cab company, for the last three years. He says the blame should not rest on independents but just on Iranians, who work for various companies as well as for themselves. "These comp change drivers once a month," he says. "So many people come to San Diego looking for a job.

Ouinones and his fellow cabbies have plenty of stories about foreign cab drivers, which they hear from each other and from passengers they pick up. There's the one about the navy guy who wanted to go to Ocean Beach and the Iranian taxi driver who didn't know where it was. By the time the sailor realized they were lost, the meter registered twenty-five dollars. The fare, which originated downtown, should have been about twelve dollars, the cabbies say. The driver demanded the full amount, and the navy guy paid it. One of

their favorite stories is about the foreign taxi driver who supposedly asked another cabbie at the airport for directions to Rancho Bern He was told to go south on Interstate 5 until he saw signs for San Ysidro. The lost drive was later heard on the cabs' was later leart on the caos radio frequency, asking for directions from the border. Immigrant cab drivers interviewed at the airport claim

they are surrounded by misconceptions. The first false conclusion is that anyone who looks Middle Eastern is Iranian.

they say. The second is that only foreign cab drivers get lost. "It's not a question of being foreign or not," said a Tunisian Yellow Cab driver who declined to give his name. "It's a question of being new to the business." He got lost several times when he started driving a times when he started driving a cab a year ago, and each time he says he charged an estimate of the correct fare, which he go from his dispatcher. Homayon Asif, an Afghani who works for Yellow Cab, and Nader Afshar, an Iranian driver

for Co-Op Cab, both said they can call their dispatchers for

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directions, if necessary, while they might speak in Persian over the cab radio, both are students at Mesa College and are fluent in English. This is the case with many Arabic immigrants, who chose cab driving in high numbers because it's an chose cab driving in high unumbers because it's an available and flexible job. "It fits in my schedule," explained Asif, adding that it's hard to find more conventional work it you look Iranian. While he admitted that Chula Vista and National City are confusing areas for him, when he gets lost, he says there's usually no one clies in the cab. Passengers direct him to take convoluted shortcuts to their destinations. shortcuts to their destinations, Asif said, and then he can't fine

#### norma jean

continued from page 5)
Himmelspach. "She started out
saying that the family was very
upset about the story about their
mother, that the story was not
true, that it was full of ites."
Specifically, the Daltorio sisters
said it was expect true that their Specifically, the Daniel their said it was not true that their said it was not true that their mother slept in a car and it was not true that their mother had a drug or alcohol problem. Himmelspach said she asked both Patty and Robin during the conversation to call her at the office, a request Himmelspach said they ignored. "At the very end of the conversation she said, 'You're going to pay for this. We know where you live. This is a threat." Himmelspach believes the threat was made by Patty Daltorio.

was made by Patty Daltorio. Whether Norma Jean Daltorio ever slept in a car is open to dispute, but according to law-enforcement officials, her troubled history, spawned from substance abuse, is a matter of record. California Highway Patrol accident investigations officer Jordan Ingels said Norma Jean Daltorio was "well-known in that area for her known in that area for her alcohol and drug use." About 8:05 p.m., on December 20, Norma Jean Dultorio walked into the path of a 1983 Issuzu pickup traveling north on Ol.J. Highway 101, about a tenth of a mile north of A Street in Encirias, Ingels said. Investigators adjudged the collision unavoidable and the driver was not cited. Incels known in that area for her driver was not cited, Ingels said. Less than an hour later, after paramedics had worked rishly to revive her, Norma Jean Daltorio was pronounced dead at Scripps Hospital in

Encinitas.

Repeated attempts to reach
the Daltorio sisters for this the Daltorio sisters for this article proved unsuccessful. Patty Daltorio, who was place under arrest by the Blade-Tribune security guard, was cited for vandalism by Oceanside police and is scheduled for a court appearance on February 4 in Vista Municipal Court. The section services of the provided that the provided that the variety of the provided that the police report concerning the incident said a talkative Patty Daltorio admitted she broke window "in retaliation to a slanderous article written by the Blade-Tribune about her deceased mother." She was released from custody on he written promise to appear in

Darlene Himmelspach said she was not overly worried by the threats made to her by the two grief-stricken women. But she insisted that the article was never meant to besmirch the memory of Norma Jean Daltorio. "The point of the story was never to malign her character," said Himmelspach "She affected a lot of lives."

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-



Section 2 Events, Theater, Music, Film

mechanized process, this doesn't remove all the importites. Small bits of iron remain in the clay. When the pot is fired a sone 2000 degrees Fahrenheit, the larger importites will come to the surface and leave small redshis appoor stains. This is considered part of the beauty of traditional Japanness stoneware. This in the considered part of the beauty of traditional Japanness stoneware. This is the places it on a board and kneeds it with his feet, like a country girl crushing grapes for

country girl crushing grapes for

country girl crushing grapes for wine.

4. In the next step, aging, the clay is wrapped in material such as burlup and put in a closed storeroom or shed. It must be the storeroom or shed. It must be the will dry slightly, and it needs to dry evenly. All clay is aged for at least two weeks; but much longer aging is said to produce the finest pottery. In families that have been potters for generations, the father may generations, the father may to age and be used by his sons. Saito, however, it the first potter in his family.

Born in 1942, he received a degree in political science in

Born in 1942, he received a degree in political science in the late Sixties and worked in that field for several years. But in 1975, he apprenticed to master potter Murakami Yoich. He wanted to produce pottery, using the clay of his native town and started his own studio three years later. Within two years — in 1980 — his work sanceared in pastonal. years — in 1980 — his work appeared in national exhibitions, and in 1982, he won the Japan Pottery Association Chairman's Prise at the International Pottery Association Chairman's Prise at the International Pottery Chairman's Prise at 1995. He has also eachf, lind at the prestigious National Exhibition and the Tradition Art Mussakino Exhibition.

Exhibition.

Exhibition.

Exhibition with the sign of the clay must be wedged gain, this time by hand. The goal is to squeeze (constituted maps 9 e. or 3).

The San Diego Philharmonic

Okay, so the sage of the lost symphony season inn't galloping toward a happy ending. The musicians' last paychock, you'll recall, was issued September 15, after a summer of increasingly distressing salvos traded between the players' union and the symphony association. The the symphony association. The season opening was postponed, then the whole shebang was canceled on November 11. Newspaper editorialists harrumphed, the musicians

already dire cash-flow probi burglars broke into the association's executive offices and made off with valuable computer equipment; and now public relations director Nancy Hafner has left for quieter pastures as a vice president at United States International University. Hafner was the University, Hafner was the symphony's most experienced employee by dint of having not been fired for four years, an almost inconceivable feat for someone in this organization) and its one living claim to continuity with its checkered past. Meanwhile, the musicians themselves are strongling to stay aflost financially by moonlightine, working



Devid Athereon, and talks between the musicians and symphony's managers have sputtered along to nowhere. The bad news about the symphony has become so common as to be almost numbing. Financial grants to been withheld from the

But let's look on the bright side. The two negotiating team are supposed to talk again this week, and the association has set a deadline of tomorrow to

#### In Joint Recital

The Pottery

To make traditional Japan pottery in the Kesennuma st Kenichi Saito performs the following nines steps: 1. He digs the clay from behind his home in

Principles

The two young San Diego musicians whose work I have musicians whose work i nave admired the most are (as my numerous reviews of his local recitals have indicated) pianist Gustavo Romero and violinist Frank Almond. The two are old friends, and their approaches to committed, vital, intelligent, at once elegant and powerful. Both are presently advanced students at the Juilliard School in New York, and both have in New York, and both have embarked on what are bound to be notable careers. Romero's debut at Carnegie Hall was hailed by the press, the audience, and eminent fellow musicians. Almond was one of two American laureates at the 1986 Tchaikovsky International Valid Competition in Moscow. Violin Competition in Moscow, and he too has made his New York debut, with a performance of the Brahms Violin Concerto at Alice Tully Hall last May. Anyone who knows Romero and Almond and has enjoyed their individual performances would naturally long to hear them play together - which is precisely the opportunity offered by the First Presbyterian

Church, downtown, which will inaugurate its 1987 concert series this week with the young musicians first public joint

Takamaeda, Japan, a small city west of Hiragai, where the first Kesennung pottery was to the small city was to the small city was to the small city with the small city was to the small city with the small city was to the small city with the small city was the

musicians: nne pustic jourt recital.

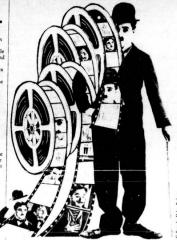
One might trust Romero and Almond to choose an ambitious program, for both of them are characterized by their intense seriousness about the greatest challenges. The program is indeed a challenging one, including major duo-sonatas by Mozart, Beethover, and Brahms. The Mozart is the Sonatas in A, K. 526, generally acknowledged as the composer's masterpiece in this genre. Its proximity in time (1787) to Don Glossami suggests its consummately time (1787) to Don Glosami-suggests its consummately dramatic quality, but at the same time it is one of the offspring of Mozart's renewed interest in J.S. Bach, of whose works he had made an intensive study. The musicologist Affect Einstein comments about its slow movement: "It realities such a behance between Soul and Art that it seems God Almighty has let stop all motion for one minute of retentity in order to allow all Righteous ones to enjoy the bitter sweetness of Life." The Beethoven sonata Romero and Almond have chosen is the composer's tenth and final work for violin and piano, the (continued on page 10, col. 5)

#### Wurlitzer Prize

Is the magic gone from your moviegoing? Has the cruise to the local videomart become an interminable shuffle between the categories, leaving you little choice except Porky's XXVI and The Re-Animator Does Dallas? The Re-Animator Does Dallas' Does the journey to a multiplex cinema, where the popcom requires bank financing and the couple in the row behind you make like they're Siskel and Ebent, tempt you to the belief that the real artistes in Tinseltown are the guys who edit the previews?

If the celluloid grouchies have a hold of you, then the

have a hold of you, then the Theatre Organ Society of San Diego and the San Diego Opera have a remedy for what ails you when they re-create the good old days with four Charlie Chaplin films: Carmen, A Dog's Life. The Rink, and The Bond, complete with accompaniment by Dennis James at the Might Wurlitzer theater pipe organ. The screenings take place Saturday, January 10, at the



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EVENTS must be recorned for mail
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to complete information, mechaling a
electription of the event, the date and
time it is to be ledd, the precise
address where it is to be ledd, the precise
contact phone mandre, and a phone
READER EVENTS EDITOR.
P.O. Bas 808(3), San Dege CA.

#### Dance

Traditional African Dance classes are held each Thursday, 7:30 p.m., 526 Martin Luther King Jr. Way, downtown; Frida 6 p.m., 230 Bitmingham Drive, Cardiff; and Sarundays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

International Folk Dancing, the nonprofit Kayso folk dancers sponsor van classes of folk dancers sponsor van classes of folk dancing. Fradays, 9 a.m. to noon, noom 206, Casa Del Prado, Dalbon Park, Saundays, 9 a.m. to noon, noom 206, Casa Del Prado, Park 19 a.m. North Park Recreation Centrer, 4844 Idaho Street, North Park del January 19 a.m. North Park Casa Del Park 19 a.m. 19 a.

information. Sension Dance, the Poppers will be providing old-time music and modern favorities at a dance hosted by the San Diego Park and Recreation Department and Dance Club, Friday, January 9, 130 pm. to 4 pm., War Memoral Building, 3375 Zoo Drive, Balboo Park, For and January 1, 1900 pm. to 4 pm. 1900 pm. 1900 pm. 236-5782.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homblend Street,

Pacific Beach, Classes are also held on Wednesdays at 7:30 p.m., 7776 Easts Avenue, La Jolla, For more information, phone 454-5191.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 11 p.m., at the Balboa Park Club building in Balboa Park. On Sundays, from Balboa Fark. On Sundays, now 6 p.m. to 7 p.m., an international-scyle ballroom dance is followed by free gener. dancing. For more information the nonprofitsclub, phone 483-4860 or 278-8445.

Polka Party, the Vidergar Family Orchestra provides the music at the Santa Sophia Catholic Church's 1987 Polka Send-Off, Friday, January 9, 8:30 p.m., 9800 San Juan Street, Casa de Orto. Call 465-9020 or 463-6162 for sch

"Dance Jam," create your own dance style in an evening of freeform expression and

recreational dancing every 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino dei Rio South, Missien Valley, A beginners' class begins at 3 p.m., beginners class begins at 3 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Balltoom, 4752 Univenity Avenue, East San Diego. No prior dance experience is necessary. Call 469-9325 for details.

Chogging, the Raylin Cloggers offer a twelve-week beginner's class Sunday, January 11. 6 p.m., Conference Building, Balboa Park. For further information, call 481-9185.

San Diego Folk Dancers invite all intermediate dancers to join in

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Folk Dances are held each: Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 463-7529.

Co-ed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

More International Folk Dancing takes place each Wednesday, 7 p.m.; no experience and no purtners are necessary for the classes, held at the Balboa Park Club Building in Bulboa Park. For

TO LOCAL EVENTS

details phone 569-4955 or 422-5540.

#### Film

"Koyaanisqatsi," the 1983 film, which has had a tremendous influence on American visual representation (witness the First Internate Burk commercials), is the first film of the Committee for World Democracy's spring film series. This film, featuring a Philip Glass soore, screens Friday, Ismuary 9, 7 p.m., Thrid Lecture Hall, UCSD, Free, 534-4673.

Hall. UCSD. Free. 534-4673.

"Creatures of the Mangrove," the tiny island of Sivasa off the coast of Borneo is the setting for a documentary about how animals have adapted to this unique land and marine habitat, Saturdaly, January 10, and Saturdaly, January 11, 1 p.m. and 2.30 p.m., Natural History Museum, Balboa Park. Free with Museum, Balboa Park. Free with museum admission. 232-3621.

Charlie Chaplin Festival. Denni James at the Wurlitzer theater pape organ provides the muscal accompanioner to the "Little The Chapter of the

of this section.

"Paisan," director Roberto
Rosselini shot footage for this
neorealistic account of the Allied
musision of Italy while the Nais
still occupied Rome. The birth of
East of the Committee of the Committee of the Committee of the Committee of the Total
must be the Total State of the Committee of the Total
Monday, Jimmary 12, 7 p.m., third
floor auditorium. San Diego
Fublic Library, 820 E Street,
downtroom. Free, 696-5927.

Rape Film. Can't You Se Me' a short film which deals with "date rape," starring Margaret Avery (The Codor Purple) and other well-known actors, and which was filmed on the UCSD campus and other locations around.
San Diego, screens Wednesdir, juneary 14.7, jun., noon 167, juneary 14.7, jun., noon 167, et al. (197).

452-4616.

"Henry IV." the final film of the Marco Bellox his remaperities at the La Jolia Moueam of Cortemporary Art is the Cortemporary Art is the Cortemporary Art is the Marcol Mourant of the Mouran

City College Films, the Associated Student Body of

San Diego City College screens films each Wednesday at 4 p.m in room 112 of the library at 1313 Twelfth Avenue. 1313 Twelfth Avenue, divention. This week films about North American Indian heritage will be shown. Free, For more information, call 230-2412.

information, call 29c-2412.

"King — Montgomery to Memphis," in commemoration of Martin Lurher King, Jr. Surthalss, the Lutheram and Catholic mineries and CoBD are Catholic mineries and CoBD are common to the Common fights in the United States. The film screens next Thursday, January 15, 7 p.m., Peterson Hall, UCSD. Free. 452-4638.

492-4036. Huishol Film, in conjunction with their "Mirrors of the Gods. Reflections of Hutchol Reality with their Mirrors of the Gods. Solve of the Gods. The Gods of the Gods. The Gods of the Gods o

January 15, 7 p.m., Museum of Man. Balbou Park. Call 239-2001

tor complete information.

"Randow Way." a tex 20mm shortmentary role tilm short a war between the primary colors, and The Mage Egg, a compare-manufact short fortune, and On-the Way as the Rendern H. Fleet Center. On the Wing explore the "dynamic relationship between natural and mechanical fight," using ultra-high resolution and an intent's file flee up to follow the flight an eighteen-foot, radio-controlled repict (leap to follow the flight an eighteen-foot, radio-controlled repicts of war for the flight an eighteen-foot, radio-controlled repicts of war for the flight an eighteen-foot, radio-controlled repicts of war foot for the flight an eighteen-foot, radio-controlled repicts of war foot flight and fli



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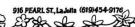




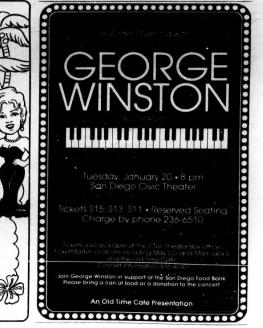
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# SPORTS WEEKEND FOR KIDS!

Coca-Cola Junior Padres Caravan Saturday, January 10th, 1:30-3:30 pm - May Co. Court

Come meet the Padres! Players will discuss the team, answer questions, give away prizes and sign autographs. Kids under 14 can join the Coca-Cola Junior Padres Club, which includes tickets to 11 specially selected Padres games for only \$2.00.

The players will be: Randy Asador, Bruce Bochy, Greg Booker, Dave Dravecky, Tony Gwynn and Ed Wojna. (Player appearance is subject to availability.)

#### San Diego Sockers' Contest

Sunday, January 11th, 1:00-3:00 pm - May Co. Court

The San Diego Sockers will be conducting a soccer ball juggling contest for boys and girls aged 14 and under. Winners will participate in a half time event during a Sockers heart crow and Fernando



Exit 1-8 at Mission Center Road

## READER'S GUIDE TO LOCAL EVENTS

Laserium, in addition to On the Wing and Rambine Win features, the Reuben H. Fleet Space Theater and Science Center in Balton Park house and Science Conter in Balton Park house and the Content of the Content of the Content of the Content of Park Metheney and others, will be shown on Sauchty and Senday at 6 p.m. The Police, featuring the form of Sauchty and Science Secretary with the Content of the Content of

who a 284-1168. "We have been of the Stars" and Sysuad, two new Omininas films, are now showing at the Tipana Cultural Center's space theatest. We have for a few Samuel Comparison of the Stars of the Cultural Center, Paseo de los Héroes, Zona Río Tijuana. For

#### Music

Jazz Guitarist Peter Sprague performs Friday, January 9, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for ticket information

UCSD Graduate Composer Erick Lyon presents four hours of "industrial strength," improvised acoustic and electronic music. Saturday, January 10, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 4534363.

Spreckels Organ Concerts, Robert Plimpton, San Diego's civic organist, performs a weekly series of free concerts at the newly renovated Spreckels Organ Pavilion in Balboa Park every rayllion in Balboa Park every Sunday at 2 p.m. This week Plimpton performs selections from Bach, Mosart, Faure, Gershwin, and others. Free. 295-6000.

and others rev. 27500c.

"Bosendorfer Series," the Apple
Hill Chamber Players perform
Beethoven's Players perform
Beethoven's Players Quartet in EFlat Major, pp. 16; The
Advens.ves of Shriock Holmes by
John Deak; and Dvorak's Plano
Trio in F Minor, op. 65, Sunday,
January 11, 3 p.m., Mandeville

Trumpet Concert, the Clarion Trumpet Ensemble, led by Steve Foster, performs music by Palestrine, Purcell, and Handel, Sunday, January 11, 5 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 298-7261.

298-7261.

Planist Gintavo Romero and violinis Frank Almond perform together for the first time Sunday, January 11, 7:30 p.m., First Prebyterian Church, 320 Date Street, downtown. Their program includes sonates by Mozzar. Beethoven, and Brahms, as well as well as Decipion and 323-7513 for details. See, 100, the "events by Charles" of the program of highlight" on page one of this section.

Mini-Concert, pianist Edith Orloff, cellist Margaret Mocres, and clarinetise David Peck perform Glinka's Trio Patheque and Beethoven's Duo for Clarinet and Cello in B-Flat Major, Monday, January 12, noon, Lyceum Theatre, Horton Plaza, downtown. Free. 223-1352.

downtown Free, 223-1532.

KIVA Open House, KIVA (Jenn-Charles François, John Silber, Xavier Chaber, vinh students from the Center for Music Experiment) as a non-rotosation Experiment as a non-rotosation and the center of the common of the c

Lectures

sponsors a series of lectures and workshops each week. This week the "Meet the Experts" series to the "Meet the Experts" series reporter Roy Schneider discussing "Source versus Resource: Investigative Reporting," Friday, January 9, 7 pm. All events take place at the Writern Bookstore and Haven, 3341 Adams 242-3363 for complete listings.

282-3165 for complete listings.

Native American Speaker, the
University for Humanistic Studies
presents Henry Roditigues of the
La Jollan Indian Reservation
Connect of Eden-, who will speak

Values of Western Peoples of
La Jolla (Reservation), \*Finday,
Junuary 9, 7 p.m., library,
University for Humanistic
Studies, 2002 Jimmy Duraste
additional information, phone
259-0733.

259-9733.

"China's Population Policy:
What Does It Mean to the
U.S.," Du-Lai Sum from
Shanghai, the People's Republic
of China, discusse China's
recent attainment of any
recent attainment of any
recent attainment of any
recent attainment of any
recent property of the Company
re

"Salute to Perth and Western Australia," some Sen Diegans may consider this "salute" traitorous, given Dennis Conner's pledge to wrest the America's Cup from the Aussies and return it to San Diego, but the Humanist Fellowship of Humanist Fellowship or San Diego is hosting a talk by Perth native Tereen Mair, Friday, January 9, 7:30 p.m., Abraxas School, 1366 Homblend Street,

Pacific Beach, Free, For additional information, call 232-4801 or 296-9334.

212-4801 or 296-9314.
Tas Workshop, the nonprofit Foundation for Financial Education will be holding two different workshops this week. The first, "How to Take Advantage of the New Tase Diolected Commonds, and at 630 p.m. Canonado Central 630 p.m. Canonado Central 630 p.m. Canonado Central 630 p.m. Canonado Central 740 p.m. Cano

283-0850 for reservations.

"U.S. Policy in Peru and Chiler
A Study in Contrasts." the
Rancho Bernardo chapter of the
World Affairs Council of
San Diego have a public forum
about American policies toward
the repressive suthoritatian
regime in Chile and the recombine
Peru, Tuesday, January 13,
7.30 p.m., Oaks North
Community Center, 1257 Oaks 7,30 p.m., Oaks North Community Center, 12,78 Oaks North Drive, Rancho Bernardo. The principal speaker is Thomas M. Davies, Jr., chairman of Latin American studies at SDSU, who recently returned from Peru and Chile. The responder a former Foreign Service Officer Mel consultant for companies doing business on the Pacific Rim. For more information, phone more information, phone 385-1138 or 231-0111.

"Impeach Reagan?" What does he know and when will he realize it? Oiven the president's recent



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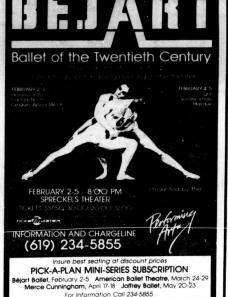
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Appearing January 13-18 GREG **TRAVIS** 



With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show. Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information.

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trouble with the mind-bogging Iran-conta weapons scandid, some people are wondering just who is people as the people are wondering just who is cleared officials. The Grass Roses Cultural Center bots an expert panel (constitutional lawyer Feter panel (constitutional lawyer Feter panel (constitutional lawyer Feter panel Constitutional lawyer). Schiller, and others about the political and logid impleations of palauray 14, 738 pm. 1947. Thrittein Street, Golden Hill. Audience participation is Audience participation is expected. Call 232-5009 for details.

Human Rights Violations in Afghanistan, the San Diego chapter of Amnesty Internationa holds a discussion of human rights abuses in Soviet-occupied Afghanistan, next Thursday, January 15, 7 p.m., First Unitarian Church, 4109 Front Streer, Hillerest. Free. 278-9664.

### Radio/TV

The Thief of Beghdad," an

IV, Channel 19.

NFC and AFC Championship
Games, some sociologists content
that the Superbowl is the only
mass religious spectacle all
Americans share. If so, then thes
two games, which decide who
gets to play in the Battle of
Titans in Pasadera, are on the
level of Holy Week. The NFC

Kairos Institute presents
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Male/Female

Relationships

("Or, we need the eggs")
Clinical psychologist for over 25 years, author of 10 books and articles on: personality patterns, the change process. child therapy, spiritual growth and the human condition.

Date: Friday, January 9 - 7:30-10:00 pm Place: Kairos Institute

681 Encinitas Blvd., Suite A313 \$20.00

For further information 942-2191 Available for private consultation License #PZ8274

championship game, pitting the Washington Redskins against the quarterback-killing New York Giants, takes place Sunday, January 11, 9-30 a.m., KFMB-TV, Channel 8. The AFC channel 8. The AFC championship match, featuring the Cleveland Browns versus the Denver Broncos, starts later that afternoon at 1 p.m., KCST, Channel 39.

Chainfel 39. "Love Story," in a savvy move to pleaste all the football widows, KGTV. Channel 10, will be aiming that reachy 1970 tevreteer, starting Ryan O'Neal and Ali MacGraw. about a girl from the wrong sale of the tracks who falls in love with a rich boy and them dies, Sunday, January 11, 1 p.m.

January 11. 1 p.m.

LA, Philharmonic Broadcast, the series of Sunday aftermon broadcast by the Lo Angeles broadcast by the Lo Angeles Philharmonic Orchestra continues with Andre Previn coordinates with Andre Previn continues with Andre Previn Continues with Andre Previn Continues and Andre Previn Continues and Continues and Andre Previnces and Continues and Continues and Continues and Continues Continue

3 p.m., KTBS-FM (97-3).
Photographer Roy DeCarava, whose words are currently on view at the Museum of Photographs Arrs in Balboa Park, is the subject of a thirty-minute documentary, Sunday, January 11, 6 p.m., and Wednesday, January 14, 11 p.m., KPBS-TV, Channel 15.

City Council Meetings, some consider watching politicians conduct meetings about as exciting as watching your fingernails grow, but those

interested in keeping track of what the San Diego City Council is doing can coach our leaders in action. Toesday, January 13, 7 p.m., CSPAN, Cox Cable Channel 25, Southwestern Cable Channel 80. The broadcasts are scheduled for all Tuesday meetings through the end of June.

## Sports

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 280-6063,

Sockers at Home, the five-time MISL champions host Chango Satuday, January 10, 7:35 p.m., San Diego Sports Arena, 3500 Sports Arena Boulevard. Tickets are available through TicketMaster.

Orienteering, San Diego
Orienteering sponson a meet for experienced, as well as novice runners who want to navigate unknown terrain with just a map and compass, Sunday, January 11, 10 am. to 130 p.m., Federal Building, Balboa Park. Phone 278-5851 for details.

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

Table Tennia, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conference

Happy New Year from TICKET EMPORIUM

Huey Lewis Bob Seger Jan. 9 Jan. 19

Bon Jovi, Jan 16 Johnny Mathis, Jan 23 Triumph, Jan 28

Deposits now for: Mick Jagger, Jeff Beck, Madons Duran Duran, David Rowie, G2 and Janet Jackson

7126 Miramar Road (behind W 2nd floor, Suite 14 549-9222

Building, Balboa Park. A cournament is held every Thursday night. Call 583-3870 for more information.

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

Fast Pitch Machine, the Padres have lent their radar gun to the Hall of Champions during the off-season so all the would-be Nolan Rayan and Fernando Valennales can measure the speed of their fastballs. The "Pastes Pitcher" exhibit in open daily, 2 pm. to 4 p.m., Hall of Champions, Balbou Fast, 249-2544.

#### In Person

Funnymen Jocy Camen and Darryl Sivad share the stage at the Comedy Store today, Thursday, January 8 through Monday, January 8 through Monday, January 8 through Sp.m. and 10-30 p.m. on Fisday and Saturday. The Comedy Store a located at 910 Featt Street in La Jolla. 454-9178.

Romance Author Diane
Dunaway (Destre and Conquer,
Desert Hossage) discusses
"Heroes" as the next meetingthe San Diego chapter of America,
Saturday, January 10, University
City Library, 4155 Governor
Drive, University City, For
details phone 466-9646.

Auditions, the Satori Company, an improvisational group that explores contemporary issues through poetry, dance, music,

for new members, Sunday, January 11, 6 p.m., 2376 Linwood Street, Old Town. Auditioners are asked to prepare a one-min to two-minute monologue on a

#### Special

Antique Show, more than one hundred antique shops from throughout the nation will be exhibiting European. American, and Oriental antique furniture at the Del Mar Antique Show, today, Thursday, January 8, through Sarurday, January 10, 1 p.m. to 10 p.m., and Sunday, land the state of the stat January 11, noon to 6 p.m., exhibit hall, Del Mar Fairgrounds Del Mar. 682-7980.

Waterfall Hike, the Friends of Los Penasquitos Canyon Preserve sponsor a hike through Earthquake Valley, Sarurday, January 10, 8 a.m., Los Penasquitos Preserve; meet at the end of Sorrento Valley Road. For additional information, phone 271-6710.

Sierra Chub Hike, the San Diego chapter of the Sierra Chub holds a two-hour hike for new members Saturday, January 10, 9 a.m., meeting at the fourtain across from the Narural History Museum, Balboa Park. 233-7143.

Tijuana Estuarine Walk, an estuarine is where the river meets the ocean and creates a unique environment for all manner of flora and fauna. The Tijuana River National Estuarine Society hosts a two-hour walk Saturday, January 10, 9 a.m.; meet at the

CHILDHOOD

MOLESTATION

Emphasis on healing trauma and developing healthy relationships Group series: Wednesdays 78-85 pm Dates: An. 21, 28 Feb. 4, 18 Mar. 4, 11, 25 Apr. 1, 8 Leaders: Dr. Christine Kennedy & Dr. Stephen Gilligan Sponsored by The La Jolla Center for Psychological Services 456-2411

## TO LOCAL EVENTS

corner of Fifth and Iris streets, Imperial Beach. Free. Call 237-6766 for more information

Cabrillo Bird Watching, more Cabenito Bird Watching, more than seventy-seven separate species of birds were counted at spoint Lona over December, making it one of the best birding to one of the birding to one National Monument, Point Loma. Free. Call 293-5450 for

Miniature Eathbis, the thirteen annual San Dogo Miniature Carliers Show and Eathbist Carliers Show and Eathbist Carliers Show and Eathbist Carliers objects by more than sixty-seven carliepcope, takes place Saturday, January 10, 10 a.m. to 5 p.m., and Stondy, January 11, 11 a.m. to 4 p.m., Scottish Rise Temple, 1895 Camino del Rio South, Mission Valley, For additional information, phone 295-0502. ature Exhibit, the thir

Military History Walk, National Park Service volunteer Gretchen Sherwood leads two ninety-minute guided tours around the abandoned military emplacements

January 10, 10:30 a.m. and 1:30 p.m., Cabrillo National Monument, Point Loma. Call 293-5450 for reservations.

293-3930 for reservations. Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-200 accer 5liverwood sanctuary and nature reducation center offers guided tours every Sunday, 10 am. and 130 p.m. silverwood Preserve, five and a half miles eare of Lakesale on Wildcar Canyon Road Free. Call 443-298 for details.

Whale Watching, is imgration time for the California gray whales, and the Natural History Museum is holding two-hour whale-watching expeditions every Saturday and Sunday through Junuary 28 at 1703 am. and 2 p.m. (Tips are recommended for children over six yeas of age, the companied by an adult where the companied by the

Florida Canyon Tours, San Diego, especially Balboa Park, is home to plants from every comer of the globe. Florida Canyon is one of the few places in San Diego where visitors can still see this region's indigenous

Bromeliad Society Meeting, visitors are welcome at the January meeting of the Balboa Park Bromeliad Society, Tuesday, January 13, 7:30 p.m., room 104, Casa Del Prado, Balboa Park.

Paking Arobats, jugglers, and magicians from the People's Republic of China come together to present rately seen acts of dering-do, Tuesday, January 13, 8 p.m., East County Performing Arts Center, 210 East Main.

Street, El Cajon. Call 440-372 for ticket information.

Fine Arts Sale, the Art Site, a nonprofit collective of San Diego artiss, is holding a sale of watercolon, oils, and other gifts through Wednesday, January 14, Art Site, 921 E Street, downtown, Gallery hous are Wednesday through Saturday, poon to 6 page. noon to 6 p.m.

Bosting Skills Class, the Coast Guard Auxiliary sponsors an eleven-week class for power-boat operators and their families beginning next Thursday,

January 15, 7:30 p.m., Coast Guard Air Station, 2710 Harbor Drive, Lindbergh Field, Subjects include small boar handling, marine engines, radio procedure, and more. Registration required. Phone 287-2765.

#### For Kids

Saturday Storytimes, Barbara Gartner conducts a storytime preschooless every Saturday, 9-45 a.m., Clairemont Public Library, 2920 Burgener Boulevard, Clairemont. Free. 276-0090.

Puppet Show, Sunbeam Productions presents Fun with Friends Saturday, January 10, and Sunday, January 11, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hirchcock Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Spanish Storyhour, an hour of stories on español takes place every Saturday, 11 a.m., Carlabad City Library, 1250 Elm Avenue, Carlabad. Free. 438-5614.

Kida' Folk Concert, Geof Morgan performs contemporary folk music for parents and children, Saturday, January 10,

noon, Old Time Cafe, 1464 North Highway 101, Leucadia. Call 436-4030 for reservations.

Children's Films, Corny Concerto, Moon Man, Up Is Down, and Isabella and the Mage Brush screen Saturday, January 10, 2 p.m., San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

downtown. Free. 699-39/2.

"We Love the Sea." Scripps
Institution of Oceanography
offers a class exploring the world
of marine mammals, fish, and
invertebrates through crafts,
stories, and other activities for
preschoolers and their parents,
beginning Sunday, January 11,
2 p.m., Scripps Aquarium, 8602
La Jolla Shores Drive, La Jolla
Reservations close today. Reservations close today, Thursday, January 8. Call 534-4578.

334-437.

Teen-Age Performance
Workshop, the Centro Cultural
de la Rata sponsors a series of
multidisciplinary workshops for
teens to develop the skills
necessary to write, direct, and
perform their own works.
Mondays, 3 p.m., Centro Cultural
de la Rata, Pepper Grove, Bulboa
Park, Call 2: 3-6135 for complete
information.

Preschool Storytimes, the Balbo Public Library offers two

## **WRITERS**' CONFERENCE

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(Starts in Balboa Park)

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2. Transit stop at 6th Ave. and Palm St.

3. Transit stop at 6th Ave. and Laurel St.

4. Transit stop at 6th Ave. and Elm St.

5. Transit stop at 6th Ave. and Elm St.

6. San Diego (ISO Club at 5th Ave. and Harbor Dr. 5:00 pm 5:04 pm 5:07 pm 5:10 pm

5:15 pm 5:20 pm (Not for the public · USO guests only)\_7. Transit stop at 10th Ave. and Broadway

(Across the street from Downtown Senior Center 5:28 pm 8. Transit stop at 25th St. and Broadway 5:32 pm Route 5 bus will proceed to 28th St. and Broadway, turn right and get on 94 East Freeway

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storytimes for kids ages three through six. The first is Tuesday, 9:30 a.m. The second is a pajama storytime that takes place Wednesdays at 6:30 p.m. The library is located at 4255 Mt. Abernathy Boulevard, ont Call 277-4133 to

Magic Show, Larry Casson, a member of the peetitgious Magic Castle, presents a magic show for kids ages three to seven. Tuesday, January 13, 10 a.m., La Jolla Branch Library, 1006 Wall Street, La Jolla. Free. 459-5174.

More Storytime, preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Wednesday Storytimes, two-to five-year-olds are invited to hear stories every Wednesday, 10 a.m., and 11 a.m., Carlsbad City Library, 1220 Elim Avenue. Carlsbad City Public Library, 220 East Twelfth Street, National City, hosts a half-hour of stories, songs, and films evers Wednesday, 10 a.m. 336-4280. Both events are free.

New for 1967 MARGINETTE WEIGHT

#### Galleries

'First Showing," ten large "First Showing," ten large acrylic on-carway painting by San Diego artist Grig Ewing, which we representational which we representational work of the property of the property

Japanese Master Potter Kenichi Saito says, "I revive the clay with

walchers)

my hands and produce smething useful for the everyday lives of the people. Where then one handled of the pieces go to the people of the people of the pieces go to the people of the pieces go to the pieces go to

highlight" on page one or transection.

"Young Americas Artists V,"

"Young Americas Artists V,"

the fifth annual exhibit of works by young American artist by the fifth annual exhibit of works by young American artists Madden Harkness, Itis Hawkinson, and Patry Wichman-Harkness were translucent plastic and patering on coased mylar darfing fifth, which results it, a desamilies work of line and shadow. Pattered images were also also the properties of the pattern of th

5 p.m. 534-0420. "Designments," ten San Diego artiss and designen — Barry Beel, Rick Berggern, David Fobes, Fred Lans, Severn Lombandi, John Nalevansho, Bob Niedenighaus, Joyce Cutler-Shaw, Ron W gungnous, and Alice Ron W gungnous, and Alice Grom necessary of the Company of t

"Journey Poetraits of the Seriously and Ternatally III," an exhibition of photographs by Eric Blau go on display with a sceeption Sartualey, January 10, 6 p.m., Spectrum Gallery, 744 G Street, downtown. The exhibi-cions January 31, Gallery bours are Wednesday through Sunday, 11 am. to 5 p.m. 232-2915.

"Stonework," an alabaster stonework installation by San Diego artist Loron Rosenthal that represents an "ocean metamorphosis" continues through Saturday, January 10, Natalic Bush Gallery, 908 E

Frank Alanond

Street, downtown, Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 544-0203.

I pan. to 3 p.m. 344-2029.

"Interior The Home —
Exterior The Landscape," the
Wira Gardiner Gallere, 335
Fourth Avenue, downtown,
exhibits painting, bronne and
ceramic sculpture, photography,
works in glass and metal, and an
installation piece by well-known
artists on the them of the
exhibits continues through
Startedy, January 10, 1987. Call
232-2366 for gallery hours.

232.2366 for gallery hours.

"Parameters 9," in an effort to get a tochold in the downtown art scene, the La Jolla Museum of Contemporary Art has opened a Eighth Avenue, downtown. The first exhibit is a selection of San Diego artists from the museum's permanent collection.

Son Diego artists from the museum's permanent collection.

The contemporary of the properties of the contemporary of the contempora

through January 18, 1987.

"The Golden Land," more than
one hundred landscape paintings
and photographs, from the Gold
Rush to the present, documenting
be evolution of the Golden
Seate, from a printine wilderness
to its current ecological
condition, are on exhibit through
condition, are on exhibit through
dr., Ballon Park. Call 232-7931
for gallery hours.

"Assemblages," wall sculptures created from found objects and make to resemble primitive figures by Flavia Gilmore continue on display through January 23, Boehm Gallery, Palomar College, San Marcos. Phone 727-7529 x2304 for gallery houn.

Op Ars, "I really thought life was going to be like The Jessons," say Lox Angeles artist Jim Isserman, whose eshibit of paintings of psychodic-coloned flowers along with streamlined furnituse, titled Nu Flowers, continues through January 24, Patry Aande Gallery, 650 Ninth Avenue, downtown. Call 233-9242 for gallery hours.

Call 23-9/42 for gattery hours. Surrealist Robert Nowachi exhibits oil paintings and sculptures through January 31, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Gallery hours: Tuesday through Saturday, 10 a.m. to 5:30 p.m. 454-5872.

A Retrospective Collection by the late Corta Kent, who is best known for the "Love" postage stamp, as well as her peac billboards, is on exhibit through January 31, 6 p.m., Acevedo

In Concert

Sunday, January 11, 1987

7:30 p.m.

First Presbyterian Church 320 Date Street Downtown San Diego

## TO LOCAL EVENTS

Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-8748.

10 a.m. co 5 p.m. 2964748.

"Missing at the Polls, American
Women of 1915," sculpted by
Smithonian Institution artist
Frank Micka in 1915, these
plater basts of back, white, and
American Indian women were
American Indian women were
Januaria Callidaria of the 192
Januaria Callidaria
Januaria Callidaria
Januaria Callidaria
Januaria Callidaria
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Ja

Park. 298-4114.

Sculptor Jene Hightein, who is credited with being one of the leaders in breaking with minimalist tradition, exhibits fifteen major soutpures, seven drawings, and two site-specific installations utilizing cast iron, wood, plaser, bronse, and concrete in a middeteer retrospective through February 1.

Contemporary 4xt. 700 Prospect Contemporary Art, 700 Prospect Street, La Jolia. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday, when it. Black Photographer Roy DcCarava sups. "Many of my pictures represent delherate, calculated choices. They may seem outlands, but it is because I my to drove things to sook based are right, row." "Hie sabibit of 120 photographs depicting people involved with the "an minutate of everyday work, and propele involved with the "an minutate of everyday work, born, Hornee Silver, and John Coltrane continues through February 8, Mateum of Photographic Arts, Bulbon Patk. Cullery hours are 10 am. 10.5 pm. Thursdays until 9 pm. 239-2526.

"The Kwakiutl Collection," stxty framed watercolors, the first paintings by traditional Kwakiutl artists, are on display through February 16, 1987. Museum of Man, Balboa Park. Call 239-2001 for gallery hours.

tor gallery hour.
"Puppetry of Chias," more than
fifty Chianes hand, string, rod,
and shadow puppets, as well as a
pagoda-shaped theater and a
valeo of a Pulian hand puppet
performance are on enhibit at the
Mingel International Museum of
World Folk Art, University
Towne Centre, 4495 La Jolia
Village Drive, La Jolia, The

exhibit continues through March 15. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300.

"San Diego under Construction," a billboard/mural by Roberto Salas is on exhibit through March 22, 1987, on F Street, between Ninth and Tenth

"Mirrors of the Godal Reality," an exhibit that was ten years in the making so on view at the standing so of the standing so of the standing so of the standing so of Mexico are on view including yarn gantings, basket, including yarn gantings, basket, tableaux, and dioramas. The standing so of the standi

"The Reason for the Neutro Bomb," 50,000 nickels (each Booth." SQ,300 nickel teach one-representing a Sowier tank!, gloud to a large gasy rectangle, topped with wooden matchstick the diameter of the nickels, is Chris Burden's visualization of the political/military situation in Europe. This intrallation piece is on exhibit in the Moyer Callery, La Jolla Museum, of OP Prospect Screen, La Jolla, The exhibit. Corrent, La Jolla, The exhibit.

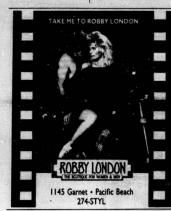
Videotapes of three plays by San Diago playwright Philips Dumitr Galia – The Bounded Dumitr Galia – The Bounded Resenge, and Mona Regers in Person — are available for viewing at the Video Porch, La Jolla Museum of Contemporary Are, Museum hours are Toerday Museum hours are Toerday through Sunday, 10 am. to 5 p.m., Wednesday until Vy.m. For details phone 474-0269.

Principles

icontinued from page 1)
as much air as possible out of

as much air as possible out of the clay.

6. Only after these steps does Saito actually throw a pot. He works on a rokuro stick that looks — and operates — quite differently from the electric or kick wheels common in this country. All of the wheel, including the surface on which including the surface on which throwing surface, as wooden throwing surface, a wooden Under the flat, round, wooden throwing surface, a wooden shaft about three feet long fits into a concrete block. Saino six level with the top of the wheel and turns it by inserting a wooden strick with a ball on the end into one of four round holes at the edges of the throwing surface. When he gets the right speed, he last saide the stick and words with the clay until the wheel slows









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include in two. Senseter Plan is also available.

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Mering

down. Then he inserts the stick and gets it going again. If he is throwing a big pot, the wheel can also be turned by means of can also be turned by means of four vertical wooden bars that encircle the shaft; an apprentice must lie on his side and kick the bars with his feet to maintain a steady speed. Saito's pottery is simple and utilitarian: bowls, vases, and

sake cups.
7. The piece is allowed to dry. At this point, an America potter would usually fire the piece in a kiln and would do a second firing after applying glaze. However, traditional

#### FORUM FOR WORLD PEACE



for Peace

Robert Livingstons for Social Respon

Dr. Janet Lindner
ologists for Social Respo Dr. Reger Sabbadial
sion of Concerned Scien
Busz Feetherman
Lawyers' Alliance for
Nuclear Arms Control

rday, Jan. 10 • 7 pm San Diego Baha'i Center 6845 Alcala Knolls Dr. Near USD) • (619) 268-3999 Free to the public

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GEORGE WINSTON

TRIUMPH

firing process.
8. Satio applies glate, using a variety of methods. Sometimes he dips a piece into a vat of glate (often fingermarks appear at the hottom of the pot, showing where he held it). He may use more than one glate, applying the second glate over applying the second glate over the process of the potential of the process of th use a brush to paint designs. Japanese potters use images from nature that are deceptively

Japanese poters use images from nature that are deceptively simple; among Saito's are a sea with automap plants. Potter Soji Hamada, who was named a national living treasure, is renowned for a simple rice flower design is used for years. 9. Firing is accomplished in a noborigama, a hill-climbing kiln that consists of a series of five to nine chambers going up the sale of a hill. Saito places post in each of the chambers and he had to be a series of the control of the sait of the control of the sait of the ligher chambers. I hought less heat reaches each — and is augmented by mailler fires beneath each as well. Because the fuel for the fire is wood, a great deal of ash gers sucked into the chambers, and deposits form on parts of the pots. Each pot may also show variation in color because the wood-firing process results in uneven process results in uneven temperatures within a given comparement. Like the iron compartment. Like the iron impurities that show after firing, these variations are considered part of a work's

considered part of a work s beauty.

A final step may need to be performed by the person who uses one of Saito's pots. If water seeps from the bottom of a pot when it is filled, he says, one should dry it well and put some

JOAN RIVERS

\* ALICE COOPER

water used for washing rice in the pot overnight to fill in the tiny cracks.

Approximately one hundred Approximately one hundred pieces by Japanese potter Kenichi Saito will be on view at UCSD's Grove Gallery from romorrow, Friday, January 9, through February 7. The pieces will be available for purchase. Saito will attend the opening reception fromorrow, from reception tomorrow, from 6:00 p.m. to 8:00 p.m. He will also teach a one-day workshop, offered by the Grove Gallery and the UC Crafts Center on Saturday, January 17, from 9:00 a.m. to 4:00 p.m. and will

give informal demonstrations of his pottery technique throughout the exhibit. The gallery is open Tuesday through Friday, 10:00 a.m. to 5:00 p.m.. Friday, 10:00 a.m. to 3:00 p.m.. For more information about the exhibit, phone 534-2637. For details about the workshop, phone 534-2021.

— Janice Steinberg

Philharmonic

fronthmat from page 1) scaled-down series of concerts in the spring will expire. Deadlines have a way of nuctivating action. And here's some more good news: the orchestra has been putting on its own concerts to benefit the

contract:
Below as exheculate of
Below as exheculate of
the musicians. For more
information, and 56.19764.
January 10, 730 p.m.
First Unitarian Church
4190 Front Street, Hillerest
Ethan Dalsky, conducting;
Ethan Dalsky, conducting;
Ethan Dalsky, conducting;
Stephen Street, Fiditerest
Ethan Dalsky, conducting;
Stephen Street, Fiditerest
Ethan Dalsky, conducting;
Street, Fiditerest
Ethan Dalsky, conducting;
Street, Fiditerest
Ethan Dalsky, conducting
Street, Fiditerest
Ethan Dalsky, conducting
Street, Fiditerest
Ethan Dalsky, conducting
Ethan Dalsky, conducting
Ethan Dalsky, conducting
Frank Almond, conducting;

contract."

Below is a schedule of

music-hungry public and the financially-strapped musicians, and they're bringing in respected guest conductors to provide the stickwork. Mostly

provide the stickwork. Mostly under the auspices of the newly formed, nonprofit San Diego Philharmonic, money from the concerts goes to the musicians themselves, as well as toward the funding of future concerts. "The San Diego Philharmonic is not trying to undermine the

"The San Diego Philharmonic is not trying to undermine the fundraising of the San Diego Symphony Association," cautions Rebekah Campbell, a-member of the musicians' negotiating committee. "It's trying to create work for the musicians, help them the same than the same

San Diego Master Chorale, James Dupriest, conducting. Haydn's "Te Deum"; Verdi's "Ave Maria"; and Beethoven's Ninth Symphony.

February 3, 8:00 p.m. East County Performing Arts Center 210 East Main Street, El Cajon

210 East Main Street, El Cajor (440-2277)
Paul Polivnick, conducting;
Kathleen Linsky, violin.
Wagner's Overture to Rienzi,
Mozart's Violin Concerto
No. 4; Debussy's Afternoon of
the Faun; Stravinsky's Suite
from the Firebird Ballet (1919

February 12, 8:00 p.m.
East County Performing Arts
Center
210 East Main Street (440-2277) Jean Charles François,

Jean Charles François,
conducting,
Berlios's Roman Carnisal
Overture; Haydn's Dramroll
Symphony, No. 103; Debussy's
Nocturnes; and Rave'ls
"Alborada del Cracioso."
February 15, 800 g.m.
Mandeville Auditorium, UCSD
(452-2380)
Same program as above.

February 22, 8:00 p.m. East County Performing Arts Center 210 East Main Street, El Cajon

210 East Main Street, El Cajon (440-2277) Tom Nee, conductor, Edith Orloff, piano; Carol Plantamura, soprano. Von Remiccki's Overture to Donan Dima; Beethoven's Piano Concerto No. 1; Mahler's Symphony No. 4. Februser 15, 800 p.m. Mandeville Audisschum, UCSD (452-2380)

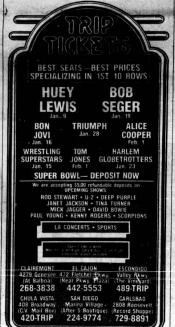
(452-2380)

Recital

(continued from page 1)
Opus 96 in G. Its nine predecessors were all composed between 1799 and 1803 and so belong to Beethoven's early and middle period style. The Opus 96 comes some ten years later; like Mozart's K. 526, it later, like Mozar's K. 526, it represents the composer's last word in the genre; and in certain ways it looks forward to his final visionary manner, the one that was to produce the Ninth Symphony and the late quartets and piano sonatas. Its mood, however, is seene and joyful, radiant with emotional resolutions and the seened and the s tenderness and spiritual wholeness. As for the Brahms wholeness. As for the Brahms on the program, it is the Sonata No. 3 in D Minor, Op. 108 — once again a late work in its composer's oeuvre, once again a the last of a series (the youth of the two performen has not prevented them from programming three works of manutriy and farewell), and once again a masterpiece. As the key signature might indicate, this is a passionate and temmesturou work. In: and tempestuous work. Its symphonic grandeur stretches the bounds of chamber music the bounds or chamber music, for it is one of this powerful composer's most powerful works, a statement of great depth and scope.

These three sonatas are true collaborations between violin and piago. Romero and piago.

and piano. Romero and Almond have also progra



## TO LOCAL EVENTS

a pair of works in which their individuality — as Gustavo Romerc and Frank Almond, rather than as members of a duo — will be allowed to stand duo — will be allowed to stand out. These are the Chopin Barcarolle, which I recently heard Romero perform with the grandeur and passion it deserves, and the charming Valse-Scherzo of Tchaikovsky, essentially a violin solo with unobtrusive piano accompaniment, a work well ompaniment, a work well ted to Almond's sweet tone

suited to Almond's awect tone and lyrical temperament. The joint recital of paints Gustavo Romero and violinist Frank Almond will take place Sunday, January 11, as 7,30 p.m., as the First Preshyterian Church, 220 Date Street, in downtown San Diego. Seating is free, although a free-will offering will be taken; child care will be provided. For further information, phone the church office at 232-7513.

Wurlitzer

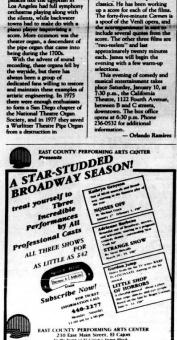
ve sol tite(ET)

California Theatre, downtown.

In the early days of film,
before "talkies" debuted in the
late Twenties, all movies were
accompanied by music. Movie
palaces like the Egyptian in
Los Angeles had full symphony
orchestras glaving alone with

Santa Rosa and installed it in the California Theatre, where the original organ had been removed during World War II.

The society has been steadily enlarging and improving the original organ had been to the society had been steadily enlarging and improving the original organ or that it is now one of the finest in California and the only such instrument in Gibbs and the pipe organ in Symphony Hall is rarely, if ever, used.) At present, the California Theatre organ consists of three manually-wenty-two ranks, with each rank representing an orchestral instruments. The 1600 pipes range insie from the control of the california the california the strength of the california that are not can please the california that are not call that the california that call the california that call the california that call the california that call the call that the call th



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Theater listings are compiled by Jeff Smith: commentary is by Jeff Smith and Jonathan Saudie. Information is acctime according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students,

ACTION
Scott Feldsher's Sledgehammer
Theatre has been presenting Sam
Shepard's Action at the San Diego
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play, which was first performed at

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the American Place Thoster in 1973, a one of its author's most compelling works, its bleak vision, the black vision is black vision, and the black vision is black vision that the strictles inventioners by bour flow-ine production, which includes performances by bour flow-ine ends by the black vision of the production which includes performances by bour flow-ine ends with the production of the country of the Pullary his could be director's additional sometimes overfood an additional sometimes overfood an additional sometimes overfood and additional sometimes overfood and antiques of the production of Sheparris absential expensional resistance of Sheparris absential expensional resistance of the production AFTER CRYSTAL NIGHT
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PALOMAR COLLEGE Palomar College Theatre, San Marcos 744 A860

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

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

SAN DIEGO GILBERT & SULLIVAN COMPANY Case Del Prado Theatre, Balboa Perk 692-0372

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbox Paris 239-6355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 560-2600

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Little Theater
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All the Max. and Mober Number at 1974.

Like interacting planes from the opposite externess, these two glide actors compalingly bring that where the contractions are provided actors, compalingly bring that where tendersees can grow and terment, where love can be made with sourch allows, and where newly indicate and where newly before maked to share the country of the co

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performances only Drampire — book and lytics by Tom Eyes — is the story of three young women from O'Esago who start out singing and end up as "solid golds supersian" — very much like the Supersian — very much like the Supersian — very much like the Supersian — very much like the Checkwork of th

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The Lawrence Well: Village Theater
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and Chevorographic Chevorographic
tage name. Copying Rose Lee, the
first lady of the world ob buriseque.
Job Types Haber and Chevorographic
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Hostenbranch. Wernon Nelson. Eller
Hostenbranch. Wernon N

Comedy, cannot be the right word) at the Old Globes it is a demandation of several familiar than the control of the control of

by Betschlein's Interpretive Ideas but instead of the Ideas having been given concrete lile by their dramatic correlatives. the characters and concrete the property of the Ideas of Id

Not pin. - exercise and pin. - AND THE Solution at 200 pin. - AND THE SOLUTION AND THE SOLUTION

as whole. The friendship between the white boy and the black men auggests the possible harmony between the races in that unhappy, divided country, the quarret, the insults, and the resultant loss to both Hally on the one hand and

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stage works, he has been past all the renderman saids and has instead invented his intelligence and energy ment of the past of the renderman saids of the renderman saids of the renderman saids paradhers of the relative considers the Indiagnostic groundwork of the relative considers the lateral paradhers of the pay to a director in this mode is to may, as we can say here. That the director is invisible. However much we will not be the pay to a director in this mode is to may, as we can say here. The pay to a director in this mode is pay to a director in this mode is pay to a director of a What we discome exclusively in the need price. the need chemister, the nead the control of the pay of the seed, for it is of discores all the most then these that also for locat, these may not be the three bear action in the control (simple beautor in the said (simple beautor ).

San blego repertory I heatre, Lyceum Space, through Janua Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

ORPHANS
This Lybe Reselve draws is an heart-warming as it is logically screwdells the control of the control of

souching, Herodia", becklage deal involves respectivelying the brothers' personal territories. The brothers' personal territories. The properties of the sphere is the types-restity of the streets. In Nacodia's achieves, each content of the sphere and of the Obd Globa Theories' production. The sphere is the bringer's best directorial work to date. Rischer them regard the play's cable. The sphere is the date. Rischer them regard the play's cable. The sphere is the personal production.

motivational flees as an insonance problem. Berlinger has accepted them as a given and has devised numerous visual clues to enhance understanding. Some negging as remain (like the play's egregiously

his own imprisoned emotions, and Chuck Lafort, whose unsentimental portroyal of Phillipurest Comments of the C

Adultine statutely and strately as 200 p.m.
THE COD COPIEL, PERALE

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THE OPEN STAGE EXPERIMENT Take One Studios Theatre is offering a place where sapring performers, amateurs, and professionals can do in-progress work before a live audience. Every Sunday at 700 pm., the stage is available for "audition pieces, aimose ideas, dance, theater.

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WHERT THE WHOD BLOWS

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HUEY LEWIS AND THE NEWS

BY JOHN D'AGOSTINO

HEY LEWS AND THE MOST
of Lewis is function and wellpublicized interest in aports
thence the abmun titled and of
his high-profile friendship and
frequent sideline visits yith
members of the city's oldest
pro franchises, the football
Forty-Niners and the baseball
Clastis (hence the invitation to
sing the anthem).
A year prior to tha
year sport and the profile of the control of the
best so alone among

San Diegins in not being hip to the News. The band drew only modest crowds to two shows at the smallish Rodeo club In La Jolla one night in 1880, prompting club owner Bruce Warren reluctantly the Rivee Warren reluctantly the subsequent opportunity to book them for the same \$3500. Naturally, within weeks of his News Pelasset the first of a News released the first

string of hit singles that would show them into the international spotlight and make them a major concert attraction. Hopefully, Leitner today is more familiar with the band, who will earn a great deal more than \$3500 when they headline a sold-out show Friday night at the Sports Arena.

Arena.
The immense popularity of the News in the last couple of

years is attributable to two assets that don't always pay dividends in rock and noil quality material and personability, Indeed, and an advantage of the band opposite the transmission of the band opposite the rock, jump-boogis, doo-wop, and white rhythm and blues and molds the combination to the ear-pleasing contours of radio pop in a wey that maximizes the trace and molds the combination to the ear-pleasing contours of radio pop in a wey that maintains the trace. What sounds to the uncritical listener like a hook-heavy pop tune or a calcular by rock part of the properties of the best possible of the properties of the best possible of the properties of the best properties of the properti

(continued on page 16)



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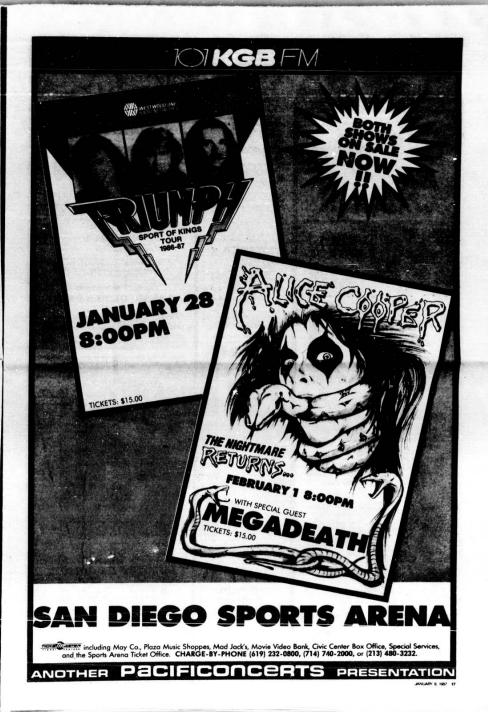
Tickets available at mercal financia, and the Bacchanal

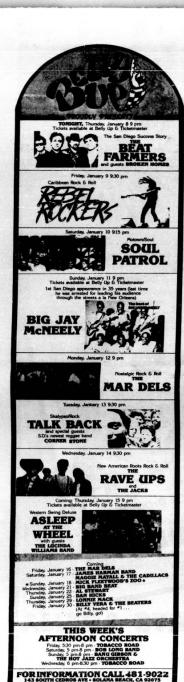
iconsmod from page 15 jeans; its mix of rock-culture funkiness and image-conscio sharpness is irresistible to haby-boomers who aspire to adult respectability but don't want their rock and roll accreditation to lapse. Just as their songs have be like audible smiles planted among the frown-inducing weeds on contemporary rad in

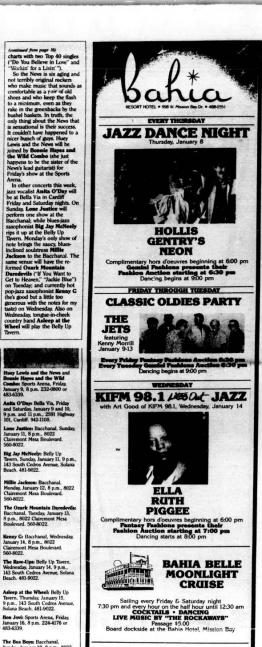
perhaps with less anxiety in favorite obsession: sports. Reportedly, Lewis has found little need either to alter his social habits or to lower his public profile simply because some fantastic good fortune, and his long-time bandmates bassist Mario Cipollina, guitarist Chris Hayes, drumm Bill Gilwan, lembraritet Sear

shal least. Or certainly, the News's pardon-Certainly, the News's pardon-mage is remarkable considering that the band now is one of the most popular and successful in the world. The Sports album is crusting toward sales, and the necent Paye! Clevis is an avid golfer) is doing quite well; they have a last of hit songs longer than a Catholic wedding in addition to the three listed above, these on a Thir Line? "Bad is Bad; "The Power of Love," and the more recent: "Suck with You! and "Hip to Be Square"; they've received enough some control of the toward of the toward of the toward of the source of the source of source of source of source of source of source of source lauded and entertaining, and their reputation for generous, vigorous performances enables them to demand and receive top bucks for concert appearances. But if the band is unusual for its lack of interest in rock and roll excess, rodertailousness, and bedgain isn't all any compared to the control of the co

Warren of the band that only three years ago represented a marginal booking at the Rodeo since sold by him and reincarnated as the Elephant Bar and Restaurant. "Their dressing room," he added, chuckling at the recollection, "was a tiny room behind the upstairs kitchen. And yet they represent the complained about heart of the complained about never once complained about the accommodations or made any ridiculous demands." This despite the fact that the News already had two albums under their belts and had gained the







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inued from page 16)

Friday's show at the Sports Arena.

Huey Lewis and the News and Bounie Hayes and the Wild Combo: Sports Arena, Friday, January 9, 8 p.m. 232-0800 or 483-6339.

Anita O'Day: Bella Via, Friday and Saturday, January 9 and 10, 9 p.m. and 11 p.m., 2591 Highway 101, Cardiff. 942-1108.

Lone Justice: Bacchanal, Sund January 11, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Millie Jackson: Bacchanal, Monday, January 12, 8 p.m., 8022 Clairemont Mesa Boulevard.

Clairemont Mesa Boulevard. 560-8022.

The Rave-Ups: Belly Up Tavern, Wednesday, January 14, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Asleep at the Wheel: Belly Up

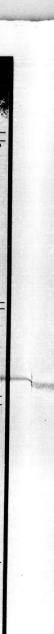
ana Beach, 481-9022. Bon Jovi: Sports Arena, Friday, January 16, 8 p.m. 224-4176 or 483-6339.

Tavern, Thursday, January 15, 9 p.m., 143 South Cedros Avenue,

The Bus Boys: Bacchanal, Sunday, January 18, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Mick Fleetwood's Zoo: Belly Up Tavern, Sunday, January 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.





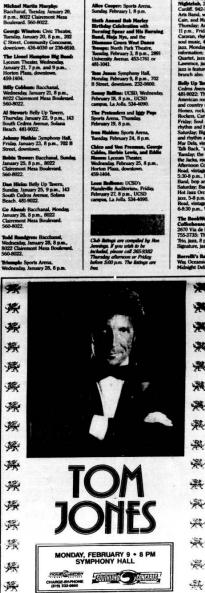
Bob Seger and the Silver Bullet Band and the Georgia Satellites: Sports Arena, Monday, January 19, 8 p.m. 232-0800.

Eric Johnson: Bacchanal, Monday, January 19, 8 p.m., 8022 Clairemont Mesa Boulevard.

Lonnie Mack: Belly Up Tavern, Thursday, January 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Graham Nash: UCSD's Mandev Auditorium, Friday, January 30, 8 p.m., UCSD campus, La Jolla. 534-4090.

Alice Cooper: Sports Arena, Sunday, February 1, 8 p.m.



North County Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: The Jimmy Echo Group, country, classic rock, and pop, Friday and

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American roots nock, rockabilly,
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January, Bid Back, "Alsoy on Sandrugh; Banc Upon, and
Band, bop and boogle, 5-8 p.m.,
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Jazz, 5-8 p.m., Sunday; "Bobacco
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The BackWerk-Passalletin

The BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Dei Maz. 755-3735: The Holly Burke Jazz Trio, jazz, 8 p.m., Friday; Key Signature, jazz, 8 p.m., Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary.

Tuesday through Saturday, is music, Monday, call club for information.

information.

Coffee-by-the-Sea, 1953 San
Bilin, Cardiff-by-the-Sea, 436-1231.
Libe maise, Friday and Sunday
exenings, call club for information;
Friday: Pedgy Shamon, folk,
Saturday: Mark and Sarah
Schlebecker, classical guitar duo,
Sunday brunch.

The Country Side Bustnerant and Lounge, 450 Douglas Drive, Oceanside. 757-0869. New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tleesday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information

El Comal, 523 Encinitas Boulevard, Encinitas. 944-1575: Storm, dance music, rhythm and blues, Latin, jazz, and Top 40. Friday and Saturday.

El Comal, 1284 Poway Road. Poway. 486-1010: Don Tennison, contemporary, Thursday through Saturday.

Ftreside Lounge, 439 West Washington, Escondido. 745-1931: The Beat Club, rock, Thursday through Saturday; Robyn Banx, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: The Bob Long Band, Ison bondie, and jazz, Thursday bop, boogie, and jazz, Thursday through Saturday, Tony Ortuga hosts a jazz jam session Sunday

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1904: Tony Carmen, nostalgia music, Wednesday through Sunday; Denny Tymer, country and

1020 San Marcos Boulevard (old California Market), San Marcos. 744-5125: Denny Tymer, country and contemporary, Thursday

George's, 641 First Street, Encinitas. 942-9549: Invisible Message, jazz-fusion, 9-30 p.m. Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondisio 480-0420: Passion (from L.A.), contemporary, Tuesday through Saturday, recorded music Mond

The Grove, 3232 Mission Avenue, Oceanside. 757-7711: Trade Secret, contemporary, Friday and Saturday.

Harbor Lights, 264 Harbor Drive, Oceanside. 722-4855: Don Tennison, country and contemporary, 8:30 p.m., Monday and Tuesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames, Tuesday and Wednesday; the Belair Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Jim Hawley,

Inn Cogneat'o, 3050 Pio Pico Drive, Carlsbad. 729-0904. The Road Runners, vintage rock, Thursday through Saturday.

Ireland's Own, 656 First Street Encinitas. 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday, Sean McVicker, Paul Dunn, and Miles Tyrer, Irish and contemporary, Friday and Saturday: Hootenanny, musicians welcome, Sunday afternoon.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo. 485-0390: A man named Rolly





Services, select First World Travel Centers, all arena ticket outlets and the Sports Arena ticket office. To charge by phone call (619) 232-0800. For advance concert information call: AVALON CONCERTLINE (213) 976-2ROC 55c plus toll if any

JANUARY 8, 1967 15

sings mellow tunes, 5:30 p.m. Friday.

The Jazz Factory, 125 West Grand, Escondido. 747-3163: The J. Vonde Quartet, blues. Friday

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: The Ritz, Top 40, Wednesday through Saturday.

Kypling's, 927 First Street (in the Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas. 942-8181: Fran Loskota, jazz, Wednesday and Thursday; Gaylen Withee, New Orleans jazz, Friday through Tuesday.

Friday Urrough Incidents
La Thapatla, 340 West Grand,
Escondido, 747-8282: Live Latin
music, Priday through Sunday, cal
club for information; the Mariachi
La Tapatia performs Friday
through Sunday beginning at
7 p.m.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Steppin' Out, country rock, Tuesday through Saturday.

Mille Fleurs, 6009 Paseo Delicia Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday: Topaz, jazz, Sunday through Tuesday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Ted Winchester,

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: The Agents, rock, Thursday through Saturday: Messenger, rock, Tuesday and Wednesday.

CHAMPAGNE

Includes eggs, assorted fruits and cheeses, machaca, seafood, waffle bar, pastries, desserts and much more.

BRUNCH

10:00 am-2:30 pm.

BUFFET

\$7.95

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: Notice to Appear, rock, Thursday through Saturday; Rockola, Beatles music and oldies, Sunday; Country Casanova, country, Monday; Club Mombo, jazz, Ruesday; the Outriders, rock, Wednesday.

OM Time Caft, 1464 North Highery IO, Leucada, 166-600; John McCatcheron, Agualachian folk masic, 6:30 and 8:30 m., Thursday, Roy Bookbineck, hilliph blusman, 7 and 9 m., Friday, Zmino, Kleumer dance music, 7 and 9 m., Saturday, the Perfect Cure, English, Scottish, and finish music, 7 p.m., Sunday, 164 Time Callaber, country blues and originals, 7:30 p.m., Weinesday, Sunday brund concert Catherine Eppinors, harp music.

Espinova, harp music.

Pea Soup Anderson's, 850

Palomar Airport Road, Carlabad,
438-0880; Prank Ricci and West
Wind, show tunes, contemporary
music, and more. Tuesday through
Saturday, free country dance
leasons, Wednesday, with Frank
and the boys providing country

Pomerado Club, 12237 Pomerado Road, Poway 748-1135: The Savery Brothers, country, Thursday through Saturday.

Raiph and Eddie's, 390 Grand Avenue, Carisbad. 729-2989: Danny and the Dogs, rock, Friday and Saturday.

The Bed Coach Inm, 135 North Pine, Escondido, 743-9796: The Rhythm Method, rock, Thursday through Saturday: the Drastics, rock, Sunday and Monday, Prime Suspect, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

Stage Coach Iss., 1126 South Highway 101, Encinitas. 753-1124: C.W. Express, country, Friday and

Sunset Lounge, 2328 Escondido Boulevard, Escondido. 741-2541: Harry Paul and Tom Connors, country, light rock, and Fifties music. Thursday through Saturda

T

PACIFIC BEACH
860 Garnet Ave., 272-1241

SOLANA BEACH
635 S. Hwy. 101 755-4813

Remember-Mondays are \$1.25 Name Your Drink Night at Club Diego's.

That Pinza Place, 2622 El Camino Real, Carishad. 434-3171: John and Julie Moore, bluegrass, Saturday.

The Top Spin, 205 Laurine Lane, Fallbrook. 728-9108: Live rock. Wednesday through Sunday, call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: The Rhythm Method, rock, Friday and Saturday.

Whislary Plats, 1260 West Valley Parlows, Escondido 745-8640. The Neil Rush Band, rock, nightly, Dining room cabaret: Native Sun, cabaret dancing music, contemporary, oldies rock, and country, Wednesday through Saturday.

#### Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Oh! Ridge, comedy and music, Tuesday through Saturday.

Avanti's Restaurant, 875
Prospect Street, La Jolla.
454-4288: George Reno, pianist
performing popy jazz, blues, and
boogle, 7 p.m., Monday through
Saturday

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

Bahla Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Hollis Gentry's Neon, Thursday, the Jets, featuring Kenny Morrill, vinsage rock, Friday through Tuesday: Ella Ruth Piggee, jazz and blues, Wednesday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach. 222-5300: Four

**PUERTO** 

DIEGO

NIGHT

5:00-11:00 pm

Includes refried beans, Spanish rice, tortillas, and a whole Pacific lobster with

DOS XX LAGER \$1.00

\$10.95

Eyes, rock, Thursday through Saturday, Prime Suspect, rock, Sunday and Monday; the Beat Club, rock, Tuesday and

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Ritz, Top 40, Sunday and Monday: Papa John Powell, all-around entertainer, Tuesday and Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village. 223-8061: The Show, with Tom Collins, rock, Tuesday and Wednesday.

Tuesday and Wednesday.

Chi Cash, Revoll Campus. UCSD,
Gillman Drive and La Jolis Village.

Drive. La Jolis. John 23-2311. Acoustic
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The Charles Shank House, 1250
Prospect Street, La Jolis.

Januarda, 2755; La Jolis.

Januarda, 2755; La Jolis. Shornes.

Quaret, jazz, Sunday. Elarfo's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Papa John Creach, electric violin jazz, blues, and boogle, Wednesday through Sunday, Connie Alderman, casy-listening plano music with vocal accompaniment 5-8:30 p.m., Friday.

b-8:30 p.m., Priday,
Haleyon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559:
Some Girls, rock, Thursday, the
Jacks, rock, Friday and Saturday,
Hard Times, blues and rhythm and
blues, Monday; Starfire, rock,
Tuesday and Wednesday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Live music, Tuesday through Saturday, call club for information

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through

Tonight! Thursday, January 8 . . . 8:00 pm

BREAKFAST

BEACH & SURF CLUB

THE

CLUB With Katy Mar

Diego's Pacific Beach

Fins 91 people admitted free
 91\* Kamikases
 Kary Manor will be here
spinning records and giving away
prizes including: a full Rip Curl
wetsuit, 91X Tahirts & hats and
other assorted 91X odds and ends.

Diego DRINK"
ONLY \$1.25 "NAME YOUR

ONLY \$1.25
BEER: Cotona Heineken Dos
Equis 'Bacifico' Michelob 'Coors
Miller Lite 'Molson Draft
WINE: Robert Mondavi:
White, Red, Rose
HOUSE CHAMPAGNE:
Sutter Home 'Bartles & James
Spritzers
WELL DRINKS & CALL
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DRINKS:
Bourbons
Jim Beaurbons
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Brandny Christian Bros. Schnapps:
Peach Peppermint "Root Bee
Bring in this ad (on Mondays) and
get into the club FREE
(\$2.00 value).

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Denise Jeter and Bob Morss, jazz, Tuseday through Thursday as a duo, and Friday and Saturday as part of a quartet.

Saturady as part or a quarter.

\*\*sz Mine Records, 5726 La Jolla
Boulevard, La Jolla, 454-9832:
The Bobby Gordon Quartet, jazz,
24-30 p.m., Sunday; the Ray
Crawford Tito, jazz, 7:30 p.m.,
Monday; the Don Thompson
Quartet, jazz, 7:30 p.m., Tuesday.

José Murphy\*a, 4302 Mission Boulevard, Pacific Beach. 270-3220: Live rock nightly, call club for information; the Blonde Bruce Band featuring sanophonist Johnny Viau plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Vernon, pianist, performs Wednesday through Saturday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village InniShooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500. Plano Bar: Bruce McKeithen, Tuesday through Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolia. 454-0771: Bob MacLeod, piano and vocal variety, 6-10 pm., Tuesday through

Mary's by the Pier, 710 Carnet Avenue, Pacific Beach. 483-784: The Blonde Bruce Band, blues and rhythm and blues, Thursday through Saturday.

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: The Jacks, rock, Thursday; Hammer Smith, rhythm and blues and rock, Friday; Kat's Caravan,

This Sunday, January 11 . . . 8:30 pm Pacific Beach

Diego's KER

Micky Thompson
OFF ROAD

**GRAND PRIX** 

NIGHT First 101 people admitted FREE
 \$1.01 Budweiser long necks
all night long
 Mike Buger from KGB will be here spirning records and giving away Grand Prix tickets, KGB shirts plus other prizes.

It's only Rock & Roll, but We like it!

Wednesday, January 14 Club Diego's Pacific Beach

DANCE

CONTEST Raging at Diego's Part II (Now open for singles or cour

\$100 CASH

FIRST PRIZE

Sign-up between 8:30 pm-10:00 pm

Finals—Wednesday, January 28 Grand Prize: Luxury trip to Buena Vista, Mexico.

This week: Dance exhibition by The Heat Wave Dancers from Sweat & Lace Dance Studio of Pacific Beach

Saturday, jam session, 6 p.m., Sunday, Hard Times, blues and rhythm and blues, Wednesday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Live music, nightly, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Dean Atkinson, Top 40/rock and roll, Friday and Saturday, Piano bar: Randy Beecher, Sunday through Thursday.

Milligam's, 5786 La Jolla Boulevard, La Jolla. 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, 'Ruesd through Sunday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Pranx, rock, Thursday through Saturday; Evenstar, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

Hulwaney's, 1031 Orange Averue, Coronado, 435-4660: Bing of America, contemporary, Friday and Saturday; Bing Cosey hosts Talent Night, Sunday.

Old Pacific Beach Calls, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jazz and blues. Thurstay through Saturday: Hollis Centry's Neon, jazz, Sunday: Notice to Appear, rock, Monday and Tuesday, King Biscuit Blues, blues and rhythm and blues. Wednesday.

Pax Bar and Grld, 1025 Prospect Street, La Jolla, 454-9711: Elliot Lawrence presents a singer's workshop, with Joe Azarello on keyboards. Thursday, and performs jazz on Friday and Saturday; Boh Hamilton, jazz piano, Tuesday and Wednesday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla, 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Rocky's Bellbon, 4626
Albuquerque (at Garnet Avenue
and Mission Bay Drive). 270-6550.
Live music in the dining room,
Friday and Saturday, call club for
information; live sports via
television are offered dally.

Rusty Polican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Shaker, contemporary, Tuesday through Saturday.

The Salmon House, 1970 Quivira Road, Marina Village. 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

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

Silver Per Lounge, 1833 Garnet Amenue, Pacific Beach. 270-1343: Live music, Priday and Saturday, call club for infformation.

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

Stage Door, 4500 Ocean Boulevard, Pacific Beach. 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Daesday through Saturday: Christic Peak, oldies, and everthing and anything else and everything and anything else Sunday and Monday.

Steamer's, 1165 Garnet Avenue.
Pacific Beach. 274-2323: Jerry
Melnick, piano variety, nightly, live
music, Friday and Saturday, call
club for information; Swingin'
E.Z., big-band dance music.

Texas Fashouse, 4970 Voltaire
Street, Ocean Beach. 222-6895:
Tom "Cat" Country, blues.
Thursday: the Sidewinders, blues.
Thursday: the Sidewinders, blues.
Thursday: the Sidewinders, blues.
Thursday: the music, Sunday, call
club for information: Van Orbston,
acoustic guitarist, hosts acoustic
open miler night. Plonday: Pred
Heath and the Sidewinders.
Budget and blues. Weekly: the
History, not-field threath,
Weichneiding.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Broadway and London show tunes on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: The Elements, contemporary, Tuesday through

Vie's Ber and Restaurant, 7825
Pay Avenue, La Jolla. 456-3789:
The Don Glaser Thio, jazz,
Wednesday and Thursday, Mel
Goot and Priends, jazz, Priday and
Saturday. Planist Bill Wright
performs Broadway and London

show tunes, beginning at 5:30 p.m., Tuesday through Saturday.

Saturas, 1403 Rosecrans Street, Point Lona. 226:1871. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4.7 p.m. Sunday Upstairs (Victor's Deckir: Cary Jennings. contemporary ballads. Thursday through Sunday evenings.

tmough sunday evenings.

W.D. Pahet and Ca., 2501 Nimitz
Boulerard at Rosecrans. 224-3655:
The Imposters, vintagle rock.
Thursday through Saturday: Star
Party, recorded music and video audience parel injusic and video audience parel injustion presentation. Tuesday and Wechnesday.

#### San Diego North

The Abline Country Saloon, Town and Country Hotel, 5:0 Hotel Circle North, Misson Valle 99-1733: Hotshot, country, Tuesday through Saturday, Two Much Fun, warely music from country rock to rock to Top 40, Monday; country darce issons. Tuesday through Thursday.

Ruseday through Thursday.

Bacchanal, So2C Clairemont Mesa
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Bryan Baines, Irish music, Wednesday and Thursday; Brian Connolly, Irish music, Friday through Sunday.

Bogsy's, 5353 Mission Center Road. 297-8361: Windjammin' (with Preston Coleman and Jim Storey), jazz, Monday and Tuesda happy hours.

Borel's, 5323 Mission Center Road, Mission Valley. 295-6600: Greg Glover, keyboard specialist, performs contemporary favorites, 5-8 p.m., Tuesday through Friday

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Rockola, Beatles music and oldies, Wednesday through Saturday.

Crystal T's Emporium, 500 Hol Circle North, Mission Valley. 294-9010: Ipso Facto, rock, Thursday through Saturday; Tymexchange, contemporary, Tuesday and Wednesday.

The Godfather, 7878 Clairemon Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety music on the plano, Friday through Sunday evenings.

Gourmet Lounge/Bown and Country Botel, 500 Hotel Circle North, Biaston Valley, 293-713; Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday, Jonelle Rock, jazz pianist and woalist, performs Friday and Saturday.

Hajji Baha, 104 Mission Valley Center West, Mission Valley. 296-2010: Live Arabic music and entertainment, Wednesday throug Sunday; the Flamenco Four, flamenco music, Tuesday.



Thank you...

For making 1986 our best year ever.

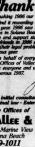
We find a reasoning to reflect at the end of
each year 1986 saw us more to our new
offices in Solane Beach and increase our
space and support staff. We made a but of
new friends in 1980 and helpost source people
units that you problems than its original.

So on behalf of everyone here at the Law Offices of Vallee & Tucher we want to thank everyone and wish you a safe and prosperous 1987.

J.M.O.M. Free initial consultation · Personal injury Criminal law · Entertainment law

Law Offices of VALLEE & TUCKER

140 Marine View Ave., Suite 103 Solana Beach 259-1011





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SOME GIRLS

THE JACKS

HARD TIMES

Tuesday & Wednesday, January 13 & 14

STARFIRE









Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Mark Lessman Band, jazz, Thursday; Hollis Gentry's Neon, jazz, Friday

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Shine It On, contemporary, Tuesday through Saturday: Roy Youngs, contemporary, Sunday and

Kelly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg

and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along floorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

King Luis Inn, 5125 Liada Vista Road. Linda Vista. 291-4279: The Bobby Gordon Trio, Jazz. Friday and Satt. 'ay.

La Haclenda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Procrastinators, rock, Thursday through Saturday, with Perfect Stranger, rock, Friday Peter D's. 5149 Clairement Mess

Pavilion Lounge, Town and Country Hotel, 509 Hotel Circle North. 291-7131: The Vallerie Foremost Quartet, contemporary, Tuesday through Saturday, Dining Room: Kathy Lleyd, contemporary harp, Friday and Saturday.

and Saturday: Perfect Stranger, rock, Sunday: Four Eyes, rock, Tuesday and Wednesday: Ella Ruth Piggee, jazz and blues, Friday

Monk's, 10475 San Diego Missio Road, Mission Valley. 563-0060: Live music, Tuesday through

Saturday, call club for information Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Kicks, rock Tuesday through Saturday; Class Action, rock, Sunday and Monday. Radisson Hotel, 1433 Camino del Rio South, Hotel Circle. 260-0111. Intermezzo Café: Melissa McCracken, acoustic guitarist and ocalist, performs from 8 p.m. to

Boulevard. 277-3217: Joey Chess and Company, contemporary, Friday and Saturday.

Road Runner Inn, 9379 Mira Mesa Boulevard (in the Oak Thee Plaza), Mira Mesa. 566-0970: Terry Finch, comedy and music, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Liquid Rhythm, rock, Three Speed, vintage rock, the Uncalled 4, rock, and Cut Throat, rock, Thursday; Playground Slap, rock, Erth, rock,

E Ticket, rock, Cornerstone, roots reggae, and Mercy Train, rock, Friday: Three Guys Named Jesus, rock, Dick Hippo, rock, the Hitters, rock, the Landlords, rock, and Blue Puss, rock, Saturday: Toyit, rock, Archer, ruck, and Arrogance, rock, Tuseday; 16/21, rock, Phobla Phobla, rock, Komix, rock, and Watt 4, rock, Wedneday.

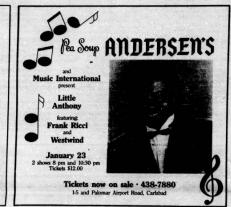
Tio Leo'a/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: The Ducktail Revue, vintage rock, Thursday through Saturday; Casablanca, contemporary, Sunday and Monday: live music, Tuesday an Wednesday, call club for information

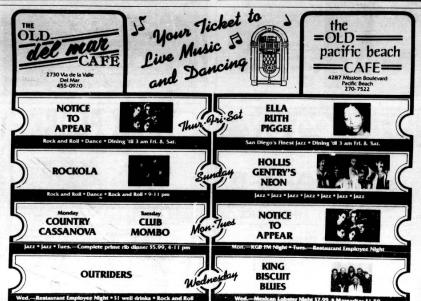
Tio Leo's/Mission Corge, 6333 Mission Corge Road, Mission



**HAPPY HOUR 6-8 PM** 

All cocktails a buck All imported beer \$1.50 Dollar tacos and chips & salsa









Gorge. 280-9944: Dusty Best, contemporary, Sunday, Tuesday, Wednesday, and Thursday; First Effort, contemporary, Friday and

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: Joey Chess, pianist and guitarist, Thursday: Backstep, vintage rock, Friday and Saturday; Jo Treanor, pianist, Saturday; Jo Treanot, pianis Sunday; Joel is on the pian Tuesday and Wednesday.

Wrangler's Roost, 6608 Mission Conge Road, Mission Conge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and

#### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Tuesday through Sunday.

Reggae Nights at

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653: Devon Bailey, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: The California Transfer, contemporary, Wednesday through contemporary, Wednesday throu Saturday; Ella Ruth Piggee, jazz and blues, 7-11 p.m., Tuesday.

Axtec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown. 544-0882: Richard Slayter, classical guitari 6-10 p.m., Friday and Saturday

Cafe del Rey Moro, 1549 El Prado, Balhoa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday: Kristi Pickert, Priday through Sunday: pianist Bob MacLeod performs 8-12 p.m..

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Sunday evening

Club Cult/Wok Express, 109 West C Street (at the corner of First and C Streets), 239-8322; Duff and Bob, punk funk art noise,

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. The Score, rock, Tuesday through Saturday.

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

Dripping Lizard/The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845: Live music, 9 p.m., Friday, call club for information.

Drivwey Maggie's, Thirty-first and University, North Park. 298-8584: See Palmer and Ere Hybertsen. See Palmer and Ere Hybertsen. Worstall Brade, Popular, folks and hopical music. Firslay, the Perfect Cute. traditional music from the Mountain Brade music from the Journal of the Perfect Cute. traditional music from the and Rodrige, concert flamenco guitar in solo and ducts. Sunday. Old Time Hoot Night. Monday. Original music. Theselve of the registed music. Theselve of the pro-trigital music. The protrigital music music. The pro-trigital music mus

The Escape Lounge, 421 University Avenue. Hillcrest. 295-6282: John Van Dyke and Daniel Jackson, contemporary, jazz, and show tunes, Thursday through Sunday: Eddie Gold, contemporary, Monday; Barbara Casler, contemporary, Tuesday ar

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Belairs, vintage rock, Thursday through Saturda

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Tuesday through Sunday

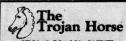
Hamburguesat 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet, with Bill Cantos. Tom Azarello, and Billy Mintz, Jazz, Thursday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221. Harry's Bar: Live music, Friday and Saturday, call club for

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577. Indoor stage:





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Ella Ruth Piggee, jazz and blues, Sunday: New Shooz, jazz, Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz. Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz Priday and Saturday.

"The Invades," at the dock, 1066 North Harbor Drive, downtown. 298-8066. Live jazz, Thursday, call for information: The B Street Band, contemporary, all other

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Elleen Hay performing everything from country to folk and contemporary, 7:30 p.m.,

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Melisa McCracken, contemporary, Sunday; Polk Salad Annie,

Kensington Club, 4079 Adams Avenue, Kensington, 284-2848: Sunny Nights, pop, country, and a little bit of everything, Saturday; Tobacco Road, vintage jazz and boogle-woogle, 4:30-7 p.m.,

dolln Wlad, 308 University ue, Hillcrest. 297-3017 The ty Curtis Band, rock and thursday; King Biscuit

Blues, blues and rhythm and blues, Friday and Saturday: Some Girls, rock, Tuesday: the Forbidden Pigs-rock, Wednesday.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: Fro Brigham's Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-aan's, 2424 Fifth Avenue, Hillcrest. 232-1773: Live jazz, Thursday through Sunday, call club for information.

information.

Patrick's II, 428 F Street,
downtown. 233-3077: Fro
Brighamis Preservation Band,
Dialeland jass, early evening
Wednesday and Thursday; the Catillacs, vintage rock, Friday and
Saturday. Rick Gaslay and His
Super Barracudas, rock and blues,
Tuesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturda

Rosle O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7656: Eamon Carroll, Irish and contemporary music, Tuesday and Thursday: Sounds in Fusion, contemporary, Friday and Saturday; the Bop Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watso and the Gathering, contemporary, Priday and Saturday; the Aubrey Fay Trio featuring vocalist Fran

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Drive, Harbor Island. 291-2900.
The Mar Dels, windage rock,
Thursday brough Saturday; the
Heroes, rock, Thesday and
Heroes, rock, Thesday and
Kenny Mornil, Windage rock, Friday
happy hous Sundowner Lounger
John Austin Bucke, classical and
contemporary piano, Thesday
through Saturdays, Sheppard's
Restaurant Finil Beebee; Classical
harp, Thesday
Saturday; Gall Detretelss, classical
harp, Thesday

Brandfart, Rasshall Jan. 507

Smedley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: Bryan Baines, Irish and contemporary music, Fridas.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Us Band, rock, Thursday through Saturday: Mel's Band, rock, Wednesday and

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday; Rick Gazlay and His Super Barracud rock and blues, Saturday.

MARY'S BY THE PIER Bionde Bruce Band January 8-10

Beauty & the Beast Sunday, January 11 Thursday - \$1.25 well drinks

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary. Wednesd through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcreat. 295-2181: Immy Corsaro, Sharon Andrews, and Chris Connor, jazz, Thursday, Peggy Minafee and the Sugar Jazz, Sunday, Elliot Lawrence, jazz, Tuesday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village. 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 232-3\*21: Rick James and Robin Henkel, jazz and blues. Thursday through Saturday. Peter Robberecht, tea time pianist, performs from 2-430 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Priday.

Priday.

Via Venselo Bustaurrant, 1745
India Street. downtown. 233-6306:
Priday and Staturday. Loigi Lucrano and others sing pop Italian soniga 1-your table accompanied by Journally.

Salerno accompanied by Eduardos.

Ander 10 p.m., soniga by Herman Salerno accompanied by Eduardos.

Application of the Salerno Singers accompanied by Dan Copenhawe, paintst, Sunday, 6-30 p.m.

Sunday, 6-30 p.m.

Sunday, 6:30 p.m. Wedgate Hotel, 1055 Second Avenue, Gowthorn, 238-1818. Lobby: Plano be entertainment, 4-8 p.m., Monday through Priday Plana Lounge; Syvita Lorraine, show tumes and tight classical pains masse. Wedenessly hrough plano masse; Methenday Invogation masse, Wednessly hrough a plano masse; Sanday through Theaday evenings; Le Fontaineblear, andleight dining with jaza plano music, 6:03-10:23.0 p.m., najpth; plano 6:0

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Alpine Stage Depot, 2754 Alpine Boulevard, Alpine, 445-2550: The Southern Express, with Carl

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Westside Bistro, 1702 India Street, downtown. 233-1699: Brian Kilmer, classical guitarist, 8-11 p.m., Friday and Saturday.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard. 582-1813: The Redcoats, vintage rock, Wedr

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011: The Peter Sprague 1 jazz, 8 p.m., Saturday.

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Saturday, Jan. 10 9 pm • \$500 cover

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Blarney Stone Too, 7059 El Cajon Boulevard. College area. 463-2263: Eamon Carroll, Irish music, Thursday through Sunday; Jim and Theresa Hinton, irish and

The Boondocks Restaurant, 8320 Parkway Drive. La Mesa. 465-3660: Eddie Gold, contemporary, Tuesday through Saturday; Craig Jones. contemporary, Friday happy hour; Jim Moore, guitar variety, Sunday and Moorbs.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Jerry Baze and a Touch of Country.

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

Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332: Blind Date, contemporary, Friday and Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9737: Papa John Powell, all-around entertainer, Thursday through Saturday; Star Wind, contemporary, Sunday and Monday; Three Speed, vintage rock, Wednesday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday: Alaska, country, Sunday and Monday; clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258: Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday: Carol Crawford, contemporary, Sunday through Tuesday evenings; Don Miller plays

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Live music, Saturday, call club for information.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R.

and the Country Gold, country, Friday and Saturday.

Passage, contemporary, Tuesday through Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533:

piano, Monday through Friday happy hours. Gerri Anderson, piano and vocals, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Sh-Boom, Fiftes and Sixties rock, Thursday through Sunday.

Kelly's Pub. 6344 El Caion Boulevard, college area. 286-6400 Ernet Bowers, pop favorites on acoustic guita; Thursday; Rick caalay and His Super Barracudas, rock and blues. Friday; Featherstone, pop favorites of the Sixties, Seventies, and Eighties, Satunlay, Brian Whittaker, pop favorites on acoustic guitas, Wednesday.



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Lakeland Resort, 14916 Highway 79, Julian. 765-0736; Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Ron Morin, country, Wednesday and Thursday; Apache, country, Frida and Saturday, and hosting a jam

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live music, Saturday, call club for information.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Heroes, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Live music nightly, call club for information.

Cub for information.

Ole Wagon Wheel, 8646 Mission
Gorge Road, Santee, 449-6240: EZ Does It, Piffites and Sixties rock
and country rock, Thursday
through Sunday and hosting a jam
session beginning at 6 p.m.,
Sunday; country and western
dance lessons are offered on
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The Ox Bow Inn, 9816 Campo Road. Spring Valley 469-9616: Dan and Terry, contemporary, Tuesday through Thursday, Altor and the Ox Bow Country Lads,

Cherck's

STEAK Hoese

Park Place, 1280 Fletcher Parloway, El Cajon. 448-411: France, rock, Thursday through Saturday; Ipso Facto, rock, Sunday and Monday: Private Domain, rock. Tuesday and Wednesday. Dr. James Downs, hypnotist, performs Monday evening, and connedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Live music, nightly except Tuesday and Thursday, call club for information

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Frida and Saturday. lies, country, Friday Showtime Dinner Theatre, 7578 El Cajon Boulevard. 466-9997:

Cheatham's Jazz Quariet, jazz, 6-10 p.m., Sunday.

TNT Lounge, 63281 Imperial Avenue, Encanto. 263-2993: The Celebrity Band, jazz, 5-8 p.m., Friday: the Ted Picou Quartet, jazz, 7-11 p.m., Sunday.

Trumpett's, 596 Broadway, El Cajon. 442-9696: Toys, rock, Thursday through Saturday; Touchstone, contemporary, Tuesday and Wednesday.

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Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Holding Powe rock, Thursday through Saturday

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

and Saturday.

The Country Bumpkin, 1862
Palm Avenue, Imperial Beach.
429-1161. White Horse, country,
Tuesday through Saturday, live
country music, Sunday and
Monday, call club for information

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Flywell, rock, Thursday through Saturday; the Reflectors, rock, Sunday and Monday; Pranx, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick

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

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

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

Landmark Cocktall Lounge, 2511 Sweetwater Road, Nation City, 475-7313; Grand Central Station, country, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lupes, Mexican cowboy music (nortefo), Thursday, Colourday, Latino music, Friday and Saturday, Mosaico, salsa and Cumbia music. Sunday evening, with Los Lupes,

Oasis Baz, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country, Thur through Sunday (live jam sessio Sunday at 8:30 p.m.): Midnight

Old Bonita Store Restauran 4014 Bonita Road, Bonita. 479-3537: The Enge, rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Tuesday; live music Wednesda call club for information.

Zoralia's, 603 Palomar Street, Chula Vista, 425-1626: Marfil, Latin music, Friday through Sunday.



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Creenhouse
France: Paradise Bay, Park Place
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Barracudas: Patrick's II. Tuba
Man's/University Avenue.

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Cassy's Pub
Liquel Rhythm: Spirit
Lone Justice: Bacchanal
The Mar Delis: Skreation Harbor
Island East. Belly Up Tavern
Mel's Rands Tipon Horse
Mercy Trains: Spirit
Measenger: Mulvengy IFEscondin
Native Sun: Whiskey Flats
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and Pacific Beach Cule
The Ozark Mountain

Prime Suspect: Red Coach Inn, Bullirogs
Private Domain: Belly Up Tween, Bacchanal
The Procrastinators: Lehr's Greenhouse
The Rave-Upas: Belly Up Tween
The Rebel Rockers: Belly Up

The Rebel Rockers: Belly Up Taveri The Redcoats: Winters Restaurant and Nightchib The Reflectors: Dance Machine Reverse Psychology: Casay's Pub The Rhythm Method: Vista Entertainment Center, Red Coach him The Road Runners: Irm

Cogneat'o Robyn Baux: Fireside Lounge Rockin' Al: Cusey's Pub



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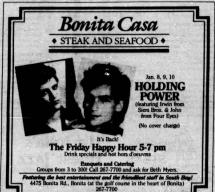
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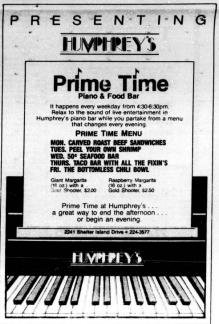












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The Show with Tom Collins:
Carlos Murphy's/Marina
Village

The Stow with torn Cottins: Carlos Murphy Marina Village The Stdewinders: Texas Rahouse 16/21: Spirit Some Girls: Halcyon, Mandolin

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"Buode" Banas the "buode" California Transfer: Anthony's Harborside Casabianca: To Leo's/Mira Mesa Chain Banctions Bull and Bear Josy Cheasa the Willhouse Josy Cheasa and Company: Pater D's

Joseph Charles Int (August Pater D)

City Lights Patrick's II, Jony's Norman Children and Prantise Ferlin Victor's Colour Annua Children Victor's Colour Annua Children Victor's Colour Children Victor's Colour Col

Hotel Ed Ellis and Tapestry: Sandtrap

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Miles Lamyr Gabrie's Grille, Abbey Pestaurant Louie and Loose Change; Joey's Mellssa McCracken: Jolly RogenSeaport Village, Internezic Calificadison Hotel Midnight Delight: Borrelli's Back Room Jim Moore: Boondocks

Restaurant
Nick Montana: Da Vinci's
Charlie Morse: Hamburguesa!
One Plus One Plus Karen
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Stardust Hotel
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The People Movers: Hilton Hotel
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Polk Salad Annie: Jolly

Lounge First Effort: Tio Leo's/Mission

Top 40

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Frank Ricel and West Wind: Pva
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Sharen Cournel Lounge Thur
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Brian Whitakers Kally's Pub
Lee Whittingston: Crown Room
Tad Winchesters Montercy Bay Carmars
Roy Youngs: Islands Lounge Judy Ames Henry's
Dean Alkinsons Mcrican Village
Deven Balleys Anchor Inn
Bryan Balness Blarney Stone Pub.
Sandley's Bascholl Inn
Bandy Beechers Mcrican Village
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Country / **Country Rock** 

Country Rock

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Landwark Cockett Lounge

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Markey Creb

John Kendrick and Company:
Whitsby Creek
Bud Lanes Rull's Hidden Acres
The Lonesone Strangers:
Bacchaval
Lone Star Country Side
Restaurant and Lounge
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Bryan Baines: Smedley's Baseball Inn, Blamey Stone

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## Blues / R&B

Reggae
The Blonde Bruce Bands José
Murphy's, Mary's by the Pier
Roy Bookbinders Old Time Cale
Chimurengas Che Cale
Cornerstones Spirit
Tous "Cat" Courtneys Rexas
Technous

Ed Ellis and Tapestry: Sandtrap

Date and the second of the Cafe Rick Galay and His Super Barheudas: Patrick's II. Kelly's Pub. Tubo Man's University Avenue Hammer Smith McDick's Pub Hard Times: Haleyon, McDick's Pub.

Pub Fred Heath and the Slidevinders: Texas Teahouse Kat's Caravans McDick's Pub, Bella Via Restaurant King Blacutt Blues: Old Pacific Beach Cafe, Mandolin Wind Big Jay McNeely: Belly Up Toven

Tavern

Ella Ruth Piggee: Old Pacific

Beach Cafe, Humphrey's,

Anthony's Harborside, Lehr's

Greenhouse, Bahia Hotel

The Rehel Rockers: Belly Up

Tavern
Shango: Che Cafe
The Soul Patrol: Belly Up Tavern
Talls Back: Belly Up Tavern
The J. Vonde Quartet: the Jazz

#### Jazz

Sharon Andrews: Top of the Park
The Bop Tones: Rosic O'Crady's
Fro Brigham's Preservation
Band: Pal Jory's Costs Club.
Patrick's II
The Holly Burke Jazz Trio:
BookWorks/Pannikin
Coffschouse
The Celebrity Band: TNT

Lounge Cheatham's Jazz Quartet: Showtime Dinner Theatre
The Ray Crawford Trio: Jazz

Mine Records
Papa John Creach: Elario's
The Cultural Arts Band: Bella
Via Restaurant Ed Ellis and Tapestry: Sandtrup

Lounge
The Aubrey Fay Trio: San Diego
Harbor Excursion

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#### **Everything Else**

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Connie Aberman casy listening
piano music with toocal
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Barker and Orrs mirth and
music, Jolly Rogen/Seaport
Village
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(brondigs, noon-3 p.m., Polizzo breal)
John Authesth- classical
John Authesth- classical
Sundounder's Loung-Sheaton
Harbor Island East
Teny Carness mostlyin music,
the Flying Bridge
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Magnitude

nostalgic blues, and contemporary, Sandtrap Lounge

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Old Time Cash
R-Z Does It: Pillies and Stries
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Leaf Ross and the Whatever
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Caravaggio's

Jo Treanor: piano variety, the
Wellhouse, Hindquarters
Dale Vernon: piano variety,
Judson's

Judson's
Forrest Westbrook: standards
and jazz on the piana. Colonial
Intil/Panam's
Bill Wright: Broadway and
London shout tunes on the
piano. Ve's Har and
Restaurant, Top of the Core
Zmiross Riemer dance music.
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## CURRENT MOVIES

All reviews are by Duncan Shepherd Priorities are indicated by one to five stars and anti-pathes by the black spot. Unrated mouses are for one unpersent.

About Lest Night — Based on the David Mannet play, SEKUAL PERYERSITY IN CHICAGO, adapted by Tim Kazurirasky and Densis DeClue, and directed by Irrit timer Edward Zwick. The movement despity burned beneath allockness, culements, and control to the property of the propert I gest it from and however deeply burned breasty sisk-wess cuberess soupriess pop songs montages soupriess pop songs montages soupriess pop songs montages something a title special about if a special vision of sexual policies, a special breast of a loope if you provide breast of a loope if you want to be peasimistic about the character of stry man and together, and the loaningly optimises because the change meaning the sexual provides and the loaningly optimises coding gives no cause to change meaning but shallow and sexual results of the sexual provides and the sexual provid

An American Tail — "in America" title Fines Mousehovit learns while growing up in Naise in 1885. "There are not as in And the size in 1885 and the size in 1

Speiberg, among his innumerable other manifestations of glorida. He are already solved on the manifestations of glorida. He are also yellowed of four executive produces here. Director Don Bland and the solved of the solved of

Assessination — Charles Bronson as a Secret Service bodyguard for the First Lady (Jill Ireland), directed by Peter Hunt. (Casno, College, Harbor Drive In; Oceanscie 8; Santee Village 8; Sports Arena 6; Sweetwater 6; from 149.

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\* (San Marcos Creemes)
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author sees the entire household —
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sympathetic eye. Bob Distry, self on
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date With Blythe Dannier, Juden Ivey, and Jonathan Sherman: directed by Gene Saks. 1966. \*\* (Camino Ginema 4: Carousel Cinema 6: College: Fraithon Valley: San Marcus Criernas, Saritee Vilage 8: Sports Arens 6: Sweetwater 6: University lowno Centre).

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Concedite Duridee — The old country bumplain-in-by-city routine. The city, as a critical, in New York, the country, the time, is Australia — the Toust. "Ball Hope, commencial and Australian bear, is herein a piloriman for Australian "Character" or Australian Teach (and the time of the country of the piloriman for Australian "Character" or Australian Teach (and the Country of the time of tim

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Insere Z Aurgin' Alot Flash and Stard of your Annah Anna (863-6201) The Golden Capital Brid (264-650) The Golden Capital Brid (264-650) College, 800 St Capital Brid (264-650) Engrand Resch Mannas Theaser 2: Hearthware Ricips and No Manny Theaser 4: Alot Office They Theaser 4: Languard The Temp Kan, 4001 Adams Ann (260-6509) Chown for Jam Emough 1100 A Man and a Righman 20 Share Latin; 1311 Rodge 201 These S - Despite and Entitle Day Lead and Section of the Control EL CAJON-LA MESA

Theater 3: Cornes of the Heart
Sentee Drive In, 10900 Woodnide Ave., Santae
(445-7447)
Theater 1: Size Sele IV: The Utyage Home and
Soot Man.
Theater 2: The Gotter Child and
Farris Guider's Day Off NORTH COUNTY

MOVIE DIRECTORY

Survice Hauder's Day Off

Survice Village 9, 16th Mission Gorge Rd.
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Theater 1: Little Shop of Patrons
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Wiegand Plaze 8, 220 North El Cartino Real. Encintas (942-5644) Theater 1: The Golden Child Theater 2: No Mercy Theater 3: Little Shop of Hornors Theater 4: A American Bul Theater 5: Corres of the Hear Treater 6: Three Arrigos

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(Casino, Harbor Drive in, from 18)

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and mysterious, liven things up quite a bit. he's the one character cartoonish enough to be at home with the unreality. 1986. \* (Guild)

County by Law — Losers' Club connety by Jim Jammach, with a county by Jim Jammach, with a connety by Jim Jammach, with a connety by Jim Jammach, with a constitution of the Law and Law an

"(Arr. (through 1/fc))

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The Golden Child — Funky fairy take Eddie Murphy is the pure in-heart, sharp-in-horque Finder of Lost Children in seamy Los Angeles, although in what official capacity we are not to know. Nor are we to know how or why he has also been tabbed as The Chosen One, whose destiny it

\$.

The Jewel of the Mile — Some moves and flammakers less to POMARCHA THE SIGNE, a meeting for the property of th is to rescue a sidnapped Tibetan holy child with the power to, among hother thrugs, resulted dead brids of the thrugh the second dead to the secon

Hearthreak Ridge — Gunnery Sgt. Ton Highway, with a whisky husky, phiegm clogged voice, several patches of scar hisse on face and neck, and a harcut lapered like a bullet, in a decent addition to Clark Eastwood's reperiory of roles a Mairne Corps lifer on the brink of corps lifer on the brink of corp. build, a a decent addition to Carl
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to Jamejan' Jank Plank — A Brish' sacret agent, manored behind the fron Curtine with no way out, tips also a computer at the Marhatian Front Curtine with no way out, tips also a computer at the Marhatian Fortunsteely of him, but not always for us, the operator of that other computer a Whoogo Goldberg, Much on acreen and talking to herself, and the cart's seem to do that without behaving as if the is in 10 ord of a computer of the fund of the cart's seem to do that the cart's seem to do that the cart's seem to do the seem of the cart's seem to do the seem of the cart's seem to do the cart's se Jonathan Pryce, directed by Penny Marshall: 1986. \* (Carousel Cinema 6; Century Iwin, Studio 3 Cinemas; UA Chula Vista 6)

Lady and the Tramp — Re-reloase of the 1955 arimated cannie tale, from the Disney atudio. (Clairemont, College, Flower Hill Cinemas, Mira Mose Cinemas, Oceanated S. Parkinsky, Powis, Theater, Sports Airms 6, UA Chula Vista 6, UA Escondido 8)

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Little Shop of Horrore — It ongreed has been a 1900 Roger Coman shoestinger primarily remembered to the state of th



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Contury Tein, 54th and El Cajon Bhd. (560 Theater 1: Soul Man and Reggy Sue Got Married Theater 2 Jumpin: Jack Flash and Stand by Me Cove, 7730 Girard, La Jolia (459-5404) Mother Reses (6:30 p.m.): Oselo (6:00 p.m.)

Mother Revise (9:30 p.m.); Clearly (9:00 p. Lome, 3:950 Reporting (9:4544) Site Pair Nr. The Unique Home Sports Arene 6, 3500 Sports Arena Blad (220-5333); The Golden Child Theaser 1: The Golden Child Theaser 2: Brighton Sector Memoris Theaser 4: Resistorsal Riggs Theaser 6: Lody and the Swap Theaser 6: The Mesoguilo Coast

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Treater 4: Lefy and the Pamp Interestly Towns Centre 6, 4525 Ls Jole Whage Dr. (4557798) Treater 1: Heartmen Proje Treater 1: Heartmen Proje Treater 1: An American Bill (mainess), Biggien Bach Memori (seeings) Theater 4: The Mosquito Cost Theater 5: Orms of the Heart Theater 6: Orms of the Heart Theater 6: Orms of the Heart

## **CURRENT MOVIES**

exploited. Credit for that must go marely to director Frank Oz. Predit for such tally explorated and exploitable sets, and (dwing authorities of the control of the control

A little sand a Women: 20 Years Laber — Those who always though that A MAN AND A WOMAN was sittle more than a sound have to export their mach evidence have to export their mach evidence have to export their persuaded some of the rest of us that that is a bad thing. The idea of picking up a love story hearty years leasens from the TV and radio models that give the genre to name the seasons from the TV and radio models that give the genre to name the seasons from the TV and radio models that give the genre to name the seasons from the TV and radio models that give the genre to a machine the seasons from the TV and radio models that give the great the seasons from the TV and radio models. The seasons the top one the seasons that give the seasons that the seasons the seasons that the seasons the seasons that some the season who first through them to gother at the top one that some the seasons the seasons that the seasons the seasons the seasons the seasons that the seasons the seasons the seasons that the seasons the seasons that the seasons the seasons that the seasons the seasons the seasons that the seasons the seasons that the seasons the seasons the seasons the seasons that the seasons the seasons the seasons that the seasons the seasons that the seasons that the seasons the seasons that the seasons that the seasons the seasons the seasons that the seasons the seasons that the seasons that the seasons the seasons that the seasons that the seasons the seasons that the seasons the seasons that the seasons that the seasons that the seasons the seasons that the seasons that the seasons that the seasons the seasons that the seasons the seasons that the seasons the seasons the seasons the seasons the seasons that the seasons the seasons the seasons the seasons that the seasons and beyond the soap-operatic notion that life does tend to go on and on and on, a MAN AND A WOMAN: 20 YEARS LATER seems to be very much an original idea to ra sequel. It is as much a self-reflective and selfreflexive rumination on the previous movie as it is a continuation of the story of that movie. That is, it is as much a movie about A MAN AND A WOMAN as about the actual man

and woman which the move of that name was about. In consequence, anyone who wartest a mere repeat, of some sort, of the earlier romantic combustion will have cause to be disappointed. But this is, besides an conflictation will have cause to be conflicted with reversible to the original sort designed, allow a fine insequent and on a remake management of the conflicted with the conflicted will be conflicted to the carriers of any new woods, with have to be willing to accept that the earlier love allow the conflicted will be conflicted with the carrier wood will be conflicted with the carrier will be carried with the calculation. The carrier will be conflicted with the calculation of the carrier will be carried with the calculation.

drected by Claude Lelouch. 1988

"(Man, 111 Hough 17)

The Silastion — An adventure in moral mascoham, the essues amplified to seeten the sufference of the seed o

papal legate who shoulders the moral burden in the story, but his postion in the script and the cashing of Bay McAnally in the role (an able actor but with none of the glare of a star) shunt him off to the shadows of arbitrary and inscrutable authority. With Jeremy froms and Robert De Ninc, directed by Roland Joffé. 1986.
\* (Valley Circle)

"Native Circles"

The Identing After — Not much the own and the ow

The Mosquito Coast — The hero is a character of substance — or better, to saved confusion, to say he is no send confusion, to say he is not considered to the company of the pursue the distinction of the confusion of the confusi

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\*\*\* (Cove)

No Mercy — Outsider penetrales strange new environment on dangerous mission. Now fill in the blanks. Outsider: brugh Chicago cop. Strange new environment: New Orleans and Cajun suburbs. Dangerous mission: to average his partiner? evisceration. The details (a tatoo of a blue partition of my chart of the mystery worlain, a snack of my crawfall) air eviden.

players are too Richard Gere and to kom Basinger, to fresher the formul Directed by Richard Pearce. 1986. (Aero Direc en; College; La Jolia Village, Plaza Cimemas, Santee Village 8; UA Chula Vista 6; UA Cimema 3; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7; Wiegand Plaza 6)

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\*\*Comey Sue Get Married — And then she had two children, and ethe the she had two children, and ethe the she had two children, and ethe chested on het and now in the present tense, she attends he had two children from Cuesar forces, and wakes up in the middle of Blood Drive, 1960, with a charce to do it all over again, and considering the commercial, and, considering a commercial, and, considering of a words none of the usual pointies of logic in the pean of any time-travel in avoids none of the usual pointies of an Educi, as if this were a new revealation to her tather's purchase of an Educi, as if this were a new revealation to the rather's purchase of the usual pointies and characteristic explanation that the whold thing a Chry's A Dream would be no that it would running a children from the control of the c

Soul Man - A California white boy, swillowing mega-doses of tanning pills, tree to passe for black (and in Boaton, of all places) in order to qualify for all listhation endocathing to qualify for all listhation endocathing to qualify for all listhation endocathing to qualify the second to the control of t



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but always shallowly contrived, and at long last annoyingly contrived. With Rae Dawn Chong and James Earl Jones. 1986. \* (Carnino Cinerna 4; Century Twin, Mra Mesa Cinernas; Santee Drive In, Mra Mesa Cinernas; Santee Drive In,

Studio 3 Ginemas, Vineyard Nent-inquels

Stand by Me — Based on a Stephen-without supernaturation. Stephen King encircaching instead on Do-ministration of the Company of the King encircaching instead on Do-trey sill read Steeley of the Company of High Steeley of the Company of the Company of the Company of the High Steeley of the Company of the Compa

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Wisdom — Foolishness Robin Hood in Bak kacket green, with a used Uz: Written and directed by, and starring, Ernilo Estevez: with Dern Moore 1996.

• (Carouset Cinems 6; Plaza Cinemas, Sweetwater 6; UA Cinema 3; UA Glass/house 6)

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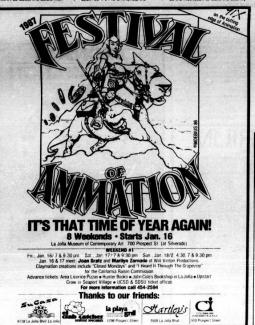
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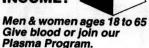
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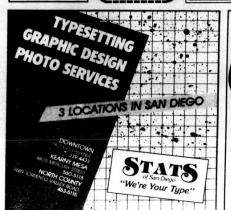
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COCKATEL male, grey tame Large cage, playpen, 4' ladder, and food. Only 160 to good home. 264-6754.

ANAMONDO DATA One has rised require and except and exce

AMMEN. Microb SF (1). In contrast or great and analysis of a 11/100 loss for ref. crisis of anyther and anyther anythe

CANOE, 16' fiberglass. New polyurethane paint job. new honderus mahogany wood on inside. Im-maculate. Tom, 225-9776, 272-3686.

SWATED conference resigner, 244-247 in good conf

# OFF THE CUFF What is your New Year's resolution?



Ill Bewelen
College Steelment
College Steelment
Neutrich Paris.
This time I'd like to try to
become hoppy: I had a
difficult time lest year. My
beylined lickeled me out seven
times — there all my steff on
the laws. It mound trace, and I
joined law College
I came back
became I missed my dog
Shern. Shern had women four
times lust year. On top of
verything clue, I met a gry in
O.B., and I gave him a ride to
Lakeside in orchange for
giving my car a tune-up, but
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the year are to try to put the
relationship with my boyfriend
behind me, meet other people,
say in school, go comping this
summer, and cat less negar.



Jan Samester Andrews Program Rander Carmed Wiley
This is the year I'm going to foodly get capanied. I track grades four, five, and six. The lists new year, conston, independent, and shorp. This is not first year in this kind of characters. For evicently, and shorp. This is not first year in this kind of characters. For evicently, 19 find myself working souther of papers. He like to get to the point where long-range planning int't the day after tomorrow. I've also got a tropical fish harshery in the state-up plans, and I've been working on it for there years. This is the year to get four the particular to get flow for the particular than the planting on its first the planting on its first the planting on its first that, first, childrens, kits, and parrots, I've got to get or genatured.



Bhanken Green
Ghathe will lider
Galden IIII
This year my goal is to make
as much money as I can
become I really want to got a
blike — a Haro. It's well built,
it worth fall spars, and you can
see it for doing strain. Yn
pretty good at indos, wheelies,
biged. I can make about five
dollars a week helping my
mon do chores, like taking
out the garbage and doing the
dishes. I'm going to help
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their yard. I'm review, and
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Leigh Courtney
Teacher
Selam Beach
Selam Beach
Selam Beach
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By Lin Jakary

Ken Dupuy Composites Fabricator Balbon Park Composition Embricators

Railhous Park
My big project this year is to
basically see that my friend
gets off drugs and ausys off of
them. To give him support. I
then the program of the first time, so I
understand some of his drug
habits. Now I're stating to see
the same patterns emergie
gain. He has halloc transitions;
again. He has halloc transitions;
per see that the seed of the seed of the
fact that he's doing them. I
think his problem is crystal
meth, that's what he was
abusing before. I'm a good
friend. I feel it's imperative
aproximation of the seed of the
before her units his life. Maybe
he'll read this and realize I'm
talking about him and that I
seriously want to help.

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SALBOAZ, 22' Venture, Mission Bay slip, trailer, 3 salts, Susuki outboard, sleeps 5 but they must know each other well. Alex, 270-1909. SARBOAZ, 13" Laser with new sail. Good condition. 1700, flow, 488-1037.

1300 Bar, 489-1031.
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od executive type with secretary chair and per typing table. \$100 or 7 280-1545 or mihogany vaneer. Good condition \$150. Doug. 283-8277

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LA 2014.A UCSD, Manuer, normodering person to share 3 basedown tournhouse with two others. Fiviplics. pool, jacuust, faundry, 1300. Available nove, flock), flash, 507-501. LA JOLLA (LCSD): Mature, ronsmoking person to share 3 bedroom townhouse with two others. Preplace, pool, jacuard, laundry, 1350. Available now, Bedry or Kells, 587-931.

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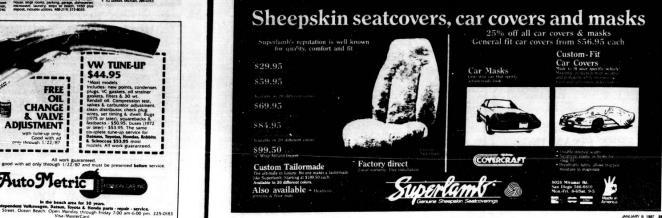
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SPENIS WALLEY/Rancho San Olego Female wanted. Large duples with fireplace, Cathedras ceiling, private securat, washerdinger, No unneelidings. \$275, Lori, home, 497-7387; work, 239-2245. SPENISS VANLEY, Female. \$235, 1250 depose, I/3 utilities. Completely flurnished. Nonsmoker.

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ETAGINA area: have 3 bedroom, 2 bath condo, own-room, pools, jacuses, washerdryer, dehrwasher, etc. Awaldele now! 1240 monthly, cai 292-2280.

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TOYOTA CELLICA ST. 1976, coupe, YOK miles, mint condition, alloy wheels, new Michelin tires, butwarker wings, 1380 firm, Evenings, 1274-4604.
UCSD area, New townhome Curer, near, non-mole premate, 1330, 1/9 utilities Vasherforinge, pool, spa. No. pets. no. waterbed. Evenings, weekends, 495-5081.

UTC AREA. Male or female nonsmoker to share au-ury condo with male professional, 29. Master bedrooms. Prepiace, walk-in closet, pool, jacuasi, Nautilus, 3415, 272-2452 UCSD area. New townhome. Quiet, neat, nonsmok-ing female. 1310, 1/3 utilities. Washer, dryer, pool. spa. No. pets. No. waterbed. Evenings. weekends,

455-004.

LERVERSTY CITY, Nonancibing, clean, considerate, responsible individual, 23-35, to share house with responsible individual, 23-35, to share house with decorates. 450-50-277.

LARVERSTY CITY, Clust, professional female consenses are sist housements to share 3 betteroom, 2 bathroom furnished condition Parallel grant for the condition furnished condition Parallel grant for pool UTCL/LCCC area. 4500 - 4 cellines. 423-7480. JANVERSITY CITY. Large master bedroom plus bath. walk-in closet, washeridryer, jacuazi. pool. 1400/month. After Spm, 452-8303. UNIVERSITY CITY. House to share. Maid, gardener, fireplace, microwave, refrigerator with Ice maker, spring water fauce, washendryer, wet bar. \$325 + unitities. \$53-000; \$53-0002. UNIVERSITY CITY. Looking for clean, considerate female nonemoker, 23-35, to share nicely furnished house with owner fool, privacy, washerdnyer, \$450, \$67-1771.

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WHATED: mother to be needs to rent room by Pebruary Ist. Can pay 1250 per month. Prefer female nonsumosing houseware. Valence, 286-465.

WANTED: space for small trailer for responsible, quiet, employed female to live in. Can pay rent or trade. Kathy. 226-5776. WANTED: am vegetarien musician with small piano, fun loving yet quiet, looking for room in vegetarian house on coast, country or Julian area. Bick. 234-967.

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4.95 per person

SUNDAY-THURSDAY 4:30 to 6:00 PM

Choice of Chinese chicken salad or soup, egg roll, paper-wrapped chicken, fried won ton, fried rice and choice of one:

· Chow mein

Chop suey

 Sweet & sour pork
 Almond chicken · Beef with broccoli

Offer expires January 22, 1987

Sunday Night Champagne Dinner

5:00 to 8:00 pm Dinner includes champagne, soup, appetizer and 2 entrees for only \$5.50 per person **Daily Luncheon** 

Specials \$3.75

**PEKING PALACE II** Mission Valley Shopping Center

Between Saks & Bullocks in the new wing Underground parking available - Section E18 298-2181

30 JANUARY 8, 1987



#### SHRIMP & CHICKEN DINNER **FOR** TWO \$7.95

Dinner served every day after 3:00 pm and includes Fried Shrimp, Egg Roll, Fried Wonton, Egg Flower Soup, and a choice of any two of the following entrees:

- Cashew Chicken
   Sweet & Sour Pork
   Pepper Steak
   Szechuan Chicken
   Egg Foo Yung

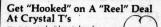
Offer good with this ad for entire party through January 15, 1987. Specials available to go too!



#### MANDARIN PLAZA RESTAURANT

3760 Sports Arena Blvd.
Sports Arena Village Shopping Center
224-4222 • Open daily 11:00 am · 10:00 pm
Friday & Saturday 11:00 am · 11:00 pm





Art Crystal I's

ow you don't have to launch
a "fishing expedition" to catch
some fresh fish in the Valley.
Crystal I's Emporitum offers a
variety of fresh fish selections for
lunch, every Monday through
Friday, and for dinner, every
friday, and for dinner, every
Monday through
Friday, and for dinner, every
Monday through
Friday, and for dinner, every
Monday through
Saturday, Our
Logical Crumb Baked and
Cajun Blackened methods of
preparation create truly tempting



This special coupon offer is valid during lunch or dinner hours on our fish selections only. It entitles you (and up to three others) to \$2.00 off the price of each lunch entree or \$2.50 off the price of each dinner entree. You can catch this "reel" deal through 2013/87 ...and only at Crystal T's.





#### CELEBRATING A BIRTHDAY?

#### LATE BIRD DINNER SPECIAL \$8.95

9:00 pm-10:00 pm Monday-Saturday Chicken feriyaki & Squid All dinners include soup, saled, vegetable & hibachi shrimp FULL SERVICE SUSHI BAR

#### **KOBE MISONO** "Hibachi Steak House"

5451 Kearny Villa Rd.



\* Cashew chicken or

kung pao chicken

\* Sweet & sour pork

#### **Fabulous** 8-Course Dinner 2 for \$7.95

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

Dinner served every day and includes:

- Fried jumbo shrimo
- Egg roll
- \* Fried rice or steamed rice \* Tea & cookies

For 4 people add: Broccoli beef For 6 people add: Lemon chicken

#### lade Inn



and the second s

The very finest in Mandarin, szechwan cuisine 5943 El Cajon Blvd., near S.D.S.U. 286-8734 Expires 1/22/87



# READER'S GUIDE TO RESTAURANTS

#### CLARRESSONT &

THE GEORGETTEM PERS CLEMENTS AND THE GEORGETTEM PERS CLEMENTS AND





**Breakfast • Lunch • Dinner** Watch for our new menu in '87

425 Robinson • Hillcrest 295-2510

# 2 for 1

Buy one lunch entree, get the second one FREE (One coupon per lunch purchase through 115/87) Hot sandwiches - Exciting soupe & salads Second of the second soupe second souper - Swedish outmeal paracless - Coffees - Rass - Herbs - Spices Saturday & Sunday Brunch Champagne Brunch served all days





# Q: Why did the chicken cross the road?

Better yet, why don't you cross the road to NATURAL STYLE CHICKEN!

NATURAL STYLE CHICKEN is cooked over an open pine wood fire \* Incredibly delicious \* Low cholesterol \* No salt or sugar

FREE

With coupon. Expires 1/31/87.

1/2 chicken with any family One offer per customer

CHICKEN CHICKEN

FREE 2 medium side dishes with whole chicken purchase. Your choice of Spanish rice. beans, cole slaw, potato salad

or macaroni.

One offer per customer. With coupon. Expires 1/31/87.

Pt. Loma 3944 W. Pt. Loma Blvd Suite J (Safeway Shopping

The same of the sa

Eat in or take out College Area 6165 El Cajon Blvd Surfe B (Campus Plaza Shopping Center) 265-2009

Hillcrest Area 3761 6th Ave. (Across from Mastairs 295-2750

ONLY

\$1.99

¼ chicken with rice Reg. \$2.54

Expires 1/31/87.

Why did the chicken cross the road?

# Kelly's STEAK HOUSE

Dine Early and Savor!

EARLY-BIRD DINNERS COMPLETE DINNERS FROM \$5.25 4.00-6.30 pm daily

CHATEAUBRIAND-STYLE STEAK & CHAMPAGNE DINNER SPECIAL \$14.95 FOR TWO

hak for two includes baked potato or home-mac potato chips, salad, garlic toast and a chilled split of Champagne. 4:00-6:30 pm daily

Dinner served 'til 11.45 pm • Piano Bar nightly 500 Hotel Circle North in Mission Valley • 296-2131



San Diego 2-for-1 Diners Club

Over \$5,000 in FREE dining for only \$19.95!



Dear Prospective Member:



Phone Orders 273-4855

COMPLIMENTARY MARGARITA with any
Dinner - Especiales - Las Favoritas
Huevos or Combination entree. Restauranté Mexicano Owned & Operated by the

Sunday Brunch - Food to Go - Complete Catering 224-2401

2912 Shelter Island Drive · Point Loma

## **ALL YOU** CAN EAT

**Delicious Chinese Buffet** We serve 19 authentic Chinese dishes at our buffet with selections changing daily.

Lunch \$3.25

Buy one lunch and receive a second lunch for half price with this ad through 1/22/87. (Not valid with take-out.)

Dinner \$4.25

**NEW CHINA TOWN** 

CHINESE RESTAURANT
1749 Garnet Ave. 270-1888. Take-out available.
Lunch 11:00 am-4:00 pm
Dinner 4:00 pm-9:00 pm Sunday/Thursday;
4:00 pm-10:00 pm Friday & Saturday

#### \$5.25 **SEAFOOD** PLATTER SPECIAL

2 Pieces Breaded Shrimp 3 Pieces Breaded Oysters 1 Piece Breaded Cod Fish erved with soup & rice/Tonkatsu sauce-cats

Yakiniku \$5.95

(Broiled sliced beef ribs)
Served with sauteed vegetables, soup or salad and rice. Specials good through January 1987, lunch and dinner.



HIDEYOSHI JAPANESE RESTAURANT JAPANESE RESTAURANT
"SUSHI BAR"

9340-B Clairemont Mesa Blvd. (at Ruffin Rd.) San Diego • 569-9595 Lunch—11:30-2:00 Mon.Fri. Dinner—5:00-9:30 Mon.Thurs., 5:00-10:00 Fri. & Sat.



#### READER'S GUIDE TO RESTAURANTS

FOR 1 DINNER



FREE DELIVERY





How To Turn A Five-Course Meal Into A Six-Day Vacation.

To celebrate 1987, we're cooking up a lew specials. And a frozen treat. During January, Benihana will be offering our delicious combination Tenyaki Steak and Chicken for two for only \$1987. Plus a chance to win an exciting ski vacation.

You could win six days for two at beautiful Sierra Summit or two fun-filled days at Snow Summit. Come to Benihana for complete details Because for a wonderful sky vacation, our dinner-for-two special could be just the ticket.

477 Cammo del Rio South Exit Mission Center Rd off I-8 298-4666

SIERRA SUMMIT

TIMMUR LILOOR

#### READER'S GUIDE TO RESTAURANTS

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OLD TOWN & MARSHON WALLY

WITHER BALLAST ROBER DAVIMS, 385
Fabrion Valley Center, Mission Valley

Fabrion Valley Center, Mission Valley

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# READER'S GUIDE TO RESTAURANTS

#### DOWNTOWN

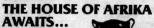








3628 5th Avenue, San Diego 295-8800



The African experience is yours at North County's newest exotic vegetarian restaurant! Featuring:

Creole gumbo

African peanut soup

 Our famous Egyptian bean pie
 Nonalcoholic wines & cocktails Private safari rooms upon reques Open for lunch & dinner

For reservations please call 481-1041 **HOUSE OF AFRIKA** 





HALL	REGULAR	HAPPY-HOUR PRICE	
Shooter Burgers	\$1.25	\$ .62	
Deep-Fried Veggies	\$2.75	\$1.37	
Chicken Ribbons	\$2.95	\$1.47	
Oyster Shots	\$1.00	\$ .50	
Fried Cheese Sticks	\$2.50	\$1.25	
Sticks and Ribbons	53.25	\$1.62	
Bay Shrimp Cocktail	\$2.95	\$1.47	
Crab Cocktail	\$2.95	\$1.47	

Deep-Fried Popcorn Shrimp

50% OFF DAILY DRINK SPECIALS

12 %



LUNCH • DINNER • LIVE JAZZ

IS NOW ACCEPTING Entertainment '87 • V.I.P.

 La Jolla Money Book and



One complimentary lunch or dinner with the purchase of another lunch or dinner of equal or greater value. (Maximum value \$12.00) Sales tax and 15% tip to be added to total check before discount is applied

1250 Prospect St., La Jolla 454-5325 Coupon expires Jan. 31, 1987

Chereks STEAK HOUSE

One complimentary lunch or dinner with the purchase of of equal or greater value. (Maximum value \$12.00) Sales tax and 15% tip to be added to total check before discount is applied

1250 Prospect St., La Jolla 454-5325 Coupon expires Jan. 31, 1987

#### READER'S GUIDE TO RESTAURANTS

EAST COUNTY

#### Leon's Restaurant

Enjoy superb European food made with an American flair. Feast on homemade pasts, succulent veal, beef and fresh seafood, Our sups are made from seratch and are a specialty. We're located between Balboa Fark and Downtown, at 2411 Fourth Avenue, just 50 feet south of Laurel.

AE,MC,V





Dinner for two \$14.95

from any two dinner entrees on men-each valued at \$10 or less.

A California Eatery

Lunch Dinner

5323 Mission Center Road San Diego · (619) 295-6600

"Borel's, Mission Valley's Newest major restaurant... is a winner. . . \*\*\*1/2

- San Diego Business Journal

"Borel's has a serious interest in food and wine." -San Diego Union

#### **EAT HEALTHY! EAT BALTIMORE BAGELS!**



YOU'VE NEVER TASTED A REAL BAGEL UNTIL YOU'VE TRIED A BALTIMORE BAGEL

BALTIMORE BAGEL CO.

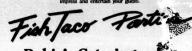
7113 Navajo Road 287-9076 • LA JOLLA 7523 Fay Avenue 456-0716

PAGIFIC BEACH
 1770-B Garnet Avenue 272-9321
 • RANCHO BERNARDO
 15721-6 Bernardo Heights Parkway 451-6106

NOW AVAILABLE DOWNTOWN AT ALL ZBooks LOCATIONS.

#### READER'S GUIDE TO RESTAURANTS

# So you want to throw a party? Rubick Deli-Mex can now bring their delicious, auther. 's fish tacos to your home or anywhere you might want to impress and entertain your guests.



**Rubio's Catering** 

5134 Pendleton Street For information call 483-1808

San Felipe-styled FISH TACOS 99¢ all the time!

THE NEWEST CONCEPT IN MEXICAN FOOD EATEN 38

Pubio's

Home of the Fish Taco.

S.D.S.U. 5157 College Ave., Suite C (Next to Jack in the Box) Mon.-Sat. 10 am-10 pm,

PACIFIC BEACH
4504 E. Mission Bay Dt.
(Across from Pacific Datsun)
Mon. Thurs. 10 arr-12 pm,
Fri. & Sat. 10 arr-1, pm,
Sun. 11 am-10 am
272-2801

Can Eat

Seafood Buffet **Every Friday** A bountiful harvest

from the sea, featuring mahi mahi, shrimp, pached salmon, red sapper, scallops, and cae whole, live Main lobster.

Plus garden fresh salad bar, homemade Boston clam

Only Outdoor seating available (weather permitting).

Torrey Pines Inn Sur si

11480 North Torrey Pines Road La Jolla 453-4420

Thursday, Friday, Saturday & Sunday



is offering

# The Top 100 Deals of 1986

Mad Jack's looked at all of our sales from 1986 & picked out the 100 best deals.

You can start by saving money, Thursday through Sunday, on the top 100 deals on car stereo, video, T.V.s, cellular phones, systems, receivers, tapedecks, car alarms, T.V. widescreens, camcorders & more.



