

JANUARY CLEARANCE

AT LONDON ANTIQUES
2 NEW CONTAINERS JUST ARRIVED
FROM ESTATES IN ENGLAND
SALE STARTS SAT., JAN. 14 10-5 &
SUN., JAN. 15 10-5

ANTIQUE WARDROBES

10 different styles in a variety of woods, ideal for storage, stereo, T.V. & gun cabinets.

Example
Reg. \$325
NOW \$150



ANTIQUE VANITIES

20 different styles in a variety of woods.



Example
Reg. \$295
NOW \$150

ANTIQUE WARDROBES

15 different styles in a variety of woods, ideal for storage, stereo, T.V. & gun cabinets.

Example
Reg. \$405
NOW \$245



ANTIQUE ARMOIRES

20 different styles in a variety of woods, ideal for storage, stereo, T.V. & gun cabinets.

Example
Reg. \$365
NOW \$195



JUG & BOWL STAND

Solid mahogany
Ht. 52"
Rescue
Reg. \$65
NOW \$24



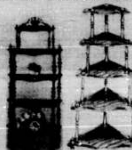
ANTIQUE CHINA CABINET



Example
Reg. \$295
NOW \$175

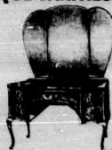
COLLECTOR'S SHELVES

• Straight back or corner design
• Solid mahogany (solid oak available at similar reductions)
Ht. 42". Both were reg. \$85
NOW \$32 each
Rescue



ANTIQUE VANITIES

10 different styles in a variety of woods.
Example
Reg. \$465
NOW \$245



ANTIQUE CHINA CABINET



Reg. \$395
NOW \$245

OAK ROLL TOP



Rescue
Reg. \$575
NOW \$295

VEGETABLE HUTCH

Oak 36" tall
17 1/2" wide
9 1/2" deep
Rescue
Reg. \$158
NOW \$68



CHINA CABINET

Solid oak • 91" tall • 3 feet wide



Rescue
Reg. \$465
NOW \$245



**HIGH CHAIR
ROCKER**
Ht. 36"
Winds down into rocker
Reg. \$110
NOW \$78
Rescue

MASTER SHIP'S WHEEL



Reg. \$60
NOW \$38

Our price
\$29.90
\$48.90

QUILT RACK



Solid oak
Rescue
Reg. \$65
NOW \$38

Mahogany & brass also in stock

PIANO/VANITY STOOL



Solid mahogany
Ht. 36"
Reg. \$145
NOW \$68

Stool without back \$55

FERN STAND



Rescue
Reg. \$25
NOW \$15

1000s OF FURNITURE ITEMS & 1000s OF SMALL ITEMS AT SIMILAR REDUCTIONS

EXTRA 20% OFF

all merchandise with this coupon
(including above items)

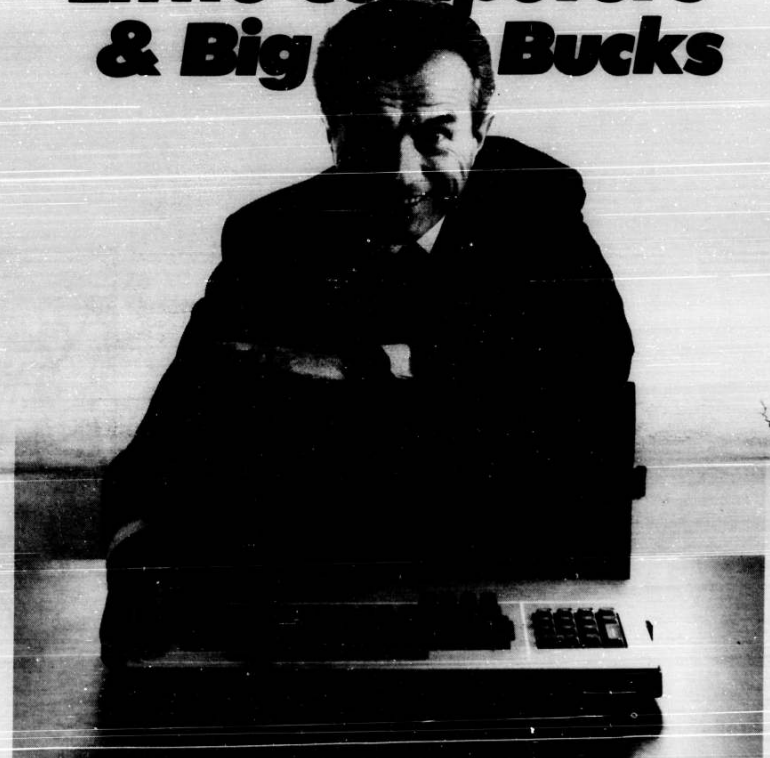
LONDON ANTIQUES

930 E ST. (10TH & E) 239-3779
Downtown San Diego. Ample parking on weekends!

READER

VOLUME 13, NO. 2, JAN. 19, 1984 SAN DIEGO'S WEEKLY

Little Computers & Big Bucks



Andy Kay

Kaypro triumphed over the experts and the odds, and virtually revolutionized the industry.

By Jeannette DeWyze

Photographs by Robert Burroughs

Andy Kay is a man who has a second chance at greatness. Up in Solana Beach he is building little "personal computers" called Kaypros, which today rank among the most popular microcomputers in the country and which already have earned Kay millions. But instantaneous profits are almost commonplace in the computer industry; the real challenge that confronts Kay — and the opportunity he has now — is to take his computer-making company (the only such firm in San Diego County) and to build it into a truly great business success, an enterprise worthy of being mentioned in the same breath with IBM, a household word. Once before, twenty-five years ago, big success came within his

grasp and . . . he blew it. It won't happen again, he vows.

Kay is such an amiable man, a man so favored by fortune that it's tempting to accept his hopeful scenario on faith. At sixty-five, he wears his age as if the years were somehow discounted, as if they had cost him less. A little over five foot seven, he weighs exactly the same today (131 pounds) that he did in 1936 when he left his home in New Jersey to attend the Massachusetts Institute of Technology. He's a man who smiles with his whole face: mouth wide, eyebrows lifted into inverted Vs, cheeks deeply furrowed with laugh lines.

He's also a man who places great value on a good vocabulary, and who has worked hard to enlarge his own command of the English language. But

(Continued on page 10)

City Lights

Born In Escondido With A Contest On The Line

If you read ads in the *Escondido Times-Advocate*, you learned last week that the first baby born in Escondido in 1984 was an adorable little girl named Cara Marie Forst. That's advertising for you. In actuality the first baby born in Escondido was a boy named Anthony Raymond Tidd, who entered the world at 12:52 a.m. on New Year's Day. The Forst baby wasn't born until 4:10 that morning. But it was little baby Forst whom the *Times-Advocate* named winner of its annual First Baby Contest, and who received savings bonds and gift certificates and other prizes donated by T-A advertisers amounting to about \$140. "It's an insult to the people who really had the first baby," commented one newsroom staffer, echoing the general feeling among T-A reporters.

The fact that little baby Tidd's parents aren't married, and Doris's parents are, added a dimension of intrigue to the affair that sagged badly for the paper. But even outside of the advertising world, appearances can be deceiving. According to Cheryl Gardner, advertising sales supervisor for the *Times-Advocate*, the only reason Tidd baby didn't win the contest was that his parents failed to notify the paper of his birth. "The initial ad (which ran in December) says the parents have to file with us by 5:00 p.m. on Tuesday, January 3," explains Gardner. "It's a contest. They have to get to us." The fact that the Tidd baby's parents weren't married wouldn't have made any difference, Gardner says. Carl Tidd, the father of the first baby born in Escondido, says he wasn't aware of the contest until the night his son was born and a



Anthony Tidd

friend encouraged him to call the paper. "But a nurse said that since we weren't married, they couldn't release the information that we had the first baby." A check with the maternity ward of Palomar Memorial Hospital in Escondido, where both the Forst and Tidd babies were born, confirms that it is a policy of the hospital not to announce the birth of a baby to unwed parents as the year's first. Carl Tidd, a construction worker, and Judy Lago, the baby's mother, took this to mean that even if they did contact the newspaper they

couldn't win the contest. For good measure they'd also been told by a nurse that the paper wouldn't crown the baby of someone who didn't subscribe to the T-A anyway. (This was untrue.) The contest winner's name was published on Monday, January 9. Ironically, Tidd says he called the T-A on Wednesday, the fourth of January, to announce the birth of his child, and was patched through to a reporter who was working on a story about the trend of unwed parents choosing to have children. Will Corbin, editor of the *Times-Advocate*, had assigned

that story after learning that his paper had actually crowned the second baby as winner of the First Baby Contest. Not relishing the idea of pointing this out in the editorial columns, Corbin eventually dropped the unwed-parents story when unrelated timing problems cropped up. Of course, no editor can be faulted for not running a negative story about his own paper, but Corbin may give the hospital industry more credit than it deserves when he pontificates that "twenty years ago, hospitals never acknowledged that illegitimate babies were the first-borns of any year, and in the South, black babies were never allowed to be first." So it must be 1964 at Palomar Memorial.

As for Carl Tidd and Judy Lago, they were upset at first and admit that the prizes that went with being crowned the First Baby would have come in handy. Still, they're happy. They're living in a small trailer now, and they're looking for a better place, and they plan to get married in March. —N.M.

There's Nothing Like A Swig Of Thunderbird After A Brisk Walk

The next time you're coming off an eight-week bender and you find yourself in San Diego's Gaslamp Quarter, you'd better prepare yourself to do a little leg work when you set out to find your mainstay of convenient, individually sold cigarettes and thirst-quenching 750-milliliter bottles of fortified wine. Since the Gaslamp Quarter Merchants Association persuaded the area's eight liquor stores to discontinue selling such items last July, life has become considerably more difficult for the downtown transient



Illustration by David Dineen

population. A perusal of the eight stores in the area between Fourth and Sixth streets south of Broadway to Harbor Drive reveals that the store owners have kept their promise. There remains, however, one last enclave featuring the winos' favorite provisions, one surviving slice of ski-town Americana, six simple blocks east of Gaslamp — quite a stroll if one isn't sober — at McKee's Liquor on the corner of Thirteenth and Market. Upon staggering in, one can still find chilled twelve-ounce bottles of Thunderbird for \$1.10 and singly sold cigarettes at eight cents each (Marlboros for the gentlemen and Evies for the ladies). The store's owner, Harry Atishia, also operates Ferris and Ferris Liquor on Fifth, he agreed with the merchants' association to discontinue selling the items at that location but continues to offer them at his Market Street store. —R.O.

Cracking The City's Piggybanks

When is fifty cents worth less than a quarter? Just ask the City of San Diego, which has recently been trying to collect that fifty cents from its 4600 parking meters only to find that the coins have been stolen and one-third of the meters vandalized. Always searching for new revenues, city administrators last year doubled meter parking fees to fifty cents per hour. The first week's take from the newly calibrated meters was \$47,873, up from the \$30,000 netted during the previous week. City accountants bragged that local government stood to make an extra one million dollars worth of quarters from the new fees. But crooks can read the newspapers, too, and the



Illustration by David Dineen

chuck-full meters made an easy target. Thieves broke the locks on 1739 meters in December alone, up from just forty-eight break-ins in July. Soon there

weren't enough replacement locks to go around, and meter heads had to be pulled off the street and put in storage while new parts were ordered.

Today, fully one-third of the city's parking meters are out of commission, and motorists are allowed two hours of citation-free parking at those spots. m-cues are down precipitously, only \$77,405 was gathered from the surviving meters during the first week of January, which is \$2000 more than the same period last year but still \$12,500 below the projected amount. If the vandalism doesn't abate, the city's total could conceivably be less than what was collected under the twenty-

five-cents-per-hour tariff. That doesn't include the \$25,000 spent last October to recalibrate the meters for the fifty-cent fee, or the thousands paid in parts and labor to repair the 4883 meters that have been broken since last September (many meters have been vandalized more than once). Meter proceeds continue to fall, so administrators have hit on a desperation tactic: meter heads in less trafficked areas, including the downtown's commercial produce district below Market Street, are being removed from their poles and taken to busy streets such as Broadway, A, and B, where they are installed in place of broken meters. —P.K.

In The Neighborhood Of Mister Rodgers

Rumors of *Tuned In*'s demise have been circulating almost from the day the first issue of the weekly television listing guide was published in September, 1980. But publisher Johnny Rodgers was surprised to read the latest obit in Tom Blair's column in the *San Diego Union* two weeks ago. "He [Blair] wrote that Twifig [Khouri, the real estate developer who has financed *Tuned In* since its inception] was selling out and I'd be looking for a new job." Rodgers says indignantly. "I called him [Blair] up right away and told him he's only half right. Twifig's selling, but I'm the one he's sold it to."

Indeed, Rodgers, the flamboyant football-start-turned-publisher, claims he has purchased the publication for "under \$500,000," though he refused to confirm whether any cash has changed hands. Rodgers says that this price is free and clear of the more than two million dollars which he says Khouri has invested in the business. The reason for the sale is that Khouri "honored our gentleman's agreement" to let Rodgers take over completely as soon as the publication broke even.

Rodgers does insist that the magazine is breaking even and has done so since last summer, when the advertising rates were slashed (the price of a full-page ad went from \$670 to \$500). Rodgers says that he is meeting his weekly costs of \$200,000 with advertising revenue — he claims advertising income of just under \$10,000 weekly — and newstand and subscription sales of the magazine. But the only verifiable figure is the 44,219 average copies sold, as confirmed by the Audit Bureau of Circulation based on an audit they made last June. Since subscriptions account for 17,000 copies of that total and "they're all paid for in advance and the money's spent" (says Rodgers), and since *Tuned In* splits the fifty-cent cover price with the distributor, San Diego Periodicals, newstand sales could not amount to much more than \$7000 per week. Rodgers asserts, however, that newstand sales are up over the figure verified by the A. B. C. last June.

It's not as if the magazine were breaking even, Rodgers himself admits that it's not exactly a gold mine. "In San Diego, there's not much chance of it ever making a lot of money. I'll be able to just make a living, at best. But I think it has good franchise possibilities, and that's where I hope to make some money." He says that while he has not yet worked out any details, financial or otherwise, and has received no firm offers, he is currently talking to a group of people in Dallas.

Before he looks outside San Diego, though, Rodgers still has several problems with the local version of *Tuned In* to contend with. For one, editor

Bernadette Guinling, who has worked in that capacity for more than two years, abruptly resigned and moved to San Francisco around the same time as Khouri sold out. Insiders report Guinling was unhappy with continuing differences with Rodgers over editorial policies — promising articles to clients in return for full-page ad purchases, puff pieces on Rodgers' friends, and the like — but Rodgers shrugs off any criticism and says simply, "Bernadette has a boyfriend in

San Francisco and love comes before money, so here we are." Chris Paolini, who joined *Tuned In* as an intern a year ago before being named editorial assistant in October, has been named editor, though Rodgers vows to take over many of Guinling's duties himself and says one major change he already is planning is a move away from local articles and toward expanded cable listings. And then there's the perplexing problem that has made *Tuned In* somewhat of an

anomaly in publishing circles: its income is fairly evenly derived from issue sales and advertising, while with most periodicals advertising revenues far exceed single copy sales proceeds. "That's always been our problem," laments associate publisher Linda Bona. "We've got the circulation built up and spent a lot of time and money doing that, and now we're just waiting for the advertising to follow suit." Publisher Rodgers, though,

thinks he has the answer. "From the very beginning, people have been saying we're going out of business," he says. "And advertisers, especially the ones who normally sign long-term contracts so they can get discounts in their rates, are not going to want to buy in a magazine that they think is going under. Hopefully that's going to change, though — I'm in here for good." —T.K.A.



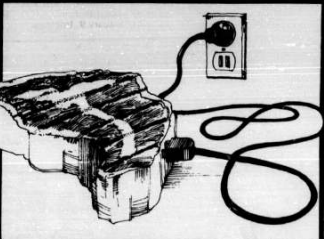
Vic Invents Things

Twenty-some years ago Vic Cherniak got to wondering about the principles of electrocution. He was a young electrical, refrigeration, and plumbing contractor in the South Bay, and the knowledge that electrocution more or less cooked the victim didn't cause Cherniak's mind to turn away in horror; instead, it set him to thinking of the possibilities of cooking food by running an electrical current directly through it. His agile mind again moved against the grain of disaster a few years back while he watched fire fighters from the Montgomery Fire District try to put out the blaze that was destroying a house he'd just purchased. He noticed that the firemen were hampered by all the kinks and tangles in their fire hoses. Today he owns the patent on a device that can cook a steak in one to three seconds (depending on the diner's preferences for rare or well-done meat), and he's still working on the surplus fire truck he bought, trying to develop a patentable way to keep fire hoses from fouling.

It's not as if the sixty-seven-year-old contractor needs the money from potential patent royalties; he recently sold a 2.8-acre lot on Broadway south of the city for a substantial sum, and he's got plenty more land here and there, including a 2.5-acre piece on lucrative Clay Mesa. He admits that on paper he's a millionaire. "But what would I want a million dollars for? How would I spend it? I bought a new Cadillac once, but my wife didn't like it." He drives a grubby old Volkswagen and lives with his wife and son in a working-class section of Vista, and he goes on with his work as a contractor,inker, and rabble-rouser.

Cherniak often attends meetings of the Montgomery Fire District Board, where his suggestions and comments are usually not met with open fires. Since a run-in with the sheriff's department a few years ago, in which Cherniak says deputies mishandled their attempted apprehension of burglars in his home, he's been a burr under the department's seats. He once tried to place an off-duty San Diego police officer under citizen's arrest for trespassing, and was in turn cited by a sheriff's deputy for unlawfully brandishing a

matter works up an appetite. Cherniak leans back in his chair in a rear bedroom of the house he rebuilt after the fire and says, "I wish I could cook us lunch with the direct-current cooker; you just wouldn't believe it." He can't cook us lunch because the cooker is in pieces. He found that the stainless steel plates that make up the top and bottom sections of the device, and which connect the electricity through the meat, give the food a funny taste. The new plates have just arrived, and though he's not averse to



firearm (Cherniak had a permit to carry a concealed weapon; he says the gun he waved at the off-duty cop was unloaded and unfeared.) At a recent public meeting where SDG&E executives were trying to explain the latest rate hikes, Cherniak took the floor and suggested that one way consumers should register their displeasure with the power company is to organize a system overload during peak demand times in which everyone turns on every electrical appliance possible, thereby causing a blackout. The company executives were nonplused, but Cherniak says he's received calls from consumers wondering how such a reverse boycott might be arranged. Discussion of these

telling about them and letting a visitor handle them, he wants their special ally to remain a secret. He has no doubts about being able to produce the cookers commercially, and envisions them being installed in fast-food restaurants and military mess halls. "But I'm going to lower the current load," he says, "so it'll cook a steak or hamburger in more than ten of fifteen seconds. Now it has a tendency to draw excessive amounts of current."

Cherniak started working here in 1939 as a co-pilot, flight engineer, and flight mechanic for Consolidated Aircraft, forerunner of Convair. During World War II he helped deliver bombers and seaplanes to Canada, and he says he went

up on the first flight of the B-1X, an experimental plane whose wings were the prototypes for those on the B-24 Liberator. After the war he became a contractor who did a lot of work for the many dairies that used to operate around South San Diego. Shurg's Stockholders' and Hoer's dairies are gone now, and so are most of the produce-packing houses that Cherniak also did work for down there. At one time, in the late 1970s, Cherniak had thirty-four men working in his contracting business, but then he almost died in a work accident. He figures the meat cooker and a couple of other inventions of his would be on the market by now if he hadn't rolled a forklift over on himself one day. By the time they got it off him his lungs were punctured, his ankle was broken, and his back was critically injured. All his projects — the cooker, the fire hose straightener, a computerized burglar alarm system, a new kind of smog control device for automobiles — came to a dead stop. He's just now fully recovering from his injuries, and he was enthusiastic about showing a visitor around the last job he'd finished before the accident, a large refrigeration building for the Golden West produce-packing house in Nestor. After emphasizing the finer points of the building, including the special doors and locks, the extra refrigeration fans, and strategically placed pipes and ladders, Cherniak modestly explains that he improvised the layout of all the electrical and refrigeration systems without the benefit of written plans. Easing himself back into his jalepy, the paper millionaire who's past the age of retirement says, "It's nice to be back to work." —N.M.

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar



READER
Little Computers & Big Bucks

PUBLISHER
James Holman

EDITOR
Jim Mullin

CONTRIBUTORS
Thomas R. Arnold
John D'Apollino
Bob Dorn
Aronette La Wace
Sue Carson
Liz Jakary
Paul Krueger
Neal Matthews
Linda Neer
Randy Tinsler
Bill Dovers
Jonathan Saitell
Duncan Shepherd
Gordon Smith
Jeff Smith
Steve Stevenson
Edwina Widner

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Rosen

ADVERTISING MANAGER
John D'Apollino

SALES REPRESENTATIVES
David Comden
Laurie L. Flounders
Linda Flounders
Brooks Loomis
Judy Malle
Patricia Smith
Janis Walsh
Beth Weiler

PRODUCTION MANAGER
Irene Weber

ASSISTANT MANAGER
Elizabeth Mathews

PRODUCTION/GRAPHIC ARTISTS
Tom Clev
Russ Day
Pete Esposito
Valencia Fagan
Rita Funk
Shari Galley
Caren Goldman
Paul Vincent Johnson
Scott Jones
Keremch Kull
Sandy Matthews
Joan Ramirez
Barbara Weber

CLASSIFICATIONS MANAGER
C. De Rhambois

CREDIT MANAGER
Edward Stupper

RECEPTIONIST/SECRETARY
Robin Alvon

SUBSCRIPTIONS
Six months \$14.95, one year \$24.95
Please note: Subscription papers arrive one to three weeks after the publication date.

All advertising published in the Reader is subject to current rate card. The Reader reserves the right not to accept an advertiser's order. Only publication of an advertisement shall constitute final acceptance of the advertiser's order.

The Reader is published weekly every Thursday except the first and last Thursday of the year. The entire contents of the San Diego Reader are copyright 1981, James Holman. All rights reserved.

MAILING ADDRESS
Reader, P.O. Box 90881
San Diego, CA 92188
435 East Street
(619) 231-7821

Represented nationally by the Reader Network, II East Illinois, Chicago, Illinois 60611
Christopher Schultz
(312) 924-9120

Those Who Come Across
George Buscemi argues with the Border Patrol and their statistics showing 432,000 Mexicans were apprehended crossing the border illegally in 1981 ("City Lights," January 12). He says his own studies from Tijuana show that migration to the border from the Mexican interior may actually have dropped since the peso devaluation and that such big numbers from the Border Patrol "give the American public the impression of an invasion." Well, it is an invasion! For him to think otherwise is to diminish the desperation of his fellow countrymen who now are

forced to pay ten times the amount to be smuggled across that they paid a couple of years ago. If fewer individuals are coming north from the Mexican interior, those who do are willing to try and try again to get across, no matter that the cost is outrageously expensive. This is indeed an invasion.
But instead of shrill pleadings from the Border Patrol for more men to capture the desperate Mexicans, and instead of nit-picking statistics, more time and money and effort should be expended in developing some sort of sensible immigration laws that would allow for a bit of order amid the chaos. While our elected

representatives in Washington cast votes on immigration bills out of fear (threats from pressure groups) instead of from conscience, pandemonium reigns at the San Ysidro border.

Letters
Everyone in San Diego and Los Angeles who is aware of the situation knows that without Mexican labor we would all suffer economically. Surely there must be someone, someone who appreciates the critical state of immigration from Mexico and who will step forward to sound the call for reason and compassion. Time is running out for both.
A. Lewis
San Diego

How's Your Memory?
A number of your cover stories have been exceptionally well researched and well written. A notable example would be the article on the ultimate disposition of much of the Pueblo Lands in San Diego County.
My question is: Are copies of these stories available in a more manageable form than the original newspaper? I would like to keep the information for future reference, but I am aware of newspaper's habit of deprecating in a very short time, and the paper's size does not exactly lend itself to convenient filing or storage.
Welford E. Gurner
San Diego

La Jolla Academy of Advertising & Art
One-year Course by Professionals in the Field. Practical Experience. Hands-on. Free Catalog.
619-459-0201
Approved by the Calif. Superintendent of Public Instruction, La Jolla, CA 92037

\$10 HAIRCUTS
Creative hair styling in the LOMA area. \$10 to \$20. Also haircare, perms, color, Paul Mitchell and Redken products. This special price on your first visit only.
4054 ADAMS AVE. • KENSINGTON
PHONE: 285-9788
Across from Ken Theater.

LONDON from \$495 RT
GERMANY from \$569 RT
New Age Travel
436-9977
Lowest fares!
Most flights to Europe!

"STOP" QUESTIONING
and RESOLVE with professional INTUITIVE, IN DEPTH, CONSULTATIONS
...resounding... meaningful... directing...
a clear picture of your purpose!
Can you afford to wait to KNOW?
2 9 7 3 3 7 1
1450 WASHINGTON, S.D. CA.
(EAST OF SEARS ON WASHINGTON)

Dr. Don Christensen, DC, Karen Byrne and Cecile J. Bereal, Bodymoves Health and Fitness Educators present
THE SATURDAY SESSIONS ON BACK PAIN
Pain of the back, neck, legs & arms and headaches are more prevalent today than ever before. Typical approaches through non-specific exercise and stretches usually provide little or no relief YOU NEED AND DESERVE MORE!
This session includes:
• Causes and treatments
• Daily preventive measures
• Personalized results-oriented exercise program
• Answers to your questions THAT FINALLY MAKE SENSE
The next session begins February 4, 1984 from 10:30 am-1:30 pm at BODYMOVES WORKOUT STUDIO 10330 Friars Road, Suite 112, S.D. 92120 just east of SD Jack Murphy Stadium
For reservations call 281-6615 or 275-1010
Fee: \$20.

Michael Landon says
"Get Big Savings at Fox Photo's 1 Hour Labs."
FREE FILM
11x14 PROFESSIONAL Color Enlargement (now 10x14) \$5.95
From you 30min negative (regularly \$7.95)
Coulson must accompany order
Three-page map \$2.95
WITH WOOD FRAME (now \$3.95)
Fox 1 Hour Labs • 1089 Garnet Ave. • 6175 Balboa Ave.
272-1332 • 268-8688
Kodak PAPER
FOX PHOTO
The 30min Specialist

MEIN'S Hair Care Center
What is Klein's? Klein's is a time tested hair care program that will stop excessive hair loss and stimulate better hair growth. Over 1,000,000 hair treatments applied in Canada.
Will Make Your HAIR Grow
New Klein's Hair? Treatment frequency depends on the degree of hair loss. Most clients will come in to our Centre twice a week for CENTRE TREATMENTS until hair growth is firmly established and then gradually taper off to 1 or 2 treatments a month. A HOME TREATMENT PROGRAM is also available for clients not able to come into our Centre twice a week. Under the home treatment program clients would apply daily treatments until hair growth is firmly established and then gradually taper off to 1 or 2 treatments weekly.
Home treatments are \$3.00 each.
Is it guaranteed? Our Centre treatment program guarantee is quite simple. If after 3 months you are not satisfied that your hair is fuller and thicker, all moneys paid will be cheerfully refunded.
How Do I Start? It's easy. Come into our Centre for a free consultation or phone for an appointment. Remember, you have nothing to lose!
SAN DIEGO
8322 Cleveland Mesa Blvd.
San Diego, CA 92123
268-3882
Now open in San Francisco and San Jose and soon to open in Los Angeles and Orange counties

Storewide January Sale
You have come to expect a HUGE SALE every January from GINDER'S SPORTING GOODS. This year is no exception. You will find \$\$\$ savings in almost every department with shoes, racquets, and clothing leading the way.
You will want to shop early to insure the greatest selection.*
SALE STARTS TODAY AND RUNS THROUGH SATURDAY, JANUARY 28

- MEN'S TENNIS SHOES**
Adidas Grand Prix reg. \$47.99 SALE \$41.99
Lotto Supreme reg. \$42.99 SALE \$31.99
Asahi Canvas reg. \$27.99 SALE \$21.99
New Balance CT 550 reg. \$49.99 SALE \$42.99
- MEN'S RUNNING SHOES**
Saucony Dixon reg. \$54.99 SALE \$39.99
Adidas New York reg. \$49.99 SALE \$39.99
Tiger Excaltator reg. \$69.99 SALE \$51.99
New Balance 770 reg. \$75.99 SALE \$59.99
- WOMEN'S TENNIS SHOES**
Asahi Leather reg. \$42.99 SALE \$31.99
Adidas Blina reg. \$49.99 SALE \$39.99
Lotto International reg. \$26.99 SALE \$21.99
- WOMEN'S RUNNING SHOES**
Tiger Tigress reg. \$42.99 SALE \$33.99
Adidas Dregon reg. \$44.99 SALE \$29.99
Saucony Lady Jazz reg. \$47.99 SALE \$35.99
- CHILDREN'S SHOES**
Adidas Magic reg. \$25.99 SALE \$18.99
Nike Curt Canvas reg. \$19.99 SALE \$15.99
Asahi Canvas reg. \$21.99 SALE \$15.99
ALL MEN'S AND LADIES' TOPSIDER LEATHER MOCCASINS & SLIP-ONS 25% OFF
- TENNIS RACQUETS**
Prince Boron reg. \$500.00 SALE \$350.00
Prince Graphite reg. \$265.00 SALE \$199.99
Kinnex Black Ace reg. \$144.99 SALE \$124.99
Kinnex Silver Ace reg. \$95.99 SALE \$79.99
Head Director reg. \$74.99 SALE \$59.99
Squash Racquets by Spalding, Bancroft, & Head 25% OFF
- MEN'S ACTIVEWEAR**
Canterbury Rugby Shirts reg. \$44.99 SALE \$29.99
Izod Velour V-neck Pullover reg. \$43.99 SALE \$29.99
Izod Velour Jacket reg. \$54.99 SALE \$34.99
OP Jacket reg. \$37.99 SALE \$27.99
Izod Rugby Shirts reg. \$35.99 SALE \$24.99
Izod 100% Cotton Hooded Sweatshirt reg. \$41.99 SALE \$25.99

- ALL MEN'S RUNNING SHORTS BY**
DOLFIN, HEAD, & BILL RODGERS reg. \$12.99 to \$16.50 SALE \$8.99 to \$11.99
- MEN'S TENNIS WEAR**
Todd I Keyolan Vests reg. \$27.99 SALE \$18.99
Todd I Keyolan Warmup Pants reg. \$24.99 SALE \$16.99
Fred Perry Velour Warmup Suits reg. \$120.00 SALE \$75.99
Head Poly/Suede Warmups reg. \$125.00 SALE \$75.99
Adidas AIS Warmups reg. \$109.99 SALE \$64.99
Todd I Keyolan Warmups reg. \$56.99 SALE \$39.99
Adidas Poly/Cotton Warmups reg. \$54.99 SALE \$29.99
Todd I Polyester Warmups reg. \$67.99 SALE \$34.99
Cal Sport Keyolan Warmups reg. \$89.99 SALE \$54.99
MEN'S 1200 VELOUR WARMUPS reg. \$120.00 SALE \$69.99
ALL MEN'S 1200 SHIRTS 25% OFF
- ALL CHILDREN'S CLOTHING BY ADIDAS, CAL SPORT, & TODD I** 40% OFF
- LADIES' TENNIS WEAR**
Ultra Sport Velour Warmups reg. \$120.00 SALE \$74.99
Loomings Velour Warmups reg. \$117.00 SALE \$69.99
Adidas Poly/Suede Warmups reg. \$125.00 SALE \$74.99
Head Poly/Suede Warmups reg. \$124.00 SALE \$75.99
Tail Poly/Suede Warmups reg. \$92.00 SALE \$54.99
SELECTED WOMEN'S SEPARATES 30% to 50% OFF
- GRASS COURT COLLECTION SPORTSWEAR** (shorts, stacks, & sweaters) 50% OFF
All Danskinn Leotards 50% OFF
All Danskinn Tights 25% OFF
All Flexatard Leotards 30% off
Vusamet Sunglasses reg. \$53.99 to \$102.00 SALE \$35.99 to \$75.00
RayBan Sunglasses reg. \$27.99 to \$55.00 SALE \$19.99 to \$40.00
Innovative Time Pulse Watch reg. \$75.00 SALE \$40.99
Innovative Time Mariner Watch reg. \$38.99 SALE \$25.99

*Sale items subject to stock on hand.
Ginder's
THE SPORTING GOODS STORE
459-3359
7844 Herschel St., just off the corner of Wall St. & Herschel, La Jolla.
Monday-Saturday 9:30 am to 5:30 pm

Straight from the Hip

Dear Matthew Alice:
Last week I was playing Scrabble with my friend Rita on an old International version of the game. Since neither of us knew what International meant in relation to Scrabble, Rita decided that we could use words from any language. Things got pretty heated when Rita tried for a triple word score with *prezjy*, which she said was Polish for drum. Tempers flared when I later countered with *wagamama*, which is Japanese for "selfish." Rita said that *wagamama* didn't count because it was probably written with characters and I said that *prezjy* didn't count because it was a word from a Soviet-bloc nation which probably didn't have Scrabble because only those of us in the free world can enjoy Scrabble anyway. What languages in this world have Scrabble and what is International Scrabble, please?

R. Avram
San Diego

I refer you to rule number eight, inside the lid to your Scrabble game. It states very clearly that the players should agree "before the game begins" on which dictionary should govern the acceptability of words used. You may have trouble finding a dictionary that contains both *prezjy* and *wagamama*, but the salient fact remains: play by the rules. Incidentally, you may be interested to note that here in the United States of America Scrabble players abide by the *Official Scrabble Dictionary* (Merriam Webster). Or so I was advised by a spokesman for Selchow & Righter, the game's North American manufacturer.

But there are plenty of Babylonian corridors for you to wander in during your competitive board activities. Scrabble is made in six languages besides English in this country: Spanish, French, German, Hebrew, Russian, and Italian. Truly an international roster — but not, old fellow, in the sense that your game board is "international." That designation refers to its



Illustration by Rick Gerry

origin in Europe. A company in London owns the European rights to the game, and one in Melbourne the Australian rights. No doubt your game was purchased somewhere in Europe. Nevertheless, I believe the use of Polish and Japanese words should be frowned upon in your tête à tête with Rita.

Other bits of Scrabble trivia include the name of its first incarnation, "Lexico," born in 1931 when Alfred M. Butts invented the game. Within a few years it had assumed the more unimaginative moniker of "Crisp-Cross Words." Only in 1948 did it obtain its present appellation — a genuine word, by the way, the meaning of which you can look up. More trivia? The popularity in this country of the foreign language versions is ranked in the order in which I listed them above, with the Spanish version accounting for about sixty percent of those sales. The English version

has one hundred tiles; the Russian version contains 125 tiles (draw your own conclusions). And finally, the U.S. distributor of Scrabble also manufactures another extremely popular game, called Trivial Pursuit, which is based on answering trivia questions. As you can imagine, it is a game at which I am all but unbeatable. For those who have played it, I wonder if you noticed the strangely prolific number of questions dealing with the game of Scrabble? I point this out merely from a feeling of civic responsibility, and not, as my opponents in this game might think, out of bitterness because I've missed every single darned Scrabble question.

Dear Matthew Alice:
Where did the expression "eighty-sized" come from?
Curt Fultz
Mission Beach

Researching this question — in the field, of course — has threatened my domestic happiness, imperiled my health, and, not incidentally, been quite entertaining. Though I have not found a conclusive answer, the first two consequences dictate that I present my findings before I expire, become completely incomprehensible, or lose my happy home.

The various dictionaries of slang would have us believe that the phrase had its first application in soda fountains in the early part of this century. The jerks behind the counter employed a language of code numbers, some of them quite interesting. "Ninety-eight" meant the assistant manager was prowling nearby. "Ninety-five" meant a customer was walking out without paying, and "87½" alerted the employees to a nice-looking girl out front. "Eighty-six" signified that the fountain had run out of the item ordered. The transporting of this number to a bar locale, in which the phrase means a customer is no longer to be served because he is intoxicated, is readily understood, according to the dictionaries.

I don't believe it, and neither did any of the bartenders with whom I pondered this matter. But the only halfway reasonable explanation I heard from them is also a bit shaky. According to one venerable Irish barkeep (and corroborated by others), the expression originated around the time of Prohibition, when it indicated that an inebriated customer should be served eighty-six-proof whiskey, instead of the more powerful hundred-proof stuff usually offered. Perhaps. Further study may be warranted, and I'll apprise you of the results.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90003, San Diego, California 92138.

FITNESS IS A FAMILY AFFAIR AT...

FAMILY FITNESS CENTERS

FINAL DAY...

THURSDAY, JANUARY 19 AT 10PM

6 MONTHS FOR ONLY \$99.

UNLIMITED HOURS

- More exercise equipment than any other facilities in San Diego County.
- More Lifecycles for lung & heart endurance.

- Over 1000 Aerobic & Slimnastic Dance classes every month.
- Racquetball & Babysitting (optional).
- And much, much more!

Other Family Fitness Centers are located in Century City/Beverly Hills, LA International Airport (Hilton complex), Costa Mesa, Los Alamitos, Lakewood, Huntington Beach and Whittier.

* Must enroll on first visit and an incentive may be offered for enrolling on other memberships. No other discounts can be applied. Incentive and membership must be used at center of enrollment. Must be at least 18 years old. Limit: one per customer.

- MISSION VALLEY
281-5543
1845 Rancho Mission Rd
(East of Stadium)
- BALBOA AT HWY 805
292-7079
- FITNESS & MUSCLE CENTER, A Division of PFC
587-7476
7400 Tolson Rd.
4 blocks North of Balboa & 805 (local 61)
- CHULA VISTA
425-5600
835 Third Ave
- EL CAJON
442-0293
850 Airport (West of Parkway Plaza, across from Wickes)
- SANTEE
562-1666
9035 Mission George Rd
(2 blocks west of Cuyamaca)
- POINT LOMA AND SPORTS ARENA AREA
224-3902
3145 Midway Dr
(North Village)
- LA MESA
697-1212
7430 University Ave
- CARLSBAD/OCEANSIDE
439-4404
2213 El Camino Real
(Town & Country Science Center)
- UNIVERSITY TOWNE CENTRE
457-3930
4450 La Jolla Village Dr
(Next to Robinson St)
- ESCONDIDO
489-0660
400 Felicita
(Felicita Plaza)

THE RICHNESS OF DARK BEER. THE SMOOTHNESS OF MICHELOB.

MICHELOB Classic DARK

Michelob® invites you to enjoy an exceptional dark beer. Michelob Classic Dark.®
It's a rare combination of the robust flavor of dark beer with the classic smooth and mellow taste that comes from one beer alone. Michelob.

MICHELOB CLASSIC DARK.

SOME THINGS SPEAK FOR THEMSELVES.

ANHEUSER-BUSCH, INC. BREWERS OF MICHELOB CLASSIC DARK® BEER • ST. LOUIS, MO USA

THE INSIDE STORY

BY PAUL KRUEGER

A FEW UNSPOKEN BUT IMPORTANT REASONS why San Diego City Councilmen Mike Gotch and Ed Struksma won't run for county supervisor: the county bureaucracy is an embarrassing mess, putting up with Roger Hedgecock's ego is easier than suffering through day-long sessions with Supervisors Fordem, Eckert, et al.; and council salaries will soon be raised to about \$40,000 (plus car allowance), just \$8000 a year less than a supervisor's pay.

So the Republicans talk of bringing Susan Golding back from Sacramento to oppose Democrat Lynn Schenk for the Third District supervisorial seat. No matter that Golding doesn't live in the district, doesn't own property there, and quickly dumped her four-year city council

"commitment" last year when offered a better-paying, more prestigious job with Governor Deukmejian. All that can be glossed over with well-written campaign literature. And Golding is unique in her ability to neutralize some of Schenk's possible advantages in that mostly well-educated, affluent supervisorial district which takes in the city's northern

suburbs and the coastal area from Mission Beach north. Like Schenk, Golding can appeal to Jewish and female campaign contributors and can boast of high-level state government experience.

Golding is deputy director for state housing; Schenk ran the business, transportation, and housing agency during the last years of the Jerry Brown administration. Republican strategists also like Golding's past campaign experience and good name identification.

Intangling politics, certainly, but all of it must be most uncomfortable for financier Richard Silberman. Silberman is a friend and business associate of Schenk, as well as a fellow Democrat. It was Silberman who, as a Brown cabinet member, brought Schenk into the Brown administration, and Schenk currently works out of the downtown offices of Yuba Resources, a mining firm owned in part by Silberman. But Golding, a divorcee, has been seen in the affectionate company of Silberman.

Political intimacies aside, neither woman is especially attractive to the mass of potential voters who strongly oppose American High Speed Rail's proposed "bullet train."



Susan Golding



Lynn Schenk

sections of which run through their coastal neighborhoods. Golding isn't talking about that issue, but Bob Bondé and Lynn Benn, leading bullet train opponents, say Golding's pro-development line on the city council makes her a "probable" supporter of the train.

Schenk will discuss the bullet train, though she muddies her position in the controversy. As a Jerry Brown cabinet member she was instrumental in getting bullet train legislation passed, but last month she told the *Los Angeles Times* that she wouldn't have supported the route had she known it would run along the coastline instead of paralleling the less environmentally

sensitive Interstate-5 right-of-way. (Schenk never bluntly told the *Times* outright that she opposed the train, but no one heard her complain about the headline: "Ex-State Official Who Once Backed Bullet Train Is Now Opposed.")

North County's well-organized bullet train opposition was placated by Schenk's statements even though they knew that officials of American High Speed Rail had publicly discussed as early as August, 1982 the probability that the train would have to run along the coastline. Last week Schenk again escaped potentially damaging clarification by telling the North County *Citizen* newspaper that "this [bullet

train] issue doesn't easily lend itself to yes or no answers." Opponents Bondé and Benn are now wondering if Democratic state legislators who support High Speed Rail weren't instrumental in persuading Schenk to avoid issuing a thorough denunciation of the bullet train. Schenk's reward, they venture, could be the sort of large campaign contributors that helped Democratic Assemblywoman Lucy Killea get elected in 1982.

Peter Q. Davis boasts that officers of his Bank of Commerce are "a very politically active group." Bank President Davis was treasurer for Mayor Roger Hedgecock's 1983 campaign and serves as a director of the Centre City Development Corporation. Bank vice president Gary Youmans last year did the bookkeeping for Councilman Mike Gotch's city council campaign, and assistant vice president Joan Clark held the same post in Celia Ballesteros's unsuccessful city council race. This close involvement with the city's new power elite has been an asset to the bank, which last year made at least \$400,000 in mortgage, construction, and personal loans to local politicians, their friends and associates.

Councilman Gotch borrowed \$30,000 against one of his three properties to make a down payment on a fourth

house in Tierrasanta. Mike McDade, Mayor Hedgecock's chief-of-staff, took a \$50,000 personal loan against his El Cajon home, and Michael Turk, long a friend of the Mayor's and until last year a partner with Hedgecock in a condominium construction project, took two loans totaling \$293,000 for construction and home improvements.

There is no indication that any of the loans were granted for less than prevailing rates or secured by less than suitable collateral. Bank president Davis, though, says that his personal associations have brought many of these clients to the bank. "A lot of [local] bankers are nervous about politicians," says Davis, who notes that those bankers who do get involved tend to work with more conservative officeholders. Davis, however, counts McDade, Kaploff, and Wilkens among his friends (Kaploff, for example, is a

Democrat and former state assemblyman who got help from Republican Hedgecock last year in retiring some old campaign debts. Davis was among those who contributed to the Kaploff fundraiser. Publisher Remer supported both Hedgecock's candidacy and the mayor's convention center project.) Sources also say that Congressman Jim Bates secured a loan from the Bank

of Commerce for the purchase of a home near his Washington, D.C., office, though Davis declined to confirm the loan, citing confidentiality laws. (Davis helped raise money for several of Bates's campaigns.) These and other loans have aided the Bank of Commerce's notable growth, which included a forty-five percent increase in deposits last year, to \$64 million, sixth among local banks.

CONTACTS

THE BEST PRICE IN SIGHT



THE BEST PRICE IN SIGHT

• 30-DAY EXTENDED WEAR \$119
 (Retail & 100% only. Professional fees extra.)
 • DAILY WEAR \$79
 (Professional fees extra.)

30-DAY FREE TRIAL PERIOD
 (Daily lenses only. We fit all types of contact lenses.)

DR. LEVY - OPTOMETRISTS

Carlsbad
 Dr. Howard Levy O.D.
 La Costa - Vista Center
 7740 El Camino Real
 542-8684

El Cajon
 Dr. Phil Levy O.D.
 431 Parkway Plaza
 Shopping Center
 440-1780

Escondido
 Dr. Howard Levy O.D.
 Larkspur Center
 927 1st Street
 753-2020

Save a soft 20% on custom quilted bedspreads and headboards.

Redecorate your bedroom while saving 20% on both fabric and labor for a luxurious high puff quilted bedspread or comforter. First select your fabric at Calico Corners from our hundreds of designer fabrics in stock. Then it will be custom quilted and beautifully tailored for your bed. Sweet dreams!

CALICO CORNERS

292-1500
 4619 Convoys St.
 Mon. 9:30-8:30
 Tues.-Sat. 9:30-5:30

Sale through January

A DIVISION OF FFC

ENTER THE WORLD OF... FITNESS & MUSCLE CENTER FINAL DAY...

THURSDAY, JAN 19 AT 10PM

MONTHS FOR ONLY \$

9.99 UNLIMITED HOURS

San Diego's finest bodybuilding center designed for novice, intermediate and advanced bodybuilding. Includes instruction & Sports Conditioning.

FEATURING...

CUSTOM DESIGNED AND BUILT EQUIPMENT • FREE WEIGHTS & SELECTORIZED MACHINES • OPEN AIR WORKOUTS • NAUTILUS • LIFECYCLES • SUN ROOMS • BODYBUILDING SEMINARS & CONTESTS • POSING ROOM • FACILITIES FOR MEN & WOMEN 18 YEARS OR OLDER • ADVANCED & COMPETITIVE BODYBUILDING INSTRUCTORS • SEPARATE MEN & WOMEN LOCKER ROOMS WITH SHOWERS & HAIR DRYERS • BODY FAT CONTENT TEST (MEASURES BODY FAT CONTENT) • AND MORE!

OPEN: MONDAY THROUGH FRIDAY - 5AM TO 9PM
 SATURDAY & SUNDAY - 9AM TO 5PM

Call now for your free trial visit!

569-7476

7440 RONSON RD (CORNER OF RUFFNER & RONSON, 4 BLOCKS NORTH OF BALBOA & 805 FAMILY FITNESS CENTER)

• Must be at least 18 years old. Limited one per customer.

I'VE HELPED HUNDREDS TO LOSE WEIGHT

First visit FREE



"I'm Kelly, one of the nurses at the Alvarado Weight Reduction Medical Clinic, and I've helped hundreds of people to lose weight quickly and safely. In fact, when I need to shed a few pounds, I use our methods."

Kelly T. R.N.

After almost 14 years here in San Diego, we're still your best bet for quick, safe, and effective weight loss and figure trimming. Nobody can help you lose those unwanted pounds and inches like our team of doctors, nurses and trained professionals. In person or... call today and we'll be 10-30-85 pounds lighter in as little as 4 short weeks.

All new EMS figure control technology. Ask about new Garretts' BH-3 program.

LEMON GROVE 7725 Palm Street	484-1122	CLAREMONT 5017 Babcoke	792-0000
PACIFIC BEACH/LA JOLLA 8555 Camino Ave.	274-7900	ESCONDIDO/LA MESA Alvarado Med. Ctr.	962-3551
POWAY 1585 Poway Rd./Carrage Ctr.	748-5073	ESCONDIDO 4th	234-3434
NATIONAL CITY 1585 Plaza Blvd.	477-1171	EL CAJON Falcone Parkway	440-3801
OCEANSIDE 5710 Mesa Dr./Mission Ave.	433-1800	MIRA MESA/SERRIS Oak Tree Plaza	578-8282
MIDWAY & ROSECRANS 5045 Rosecrans	225-8448	ESCONDIDO Corner of Rose & Grand	743-4488
CINDIA VISTA Oxford & 3rd	420-8000	ENCINITAS 15th Encinitas Blvd.	753-6533

SAN DIEGO WEIGHT REDUCTION MEDICAL CLINICS

GRAND OPENING



50% OFF

ALL SERVICES
 (Hair, nails and skin care)

First time customers only. Offer expires Jan. 26, 1984. Offer good with coupon & selected stylists & manicurists.

THE TOTAL LOOK SALON
 Mission Valley Center (between Saks & Bullocks) 291-6767

KAYPRO

(continued from page 1)

if he now knows all the multisyllabic words, he doesn't use them gratuitously. On the contrary, there's still a bluntness, a touch of pugnacity in his speech which somehow hints at the fact that his parents were immigrants who came to America from the Carpathian Mountains in Eastern Europe, and then labored as textile workers, and lived in the poorest section of Clifton, New Jersey. Kay doesn't assume any intellectual airs, yet he is "deeply interested in ideas," asserts Dick Farnson, founder of the Western Behavioral Sciences Institute, a La Jolla think tank. "He's an intellectual in that sense."

Farnson got to know Kay about 1957, back in the days when Kay first seemed on the brink of major business success. At the age of thirty-three, after working as an engineer for several other firms, Kay had started his own business in Del Mar, naming it Non-Linear Systems. (A "non-linear system," in engineering parlance, is

one in which elements interact in ways which are complex and difficult to predict.) Almost immediately, he invented a much better electrical voltmeter than the world had seen before. Whereas existing voltmeters registered electrical voltage by using a needle swing across a numbered scale that was difficult to read precisely, Kay built a tool which simply displayed the voltage as a number that could be read at a glance. It represented one of the first uses of digital technology, and Kay became known as the "father of the digital revolution."

The achievement also brought his company swift growth. Within five years Kay was employing 150 people and annually selling more than five million dollars from a line of almost forty different electronic measuring instruments. Today he boasts that Hewlett-Packard, the electrical industry giant, tried three times to enter the digital voltmeter business before it actually succeeded. Farnson says, "His [Kay's] product was so good that it just dominated the market. And I think that success led him to feel he could do a lot of things."

Early on, it had become clear that

Andy Kay was interested in more than simply watching his profit margin. At his location in the San Diego River Valley, site of an old World War II blimp station, Kay soon was tinkering with improvements to his employees' working environment. He built long, narrow building additions, some situated east-and-west, other north-and-south, in an experiment to see which took best advantage of the ventilating sea breezes. He hired a string of illustrious management consultants — Farnson and many others — to counsel him on how further to hone his managerial expertise. Kay devoured all their theories and pondered them and gradually he began contemplating a really radical experiment. One day in May of 1960, he assembled his staff on the lawn and sprung this on them: Non-Linear Systems, pioneer in the digital world, would now lead the way to a brave new world of enlightened capitalism. Gone would be all time clocks! Banished were all salesmen's expense accounts! Down would come the old-style assembly line! In their place "participative management" would have a chance to flower. More specifically, as part of the ex-

periment, Kay gave his sales people blanket expense allowances along with encouragement to pocket whatever they could save. He reorganized his team of executives according to function, doling out such responsibilities as "innovation" and "public responsibility." The most dramatic changes, however, took place in the production department, where Kay put all the workers on salary, paying them sixty cents an hour more than the prevailing wage, and throwing out all penalties for illness and lateness. In place of the discarded assembly line, he created sixteen autonomous "production teams" consisting of six or seven members each, with each team free to work any way the members chose; some teams might function like miniature assembly lines, for example, while others might allow each team member to build the entire instrument. Everyone — the public, the press, the business community — years for such experiments to succeed, Dick Farnson comments today. Given that, when Non-Linear Systems weathered an initial three months of disrupted production and began to boast of higher productivity under the new

structure, it's not surprising that Andy Kay soon enjoyed gratifying attention. By 1963 Vance Packard told America about the Del Mar firm in a *Reader's Digest* article entitled, "A Chance for Everyone to Grow." Calling Non-Linear Systems' experiment "revolutionary," Packard gushed that Kay had thrown out "a host of assumptions which businessmen had been making for fifty years about the nature of man as an employee" — and as a result had seen sales double, labor costs drop in half, turnover shrink to a quarter of the national average, and customer complaints drop by ninety percent.

Two years later, however, *Business Week* sounded a few disquieting notes. By then, Kay's small, experimental "engineering teams" had reverted back to the more traditional pool of engineers and a centralized drafting department, and in the sales department, expense accounts had been rein-

stituted. Also, the company's executives had reclaimed their more traditional titles after "even a heavy dose of sensitivity training" had failed to dispel their unease with the vaguer job definitions. But the *Business Week* article still touted the greater flexibility, higher productivity, and better quality for the sensitivity groups. Kay happened to ask him, "Bob, have any other companies of roughly the same size done things to the degree that I have?"

The professor said yes, two others that he knew of.

"And what happened to them?" Kay probed.

"They're not doing it anymore."

"Why?"

Another long silence, and then, "Don't rightly know."

"Well, I found out," Kay says today. "It was very expensive for me to find out. Extremely expensive. To give

you an example of how expensive it was, I believe I could have gotten eight million dollars for the company in 1961 or 1962 from ITT. They were coming around and wanted to buy the place. I turned it down." By 1970 Kay was offered half a million dollars for the company. "Now, this is the reverse of growth. I was going downhill."

What had happened? Toward the end of the 1960s, Kay had seen his sales begin to sag; he says Maslow had warned him that the permissive management worked best in a fast-growth situation, and that it "would not work particularly well in a desperate situation where people were beaten" each other on the head for the last morsel of food that was around. Far more important, however, Kay indicates, is that he had stopped paying attention to why the sales were sagging, to what trends were occurring in

(continued on page 12)

PRONTO
1 hour
PHOTO
new in
NORTH PARK
\$1 OFF
(with this ad until 2/1/84)
2934 University
296-8711

ESCAPE TO
sparkling clean air,
refreshing mineral waters
(spring fed pool & Jacuzzi),
hiking, sauna, hot tubs,
catering, La Cita, Yoga,
& psychotherapy.
Only 17 miles from San Diego
AMAZING RATES
\$18 single & \$30 double + tax.
VACUMBER
HOT SPRINGS
Hotel (619) 786-4333

Your cough is worth money.
A major drug company is using a new cough medicine. If you have a cough due to a cold or acute bronchitis, come to 1629 Polk School. There is a Memorial Hospital on Sunday, January 23, at 1:00 pm. Subjects must be at least 18 years of age and in otherwise perfect health. Medications may be taken 24 hours prior to the testing day. \$75.00 will be paid if you qualify. The study will take approximately 1 1/2 hours, no drug testing, study or other materials. A TV video and meals will be provided. The entire procedure will be supervised by a physician. Call 1-800-369-2626 ask for cough study.

Languages
Conventional, small groups
\$3 per hour
Spanish, French, German, Italian, Portuguese
Davis Language School
1629 Polk 295-5275

RING SIZING
1-day service
Expert jewelry repairs.
Dorval of California
CUSTOM GOLDSMITHS
640 University, S.D. 291-4977

HOW TO TRAVEL ON-YOUR-OWN IN EUROPE SEMINAR
Our all-day seminar is for travelers planning their first independent trip to Europe. We will consider many of the difficult and confusing situations you will encounter. You can learn certain skills before departure, instead of by making mistakes as you go. Subjects include jet lag, culture shock, hotels, hostels, B&B's, restaurants, picnics, changing money, language problems, security, clothing, guide books, maps, public transportation, and driving. We spend over an hour discussing train travel.
COST—\$18—This includes lunch and we give you a gift certificate for \$8. good toward any purchase at Le TRAVEL STORE, the travel outfitters.
WHERE & WHEN—The seminar is at the House of Hospitality/Cafe del Rey/Moro in Balboa Park. The session runs from 10:30 am to 5:00 pm. Choose from one of the following Sundays:
February 12th March 18th May 6th
RESERVATIONS are required. Call weekdays 10 am to 6 pm, Saturday 10 am to 4 pm.
1050 Garnet Ave., Pacific Beach
270-3700
Le TRAVEL BUREAU

POSTER

Reinhard "Rehearsal" 44.95 framed.
ART
Come & enjoy our huge selection of quality framed fine art posters. San Diego's best source for wall decor.
San Diego
4690 Conway 569-7511
Monday-Saturday 10-6, Sunday 11-5
Encinitas
218 A El Camino 942-9614
Tuesday-Sunday 12-9, Monday 12-6

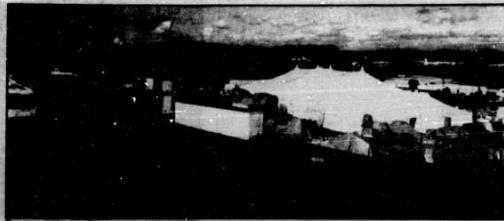
SAN DIEGO'S MOST FAMOUS CLEARANCE SALE
STARTS THIS FRIDAY!
40% to 60% SAVINGS
on Shirts, Slacks, Sweaters, Jackets, T-Shirts, Shoes, Activewear, Sportcoats, Accessories and much more...
DESIGNER SAVINGS INCLUDE:
Calvin Klein, Gianfranco Ruffini, Henry Gruber, Benetton, Darnell Heister, Bull Terrier Club, Norm Bob & Jane, Aprion, Jean-Paul Gaultier, Genera plus many more.
Prices have been slashed throughout the store BUT QUANTITIES ARE LIMITED ON MOST ITEMS SO HURRY IN FOR BEST SELECTION.
SAMPLE OF SALE ITEMS
Jacquard Sweater Vest—was \$38 \$8.99
Layered Crew-Neck Pullover—was \$39 \$4.99
Nepal Unconstructed Jacket—was \$28 \$4.99
WoolWear Card Slacks—was \$56 \$8.99
Hooded Rugby Shirt—was \$52 \$24.99
Bonaventure Leather Jacket—was \$195 \$69.99
Italian Sports Sweater—was \$58 \$29.99
French Anorak Jacket—was \$36 \$19.99
Sapporo Kimono—was \$95 \$39.99
Hundreds of other items offered at HUGE SAVINGS!
FRIDAY, JAN. 20 THRU WEDNESDAY, JAN. 25
INTERNATIONAL MALE
... adventure in shopping
SAN DIEGO • 2800 MIDWAY DRIVE (south of Rosecrans) • 619-226-8755 • Mon.-Fri. 10am-9pm • Sat. 10am-6pm • Sun. 11am-6pm



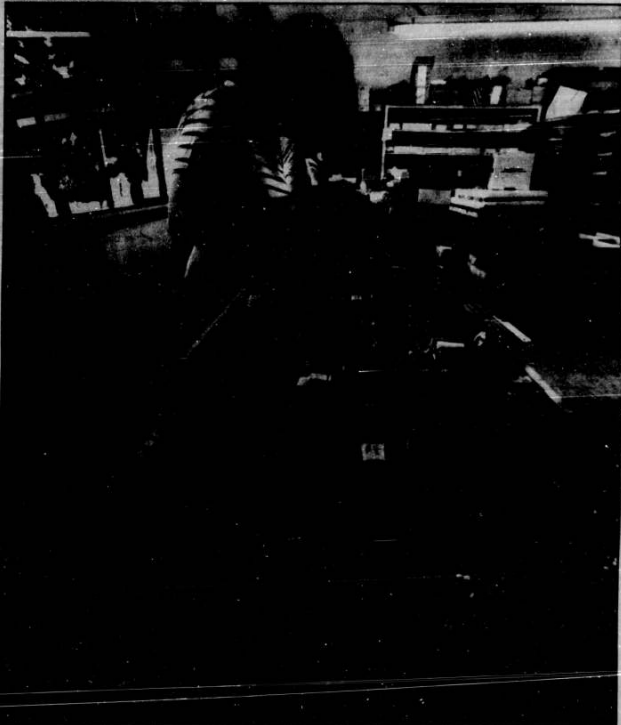
David Kay



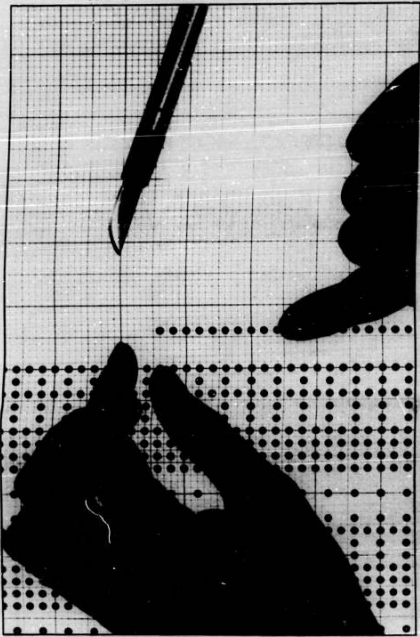
Kaypro office



Temporary storage area



Assembly



Printed circuit board design

KAYPRO

(continued from page 11)

his industry, to long-range planning. "I was spending practically all my time thinking about management and experimenting with different things, and really feeling that that was managing the company. It wasn't. It was only talking about managing the company. The whole thing was an experiment: a laboratory. . . . Now if the business had been a consulting firm that did this sort of thing for other companies, showing 'em how to do it, terrific. But if it was going to put out digital voltmeters or computers or shoes or whatever, we would have done better to get on with the business."

All during the time Kay was distracted with the noble experiments, his

business had depended heavily on the aerospace industry. All the missiles that America sent into space during the Sixties contained thousands upon thousands of electrical circuits, all of which needed to be tested with voltmeters. Then the aerospace industry suddenly collapsed in 1970, and Kay simply wasn't prepared for the crash; he hadn't come up with new products for the changing market. Ultimately, he watched his business shrink to \$1.6 million a year, down from a high of more than six million dollars.

As a result, throughout the Seventies he learned such gritty business lessons as how to operate with a minimal crew. He fired his financial controller and instead kept personal tabs on the company's books. He leased out most of the office space in the quarters he had built in 1968 when he had moved the company to a site off Stevens Avenue in Solana Beach. He changed his line of products to include small, inexpensive digital voltmeters which could be used by repairmen and electronics hobbyists, as well as oscilloscopes and other sundry instruments. And all the time, "I was looking constantly for a product that would be wanted by lots of people." He was prepared to wait fifty years to find it.

Kay says he had thought about the computer business way back in the late Sixties and early Seventies when so-called minicomputers were beginning to become very popular. But although minicomputers were a smaller, cheaper generation of machine than the room-size calculating monsters of the early Sixties, they still cost between \$15,000 and \$50,000 apiece. To develop and market one would have required a great deal of both technological expertise and money, at a time when Kay was showing losses of up to a half million dollars a year. Besides, Kay adds, the main customers for minicomputers were scientists and engineers working for large public and private organizations — "people spending other people's money" to buy the machines.

Those years of selling digital voltmeters to industries and to the military had acquainted Kay all too well with this type of customer — people not overly concerned with getting the best deal on their purchases, or worse, swayed by sales touches such as free cases of Scotch. Kay still gripes about being told that one of his problems was an unwillingness to take people out to lunch. "Lunch is only the beginning. It's lunches, dinners, spend time with 'em. Why should I waste my life talking to the likes of that kind of character?" Instead of lunches, Kay sees

himself as always having offered high quality at a low cost, so it always ranked to hear of some government contractor buying a competitor's higher-priced product based solely on the old saw that "you get what you pay for."

By the Seventies, Kay desired to produce something he could sell to small business people, folks who could appreciate Kay's competitive advantage: offering good value for the money. He tinkered with building a vocabulary-building teaching machine, but never successfully marketed it. In the meantime, another development took place in the computer industry: the invention of the "microprocessor chip," a tiny wafer of silicon that could be inexpensively mass produced and that could perform all the same logic functions previously done only by a large printed circuit board. Soon a parade of small companies was using microprocessors to build desk-size "microcomputers" which could do as much as the larger models had — at a price low enough to be bought by individuals. By 1979 Kay's son-in-law, North County architect Michael Batter, had bought one of them — an Apple II — to use in his business, and Kay's thoughts again swung back to the computer business.

Kay says he spent about a year wondering if the fledgling microcomputer market had grown big enough to warrant his attempting to develop a product, and by early 1981 all his doubts had vanished. A clear mental picture of the type of product he wanted to develop also had formed in Kay's mind by then. He had seen how his son-in-law liked to use his Apple both at home and at his office, even though the Apple was a cumbersome assembly of three separate pieces of equipment (a keyboard, a monitor, and a disk drive) connected by wires, all of which had to be unplugged whenever the system was moved. It was clunky. But a complete microcomputer could be designed to fit into one compact box the size of a portable sewing machine, Kay reasoned. In the spring of 1981, he committed Non-Linear Systems to doing this, borrowing against his personal real estate holdings to finance the development. He calculated that sales of such a product (privately to engineers, he assumed) would add at least five million dollars a year to the company's profits, "and hopefully, ten."

The task of designing such a computer never shaped up as a particularly difficult one, Kay says. "Some of our digital voltmeters were much more complicated and much tougher to develop," he says. The portable micro-

computer design was "essentially cookbook," says Kay's thirty-eight-year-old son David, who's now in charge of sales and marketing for the business. David explains, "Anybody can buy the [microprocessor] chip. Then it's a matter of taking that chip, makin' a PC [printed circuit] board that works . . . putting it in a box . . . then getting that product out the door just like you would with any other product. There was never any question of whether we would be able to do it." David says probably the toughest part of the job was buying all the components cheaply, but the Kay's familiarity with the electronics industry gave them an advantage in that. As in the past, Non-Linear Systems' strategy was to offer its product for a startlingly low price, figuring to make money on volume. "We knew we had to sell 12,000 units a year in order to break even," David says.

Very soon they were bolstered in their hope of selling that much when Adam Osborne, the glib Bay Area publisher-turned-computer-maker, in July of 1981 introduced a portable unit remarkably close to what Andy Kay's firm was working on. Yet rather than disturbing the Kays, the Osborne-generated bellyhoo only made them more optimistic about the number of their own portables they would be able to sell. They planned to match the Osborne's price of \$1795, plus the Kays thought their machine would have several obvious advantages, and when David finally took a prototype up to a San Francisco computer fair held in March of 1982, their hunches were confirmed. "We kind of felt like we were at a jewelry auction and we had bars of gold, except our gold was selling at half of what everybody else was charging, so people were coming up and saying, 'Yeah, I'll take some!'"

Like Osborne, the Kays gave buyers not just the portable computer but also a whole bundle of expensive programs with which to make the computer do things (like typing and financial planning) — all for the \$1795 price. But the Kays' product, first called a "Kaycomp" and later changed to "Kaypro" because of a conflict with another company's product, also claimed two dramatic advantages over the Osborne. First, the Kaypro had a much bigger display screen, a nine-inch-diagonal that could show eighty characters on each line. Osborne's tiny monitor, by comparison, was less than four inches wide and could show only fifty-two typewritten characters, less than the width of a normal letter — a constraint which made typing very cumbersome. Another major advan-

tage of the Kaypro was its use of discs that could store twice as many words as those accepted by the competing portable.

A lack of all the clamorous attention which the strutting Osborne had drummed up for his product seemed to make little difference when the first Kaypros were shipped from the Solana Beach facility in June of 1982. "From the very beginning the business threw off cash," Andy Kay asserts. "Do you know what that means? I didn't have to go out and get additional money while the company grew to fifteen times its

size in one year. . . . We were growing fifty percent a month for seven months, and the profit was higher than I expected because the sales expenses were lower. . . . We couldn't hire people fast enough in the sales department to spend the money in a proportion to the rate at which the units were being produced and shipped." Dumb-founded, Kay revised his estimate of how many machines the company would sell in the 1982-83 fiscal year. Instead of ten million dollars' worth, as he had originally dreamed about, or

(continued on page 14)

KAYPRO

(continued from page 12)
forty million, as he had started predicting early after the San Francisco computer fair, Kay began telling reporters that he thought the firm might well hit the \$100 million mark. *Forbes*, *Popular Science*, *Business Week* and other national news media once again turned their attention to Solana Beach, and despite a crash in the market for high-technology stocks, Kaypro still raised \$40 million when it floated its first stock issue last August.

Today anyone who didn't already know about Kaypro's wildly dramatic growth probably could guess it from a visit to the company's Solana Beach plant. There it's almost difficult to discern the original manufacturing campus Kay designed back in 1967. When he bought twenty-one acres a few blocks west of

Interstate 5, Kay had liked the way the land sloped upward to the west and the way the ocean breeze spilled over the rise. He wanted to retain the long narrow building design he had come up with in Del Mar and he also disliked the idea of leveling the land with a bulldozer. His solution was to create in the hillside four parallel terraces, each containing a building six to ten feet wide by 350 feet long, so "you could stand in the outside hallway in front of one building and look right over the other [buildings] into the valley beyond." It was the ultimate human-centered factory, where each worker toiled in a room open on two sides to the sun and fresh air.

Today the long narrow structures are still there, though Kay has sold all but eleven acres of the land. But competing for the attention of anyone who turns off Stevens Avenue and drives the short block up to the plant is a giant white circus tent erected on the hill at the end of the street. The tent and a fleet of sixty storage trailers hold mil-

lions of dollars worth of both completed computers and the electronic components from which they are built; of course all this equipment should be in a warehouse, but the 40,000-square-foot facility which the Kays are planning to build on the site won't be completed until April.

Also obscuring Kay's spare but functional building tiers is a brand-new reception area designed by his daughter Janice and her husband (who run the Batter-Kay architectural firm). It's the perfect façade for a nouveau-riche, high-tech white-collar like Kaypro today (the company name was changed from Non-Linear Systems last June). Snowy white, the façade is all ninety-degree angles and nonfunctional columns and freestanding wall extensions which make it look a little like a child's cardboard cutout.

Even inside the heart of the complex it's hard to see the buildings themselves, obscured as they are by mountains of boxed computers and cardboard cartons of components and carts

containing tray upon tray of glittering metal components, blocking the cement walkways between the buildings, piled up on the grass, everywhere. Between them run bicycles, everywhere. By ten they are run by Kaypro employees, who seem for the most part young, animated, casually dressed. There's no dress code here. Kay is proud to say, nor are there many written policies of any kind, even though the work force has grown in the last year and a half from about eighty to close to 600 employees. None of those people punches a time clock, and when one of the members of Kaypro's small "production teams" wants to take a break, he or she need not wait for some sanctioning whistle. A favorite gathering spot is the company-subsidized salad and juice bar, a reflection of Kay's crusading belief in the link between good health and nutrition.

In so many ways — in the absence of any traditional assembly line, in the concern for a team-spirited work force — the scene reminds one of Kay's experiments of the Sixties. And for good

reason: Kay says no matter what the outcomes of those experiments might have been, he's never for a moment rejected the basic lessons, i.e., that people work best in a decentralized, humane environment. In fact, he credits that management philosophy with enabling his company to handle all the growth "without destroying quality, and without creating tension." Kaypro makes for a much more impressive example of that philosophy than Non-Linear Systems ever did, Kay believes. He says even when the acclaim for what he was doing was thickest back in the Sixties, the ultimate question he always faced was how much money he was making.

"And the answer was 'Not that much,'" he admits. "But now we can say, 'We're making a lot.'" (Recently released figures show that for the first

three months of its current fiscal year Kaypro's sales totaled \$29.2 million, with net earnings of \$2.8 million.)

He takes great pleasure in recounting how his son David recently gave a tour of the premises to a fellow who'd seen a dozen computer factories, and when they returned to David's office the man asked, "Well, where's your production facility?" He'd just seen it, and yet it was as if he had automatically disbelieved his eyes.

One can hardly fault the poor fellow. Kaypro currently has six teams building computers, with each one occupying a separate sixteen-by-fourty-foot section of the second-tier building, and it does seem surprising that 8000 to 10,000 computers a month, the current production rate, could flow from such small, cozy spaces. Twelve to fourteen people

make up each team, and they seem to work with alacrity, each member handling a bafflingly complex series of tasks. It takes a while to perceive the order in their movements, but gradually a pattern emerges. Over on the workbench next to one bank of windows, two young men hustle to fasten pre-assembled plastic keyboards into the panels that will house them. Across the room, another four men start with the empty shells that will house the main body of the computers; into these they plug in wires, circuit boards, switches, and the dozens of other parts necessary to construct the functional machine. Each time this group completes a set of the computers, they hoist them onto yet another workbench, where a middle-aged woman plugs each machine into a power source, inserts a test program, and checks to see

if each computer is functioning properly. When she ascertains this, she carries the computers to an adjoining "burn-in" room for a twenty-four-hour testing sequence. At the same time, computers that have just successfully completed their burn-in move to the workbench attended to by another two men who will complete the case assembly, touch up paint, attach the proper stickers, and finally bag and box them.

Although the teams thus reflect some level of specialization, Kaypro boasts that on different days, those same workers might very well be handling different jobs. "Everyone in the room knows how to build the computer from scratch," David Kay explains. The same basic arrangement also prevails in the separate areas where Key-

(continued on page 16)

CONSTRUCTION JOBS

We dispatch nonunion directly to jobsites—Fast


OPENINGS

- Dry wallers • Bricklayers
- Plumbers • Laborers
- Electricians • Lathers
- Framers • Others

THE HALL 277-9805
(6 am-5 pm)
5595 Magnatran Blvd. • Suite 0 • San Diego, CA 92111

PERSONAL INJURY ATTORNEYS

FREE CONSULTATION
NO FEE IF LOSE




Law Offices of
Kim Howard Newbrough



EXOTIC BIRDS, CAGES & SUPPLIES

Specializing in the breeding of exotic birds. San Diego's largest collection of TAME birds. Ask about our unique monthly pricing.

4651 30th St., S.D. 92114
MasterCard/Visa



GOING OUT FOR BUSINESS SALE


30% OFF ENTIRE STOCK!

Subject to quantities on hand.
All sales final—sale ends Jan. 31, 1984.
Sale hours 10 am to 8 pm daily
Noon to 5 pm Sunday

3830 Fifth Avenue • San Diego • 92103 • 297-1707

2 FOR 1 SPECIAL

for men & women.



\$49.50* EACH FOR ONE YEAR

SWIMMING POOLS
• Whirlpools
• Saunas
• Aerobics
Facilities vary
*plus \$5 monthly dues

MUSCLE DEVELOPMENT CENTERS
available, specializing in all phases of body building.

CLAIREMENT
276-3610

HILLCREST/DOWNTOWN
294-9970

CHULA VISTA
426-9000

LA MESA
460-5050

PACIFIC BEACH
483-8111

TOTAL FITNESS CENTERS

(Hillcrest, Chula Vista and our new Clairemont Center)

MEN & WOMEN

SHIRLE'S FITNESS CENTERS

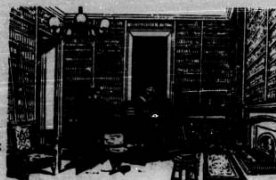
(women, all five locations)

ANNUAL CLEARANCE SALE

continues through January 29

SAVINGS UP TO 60%
CALENDARS REDUCED 20%-50%

ART BOOKS, CHILDREN'S COOKBOOKS & MUCH MORE



Flower Hill • 2670 Via de la Valle
Del Mar 755-3735 "TICKETRON" outlet
Open daily 10-9, Sunday 11-5

Whole-Brain Learning PRESENTS

Two Rare Workshops with Dr. John-David

- Effortless note-taking
- Alpha learning
- Left-right brain integration
- Career direction and expansion
- Super memory

New one-day workshop
Expand memory ONLY
SOLD OUT \$45
Jan. 21st or Feb. 18th
Sat/Sun 9-4 pm

MEMORY TAPES: Dr. John-David has made a major breakthrough in expanding or restoring your memory. Cassette recordings with 5 levels tracks, 3 consecutively retrace plus 2 subliminal, directly affecting your subconscious, boosting your resistance. Four tapes: Long Term Memory, Short Term Memory (phone numbers, names), Concentration, Eliminating Self Sabotage. Each \$45 or set only \$145.

Whole-Brain Learning™

JOHN-DAVID LEARNING INSTITUTE
1915 Hornblend, San Diego, CA 92109
Free Info 270-4800

Computer Expt - Jan. 26th-29th
Concentration-Performing Arts Center

CONTACT LENSES

Soft contact lenses \$129
Enjoy the natural comfort and excellent side vision soft contact lenses provide. Choose from two brands of top quality lenses: Aquafil, Hydron, Cibernet, Bausch & Lomb, Oxy, Amel Thin, Delcon, Hydrocure, DurSoft or Transil. Some day fitting in most cases.

Extended wear soft contact lenses \$249
Enjoy the convenience of being able to wear these moist, comfortable lenses for up to four weeks, even while you sleep. We carry all five brands including Bausch & Lomb, Hydrocure, and the Cooper Permalens.

Cosmetically tinted soft lenses \$189
Now you can change or enhance the color of your eyes while correcting your vision. These comfortable lenses are available in 5 beautiful tones.

Hard contact lenses \$89
The most economical contact lenses. These lenses provide crystal clear vision while improving your eyesight.

Bifocal contact lenses \$269
We are pleased to be fitting the Bi-Soft, the TriSoft and Bausch & Lomb's new soft bifocal contact lenses. Most people adjust to these lenses with no more difficulty than to their first pair of bifocal glasses.

Oxygen permeable contact lenses \$185
Oxygen permeable lenses are the lenses for people who've been told they can't wear contact lenses. They are very durable, provide sharp, accurate vision, and keep the cornea healthy. Excellent for people with astigmatism and for former hard lens wearers.

Antigmatism correcting soft lenses \$240
We fit Watson's toric contact lens for people who want the comfort of soft lenses but have astigmatism.

CSI soft lenses \$175
A more expensive soft contact lens that provides a little clearer vision, a little more comfort and lasts a little longer.

CONTACT LENS FEES INCLUDE EVERYTHING
Examination - A complete vision analysis and diagnosis for fitting. Fitting Fee - The special measurement and analysis for contact lens fitting. Insertion and removal training - An individualized film showing application, removal, proper hygiene, and care of contact lenses followed by personal instruction.

Case Kit - A deluxe case kit is provided which contains all solutions necessary for proper lens care.

Follow-up care - All necessary office visits after contact lenses have been dispensed to insure and maintain contact lens comfort, clear vision and healthy eyes.

EYE GLASSES

Single vision glasses \$39 Bifocal glasses \$49
Choose from a selection of fashionable frames with your choice of glass or plastic lenses. We also lecture designer and other fine quality eyewear at affordable prices.

Dr. Paul J. Levin,
Optometrist
Imperial Beach Chula Vista 426-9001
651 9th Street, Suite H
1-3 and Palm Ave
Merry's Center next to Sev-on.

Se habla español!
Member of American Optometric Association
Hours: Mon., - Wed., Fri. 9a. - 5p., Thurs. 10:7, Sat. 9-3.
MasterCard/Visa accepted.

It's worth a look!



- Professional consultation
- Alone cleansing
- Reconstructing conditioner
- Professional hair shaping
- Air toning
- Iron curling
- Fashion styling

Women Reg. 16.50
Men Reg. 13.50
Teens Reg. 11.50
Children
*All prices complete - no hidden charges.
Member World Fashion Council

Parm Sale

Professional Performers Designer Wave

A beautiful long-lasting perm designed and created with our exclusive Professional Wrapping System.

50% off -
Now 15.00 to 30.00
Rates do not include hair shaping & styling
Offer good for first-time clients, with this ad only

hair performers

Mira Mesa
K-Mart Shopping Center
San Diego, CA 92131
(619) 695-2350

Escondido
next to Food Basket
614 N. Escondido Blvd
Escondido, CA 92025
(619) 768-1811

La Mesa
Rancho San Diego Center
between Salmora & Lopez
La Mesa, CA 92041
(619) 422-9390

Poway
Vons Shopping Center
next to Phoebe Store
Poway, CA 92064
(619) 771-7737/768-3144

**WE'VE JUST BOUGHT OUT
2 MAJOR FACTORIES**
We can't advertise the brand
because of our low prices.

**\$6 OR
LESS!**

No holds and no
layaways.
NEW ARRIVALS
Thousands of dresses,
jackets, blouses, pants,
jumpsuits, sweaters and
sweat suits. All brand
names made to sell for
\$25-\$75 from New York,
San Francisco, L.A. and
Toronto.



Monday-Saturday,
9:30 am-8:00 pm
and Sunday 10:00 am-
6:00 pm.
Wholesale buyers
welcome.

Roget's Imports
2535 Clairemont Drive
275-6055

(next door to Safeway, take Clairemont Drive exit
off Hwy. 5)

Safeway Roget's Imports

(2nd sale outlet)
624 Broadway,
downtown San Diego 235-0346

We accept MasterCard, Visa, but no checks.

KAYPRO

(continued from page 13)

pro workers solder the chessboard-size printed circuit boards and attach the various chips and other components to the boards, workers commonly rotate from one job to another until each person could construct the whole board himself. "Where we need you, that's where you get to go," declares Pam Silva, the sixteen-year veteran in charge of all Kaypro's production areas. Silva says virtually none of the members of her ethnically mixed crew had any electronics experience before coming to Kaypro, a lack of knowledge which she prefers because then the workers don't have to unlearn less flexible ways of doing things. At the same time, David Kay says he doesn't think Kaypro spends much more money on employee training than do more traditional manufacturers. "Just by being in a room and seeing the thing come out the door, finished, has got to rub off on you. If it's a mile down the road, you don't even know what it is that you're making! You're just putting this part in this box." David sees the primary strength of the team approach as being its "agility." He asserts, "Whatever long-term efficiency you might gain by having a long assembly line with everyone doing one little thing, you lose in changing the line and making a change in all the support people."

Andy Kay claims he's even had some independent confirmation that his manufacturing methods are objectively superior to at least one competitor. It came from a former Apple Computer employee who was able to tell him how much that company spends building computers in a fancy modern assembly line in Texas; Kay was gratified to hear that Kaypro's costs for building its computers in the small groups were forty percent of Apple's costs, "and we make a more complex unit."

But here's the skeptical response to Kaypro's methods: "When you look at these things, it turns out that what was a bold and noble experiment is mainly good for making Rolls Royces and Saabs," says Peter McWilliams, a computer writer whose weekly columns are syndicated in more than seventy newspapers nationwide. "The hard fact is that the modern assembly

line is still the best way for making most things." McWilliams adds that if Kaypro were "turning out machines that had a higher reliability factor than anyone else in the country," the company's methods would be more impressive, but in fact a series of reliability problems has bedeviled Kaypro in the past. "I don't know how many Kaypros I've heard of being broken after a very short time," McWilliams says.

That's not the only tough assessment coming from a man who not long ago was one of Kaypro's loudest fans. "I probably have done more than any other journalist to put them on the map," McWilliams says. "I was the first to review them, and lots of dealers have told me they've bought Kaypros because of me." In fact, McWilliams says he still thinks Kaypro's machines are "fine," but at the same time he thinks the firm is in desperate need of professional management — executives who have been trained to run a large corporation. McWilliams says he told that to the Kay family four or five months ago. But instead of the company bringing in professional managers, most of the direction of it has fallen to David Kay, who ran a tiny windmill-building company before coming to work for his family's business in 1980. Now McWilliams maintains that "everything is going through David Kay — everything. And when that happens, people burn out and then they start making bad decisions." Moreover, once a bad decision is set in motion in the small-computer industry, it can be fearfully hard to stop, McWilliams says.

This is an industry in which millions can be made in a hurry, but they also can be lost just as dramatically. One of the most recent and sobering examples was the bankruptcy of the Osborne Computer Corporation last September. It seemed as though one moment Adam Osborne and his employees were presiding before the Stryx *Adventures* cameras, boasting of their newfound wealth, and almost the next moment those same employees were lined up at the unemployment counter. Not far from the Bay Area site of Osborne's shattered glory, Apple Computer, for several years the industry leader, is now widely perceived to be faltering, with flattening sales and a persistent inability to develop any new products that sell well. One industry analyst estimates that there are about 200 manufacturers of personal com-

puters, of which about fifty got started just last year.

Given those circumstances, McWilliams says he hasn't yet seen Kaypro make any fatal decisions. But McWilliams points to disturbing portents. One is the trouble which the company has had with the Kaypro 10, a more expensive computer that can store up to 3000 pages of text, compared to the 200 pages that can be held in the memory of the first Kaypro model. Last October David Kay blamed production problems with the Kaypro 10 for the fact that the company only logged \$75 million worth of sales in 1982-83, rather than the \$100 million which had been predicted.

Since then Kaypro has found new suppliers for the parts that were causing breakdowns and also has instituted more stringent testing. But McWilliams says there's still the issue of "IBM-compatibility." This is the phrase which, within the last year or so, was probably uttered more often than any other by America's computer salesmen. It's an imprecise term. In the purest sense, an IBM-compatible microcomputer is one which functions exactly like the IBM Personal Computer (known as the IBM PC). In its loosest sense, the phrase means the ability of a non-IBM microcomputer to use the same programs that run on the IBM PC (although the keyboards might function differently and other modifications might be required). The issue of IBM compatibility has become increasingly urgent as the IBM PC, introduced in November of 1981, has acquired the biggest share of the personal-computer market. The thinking is that henceforth all hot new computer programs will be written to work on the IBM PC — and thus even if you prefer to spend \$1795 for a Kaypro instead of \$3800 or so for the IBM machine, you still will want your Kaypro to run those hot programs. Thus it must be "IBM-compatible." However, although Kaypro announced in October that it had come up with an attachment to achieve such compatibility, McWilliams says the attachment only partially succeeds at that; while users of the modified Kaypro can run some programs written for IBM machines, they still can't use any programs that feature computer graphics, for example, a significant drawback.

But more than anything, McWilliams seems disturbed by Kaypro's attitude, an attitude the computer critic believes was exemplified at the gigan-

tic computer dealers' convention held in Las Vegas the week after Thanksgiving. McWilliams says the talk of the show was the full-page "message to everyone who still wants to be in the computer business three years from now," which David Kay ran in the exposition newspaper. "It was a very preachy, didactic sermon [about what personal-computer buyers want] from someone who's been making computers for a year and a half to everyone else in the computer industry," McWilliams says. "It was just an embarrassment... The mantle of arrogance that Osborne once wore seems to have settled on them."

It is arrogance, dangerously blinding arrogance, that the Kays are manifesting? An alternative explanation is that the Kays have seen their company break many rules which so-called experts have declared to be inviolable, and the experience has filled them with a well-justified confidence in their own judgment. Andy Kay still sounds upset by the reaction from investment bankers across the country to whom he and David talked this summer in preparation for the public stock offering. He says when the bankers said that he spent only \$250,000 to \$300,000 on the engineering for the first Kaypro they wrinkled their noses and thought there had to be something wrong with Kaypro's computers. "It [the development money] was one-tenth of what other people were spending and Wall Street declared that it was simply impossible, that there had to be something funny," Kay laughs sourly and recalls the one financier who asked him if he wasn't aware that he needed to be spending twenty percent of his budget on advertising and ten percent on research and development. "I said, 'Yeah, I used to know that but I don't know it anymore!'"

It's a pattern. When Kay was asked how many square feet of manufacturing space he has, and how much he gets out of that space, he replied that on three shifts he can get 25,000 computers a month, worth about \$30 to \$35 million a month. "That's a third of a billion a year from 35,000 square feet, plus some warehouse space. They thought I was mad!" In contrast, Kay says one of his competitors, a firm called Compaq, which currently is doing about the same amount of business as Kaypro, has 200,000 square feet for manufacturing and has plans for expansion. (continued on page 16)



Be aware of these warning signals:

- Neck, shoulder & arm pain
- Pain between shoulders
- Numbness in hands & arms
- Loss of sleep
- Painful joints
- Low back & leg pain
- Scoliosis (spinal curvature)
- Numbness in legs or feet

If you suffer from any of these warning signs call now to prevent possible advancing complications.

Initial spinal examination & x-rays \$30

(with this ad, reg. \$100-\$1...)

This service will include consultation, examination, x-rays (if indicated), and a report of findings. Most health insurance covers chiropractic, such as group or individual, workmen's compensation, personal injury (i.e., automobile accident).

Bernesath Chiropractic Office, Inc.
Jerry L. Bernesath, D.C.
Palmer Graduate
1707 Grand Avenue, Pacific Beach
For an appointment call

483-2400



Acapulco	\$383	Ixtapa	\$366
Loreto	\$197	Guadalajara	\$264
Mexico City	\$292	Cancun	\$462
Puerto Vallarta	\$261	La Paz	\$190
Mazatlan	\$218	Cabo San Lucas	\$242

Mexico packages include: round trip airfare via aeroméxico from Tijuana, 3 nights hotel, 15% hotel tax and transfers, option to add extra night. Prices shown per person, double occ., and subject to change without notice.

Sunseeker Vacations 4459 Morell Street - Pacific Beach 275-3330

**CHINESE
NEW YEAR
SALE**

For a billion Chinese it's
the year 4682! Celebrate
with us & save on
selected oriental items.



Dynamic accent for a desk!
Only good enough as the
best desk calendar in the
table from exotic Hong
Kong. 9 1/2". Reg. \$9.99

79¢



Chinese silk bookmarks for
avid readers. Five available
gentlemen & eleven for
ladies from exotic Hong
Kong. 9 1/2". Reg. \$9.99

3/99¢



Light up your life! Pier 1's
rice paper lanterns set a
festive mood. Natural color.
12 1/2" dia. x 12 1/2" tall.
Taiwan. Reg. \$9.99

3.88-7.88



Serve Chinese diners the
right way! Authentic chop-
sticks. Reg. 79¢ a pair.
Chopstick rests & colorful
rice bowls. Reg. 49¢-2.99

25% off



Chinese cookbooks can
make you a true wok wri-
ter. Choose from seven
volumes and save enough
for dessert. Reg. \$9.95

25% off



Pier 1 has a variety of wok
accessories: ring base,
cleaver, spatula, bamboo
brush holder, tempura
stick holder. Reg. 19.95

25% off



Celebrate your Chinese New
Year celebration style! Set
of 12 paper lanterns set a
festive mood. Natural color.
Pier 1 woks 3 or 4 pc. set
Reg. 7.99 & 9.99

5.88 & 14.88



Pier 1 imports

SAN DIEGO
Corner of I-5 & Washington 291-9920
3320 Sports Arena Blvd. 222-0487
LA MECA

LA JOLLA
5731 La Jolla Blvd. 454-7917
CARLSBAD
Plaza Carmel Road 720-4286

Pier 1 imports 300 stores. Check white pages. In Canada, import stores.
For shops by mail catalog send \$1 to Dept. C-1, 2520 W. Frong, Ft. Worth, TX 76102.
Limited to stock on hand.

Many other
items on sale.
Prices good
this Jan. 27.

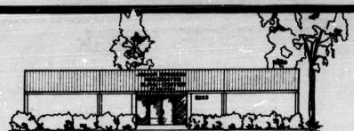
CAN'T AFFORD
YOUR INSURANCE
DEDUCTIBLE?

NO HEALTH
INSURANCE?

AFFORDABLE MINOR SURGERY TREATMENT



CALL FOR A
FREE CONSULTATION



ARE YOU CONCERNED ABOUT THE HIGH COST
OF MEDICAL CARE? WE'RE DEDICATED
TO KEEPING YOUR MEDICAL COSTS DOWN.

QUALITY CARE

We have a complete staff of fully trained and board certified physicians and surgeons representing most surgery specialties.

VARIOUS ANESTHESIA TECHNIQUES ARE AVAILABLE

FOR MOST MINOR SURGERY PROBLEMS OUR CASH FEE IS ONLY \$35**

And this includes full treatment and follow-up care. We can accept insurance as payment in full. Medicare and Champus accepted.

WE SPECIALIZE IN MINOR SURGERY

• Skin Cancers • Tattoo Removal • Cysts • Infections (Boils & Abscesses, etc.) • Mole & Wart Removal • Nail Disorders (Ingrown Toenails, etc.) • Soft Tissue Tumors (Fatty Tumors, etc.) and many other disorders.

WE ALSO PERFORM A WIDE VARIETY OF OTHER OUTPATIENT SURGERY

• Breast Surgery • Liposuction • Circumcisions • Face Lifts • Hernia Repairs • Corrective Eye Surgery for Nearsightedness • Vasectomies • Tubal Ligations and many other procedures at very reasonable fees.

MINOR SURGERY ASSOCIATES

of San Diego

Mon. & Tues. 8 a.m.-4 p.m.
Wed., Thurs. & Fri. 8 a.m.-7 p.m.
5225 Kearny Villa Way

569-4242

Mastercard and Visa accepted

KAYPRO

(continued from page 13)

Or when Kay turns the tables and asks visitors who know something about accounting how many people they think he should have in Kaypro's bookkeeping department, he says he usually hears estimates of thirty to sixty. He has fourteen. A lesson from the lean years, he says. "I learned not to overstaff. I don't have very many [white-collar workers] around and the work's gotta get done, so they do it. Fall to it with a will! If you have fifteen people to do five people's work, what happens? All fifteen look busy, don't they? They divide the work up some way." Still the visitors express amazement over how Kay can keep control over all the financial activity. "I say, what do you mean by control? When I tell 'em, 'Well, I watch the business,' that's not good enough. They think it's gotta happen automatically without me. I say, 'Why without me? I'm here. Gettin' paid.'"

So the Kays are used to dumbfounding the experts, and today one of the expert opinions they scoff at most vehemently is the Legend of the Coming Small-Computer Shake-out. According to it, so many small-computer makers have now sprung up that disaster is imminent. The market can't support that number, so most will have to disappear. (Of the 200 or so in business now, maybe thirty will survive, the *Wall Street Journal* recently quoted one analyst as predicting.) Since IBM is probably the only company that everyone agrees will survive whatever happens, all such shake-out talk tends to help IBM, which infuriates the Kay family. David says, "What's unfortunate is that the people in the media [by airing the shake-out speculation] have inadvertently helped a multinational corporation dominate more and more of the world with its high-priced technology."

Instead both he and his father reject the inevitability of any "shake-out" that would force most computer makers out of business. The Kays do think it likely that a handful of manufacturers will wind up producing the bulk of small computers, but the rest of the manufacturers probably will survive and even prosper by finding and catering to tiny, specialized applications for their machines. If this prediction about

the future of the industry is correct, then Kaypro looks likely to continue making computers for a long time to come; the only question is whether the firm will be one of the giants or one of many minor competitors. And it's difficult enough to determine Kaypro's status in that regard right now, let alone in the future. One of the top industry analysts, Texas-based Future Computing, for example, says Kaypro now has about two percent of the personal-computer market—respectable but certainly small compared to IBM's twenty-six percent or Apple's twenty-one percent. However, a different analyst, Infocorp of Cupertino, disputes the Future Computing figure and says Kaypro has six percent of the market and is definitely among the industry's top ten.

In any case, Andy Kay sniffs that he "doesn't see the relevance" of talking about the possible shake-out. "What's the point of dwelling on that...? Are they warning me?" he asks.

People in the small-computer industry have no idea what real competition is, Kay declares. The individuals meaning about a coming competitive squeeze "are MBAs who have never worked in a factory, who don't know any other industry, and who learned what they know about the computer industry from each other! Talk about competition when you're scrambling hard to sell a lousy four million dollars' worth of instruments, and you're trying very hard to think of a good new product, like one that might sell a million dollars a year. And here, hey, we make one thing that's much simpler, and the first year out we collect orders for \$75 million? You call that competition?"

It's enough to make a man who has survived real competition, if not arrogant, at least supremely confident, confident enough to answer that five years from now he'd like to see Kaypro selling five billion dollars' worth of products per year. If that's a wildly unrealistic aspiration (equal to almost seventy times as much as Kaypro sold last year), David Kay sounds very serious when he says the company's goal is to record close to a billion dollars in sales by the end of 1985, which not only would require the company to grow almost as much over the next two years as it did in the past two, but would indeed place Kaypro in the ranks of American megabusiness.

Looking at the opportunity before him this time, Andy Kay seems to have

gotten a lot of thought to the question of whether he can now succeed when he didn't before. He says one factor that has changed in the intervening years concerns his own aptitudes. Years ago Kay discovered the work of Johnson O'Connor, a Harvard-trained engineer who became interested in measuring people's abilities and consequently developed the field of aptitude testing in this country. Back in the 1920s, one of O'Connor's major discoveries was that a startling correlation exists between highly successful people and a rich and extensive vocabulary. That's not to say that vocabulary is the only component of success, Kay explains, but that it is an indispensable component. And yet when Kay had his own aptitude tested back in the Fifties, he found that his general English vocabulary was only so-so, certainly "not what it should have been for me to utilize my abilities."

It took him a long time to get around to correcting that, but Kay says that by the late Sixties he constructed a vocabulary-building machine based on principles developed by O'Connor. Both Kay and his wife then used the machine to enlarge their lexicons and Kay estimates that he learned between 5000 and 7000 new words. (To put that in perspective, he says O'Connor figured there are 30,000 to 35,000 basic nontechnical words in English, of which the average working man might know only 10,000 to 11,000.) Kay says the extra words have helped him significantly. He says it's not necessarily a matter of "knowing long words or difficult and arcane words," but instead, of being comfortable talking to people from factory workers to banking executives. "I can speak to people at the different levels of abstraction that are required," he says. A lack of

words no longer limits him.

He says he also lacked another crucial element in the past. He started Non-Linear Systems primarily "to have something to do," not particularly because he wanted to make a lot of money. But Kay was jolted one day back in the Sixties in a sensitivity group when he mentioned his lack of interest in making lots of money, and another member of the group told him he was immature. "That was his response, nothing complimentary," Kay says. "But I took it under advisement, and in a sense he was right. If I don't have the goal of making money in the business, which is a measure of success, what am I about? This time I have the goal."

He has the goal, he says, because he believes he has the aptitude to run a really huge business, and one thing he learned from Abraham Maslow was that unfulfilled aptitudes are very frustrating. So now he has the vocabulary and the motivation. He's working to maintain his good health through diet and exercise. And he also has that rich pool of experience. "I find when I make up a spread sheet on the computer with profit-and-loss statements and balance sheets and all that, I memorize the things in nothin' flat. It's like the way musicians memorize notes after playing 'em a few times. And I find very few people can follow me with that—very few, even accountants. They don't live with it; that way. The symbols are not just symbols; they represent a reality I'm familiar with, a physical reality."

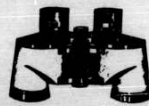
"I've found, lo and behold, I seem to know quite a bit about running a business—finally. It's starting to come naturally to me," he says with pleasure. "I don't have to think about it."



Whale Watchers' Specials

Binoculars

7x35	EZ FOCUS	\$19.95
7x35	WA	18.50
7x35	UWA 11"	27.50
10x50	WA	39.95



Mirror Lenses
Sigma 1000 mm \$349.95
fixed mount

Siglogor 500-850 zoom \$339.95*
CD/7 mirror 2x converter \$95.00

500 mm Marexar \$179.95*
300 mm Panagor \$135.00*

*adapter extra, available in all mounts, including Mamiya ZE, Fujica X, Leica R & Alpa



Monopods 10% off.

A FREE Kodak Color Enlargement!



Pay for two, same-size Kodak color enlargements, get the third enlargement FREE...

Up to 16"x24" enlargements made from KODACOLOR film negatives, color slides, color prints, or instant color prints.*

Offer ends February 22, 1984.

*Prints, slides, or Kodacolor film negatives cannot be combined in the same order to qualify.

Photo Special

Slide & movie processing

\$1.49

20 exposure super 8, regular 8
36 exposure \$2.79
Code 11



Photo Special

Color reprints from negatives

10 for \$1.79

Minimum 10 reprints per order, 3x size
Code 12



Bring trades • Buy • Trade • Repair
Monday-Friday 9:00-6:00, Saturday 9:30-5:30, Sunday 11:00-4:00
New Saturday Hours 9:30-5:30
LENS PRICES REDUCED.

PHOTO IMPORTS

4861 CONVOY ST., SAN DIEGO, CA 92111 • 567-9997



FREE Make-up

application, brow arch
or lip wax with our
Basic Facial—\$30

\$8 Shampoo, conditioner &
precision cut & style
(reg. \$14-20)

\$27 Body Wave (long hair extra)
(reg. \$45)

\$30 Highlighting/weaving
(reg. \$60) (long hair extra)

\$39 Enzymatic body wave
& density modifier. Adds
strength & volume without
after-perm dryness or
damage (long hair extra) (reg. \$55)

\$30 Acrylics or silk wraps
(reg. \$40)

\$15 Acrylic fills
(reg. \$18)

\$20 Oil manicure &
pedicure (reg. \$28)

483-0300

Evening appointments
available.

5010 Cass St., San Diego

Introductory offers. Good for a limited time.

\$50 OFF GYM MEMBERSHIP

UNIVERSAL NAUTILUS FREE WEIGHTS AEROBICS

Jack Lambert SPORTS CENTER

3666 MIDWAY DRIVE
223-5511

Unafraid of Virginia Woolf



Illustration by Doris Matzner

Virginia Woolf was born 102 years ago this month in London. Dead, now, forty-three years, as long as I've lived, she mothered me. Woolf chucked her pockets full of rocks and deliberately walked into the muddy swirl of the River Ouse in northeast England and drowned herself. ("I have fought against it, but I can't any longer," she wrote to her sister Vanessa. The "it" was Woolf's recurring depression.) More than once Woolf tried to end her own life. Yet in my twenties, she saved mine.

Although several hundred thousand copies of her many books — eight novels, essays, reviews, biographies (including *Flush*, the life of Elizabeth Barrett Browning's spaniel), diaries, letters — have been sold over the past sixty years by her American publisher, Harcourt Brace Jovanovich, Virginia Woolf only became a household word in the U.S. when Edward Albee wrote *Who's Afraid of Virginia Woolf?* Elizabeth Taylor and Richard Burton starred in the play's 1966 film version, and Taylor won the Academy Award as best actress for her performance as the drunken and tormented wife of a college professor. But Albee's play had nothing to do with Woolf.

Woolf was never ignored, not in her lifetime or after. She never went unread or unnoticed. Her novels sold briskly; her criticism was in demand. But she was never popular. The larger population never fastened onto her.

After Woolf's nephew — her sister Vanessa's son, Quentin Bell — wrote

his two-volume biography of Woolf in 1972, interest in Woolf widened to include Bloomsbury, an area in west central London where the still-unmarried Virginia and Vanessa had moved in 1904 after their father died. ("His life," Woolf wrote in 1928, "would have entirely ended mine. What would have happened? No writing, no books — inconceivable.") During the Seventies, HBJ issued Woolf's diaries and letters, the final volume of which came out in 1980. Contemporary readers became enthralled in Woolf's posthumously printed personal material and the memoirs and accounts of other writers from Woolf's era.

Bloomsbury the place became — in its own post-Victorian heyday — the catchall name for the group that drew together Lytton Strachey, John Maynard Keynes and on its fringes Aldous Huxley (who satirized Bloomsbury in *Crome Yellow*), E.M. Forster, Bertrand Russell (his Bloomsbury-associated mistress told Russell, "You have had breath") and occasionally D.H. Lawrence ("To me Lawrence is airless, confined." Woolf noted in her 1933 diary). That group gravitated to the apartments where Virginia, Vanessa, and their brothers at Cambridge gathered. Bloomsbury was a place where — as if, suddenly — anything, even sex, could be discussed, and in mixed company. Even after Vanessa married art critic Clive Bell and Virginia married Leonard Woolf and both women moved out of the area, they and their friends continued to be known as the "Bloomsbury Group" and as "Bloomsberries."

Virginia Woolf did not save my life

By Judith Moore

by any melodramatic action. Her first novel, *The Voyage Out*, stuck in my breast pocket, did not stop a bullet. She inspired me to no great deeds. Her life, in her fiction and diary and essays, nurtured my hopes, hopes that had faltered in my twenties, for something "more," as we say, "out of life."

I lived in a small isolated town that had been squeezed between mountain ridges. The sun shone on it late morning and left early. Twilight came fast. In spring and fall, Basque sheepherders drove through town thousands of sheep, raising dust in the streets and filling the air with bleating. The Greyhound bus to the east stopped at noon; going west it stopped at five in the morning. The noon driver left off bottles of plasma packed in white boxes marked with a red cross.

I lived — on the surface — as a wife, a mother of two children. We had a half-beagle, half-basset. I called him Big Dog. He left home when the first child was born, and never came back. Feminist writings only recently began to tell what young women, who for a few years were set out in the world free from parents and then shut away again with husbands, suffered when they found themselves married, even as I was, to the kindest of men. At seventeen my life had appeared to open out endlessly. After the wedding two years later, I found I had thrust myself back inside doors locked to that larger world where I had, too briefly, adventured. Life at once became a round of struggle with dirty carrots and heavy-bladed chuck roasts, intractable pie crusts that leaked blackberry juice, filthy

linoleum, stained toilet bowls, yowling babies, steaming urine-sharp diapers, red rash on infant buttocks, my clothes speckled with baby powder, nights of whooping cough, teething, and death watches with high fevers.

Woolf and I hadn't that much in common. We were both female, married, nervous, morbid, prone to influenza, and fond of reading. Likenesses stopped there. On the advice of physicians, Woolf remained childless. ("I don't like the physicalness of having children of my own," she wrote in 1927 after Vanessa's children had visited.) Woolf's father, Sir Leslie Stephen, was one of the minor of the Great Victorians. She read her Plato in Greek, her Dostoevsky in Russian, and her Moliere in French. In her twenties she wrote book reviews for major London weeklies and dailies. In her thirties her first fictions were published. She and her husband founded and for years managed the Hogarth Press, publishing not only much of English and Continental fiction and belles-lettres, but the first book-length translations of Freud into English.

In appearance we were opposites. If she was a lily, I was a potato. Her aquiline nose rather severely drew to a point. She had thin straight hair and long fingers, a pale skin, large expres-

sive and hooded eyes, gloriously slim rachorse legs. I was freckle-faced. My squinting eyes were green and my thick Auburn hair grew into a frowze of its naturally kinky curls. My hands were small, plump, and often dirty. My ankles were thick and my hips wide.

I loved the way she looked. I thumb-tacked a sepia-tinted magazine photograph of Woolf on my kitchen cabinet door, right above the Mixer. Her dark dress got sploshed with brownie batter and tomato soup and whipped sweet potatoes and cream from the dairy.

I fell for her right away. One book and I crawled, gratefully, under her wing, and lived in its shade. It was *A Writer's Diary*, not the usual route for succumbing to Woolf. Women have tended to come to her through *A Room of One's Own*. English majors were most often stricken by *To the Lighthouse*, with its elegant midsection, "Time Passes." What she called the "common reader" today often meets her through the still-emerging Bloomsbury biographies and memoirs.

I arrived at her fed up with FDR. Tired of biographies of Franklin and Eleanor, tired of New Deal histories, tired of Frances Perkins's post-

Depression Department of Labor. FDR, certainly, offered me an heroic example (and I wanted that, then), his face set in a grin and his lips clamped down on a cigarette holder, while beneath the waist he endured the rattling metal that braced his impediment. Eleanor offered me hope that a shy girl (I thought, then, I would become a lawyer) could muscle into politics and then, quietly, begin to untangle social inequalities. But even with that ambition in mind, neither the polio-crippled New Deal/Great War President nor his wife; not any of the New Dealers setting out the scaffolding of the new social order; not the Depression with its *Grapes of Wrath* and James Agee's *Let Us Now Praise Famous Men* with Walker Evans' photographs of gaunt hill people; not even the war that came after Depression, with its sets of two-, three-, even four-volume memoirs, seemed able to plant me firmly in the life of that world and command that world to take me in. None of that era and this country, then, could make me at home in their books, could make their books shine onto and warm up my life, tucked in there between high mountains. No one had given me, yet, what Virginia Woolf described, writing in her diary one evening before supper, as "some bout of poetry . . .

half read, half lived."

The town had a new librarian. He was thin, hollow-eyed, and middle-aged. He wore plaid wool Pendleton shirts that were too large. His yellowed hands shook and he talked wearily and with a Southern accent. I would discover, later, he took an almost diabolical joy in pairing books with people. "I diagnose," he would tell me. I would learn, too, he was a recovered alcoholic, that he'd taken an LSD and psychodrama cure in a Canadian sanitarium. And on my twenty-sixth birthday, when I was bedded down with flu, we shared a split of champagne. I drank my glassful. He swished his champagne through his mouth (already, at forty, fitted with false teeth that clattered when he shook) and then spit the wine out an open window onto the shiny leaves of my rose bushes. I would meet his wife, a timid Mississippian who claimed one night that she hated him, and his daughter who unceasingly dressed and undressed a Barbie doll. After he died, at forty-five, his wife would drive twice each week to the nearest city to consult a medium for word from him.

On the morning we met, he lit my cigarette and his, a nonfilter Pall Mall (you could still smoke, then, at the

(continued on page 27)

WEIGHTS WORKOUT

Non-aerobic

TIGHTENS * FIRMS * CONTOURS

Body Design by Gilda

Exercise Studio 926 Turquoise St.
Aerobic-wear boutique 483-0660

Co-ed classes

When was the last time you had a compliment on your hair?

WE OFFER BODY MASSAGE, FACIALS, HAIR TREATMENTS, HAIR CUTS, COLORING, PERM, AND ALL THE GREAT NEW LOOKS IN HAIR AND SKIN CARE. DYEING, HAIR POLIS, HAIR BATHS AND HAIR PRODUCTS.

755-0708
olde Del Mar

Tropical Nights

Handmade
Indonesian
Clothing

3852 Mission Blvd.
Mission Beach
272-4324

8008 Girard, No. 140
La Jolla
456-0880

258 No. Palm Canyon Dr.
Palm Springs
320-6187

IT'S THE NATION'S NUMBER 1 KILLER...

...afflicting over 10 million people...ripping apart families...ruining individuals...costing billions of dollars and taking hundreds of thousands of lives each year.

Alcoholism—it's not a sign of weakness or moral decay—it's a serious physical disease that kills if left untreated.

You meet people who suffer from alcoholism every day that they have a problem, and won't get help—until the day that alcohol destroys their lives. If someone you care about has a drinking problem, but refuses treatment, you can do something about it.

A wonderful new procedure called *intervention* is successful 8 times out of 10 in motivating problem drinkers to accept treatment.

The ALERT Unit at VillaView Community Hospital is offering this service at no cost. Call us now for a confidential appointment. We'll tell you about *intervention*—how it can save the life of your problem drinker.



Please call Larry Michael, M.A. at 582-3516 extension 256 for information.

VillaView Community Hospital

Virginia

(continued from page 21)

library's front desk) with a quivering hand from which the fingernails were bitten back to the quick. He asked questions of me in short declarative sentences. Each question and each of my answers to his successive queries peeled back — with surgical precision — layer after layer of myself. I felt I was being skinned. When he was done questioning me, I felt naked and vulgar. Neither the nakedness nor my vulgarity was sexual; it was my greenness he got to, my calfiness, my irremediable foolishness, confusion, and worst of all, my terrible hunger. My eyes were filled with tears.

Then he led me, actually took me by the wrist, to W's, and handed me out Woolf's *Mrs. Dalloway*. From the biography section, he pulled out a laminated \$1.25 paperback Harbrace edition of *A Writer's Diary* (which I never returned and for which, under his aegis, the library never billed me).

"Take these home," he said, looking into my blushing face, laughing as he handed over the books, "and suffer."

I was twenty-two. *Mrs. Dalloway* I attacked like housework, like socks that had to be matched, like dirt obscuring window glass. Like the Depression, the WPA, OPA, CCC, and other New Deal acronyms, *Mrs. Dalloway* was a job, a title to hurdle, a book to understand as I'd been taught in school. Years would pass before I could read it or *The Lighthouse* for the pleasure of ruttin' in words. Two decades, almost, went by before I took Woolf's fictions entirely in the manner Sir Leslie, Woolf's father, advised her in her youth to read, "to read what one liked because one liked it." But in A

Writer's Diary, Leonard Woolf's excerpts from his wife's twenty-six volumes of handwritten (in violet ink) diaries, right away I read vigorously — for pleasure. I didn't give a damn what it meant. I hoped I'd never finish it. I only wanted to be always at the next page to find out what she'd say there.

As a youngster I took for granted that adolescence, then university, then loss of virginity and first great love, turning twenty-one, fighting for an admirable cause, marriage, adulthood — each were stages that would initiate me further into Life's Meaning. I believed that each stage on life's way, simply by being lived in all its dullness, would necessarily route me ever closer to what Woolf called "moments of privileged being."

I believed my solitariness would drop like a crystal bottle and break at my feet. Men and women would invite me into passionate dialogue. I would feel our talk in my belly. It would turn to I-Thou. We would celebrate our own broken glass by walking on it in bare feet and would joyously suck the fatty sweet marrow of each other's Thous. We would smell hot and rub bellies. ("I should have liked a closer and thicker knowledge of life. I should have liked to deal with real things sometimes. I get such a sense of tingling and vitality from an evening's talk like that; one's anguillarities and obscurities are smoothed and lit," Woolf wrote in 1928.) But nothing like that happened.

My attempts to make "it" happen had failed. A friend said, "You are too intense. You wear me out." A psychiatrist told me, "You had an overstimulated childhood. You expect too much." A man's wife warned, "Quit flirting with my husband."

I could not stop wanting "it." I wanted to believe there was an enduring world — irreducible, adamant, convinced of itself — behind the life that seemed only to make me tired by night. I wanted to hear life was worth scrubbing carrots and tenderizing tough chuck roast.

What's more, I wanted all this disclosed to me in words. I wanted to be able to tell it to myself, again and again. On every count where nature, family, friends, novels, poetry, lovers, a husband, children, the 1926 Book of Common Prayer, Sartre — where all had tried and failed, had raised only more questions and increased the size and demand in my longing without satisfying it — on every count, where all those voices and those hands, those mouths on my mouth, those adult and infant mouths on my breasts, failed to convince me life was worth the time I'd give to live it, *A Writer's Diary* did the trick.

Woolf's husband Leonard groomed the twenty-six volumes of blank unlined paper, bound between boards by their own Hogarth Press and filled by her over twenty-seven years. He did this after her death. (Perhaps, writes Nigel Nicholson, the son of Woolf's sapphic lover — "sapphist" was the word, in Bloomsbury, for lesbian, as "bugger" was for male homosexual — "her suicide was premeditated by ten days." Perhaps, Nicholson suggests, she tried suicide by drowning first on the eighteenth of March, which was why, on the twenty-eighth, when she succeeded, she had filled up her coat pockets with rocks.)

Leonard Woolf selected out passages that referred to her own writing, to books such as Lawrence's and Joyce's ("I finished *Ulysses*," she wrote in 1922, "and think it's a mis-

fire"), to insights and scenes and persons that later entered her formal writing. ("I am very anxious," Woolf wrote in 1929 about what became *The Waves*, "that she should have no name. I don't want a Lavinia or a Penelope. I want 'she.'")

When the new librarian, trembling and coughing and shaking harder after his coughing passed, gave me *A Writer's Diary* (and roughly thrust his dirty handkerchief into my hand, saying, "Wipe your goddam eyes"), he gave me the book that finally talked to me. While babies tugged at the apron I tied over jeans and shirt, while sheets and pillowcases and towels and flapped in high wind (I could hear them, out the windows) and rain wet them down again, *A Writer's Diary* took on the same weight as my tons of house needing cleaning, my husband on top of me trying to love me, my children in my arms, needing me. The book put wheels under the burden I took my life to be.

"If I could catch the feeling," Woolf wrote, "I would; the feeling of the singing of the real world, as one is driven by loneliness and silence from the habitable world." In August, 1928 she sat with her diary on her lap in her house in Rodmell, and wrote, "— Why did my eye catch the trees? The look of things has great power over me. Even now, I have to watch the rooks beating up against the wind, which is high, and still I say to myself instinctively, 'What's the phrase for that?'"

How much she saw of her own life! She could see its distance, clear to the mist burning off at its peripheries. She could see its height in the reach of her own longing and its abyss in her squalid depressions. She could see what piled up as history — in wars and

peace, party politics, labor strikes — at its horizons. She could see her smallness: "How little one counts," she wrote in 1928. "How fast and furious and mastery life is; and how all these thousands are swimming for dear life." And then, with all that, she always wrote in the particulars — a green hat, a mildewed carpet, a missing tooth, blue eyes.

She despaired, right on the page in front of me. "I have not really laid hands on the empress after all," she wrote. And, "I am swimming in the head and write rather to stabilize myself than to make a correct statement." And, "As usual I feel that I am sinking down. And as usual I feel that if I sink further I shall reach the truth. That is the only mitigation; a kind of nobility. Solemnity. I shall make myself face the fact that there is nothing — nothing for any of us. Work, reading, writing, are all disguises and relations with people. Yes, even having children would be useless."

But she continued "scratching, scratching," before supper, in her diary. She looked up, down, and across miles of her own vistas. That "unpredictable brute, life," she wrote, that

"feeling interlably sleepy and annihilated." Annulled, I looked at it and could taste the coppery emptiness, the something had been. She could give it to me in mouthfuls, like that. I could taste, chew, swallow the actual protein of her mind, written down, in the present, in her diary. "A thing I see before me, something abstract," she wrote, "but residing in the downs of sky; beside which nothing matters; in which I shall rest and continue to exist. Reality I call it."

I would come back with her and that town between mountains would lie like a wide valley beneath my feet. The grass would turn bright green and be spring when I stepped out the back door, laughing at the rain and myself while I pulled sheets, diapers, my husband's shirts, off the line and basted in the heavy wicker basket and draped backs of chairs with still-wet clothes. Then I would dice carrots and poke with a meat fork at the chuck roast before I sprinkled it with Adolph's meat tenderizer. I would even laugh about Adolph, on the label in his chef's hat.

The "new" librarian died. I would see his daughter, long after, riding her bike through town, her father's plaid wool Pendleton shirttails flying behind her. She touched me once, at Safeway. Her hand on my bare shoulder was cold, like her father's. The fingertips made me feel twenty again.

During the Seventies I turned thirty. Woolf's unpurgated diaries and her letters begin to emerge, one each year. Reading the diaries as they came out, looking back at myself at twenty, reading in the midst of the din of teenage children's records playing downstairs, I was glad that Leonard Woolf took out in *A Writer's Diary* most of the dullness in which his wife lived. He took out her sagging stockings, her painful menstrual periods, her hating to shop, her measurements of houses, and her distaste for his mother. My life, then, at twenty-two and five and eight, had enough dullness, enough sagging, enough dislike of parents, enough mundane bloodiness.

I could in my thirties and still can now feel the shame of the new librarian's questioning me, and hate the return of my own lawdriness and greed and hunger. When the librarian was still living, I would remember that day

and not be able to raise my eyes to his until the memory receded. But it was . . . all worth it to have been handed that one book.

I was forty before I took out from my bookcase again the laminated copy of *A Writer's Diary*. I discover I've crimped down, I count, fourteen corners. I read over these pages. On some I can see, at once, what spoke to me. October 25, 1920, I had liked this: "Why is life so tragic; so like a little strip of pavement over an abyss. I look down; I feel giddy; I wonder how I am ever to walk to the end. But why do I feel this? Now that I say it I don't feel it."

Looking more closely through the book, its pages now brown on the edges, yellowing further in, and turned creamy in the center, I find I marked this under a heading of Woolf's, "Writing by Living People": "But how good is it!" she wrote. "Easy to say it is not a great book. But what qualities does it lack? That it adds nothing to one's vision of life, perhaps." That was what I underlined. That, of course, was what *A Writer's Diary*, what Virginia Woolf, did for me. Added. □

BREAK THE EYEGLASS HABIT
There's a CONTACT just for you



Extended Wear Soft Lenses \$159 a pair*
Bausch & Lomb Soft Contact Lenses \$59 a pair*

*When purchased with professional services. 1 hour service in most cases. Offer expires 1/28/84.

Also available:

- Bi-focal soft lenses • Gas permeable silicone lenses
- Astigmatism soft lenses • Flexible (conventional) lenses

Dr. Jack Perelman
Optometrist

Sports Area area
Nordic Village Center
3545 Midway Dr., San Diego, CA
223-3111

East County
Safeway Shopping Center
Mission Gorge Rd. & Coyote Blvd., Santee, CA
562-5220

Every Saturday
at 3:00 pm
KFSD presents

THE BOSTON SYMPHONY ORCHESTRA

Sponsored by
SAFEWAY

KFSD-FM 94.1
Your Concert Music Station

SPECIAL
with Delong only

311 Hill Ave.
3000 FIVE
PENIN from \$22.50
SHAMPOO & SET
(Men, Wet & Then, only)
Short hair
\$6.00
Call 258-7888
258-8788

Vintage Clothing Clearance Sale
20%-50% off
Jan. 18-Feb. 4
1st Floor only
Mixed Produce
3789A Park Blvd.
692-9927
Daily 11:7 Sun. 12:5

FREE COLONIC IRRIGATION
To acquain you with the benefits, the first colonic is free
at
NATURE DOCTORS' CLINIC
No obligation. Call
Dr. Renee Anderson
226-4665 anytime.

INDIAN JEWELRY
KACHINA DOLLS
Moccasins
POTTERY
BASKETS
RUGS
ETC.

Open every day
10A-7P
2 locations
Tombstone
Shelton

APACHE
Trading Post
OLD TOWN 2802 Main St.
COLLEGE AREA 6011 Canyon Blvd.
(behind Johnny's)
258-1100

282-4757
Custom invitations
Laboratories
Singing telegrams
Catering and party
rentals arranged
Gift certificates available

STORE WIDE SALE
SAVE UP TO 50%!

Reductions in Every Department.

DRAWING & WRITING INSTRUMENTS

- All Technical Pens & Sets 40%
- All Rubber & Sani 30%
- Most Basic Pens & Pencils 30%
- All Pencil Producers 30%
- Pointed Pens, Pencils & Markers 30%
- Lead Holders & Lead Pencilers 20%

PARTS, PASTELS, ETC. . .

- Rembrandt Pastels & Sets 25%
- New Dyes 20%
- Spray Adhesives & Fixatives 20%
- Archival & Whitman Watercolor Paper 25-40%
- Canvas 25%
- All Pads 20%
- All Erasals 20%
- Crumblee Color & Brushes 20%
- Oil Colors & Tins 20%
- Wenger Newton Series Brushes 20%
- Beccor Oils & Acrylics 25%

ARRANGERS, STUDIO FURNITURE, ETC.

- All Arrangives (Including Paucor AB) 20-40%
- Lighter Color Metal 20%
- Draping Furniture 20-40%
- Draping Boards 20%
- Electric Panel Sharpeners 20%
- Lamp, Art Top & Leds 20%
- Room 3 ways 20%
- Vico Board Cover 20%

ETC. ETC. ETC. . .

- Portfolio & Presentation Cases 20%
- Frame-Lips, One & Ultimate Frames 20%
- Osage Producers, Art Top 20%
- Architects & Engineers Scales 20%
- Scissors, Art Top & Paper 20%
- Y. Pencils & Sharpeners 20%
- Knife Holders 20%
- Producers Graphic Items 10-40%

Have a **HAPPY** and Economical **NEW YEAR!**

No more waiting for those other frame sales.
SAVE 50% YEAR 'ROUND!
Dax, Frame-Lips, Wall Mods, Mod Frames and The Ultimate Frame. HALF OFF! (EVERYDAY)

The Fine Art Store
6043 CLAREMONT MESA BLVD., SAN DIEGO CA 92121-0949
4840 CASS ST. PACIFIC BEACH CA 92037-1710

DISCOVER LANDSTROM'S



Landstrom's Original Black Hills Gold

Fine selection of wedding bands in stock.

LATIGO LTD. CUSTOM GOLDSMITHING
BY D.G. TOLER
2611 San Diego Avenue • Old Town State Park • 574-0370
Open 7 days a week 10:00 am-6:00 pm

Kiss Far from Sloppy



Ferri Colombo

JEFF SMITH

Brush up your Shakespeare, don your jogging garb, and rush over to the Old Globe Theatre's ticket booth in Balboa Park — the sooner the better, in fact. The Globe's *Kiss Me, Kate* is a huge hit. It opened last Thursday night and will run only through February 12. Then it will be gone, possibly forever or, with some fine tuning, possibly to Broadway. The production is a bright, jazzy, and surprisingly contemporary revival of the Cole Porter musical, first produced in 1948. Since that time, what may be Porter's best score has been relegated to a dusty obscurity because

its original book by Bella and Samuel Spewack, is so packed with long-forgotten topical references that its wrinkles have sprouted new tributaries with each passing year. But Globe director Jack O'Brien has rewritten much of the book. He has updated its dialogue and has freed it from the cobbler status of a museum piece. If you love the music of Cole Porter, if you love fresh and frisky theater, or if you have begun to take your New Year's resolutions too seriously and need some respite from their curse, then go queue up at the Globe's ticket booth. The lines may be long, but your faces will be longer if you miss this excellent show.

The musical's origins — apocryphal, most likely, but fun nonetheless — are both

legendary and mildly slanderous. Several unnamed sources claim that Saint Subber, the highly successful Broadway producer, got his start as a stagehand in the Thirties for a production of Shakespeare's *Taming of the Shrew*. Alfred Lunt and Lynn Fontanne played the leads — Petruchio and his recalcitrant Kate — at the Guild Theatre. In the words of critic Brooks Atkinson (who praised the show so strongly he used a word that may transcend the *O.E.D.*), the production was "most exceedingly funny cabotage, and the Lunts have stuffed it with all the horseplay their barn loft holds." Audiences adored it too, cabotage and all. But much to his star-struck amazement, Saint Subber discovered that the immortal Lunts would take their rough-and-tumble characters backstage — before, during, and after the curtain — and were as ferocious with each other off-stage as a mutual reflection that threatens to shatter the glass at any given moment.

Many years later, Saint Subber brought his idea to author Bella Spewack, who in turn persuaded Cole Porter to write the score. One of her lures was that, since the musical would be set in both Baltimore and Shakespeare's Padua, Porter would be able to roam musically from Tin Pan Alley to the spiciest styles and rhythms of the Mediterranean. And the Spewacks could do the same. Their libretto takes a behind-the-scenes look at a musical version of *Taming of the Shrew* — a play-outside-of-the-play — and at the brawls that ensue between actors and ex-mates Fred Graham and Lilli Vanessi. After a long, needed convalescence from each other's toxic presence (when married, each operated a blame thrower), Fred and Lilli have chosen to reunite on stage (at-the-altar being out of the question). They picked *Shrew* not because it typifies their courtship but because it resembles their marriage — a toe-to-toe battle for supremacy — and its bitter denouement. But performing *Shrew*

becomes therapeutic for Lilli. By the end of *Kiss Me, Kate* she is "tamed" anew by her man, so much so that when she utters the Bard's misogynistic line, that a wife should put her hand under the sole of her husband's shoe, Lilli speaks it with true feeling.

Utter that line in 1984 and you'll be shot at sunrise. *Kiss Me, Kate* is not only obscured by fuzzy topical references to the Washington, D.C., politics of 1948, it is also replete with some hairbrained attitudes, which choke the musical's many strengths. In effect, O'Brien has inverted Lilli's character. Instead of Shakespeare's mega-virago, Lilli begins the musical as a gifted but incomplete actress. She allows herself to be defined by the opinions of others, and then, disgruntled, she accuses them of manipulation. Lilli has two options: she can continue on a safe path, doing TV work and hooking up with wealthy producer Harrison Connor (who boasts that he gives people their identities), or she can face the perils of self-discovery. During the course of the play, in O'Brien's revised version, Lilli learns self-assurance. Where Kate sinks into subservience, Lilli rises. She fights back — in character — and learns to do the same in life.

O'Brien's new Lilli requires an adjustment for audiences expecting the Spewacks' freewheeling original. And Derrin Atlay's initial scenes at the Globe make it appear that Lilli has long since been tamed. Her character is there, certainly, but when compared to her predecessor, Atlay appears edgier. In retrospect, Atlay's performance is solid and wholly in keeping with the new conception of her character (and her rousing version of the song "I Hate Men," while hurling a life-size dummy around the stage, is terrific). One of the very few problems I had with this production, however, is in with the new Kate but with her transformation. It

happens on stage, but the audience is backstage at the time and thus doesn't see it firsthand. Fred tells us, in buzz terminology, that Lilli has become "irresponsible" to herself. For a while thereafter we have to take him at his word. If this production paid more attention to showing us the particulars of Lilli's growth, rather than taking refuge in the shorthand of pop psychology, it would be even more satisfying than it already is.

Along with a new, humanized Kate, O'Brien's revised libretto also includes modern repartee, updated references, many of them quite funny, and the funky, one-word (four-letters) sentences that have become standard English in the Eighties. O'Brien has added a new character or two, and he has relocated the setting from Ford's Theatre in Baltimore to a regional theater — in Balboa Park? — that relies on volunteer aid and that, according to the script, "has no business doing Shakespeare, let alone with music." As in the original version, the theater is in deep trouble. The business manager has fished syndicate money to finance the production, and two heavies have arrived to reclaim the loot — at about 200-percent interest. About the only weakness in the new book, other than its occasional pop psychology, is that this strand of the subplot — with the show having to run about two decades to repay the debt — is never fully resolved. It disappears amid the elation of Lilli and Fred's reunion. But the threat, that the Old Globe's production never called attention to the difficulties involved in its own

curtain comes down.

One way of appreciating what's right about this production is to consider the enormous difficulties it has overcome so successfully. *Kiss Me, Kate* is a musical, but not just any musical. It's Cole Porter. Doing his songs badly is like spitting on the flag. About a fourth of the show is a musical version of *Taming of the Shrew*. Thus the actors must not only sing splendidly, they must also shift back and forth from modern speech to the iambic cadence of the Bard. And they must do this in character — or characters, actually, since each plays the dual roles of a backstage actor and the part the actor is playing. Now add Adam Grammi's imaginatively conceived choreography, which requires an enormous versatility of dancing skills, ranging in style from the Renaissance to tomorrow. Then include a set designed to swing inside-out, from backstage to Shakespeare's Padua, on cue; and costumes that, like the choreography, must not only reflect the Sixteenth and Twentieth centuries, but must also be designed, in some cases, for split-second changes from one period to the other. Technically, *Kiss Me, Kate* mirrors its story line. It is all extremes. And the mere act of holding it together — let alone making it sparkle — would soon have most directors cutting out paper dolls in the loony bin for the remainder of their sorry lives.

Except for a curtain that refused, briefly, to get off the stage on opening night, the Old Globe's production never called attention to the difficulties involved in its own

making. Quite the contrary. It seemed to delight in snubbing apparent obstacles. The script may have a new Kate, but the production itself behaves like Shakespeare's rampant original. Under O'Brien's direction the pacing is fluid, the energy full throttle, and the stage picture a visual delight. Over the years, we have come to expect dazzling spectacles at the Globe — possibly even to take it for granted. This production matches anything the Globe has done visually, and the theater's trio of designers — Richard Seger (sets), Robert Morgan (costumes), and Robert Peterson (lights) — have proved again that they are among the best in the West, if not elsewhere. Like the play, the production is given to extremes — the ornate and the minimal — and O'Brien has utilized both to good effect. In at least three of the production numbers, for example, the actors disrobe. Appreciably. And while this act raised several eyebrows (and binoculars) on opening night, it also offered a striking visual metaphor for one of the musical's central themes. When they are backstage, the actors undergo both physically and emotionally. And when they do the latter, they hang their feelings out to dry.

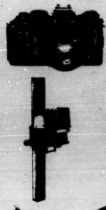
Which O'Brien's cast does superbly — and, at the other extreme, they also handle Shakespeare's diction much better than the cast of the Globe's *Taming of the Shrew* did two summers ago. Part bespectacled Clark Kent as Fred Graham, and part the Other Guy as Petruchio, Mark Harelik heads the group and commands the stage.

Harelik is among that nearly extinct species of performers who can act and sing with equal power (his rendition of "Wonderbar" is so stirring, in fact, that my shower will never be stirred by its melody again). Except for Chris Shaffer's needlessly vivid portrayal of Harrison Connor, the rich producer holding Lilli's glass slipper in his hands, the supporting actors, singers, and dancers are also first-rate. Michael Byers and Patti Colombo each have fine moments as Bill and Lois, the business manager and his Vegas showgirl friend. So does Susan Shepard, whose Harriet, the scatterbrained but lovable volunteer, is a few sandwiches short of a picnic. And Tom Lacy and Larry Drake, as the Damon Runyonesque thugs who have come to collect the cash, threaten to cancel the play-within-the-play and to steal the Globe's production as well.

The real star of *Kiss Me, Kate*, however, is Cole Porter's wonderful score. And the Globe's production has turned it into any number of potential show-stoppers — before and after the show itself. As people left the theater, after the opening night curtain had gone down, spontaneous choruses of "Brush Up Your Shakespeare" or "Wonderbar" would spring up, followed by reprises of "Too Damn Hot," "Another Op'nin', Another Show," or "Always True to You in My Fashion." These warmed the chill air all the way to the parking lot — a phenomenon that will continue at least through the twelfth of February. Be a part of it.

George's Camera Exchange

Free photography seminars



Photography—by Irv Feher

Learn how to make beautiful flash pictures with your camera & flash, fill in flash & close-up flash. Wednesday, Jan. 25, 7:00 pm.

Guide to interchangeable lenses & single lens reflex photography Thursday, Jan. 26, 7:00 pm.

Omega—by Dallas Burrows

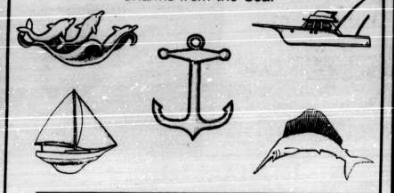
Making color enlargements from color negatives. Wednesday, Jan. 25, 7:00 pm.

Making color enlargements from color slides. Thursday, Jan. 26, 7:00 pm.

Call 297-3544 for reservations.

Watch for our storewide clearance ad next week.

Charms from the Sea.



GARY GILMORE GOLDSMITH

Diamonds - Custom Design - Appraisals - Engraving - Repair
4919 Newport Avenue, San Diego 225-1137
Tuesday-Saturday 10:00-5:45

GET A FRESH START AT STATE

For a new career, college credit, that degree you've always wanted, enroll in the Open University program at State. It's an easy way for adults to take regular SDSU courses.

Registration is convenient, costs are low. And there is still space in the Open University program at State. It's an easy way for adults to take regular SDSU courses.

For details write or visit the College of Extended Studies, 5630 Hardy Ave., San Diego, 92182. Or call (619) 265-1152.

SDSU

hairstyling company

La Jolla Village Square
May Co. Mall, lower level
455-1700

El Camino North Shopping Center
El Torrio & Main Theater Center
439-8700
Expires 1/28/84

California Cut \$10.00 (Men & women)
Our artistic technicians styling the hair along its natural path of growth and volume of texture. The look is natural because the California Cut is natural, just shampooing back the cut. (Includes shampoo & cut.) Good with coupon, selected stylist, and by appointment only. New clients only.

European Perm \$35.50 (reg. \$52.50)
Is your hair too straight and hard to manage? You fine & has no body and needs fullness? Now is the time to restore your hair with the most popular perm & method in Europe. Leave your hair soft and looking natural (cut & color included). Good with coupon, selected stylist and by appointment only. New clients only.

Sculptured Nails \$18.00 (reg. \$35-40)
Long, beautiful nails can now be yours for that special occasion. Career Girl or Nail Artist. Good with coupon, selected manicurist & by appointment only. New clients only.

Swedish Oil Massage \$25.00 (reg. \$35.00)
Relieving stress or muscle tension, equalizing and balancing body structure. New clients only.

Internationally recognized - certified

Ananda

Yoga Teacher Training Course

March 13-May 24, taught in La Jolla

"Special emphasis"

Health and Healing

- Yoga diet, healing methods, and energy control
- Yoga postures and meditation
- Psychotherapy, east and west
- Learn how to make yoga teaching a paying career
- College credit available
- Hatha yoga certification

Teachers:
Valerie O'Hara, M.A., Ph.D. candidate
Bryan O'Hara, M.A.
Directors of the B.A. degree major in Yoga Philosophy at The University for Humanistic Studies.

For information and a free brochure:
Valerie O'Hara, Ph.D. candidate
P.O. Box 8243
La Jolla, CA 92038
(619) 454-6734

297-5100

INJURED?

FREE FIRST CONSULTATION
At Home • At Work • In Hospital
NO RECOVERY - NO FEE

The Law Office of
COHEN & MARTIN
2720 FIFTH AVENUE, SAN DIEGO, CA 92103

CUSTOM LOGOS

7891 Cairmont Mesa Blvd.
571-7757
High quality mesh
10 BASEBALL CAPS \$39.00
Includes your logo silk-screened
* no set up charge * staff artist on duty

JANUARY INVENTORY SALE

- 15 beds under \$200
- 30 beds under \$300
- 30% off air beds
- Save on futons

Chula Vista 425-3252
639 Broadway
El Cajon 440-4871
104 E. Main St.
Mirra Mesa 578-8470
7180 Miramar Rd.

Point Loma 224-2808
4811 W. Pt. Loma Blvd.
Kearney Mesa 568-9407
8841 Cairmont Mesa Blvd.
La Mesa 868-8171
5208 Jackson Dr.

the bedroom
waterbed company
Carlsbad 728-3093
2570 E. Camino Real

*90 days same as cash • 90 days free layaway • Easy financing • Credit cards welcome

Technique, Technique



Peter Serkin

JONATHAN SAVILLE

For lovers of Beethoven's piano music — which is to say everyone who cares about great music — this January is proving to be a heady experience. John Lill is performing the entire thirty-two piano sonatas at Mandeville Auditorium, as well as the five piano concertos and the Choral Fantasy at the Civic Theater, with the San Diego Symphony Orchestra. And then there was Peter Serkin, who in a concert at the Old Globe sponsored by the La Jolla Chamber Music Association played Beethoven's final, majestic statements in the sonata genre. Op. 109, Op. 110, and Op. 111. Comments about the composer and his achievement will perhaps be more suitable at the end of Mr. Lill's cycle. But the juxtaposition of the two pianists suggests some interesting issues of piano playing and of performance in general.

Peter Serkin presents the curious case of a musician who has achieved a fairly notable career on the basis of sheer will power. He is a man whose appearance on the concert stage — incredibly tense, pale, rapt — reveals his passionate commitment to his

art and his virtual obsession with the music he plays. At the Globe, he looked like a shaman racked by the energies of invasive spirits, moving through a trance as he performs a ritual of powerful magic. His adoration of Beethoven was visible, palpable; his identification with the inner spiritual substance of these transcendently idiosyncratic late sonatas seemed total, like the identification of a swimmer with his motion through the water; and there was no plumbng the depth of his feeling, in that incomparable succession of passions, poignancies, and otherworldly serenities evoked by the scores.

But Mr. Serkin's commitment, inwardness, devotion, identification, and deep emotionalism are bound in with, indeed imprisoned by, the most grossly defective technique I have ever heard in an established concert pianist. His runs and trills are astonishingly uneven, with odd notes sticking out all along like barnacles or tumors; his left hand blurs most of what it does; the loud chords are harsh, dry, clanging, suffocated; the melodic lines lack shape and continuity, with some notes inadvertently overlapping and others inadvertently separated; the rhythm is impaired, lacking in steadiness, lift, and

coherence; the hands are held all wrong; the pedaling is awful. It is not a matter of a technique — such as that of Artur Schnabel — that in very fast passages occasionally proves inadequate to the storm of inspiration. Mr. Serkin's technique is defective at all levels, down to the most elementary, and the slow passages are as imperfect as the fast ones.

This defective technique is a potent opponent to the pianist's emotional identification with the music, hampering it at every turn. But the emotionalism itself damages Mr. Serkin's Beethoven. He is so involved with the feelings he experiences as he plays that the inherent shape and meaning of the score tend to be obscured, like an exquisitely crafted statue enfolded in layer upon layer of gaudy fabric. The more emotional the music seems to get, the more eccentric it becomes under Mr. Serkin's hands; with strange choices of dynamics, phrasing, and articulation, as though we were hearing an undisciplined cry from the heart, rather than the performance of works that explore the implications of musical form with the greatest profundity. The first movement of the C Minor Sonata, Op. 111, was an expression of hysteria (the second movement, where Mr. Serkin's technical problems were even more prominent than his interpretive ones, offered a painful demonstration of how poorly performed trills can kill late Beethoven). The scherzo of the E Major Sonata, Op. 109, was a shapeless explosion of undirected aggression. The return of the "varioso dolente" in the final movement of the A-Flat Major Sonata, Op. 110 constituted a total nervous breakdown.

And curiously, in these instances and many others, the resulting effect was not to enhance the music's feelings but rather to de-emotionalize it, by giving the listener the sense that the music and the emotional experience were two separate things, the latter imposed violently upon the former, with no inherent connection between them other than their linkage in the imagination of the pianist.

John Lill is a pianist of a completely different stamp. For one thing — and it is the most important thing — he has a splendid technique, a magisterial command of every device required by Beethoven's music. Technique in the performance of music is not, as some people might suppose, a useful but superficial adjunct to more important interpretive talents. Consider, for example, runs, those rapid, scalelike passages that, in so many different forms, hold together the dramatic events of the Classical sonata like an un-

derlying landscape. Because Mr. Lill has such control of these passages, because he is capable of complete smoothness and evenness from beginning to end, with no note too strong or too weak or too long or too short, he has the ability to give the run a shape, to phrase it, to raise it to his sometimes apparently low status of transition or filler to a container and conveyor of its own musical meaning. Similarly, what is important about those untrillingly precise trills of his is not so much that they sound good and avoid distracting fits and starts and lapses, but that having mastered the fundamental technique Mr. Lill can shade the trill, swell it, diminish it, give it a *mesa di voce* as though it came from an expressive human voice, and thus transform it from a mere ornament into a vehicle for making sense of the music, as an element of structure. Without the technique, the pianist would never actively recognize how a trill could be made a meaningful component of musical form. Technique is not only the means by which the musician's vision of the work (and of its individual parts) communicates itself; it is the medium through which the discovery of that vision becomes possible.

Of Mr. Lill's technical skills we ought to mention not only his control and agility but also the wonderful clarity of all the lines — the hand and right hand — and of their interrelationships; the limpid, flowing tone; the lovely singing line; the rich, blooming, powerful resonance of the loud chords; the grace, shapeliness, and vigor of the rhythmic impulse, with its flexible (though never mannered) stretchings and compressings organically dictated by the structure and movement of the phrase or the line; the resulting effect was not to enhance the music's feelings but rather to de-emotionalize it, by giving the listener the sense that the music and the emotional experience were two separate things, the latter imposed violently upon the former, with no inherent connection between them other than their linkage in the imagination of the pianist.

John Lill is a pianist of a completely different stamp. For one thing — and it is the most important thing — he has a splendid technique, a magisterial command of every device required by Beethoven's music. Technique in the performance of music is not, as some people might suppose, a useful but superficial adjunct to more important interpretive talents. Consider, for example, runs, those rapid, scalelike passages that, in so many different forms, hold together the dramatic events of the Classical sonata like an un-

derlying landscape. Because Mr. Lill has such control of these passages, because he is capable of complete smoothness and evenness from beginning to end, with no note too strong or too weak or too long or too short, he has the ability to give the run a shape, to phrase it, to raise it to his sometimes apparently low status of transition or filler to a container and conveyor of its own musical meaning. Similarly, what is important about those untrillingly precise trills of his is not so much that they sound good and avoid distracting fits and starts and lapses, but that having mastered the fundamental technique Mr. Lill can shade the trill, swell it, diminish it, give it a *mesa di voce* as though it came from an expressive human voice, and thus transform it from a mere ornament into a vehicle for making sense of the music, as an element of structure. Without the technique, the pianist would never actively recognize how a trill could be made a meaningful component of musical form. Technique is not only the means by which the musician's vision of the work (and of its individual parts) communicates itself; it is the medium through which the discovery of that vision becomes possible.

Of Mr. Lill's technical skills we ought to mention not only his control and agility but also the wonderful clarity of all the lines — the hand and right hand — and of their interrelationships; the limpid, flowing tone; the lovely singing line; the rich, blooming, powerful resonance of the loud chords; the grace, shapeliness, and vigor of the rhythmic impulse, with its flexible (though never mannered) stretchings and compressings organically dictated by the structure and movement of the phrase or the line; the resulting effect was not to enhance the music's feelings but rather to de-emotionalize it, by giving the listener the sense that the music and the emotional experience were two separate things, the latter imposed violently upon the former, with no inherent connection between them other than their linkage in the imagination of the pianist.



John Lill

are undeniable facts; but how emotion inheres in pitches, melodies, rhythms, phrases, and structures is something no one understands. What seems to be the case empirically, however, is that a musician like Mr. Lill, who biases himself principally with the inner musical shape and meaning of the notes, is far more successful in conveying the composer's feelings to the audience than is a pianist like Mr. Serkin, who seems to perform in an intense emotional state of his own, and who seems concerned at every moment with the music's emotional content, to the detriment of its intricately delineated form. I am suggesting that while Beethoven's music can communicate the composer's feelings to the audience, the feelings are not there as feelings in the music, and that it is a mistake to attempt to put them there or find them there. If I say "apple" to you, both of us are thinking with pleasure about a ripe, red, juicy fruit;

Mr. Lill play this sonata, but the evidence of his other performances makes it pretty certain that that will not be his way of doing it. What he will no doubt give us (as he has done in comparable passages in other sonatas) is the most precise possible rendering of the instructions in the score that really count: the "crescendo," the "diminuendo"; the thirty-second-note rest, the "p" and "pp"; the phrase-linkages, the *acciacatura* preceding the first note of the theme, and all the nuances of pulse, rhythm, shading, articulation, and color implied by the score and available to a sensitive performer with an obedient technique. And it is that that will produce the effect in the audience of bottomless grief and infinite world-weariness.

"Ermatet, klagend" is essentially Beethoven's way of telling us what he himself was feeling at some stage in the conception and composition of this passage. It is an accurate — though generalized — description of what a listener feels when the passage is performed by a great pianist, such as Schnabel or Kempff. But if these words were omitted from the score, the performance of the passage by Schnabel or Kempff — or, most probably, Mr. Lill — would remain exactly the same. With those notes, with that broken-up melody, with that halting rhythm, mere fidelity to the written and implied information in the score will inevitably produce in the listener the emotions of exhaustion and suffering. The only thing that can interfere with that effect (aside from technical incompetence) is the willful effort on the part of the performer to impose exhaustion and suffering on the music. That is why Mr. Serkin's rendering of the passage was so unsatisfying, so — ultimately — lacking in emotional truth. And that is why Mr. Lill, in such passages as the slow movements of Op. 2, No. 1 or Op. 7, can rouse such deep emotions while seeming not to be roused at all himself. He speaks the word "apple" with as clear an enunciation and in as resonant a tone as possible, and in our minds the tang and texture of the fruit spring into vital being. □

Parent to Child
Pediatric Workshop and Well Child Clinic
9-6 a.m., Saturdays
Jan. 23: Child safety at home and away from home
Jan. 28: Care of the sick and injured child
Feb. 4: Youth sports for development or detourment
Workshops open to the public at no charge.
Followed by optional well child clinic for full physicals, developmental testing, vision screening, immunizations, education.
215 pilot job and immunizations.
For reservations call: 277-1525
Fran Seider, R.N.C., Family Nurse Practitioner
Nationally Certified with 25 years experience.
Medical 1st call 10615 Tierrasanta Blvd., San Diego, CA

STUDIO SUENAGA
"Year Around the Clock Center"
1150 Camino del Mar, San Diego
Open every day 10:30 am-6:00 pm
755-7878

OOOPS! We've over-produced for Christmas
30% off all merchandise in stock (except on already specially marked merchandise)
Other merchandise marked up to 50% off
Bring us in good thru Feb. 18, 1984

SKI PACKAGES FOR EASTER WEEK
April 16-21, 1984
SKI THE ROCKIES — SILVERCREAK
RT air S.D.-Denver, transfers, 8 days/7 nights deluxe resort accommodations, 2-day lift tickets.
\$503.00 double occupancy
\$408.00 quad occupancy
\$388.00 occupancy for 6
SKI SOUTH LAKE TAHOE
Pkg. Incl. RT air S.D.-Reno, skis/steep rental car, condo accommodations, 8 days/7 nights.
\$362.00 double occupancy
\$295.00 quad occupancy
\$240.00 occupancy for 6
*Land only rates available **Airfare subject to change

TRAVEL CENTER
OF LA JOLLA
7462 La Jolla Village Dr. La Jolla
Call for information 459-6444

HARDY nails
FILLS \$14.00 REG. \$18.00
FULL SET OF NAILS OR SILK WRAP \$15.00 OFF
Sculptured nails, manicures, French manicures and pedicures, silk wraps & nail art.
6110 Francis Rd. (at Via Las Cumbres, 1 mile west of Fashion Valley)
298-9611
Offer good through Feb. 20, 1984.

LAW OFFICES OF HANK HOWLETT
CONCENTRATING ON
BANKRUPTCY
STOP FORECLOSURE, REPOSSESSION AND CREDITORS' CALLS IMMEDIATELY
DRUNK DRIVING
STAY OUT OF JAIL. SAVE YOUR LICENSE.
FREE CONSULTATION
24-HOUR LEGAL ADVICE
234-0105

Called by many a Psychic... by others, an Intuitive Counselor.
Dr. Sherri Fischer is a person who offers 94% accuracy in all of her extrapsychic abilities.
She sees... feels... experiences... understands... the human condition, the human mind, the human soul, & now problem-solving relating to health, relationships, career and personal goal achievement. She's available for you to call... consult... work with...
*Not associated with The Center for Total Health in Solana Beach — 753-6681 & still available in her North Park office — 298-2695.

capezio
who else... but Copezio?
JANUARY CLEARANCE SAVE 25% to 50%
Come see our expanded selection of capezio merchandise. Selected BANDOLINO and CLEARANCE shoes originally \$38-\$64 are now sale priced at \$18.99-\$47.99. Hurry... selection is limited. Sale ends January 31.
capezio
University Towne Centre
4485 La Jolla Village Dr.
San Diego, CA 92122 453-3402

JUST RESTOCKED!
ALL SILK "WEEKENDER" COORDINATES
FROM DAVID HARRISMAN
INTERATION...
one of the most dazzling mix 'n' match silk combos ever, offering a range of color, offering a range of color, offering a range of color...
a must for the woman on the go, for career or holiday. Buy these separately or together.
\$79
\$79
\$49
\$39

2-Button Blazer
Double-Breasted Blazer
Silks
Prints
Blouses
Choice of turquoise, beige, red, black.

OPENING SOON—
The addition of our downtown showroom—due to open in just a few days—will enable us to present to our customer a dramatically expanded selection of silk fashions from Part One. Introducing cool suits from Part One and an exceptional selection of Jonathan Martin dresses.

THE SILK FACTORY
1071 6th Avenue • Phone (619) 233-9741
Open Mondays thru Fridays 9:30 to 6, Saturdays 10 to 5
Other stores in: Los Angeles • Costa Mesa • Phoenix • Seattle, WA

Room with a View



DUNCAN SHEPHERD

Many mouths besides mine must have remarked that the best movie around town this season was made thirty years ago by a dead man (not dead at the time). They would have been speaking, of course, of *Rear Window*, now in re-release after legal entanglements have at last been untangled. My Smith-Corona, quite distinct from my mouth, is compelled to add, however, that to say it is the best of the lot is not to say very much, and that acknowledgment of its "classic" status and/or amazement that

a movie remembered as good still holds up as good, ought not to exempt it from the sort of going-over given to the contemporary movies it is deemed to be so much better than. A modern perspective is sure to cast a different light on the matter, to throw some things into shadow and bring others into the glare. No doubt Alfred Hitchcock is a — please not *the* — master. But what exactly of? A likely way to start sorting out the Still Good parts from the No Longer or Never Would be to draw a line between what goes on inside the central apartment and what goes on outside it. (I am assuming at least this much familiarity

with the premise: a globe-trotting photojournalist, confined to a wheelchair with a broken leg, whiling away the hours of a summer hot spell by spying on his neighbors around the tenement courtyard, begins to suspect the neighbor across the way of having done away with his wife.) It is as simple as everything outside the apartment being interesting and everything inside it being not. No, not everything that takes place inside the apartment is not interesting; but yes: everything that is not interesting does take place just there.

To begin with, the romantic interest has lost a lot of whatever interest it once had. The matchmaking (or mischief-making) philosophy which throws together a pampered Park Avenue socialite (Grace Kelly) and a Greenwich Village guest-Bohemian quasi-aristocrat (James Stewart) is bound to seem more bogus now than Tracy and Hepburn are no longer the reigning paragon. Their ongoing negotiations, while written with plenty of salaciousness for 1954, testify above all to the difficulties of stretching out a Cornell Woolrich short story to feature-length. Typical of their dynamic is the impassioned speech on their cultural differences — "Did you ever eat fish heads and rice?" etc. — delivered by Stewart in the quavering voice of perpetual pubescence that has helped make him an American archetype. Whatever she said in return (the answer to the question cited above was no, certainly not) matters less than how she says it, handling the words as if they were crystal, never speaking them in full voice as if for fear the vibration would shatter them. It is perhaps not irrelevant to the theme and the forthcoming events to observe to ourselves that she — as part of normal upkeep of her "too perfect" image — actually looks as though she endures many more physical rigors than he does. (It would surely be irrelevant, but one of those retrospective side benefits, if we were to observe to ourselves how much more body conscious the culture has gotten since the Fifties, when a top male star could unselfconsciously show off the flaccidest physique.) And when

Kelly ultimately is called upon to show physical bravery, when she carries off a dangerous mission as legman, and when she returns to Stewart's apartment flushed with the thrill of it all — how his eyes shine with admiration and fellow feeling, almost as if he had just discovered she kept a salamander as a pet!

This sort of Pan-and-Wendy or Tom-and-Jerry-and-Betty relationship, transported into or near the bedroom, would be pretty silly all on its own, but it is helped out and propped up by what goes on around it. All of the neighbors watched through their open windows have something pertinent to add to the developing discussion on the pros and cons of marriage. The henpecked husband who soon becomes the maddest suspect, the childless couple who channel their affections onto their pooch, the newweds hooked up behind a drawn shade, the social butterfly nicknamed Miss Tere, the soon-to-be old maid nicknamed Miss Lonelyhearts, the solitary and swimming-in-alcohol songwriter — these and others make up a virtual forum on relations between the sexes. But Hitchcock is no highbrow, and despite all attempts, and there have been many, to read between the lines (or between the frames, rather), he cannot be converted into one. What is revealed here about human relations never rises above the cynical sophistication of a *New Yorker* cartoon, and occasionally dips as low as a cocktail-napkin cartoon. The same goes for what is revealed about urban alienation, the breakdown of community, the psychic chasm between next-door neighbors, and other tangential topics.

of his fellow photographer is Antonioni's *Blow-Up*. Whatever slight taint Stewart may have picked up on the way into his predicament is thoroughly washed clean by his Good Citizen response once in it. And anyone disposed to chuck a tongue at Stewart's initial nosiness could only be someone incapable of putting himself into another's shoes — or leg-cast. I would imagine there can be very few people, and especially among those prone to tongue-clucking, who have not gotten occasional entertainment value out of observation and speculation about their neighbors. All such people, and hence the broad appeal of the plot premise, will be able to identify with Stewart without feeling guilty of anything more sinister than natural curiosity.

The high entertainment value of the Stewart-Kelly romantic team, points inevitably to the conclusion that the movie might have profited from more time spent looking out the titular window. As it is, the movie plays as a not always congenial ping-pong match between "pure" cinema and stinky, talky, one-set cinema. Stinky cinema, at that, seems to hold an edge through the middle sections, with "pure" coming out on top in the long run. (A very different result from the actual stage play — *Dial M for Murder* — which Hitchcock had tried to cinematicize earlier that year by slapping

3-D on top of it.) But to say, as I did above, that the movie is good the whole time that it is looking out the window is not to say that it couldn't have been still better at those times. For one thing, to have devoted even more time to idle voyeurism might have meant a bit more range in the witnessed spectacles, a bit less need to make all of them amusing and exciting and titillating, a bit less inclination to turn every window-frame into a *New Yorker* cartoon. In short, the entertainment value of these tableaux may be seen as too high, or at any rate too consistent. We do not, I think, come anywhere near the borderline of Too Much of a Good Thing. And any threat of boredom further along the line, should one of the neighbors settle down to making a meal out of it as *Jeanne Dielman*, could certainly be fought off by shifting the focus to another window, as easily as flicking the TV dial.

But to repeat: Hitchcock is no highbrow, and this is the Fifties, and it is Hollywood, and we would perhaps be unreasonable to expect urban portraiture out of the "ash-can" school, a vision of human formlessness to match that of Edward Hopper (window-peeper supreme), a philosophic contemplation of what I believe the French call *les temps morts*. What we do get from Hitchcock, at the furthest reach of his talent, is a certain playfulness with the medium, an aptitude for problem-setting and -solving, an at-

tachment to visual conceits and set pieces and sleight-of-hand. (In its worst light, this personality make-up gives frequent rise to charges of "gimmickry.") And no matter how much more of the stuff some of us might want, there is already in *Rear Window* an unusual amount of material done in extreme long shot. Or, to say the same thing another way, an unusual amount done in first-person point-of-view shots. (Better, however, to say it the other way: the rigorously choreographed camera movement, as in all of Hitchcock's "subjective" work, does not correspond terribly well to the human eye.) This stylistic oddity is perhaps not so odd as all that: a similar spying-across-a-courtyard premise (oops on surveillance) — together with the appropriate graphics, was seen that very year, albeit on a smaller scale, in Richard Quine's *Pushover*. It is odd enough, however, and suggestive enough, to override the inherent interest of any given shot or scene, to offset the insistence on anecdotal amusement, on a conventional romance, on an upbeat and neatly tied-up resolution.

This is not to suggest that the movie doesn't work on the plot level. Its sharp and refreshing contrast to today's thrillers or to the standard Hitchcock thriller that has served as their bellwether (*Psycho*), the suspense builds toward a single payoff rather than a numbing succession of them. And the payoff is the richer for it. But here again, "pure" cinematic pleasures must

be invoked to override the faultiness of some of the ideas. The eye contact across the courtyard between hero and villain, for instance, is so delicious a moment as to wipe out the implausibility that motivates it: Grace Kelly, in order to escape the murderer's apartment and clutches, is considerate enough to get herself arrested and hauled off to jail, thus clearing the stage for a two-man showdown. (Getting herself arrested is rather a drastic way to get out of the predicament. No policeman, not even a New York one, is going to leave a woman alone with a man she claims to be a murderer.) Certainly we would not have wanted to be cheated out of this showdown, and we will take it any way we can get it. But here again, the hero's rashness on the telephone, his thoughtlessness at having left his door unlocked, and his unconvincing inability to reach the door to amend this oversight — all these minor irritations must be remedied, and are very much so, by the treatment of the encounter itself: the disarming perplexity and pathos of the hulking murderer, the rapid-fire flashbulbs employed by the hero as his only (and ineffectual) defense, and the literal cliff-hanging or ledge-jumping which leads to a final sight gag that you do not have to have seen the movie before in order to anticipate.

Rear Window continues at the Guild, where Hitchcock's *Vertigo* waits in the wings.

6TH ANNUAL COLOR PRINT SPECIAL

1. 16 X 20 (Reg. \$20.95) **1095** 2. Calendar Print **1350**

PREPAID REPRINTS \$9.00
 PREPAID REPRINTS \$9.00

Bring us your 35mm slides or negative and we'll make you a one-of-a-kind 1984 calendar. We'll give you a healthy discount if you order more than one. (They make great gifts!) — Share your beautiful memories with friends all year long. The Calendar print measures a big 11" X 14" with your photograph enlarged to 10" X 11". Remember the good times every day.

2020 Meade Ave. San Diego, CA 92116 (619) 480-4881

"I was suffering from dizziness, neck pain, back pain, digestive problems, fatigue and nervousness"

Dear Doctor: When I sought chiropractic care, I was suffering from dizziness, neck pain, back pain, digestive problems, fatigue and nervousness. I had some of these symptoms for 10 years! I wanted to correct the problems, not just treat the symptoms. All of the above symptoms are completely gone, or only experienced occasionally. I would recommend care to others because there are no drugs used to treat the problems. The treatment gets right to the cause of the symptom. Immediate results are felt and by the time your treatments are done, you know how to maintain the results. The doctors are just wonderful.

Signed, Barbara Holly

FREE PRELIMINARY SCREENING EXAM

Warning signs—Don't suffer needlessly!!

1. Headache
2. Backache
3. Sinusitis
4. Neck pain
5. Jaw (TMJ) problems
6. Loss of energy
7. Loss of sleep
8. Shoulder pain
9. Scoliosis
10. Short leg

5005 Teas Street, Suite 303, Mission Valley, 298-0540

The majority of medical insurance, including Medicare, cover chiropractic care. If you're not insured conventional payment plans can be arranged.

REAL SKI PANTS

ONLY \$9.99

(HURRY... THEY'RE SELLING FAST!)

VINTAGE & FUN CLOTHING FOR MEN & WOMEN

PACIFIC BEACH
 1015 Mission Blvd.
 San Diego, CA 92101

STAR COLLEGE
 1015 Mission Blvd.
 San Diego, CA 92101

LAGUNA BEACH
 1145 South Coast Hwy.
 Laguna Beach, CA 92653

NEW YEAR'S RESOLUTION GYM SPECIAL \$77

(4 months membership) (Nothing due to pay, no restrictions) (Includes personal instruction)

At San Diego's finest bodybuilding and sports-conditioning gym for men and women. Entrance on 16th & University, etc. No crowds, plenty of parking.

GOLD'S GYM

272-3400

Under same ownership since 1979
 4615 Mission Bay Drive, Pacific Beach
 At International 5, behind Burger King

Ten without the men safely on our Salsara treadmill belt. Support rates by team. Call for appointments, today.

The owner, Paul Eddy and the assistant manager, Peter Clayton, have over 20 years' experience between them and will be happy to assist you in all aspects of training and nutrition.

*First-time customers only. Offer expires Jan. 25, 1984.

ARE YOU LOOKING FOR SUE?

The Science Society is proud to announce that Sue Williams, from the Bonita area, has joined our styling team.

SAVE \$5.00—HAIRCUT \$11.00

PERMS \$35.00

THICKER HAIR GUARANTEED

ONLY \$15.00

233-8161
 2332 Fourth Ave. San Diego
 New Hours: Mon. 9-6, Tues. Fri. 9-9, Sat. 9-5
 Appointment not always necessary

THE GOOD LIFE CLOTHING CO.

JANUARY CLEARANCE

in progress

Huge reductions throughout the store. Come in and preview the 1984 Swimwear arriving daily.

Mission Beach
 3788 Mission Blvd., 273-4622

La Mesa
 7300 El Cajon Blvd., 460-0309

Ocean Beach
 4967 Newport Ave., 222-9374

Upstairs, Downtown



Illustration by Tony DiStasio

ELEANOR WIDMER

The Restaurant: Dobson's
The Location: 956 Second Avenue, downtown San Diego (231-6771)
Type of Food: American and Continental
Price Range: Entrées à la carte, \$5.75 to fifteen dollars
Hours: Closed Sunday. Open Monday through Saturday, 11:00 a.m. to midnight

You figure it out! For years Morgan restaurant at 515 Fifth Avenue south of Market Street downtown has been struggling to hold on, deterred not by its food but by its location by the City Rescue Mission. Once, about two years ago, I took my son and his fiancée down there for the adventure. It was an adventure, all right. Just as we were leaving the restaurant the people in the mission came pouring out, some staggering slightly. Because I had witnessed the sight before, I did not feel myself to be in danger. However, my son whisked us into the car in a hurry, remarking that he didn't know whether the good food was worth having to experience the street life.

More recently, some of my friends attended the Broadway movie house near Broadway and Eighth. As they left, a band

of raucous, young teenagers was traversing the thoroughfare. Their verdict: it wasn't worth the good movie to experience even a moment of menace when they lingered.

Yet also downtown, in the Spreckels Building at 956 Second Avenue, Paul and Carol Dobson have opened a new restaurant, Dobson's, that is not only doing landslide business, but caters to some of the most elegant people in the city. On the site of the old Press Room and around the corner from the Spreckels Theatre, Dobson's provides the urbanity that San Diegans often long for. The downstairs contains the kitchen and an elegant bar as well as a row of small tables for the diners. During the lunch hour, men and women in suits eat their meals at the bar, delighting in the novelty. "It's just like San Francisco," says one. "No, it's like New York." Fan-tasies are free. Pick any of your favorite urban locales and tell yourself that Dobson's reminds you of it.

The main dining room, one flight up, is a room whose molding is decorated by gold leaf. (Waiters need strong legs to carry the trays up the stairs, but the food arrives amazingly hot.) All the tables benefit from the sight of the lovely European-style chandelier that hangs above the bar, but those tables upstairs that are closest to the railing afford a view of those who enter. Since Dobson's is frequented by many movie people, there's some craning of

heads. "Is that X of so-and-so news-paper?" "No, that's Y from TV."

There are several factors of which you should be aware when dining at Dobson's. The food is very rich unless you go out of your way to order something plain, such as the half chicken with lemon butter, or the fresh fish that is sautéed or broiled. Chef Craig Brown is highly gifted and generous. His generosity means that his sauces will be better or creamier.

You should also realize that every dish is prepared to individual order. Therefore, there may be long waits for the splendid mussel bisque soup and for the entrees. But if you tell your waiter the moment you are led to your table that you are attending a concert after dinner, then you will be out on time. The night I was there the restaurant virtually emptied after the symphony concertgoers left, about fifteen minutes before the eight o'clock curtain time. Still, arrive early if you are attending an event and make your waiter cognizant of the fact at once.

By some paradoxical law, Dobson's is great fun precisely because there's no privacy. You're tooth-by-tooth with other tables, everyone talks loudly, and the room reverberates with sound (there's a tiny dining alcove that could be conceived of as a separate room, but you would have to request it in advance). During peak hours, at both lunch and dinner, there's a lot of hug-hug-kiss-kiss among the patrons, and a sense of camaraderie among the regulars. I was amazed to discover the same face-side business and dinner. There's always a slight danger, in such intimate places, that the recognized steady customers will receive preferential treatment. But at this stage of the development — Dobson's has only been open six weeks — everyone is given royal care.

The service may be royal, but it is also egalitarian. I had to wait more than twenty minutes for my mussel bisque, a delay that others around me who ordered the same item had to endure. The soup is served in a white tin and is covered with a crown of puff pastry. It's like eating seafood-smooth, that seductive, it's that rich, that smooth, that seductive. It's one of the best soups I've ever had, but you can't eat it all — it's too rich. Share this soup with your loved one, not because you want to save money, but because a few spoonfuls of rapture will suffice (\$4.75). Another good opener is the oysters in beurre blanc topped with golden caviar (six dollars). A meal of the soup or the oysters would constitute a meal in conjunction with a salad. I had the salad Carol (three dollars) and found it was

crisp or tart enough after the heady soup. Spruce lettuce is used along with walnuts in the salad Carol; if you want to cleanse your palate, you need romaine, very crisp and cold, with a simple dressing.

Of the two entrees I sampled, the shrimp Mediterranean (\$14.50) was a delight, though its sauce is not nouvelle cuisine, and the roast duckling (\$14.75) should not be missed by duck lovers for its crisp skin, sensitive flavor, and tender flesh. It's very hard to eat both the mussel soup and the shrimp unless you can tolerate one luxurious dish after another. If you must choose the soup, try it with dishes that have the most unadorned preparation. I finished my meal with a lovely lemon sorbet and a piece of the marvelous bread flown in from San Francisco. The butter is a bit too chilly when it arrives, but it does soften after a while.

Before concluding, I must tell you that on a different occasion I ordered a lamb burger for lunch and that it was so salty I couldn't eat it. How did it happen? The human factor. Maybe the daytime crew was rushed. Maybe an undiluted beef gravy was used. But this should explode the notion that recognized restaurant reviewers (and I was undoubtedly recognized) get the best of everything. Sometimes they do. At other times they have the same chance as the next one to get an unsuccessful dish. Cooking is not an exact science and the margin for error on any particular day and for any particular meal does and always will exist.

I did enjoy a half order of Cobb salad (whole order, seven dollars) and the California seafood salad with Jet Fuel dressing (low calories). The latter, which surely could have fed two people, contained fresh seafood and fruit, all gorgeously arranged (\$7.50).

Dining here is not inexpensive — our diners cost us a little over twenty-five dollars each, without tip. Yet it is possible to eat a half roast chicken for \$9.50, a hamburger for \$5.75, and fish with excellent white wine and is covered with a crown of puff pastry. It's like eating seafood-smooth, that seductive, it's that rich, that smooth, that seductive. It's one of the best soups I've ever had, but you can't eat it all — it's too rich. Share this soup with your loved one, not because you want to save money, but because a few spoonfuls of rapture will suffice (\$4.75). Another good opener is the oysters in beurre blanc topped with golden caviar (six dollars). A meal of the soup or the oysters would constitute a meal in conjunction with a salad. I had the salad Carol (three dollars) and found it was

Off the Cuff

Tell us about the last time you forgot



David Duncan
Self-employed
San Diego

Forgot? Places, names, keys, sunglasses. You name it, I always forget. It's terrible! I was so impressed with a young lady I met the other day that I took off my prescription sunglasses while I was talking to her and laid them on top of her car. We talked and talked and finally she drove off — with my glasses. My one-hundred-dollar glasses! I used to sell real estate and there'd be times I'd get so excited closing a deal that I'd forget the names or the people. My car ran out of gas on the freeway yesterday. During rush hour, I had forgotten to fill up. Luckily, I kept a little extra can of gas in the back of my car for the times I forget. I just noticed I forgot to put it back.



Cindy Brey
Nutrition Sales
Flinn Springs

I got the employee of the month award right before the holidays and I was able to go out and buy a nice new outfit — skirt, blouse, new shoes, matching earrings. I had planned on wearing it to our big store party out near Balboa Park. We rented a gorgeous apartment for the occasion. A lot of the little details were left up to me — some of the food and booze, extra plates, the stereo. I had planned on getting there early to set up. My car was just packed and the very last thing I planned on putting in the car was my new outfit. It was sitting right next to the door so it got on top and not so it could be found. I was just about to the park in my old blue jeans when I realized I had forgotten my outfit. I drove all the way back to Flinn Springs to get it. I couldn't believe it. I just forgot.



Lisa Merrill
Student
Lake Murray

I'm new in San Diego and I was just about half bored to death waiting for school to start. It's hard when you don't know anyone, especially over the holidays. I had been here a month and a half and I went back to Modesto for Christmas. That's when I ran into Antoinette's friend. Antoinette and I worked in Modesto together and were good friends. We had lunch together almost every day. She moved to San Diego to go to school and I totally forgot she was living here. It was sort of embarrassing. All that time I had called her. As it turns out she spotted my car one day out at State — my car's hard to miss. It's a Vega all fixed up and it says "Spilled Rotten" on the back — and she tried to find me. We finally got together.



James Watson
Bookstore Clerk
San Diego

I was down on Shelter Island this morning writing a letter to my sister. I felt like I had symptoms of a cold coming on and I was trying to describe the general climate to her. I told her the weather was damp when what I meant was that the atmosphere was damp. I spent some time rearranging phrases and words to say concisely what I meant. Not understanding word symbols or using them incorrectly causes a breakdown in communication. A friend of mine and I often called each other on certain points. It was a helpful exercise. We'd say, "Is that what you really mean?" It's so easy to become lazy. It's so conditional. I forgot to tell her sometimes. We all do.



Carole Anderson
Photo Shop Employee
San Carlos

Most recently? My keys. I had about twenty minutes to get to work the other day and I was on my way out. I couldn't find them anywhere. Every day it seems like I'm rushed. There's not much time when you're working two jobs. I looked everywhere — underneath the couch, under cushions. I dumped out my purse. I went out to the car thinking I might have locked them in there. My cat has a tendency to steal jewelry and I went through the house looking through all of the hiding places. Nothing! Finally, I remembered where I had put them, in front of my nose, right on the bookshelf. I purposely left them there the night before so I wouldn't forget.

—Lin Jakary

Personal "FM" Headset

\$100 pair

- Hands free — 2 way talking
- Voice for transmitting (2000 ft.)
- Crystal clear reception

David of California
Electronic Division
640 University Ave., Hillcrest, San Diego, CA 92107

INDIVIDUAL Bodybuilding Training

- Reach your body building goals
- Stop wasting effort & money
- Reduce frustration, see results
- No gym membership required
- Personalized individual instruction
- Both men, old or late
- Personalized individual programs and diets for men & women

Caloca's 574-0359
More brain, more gain.

Patterson Stark, D.C. and Marsha Patraika, D.C. announce the opening of

SYNERGY HEALTH CENTER
a unique health care facility

- Exhaustive structural, metabolic and nutritional evaluations
- Self-care computer profiles
- Sports medicine
- Prudent chiropractic therapeutics

8950 Villa La Jolla Drive, Suite 1123
La Jolla (619) 457-0283

Premarin Users

Have you been on Premarin, 0.625 mg. or 1.25 mg. for two years or less? You may be eligible for an interesting study comparing Premarin to an alternative method of delivering a natural hormone to the body. This federally-approved program involves a free physical and medications. Positive responders may receive free medications until the product is marketed.

If you are interested in participating in this program or would like additional information, contact:

Rosemary Smith, R.N.
Smith Hanes Medical Group
3939 Iowa Street
283-4431, between 8:00 am-10:00 am

YOGA INTRODUCTORY COURSE
5 PRIVATE HALF-HOUR LESSONS \$35

REBIRTHING

REBIRTHING IS A NEW METHOD OF SELF-HEALING WHICH HELPS YOU TO RELEASE ALL NEGATIVE FEELINGS AND EMOTIONS WHICH ARE HOLDING YOU BACK FROM YOUR TRUE POTENTIAL.

FULL CIRCLE BOOKSTORE
AND VISITANTS TO THE EL CAMINO CENTER
261 N. 6th St.

TOFUTTI
Delicious soft frozen dessert

- Cholesterol problems? Milk allergies? Dieting?
- Lactose-free • 4% vegetable fat • no preservatives • no animal fat • all natural ingredients

FREE TOPPING with purchase of soft frozen dessert

Midway Town Center (Midway at Sports Arena Blvd.) 226-4327

Are the holidays still hanging around?

"Having hit middle-age at 260 lbs, life wasn't always so great. I decided three months ago to make a new person of myself. Through diet I have lost 60 lbs. so far, and Futureshape has helped me in only 1-1/2 months to tighten and reduce my waist from a 48" to a 40" — Ken C.

"The program at Futureshape has built muscle mass and toned my body, achieving results I had not gotten using conventional methods. The comfortable surroundings and friendly attitude of the staff make each visit a pleasure." — Colin, M.A.

"In the course of three months, I've totally modified my self-image. Physically, I've gained four in. — across my chest, tightened my stomach from 31 inches back down to 28 inches, and enlarged my hips by a healthy 4 inches." — D.C.

Thank you, Futureshape, for the ego boost! — D.C.

"Futureshape has increased my muscle bulk and made me feel good about my appearance... My clothes now fit me better. I feel revitalized, and finishing a session. The people of Futureshape are warm, courteous, caring, and joyful." — Stuart

Futureshape
San Diego's Finest Passive Exercise Facility
295-0239
3838 Fifth Avenue
Hillcrest, San Diego

Your Eyes at Soft Contact Lenses \$119
for lenses only.
Cosmetically tinted Bausch & Lomb lenses can actually change the color of your eyes to green, brown, blue, hazel or aapphire! Prescription or non-prescription lenses are available. \$169 with professional fitting and complete care package including:

- Eye exam for contacts and prescription glasses
- High-quality lenses • Follow-up visits
- Lens care kit and individual instruction
- 45-day written guarantee

Daily Wear Soft Contact Lenses \$59
for lenses only. One hour service in most cases. Bausch & Lomb Softlens®. \$99 with professional fitting and complete package including:

- Eye exam for contacts and prescription glasses
- High-quality lenses • Follow-up visits
- Lens care kit and individual instruction
- 45-day written guarantee

30-Day Extended Wear Soft Contact Lenses \$225
Includes complete care package for Bausch & Lomb Softlens® or Hydrazure.

Dr. Ted Mecklenborg 566-4110
Optometrist 9516 Miramar Road
(corner of Black Mtn. & Miramar, 6 miles east of University Town Centre)
Open daily and selected evenings. M.C. and Visa accepted.
Call today for an appointment.

A wardrobe of bathing costumes.

91X sez

Thanks A Thousand!

Exactly one year ago, 91X beamed into San Diego with the most refreshing, exciting music that ever struck this bustling metropolis. We started playing tunes you'd never heard before and still can't hear anywhere else. We called it the Rock of the '80s, and you welcomed us with open ears. You also proved that a radio station in these parts could give some chances and get away with it.

As a result, our first year was quite successful, and we owe it all to you! So we're going to pay you back...literally. Now, don't try to be nice about this; we won't take no for an answer. 91X is determined to give \$1,000 to one of our listeners every weekday from now until...well, until we come to our senses. Here's how:

Each weekday morning at 7 o'clock, Steve West & Russ T. Nailz will play one of the songs that first brought the Rock of the '80s to San Diego. Then, later that same day, it will be played again by Billy Bones, or maybe Jimmy G. Mad Max, or even right away by G. Mad Max & Russ T. That's the only tricky part. Because all you do when you hear that tune the second time is call us at 233-5801, wish us a "Happy Anniversary", and all that folding green stuff is yours!

Just think of what you could buy with \$1,000.00...

Two haircuts per week.

Many draft beers.

A year of good hot breakfasts.

91X sez

Rock of the '80's!

New surfboards for you and your friends.

You'll find us at 91.1 on your FM radio band.

How to Place Your Free Classifieds

CLASSIFIED ADS mailed to the Reader MAIL are FITTED on 25 words and sent in outside envelopes. Classified Postal Service cards (form 3-1-76) and 4-1-76) may also be used and may be mailed without envelopes. No abbreviations or special notations are allowed. Any instructions should be on separate paper.

FREE CLASSIFIED: Ads of less than 25 words are free to private parties and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost one cent per additional word. All free classifieds run for one week, and must be mailed as CLASSIFIED MAIL. No free ad will be accepted at the Reader office.

DONT CALL US. Due to the large volume of free classifieds, we cannot handle leads or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

HOW TO LOCATIONS: For a more comfortable view, place ads in the right hand column. For a more comfortable view, place ads in the right hand column. For a more comfortable view, place ads in the right hand column.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

SEE THE LATEST IN ADVERTISING: Advertising, 1110 Broadway, Suite 1411, San Diego, CA 92101. Classified Dept. Dept. 4742-7145.

SEARCHING FOR THE PERFECT PLACE TO BUY? Advertise in the Reader Mail. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

UNEMPLOYED? The Reader Mail is the best place to find a job. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

NEED A PERSONALIZED BUSINESS CARD? The magazine business cards are made and apply them to your ads. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

For Sale

FOR SALE: A beautiful 1978 Buick Regal, 4-cylinder engine, automatic transmission, 100,000 miles. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

FOR SALE: A beautiful 1978 Buick Regal, 4-cylinder engine, automatic transmission, 100,000 miles. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

FOR SALE: A beautiful 1978 Buick Regal, 4-cylinder engine, automatic transmission, 100,000 miles. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

READER CLASSIFIEDS

READER CLASSIFIEDS: Ads of more than 25 words cost one cent per additional word. All reader classifieds run for one week, and must be mailed as CLASSIFIED MAIL. No reader classified will be accepted at the Reader office.

READER CLASSIFIEDS: Ads of more than 25 words cost one cent per additional word. All reader classifieds run for one week, and must be mailed as CLASSIFIED MAIL. No reader classified will be accepted at the Reader office.

RESTAURANTS

RESTAURANTS: A list of restaurants in the San Diego area, including their names, addresses, and phone numbers. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

RESTAURANTS: A list of restaurants in the San Diego area, including their names, addresses, and phone numbers. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

RESTAURANTS

RESTAURANTS: A list of restaurants in the San Diego area, including their names, addresses, and phone numbers. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

RESTAURANTS: A list of restaurants in the San Diego area, including their names, addresses, and phone numbers. Call for more information. Admit inquiry, 4742 San Diego Blvd. 248-7145.

SATURDAY NIGHT PRIME RIB SPECIAL

Under the Stars
Outdoor seating available (weather permitting)

TWO COMPLETE DINNERS

including a bottle of wine.

Only \$18.95

plus tax.

Each dinner includes a thick, juicy piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine.

Torrey Pines Inn

Saturday night only, 5-10 pm.
Reservations suggested.
11480 North Torrey Pines Road
La Jolla 92037-4420

WHAT'S A CHIMICHANGA? IT'S ONLY \$3.49.

It's also a mouth-watering creation. With our special-blended beef stuffed inside a giant, deep-fried golden brown burro served with scoops of our sour cream and guacamole.

Now, if someone asks you "What's a chimichanga?" you can answer "It's delicious." And until February 16th, this is a special bargain too. Chimichangas (which were as much as \$6.95) are now just \$3.49. Now that you know what a chimichanga is, here's where you can find one.

GARCIA'S

On the corner of Spruce Street Blvd. & Broadway
233-6481

10 CUTS

HAIR DESIGN

Call for your hair design... 445-3454

Wanted

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Lessons

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Stanley H. Kaplan

FIRST IN TEST PREPARATION

TEST PREPARATION SPECIALISTS SINCE 1958

Call days, evenings & weekends

2180 Garfield Ave. Pacific Beach 2110 (818) 278-8818

THE SATURDAY CLINIC

We will be able to provide medical care for individuals of the general & primary services that may be shared with a partner... 445-3454

FREE EAR PIERCING

14 KT. GOLD

A Beautiful Way The earrings are your only cost From \$12.00 & up

TIME GOLD

Fast jewelry & watches 4379 Newport Ave. Ocean Beach 222-8223

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Strike a Pose for Your Valentine

BE MY VALENTINE

Call for your Valentine... 445-3454

CHAIN REPAIR only \$3.00

RING SIZING from \$6.50

with this ad.

Custom designs made with your old gold: Rings start at \$50. Nuggets start at \$15. Goldsmith on premises. Layaway now for that special occasion. FREE jewelry cleaning while you wait.

GOLD & DIAMONDS
2725 Congress St., Old Town 297-6580

Jeannie Parkinson PSYCHIC

222-9355

Lessons No. 12/20/1984

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

HAD AN ACCIDENT? PERSONAL INJURY LAWYER

• Traffic accidents

• Slip and falls

• Dog bite

• Faulty products

C.E. KROGER 280-5911

CLOSE-OUT ON WINTER STOCK

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

OFURO

760 Thomas Avenue, Pacific Beach

Midnight Special!! \$5.00 off

with this ad from 12 midnight till 2:30 am

Call for your Ofuro... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

3. I am looking for a person to work in my office... 445-3454

Services

1. I am looking for a person to work in my office... 445-3454

2. I am looking for a person to work in my office... 445-3454

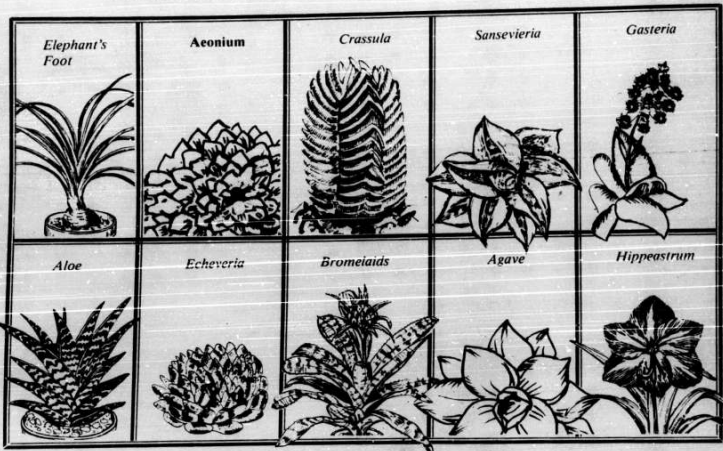
3. I am looking for a person to work in my office... 445-3454

PRECISION HAIRCUTS for men & women

Call for your Precision Haircut... 445-3454

RARE PLANT CLOSE-OUT

1500 RARE PLANTS MUST GO!



Wholesale (or less) prices on the largest collection of rare plants ever seen in one store. These are rare varieties of Aeonium, Crassula, etc..

ALL 4" PLANTS 2/\$4.50
 ALL 6" PLANTS 2/\$7.50
 ALL 8" PLANTS 2/\$15.00



POTTERY CLOSE OUT!

HAND-THROWN STONEWARE

— Beautiful — Lasts A Life Time

4" POTS \$5.00 NOW! \$2.50

6" POTS \$9.00 NOW! \$4.50

8" POTS \$16.00 NOW! \$8.00

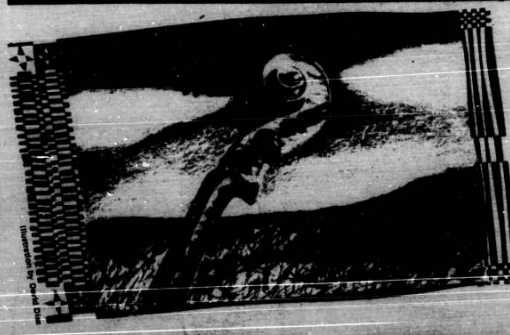
12" POTS \$30.00 NOW! \$15.00



3rd & Washington
 In Hillcrest
 180 E. Washington
 Open 9-7 • 7 Days a Week
 291-0215

Section 2

Events, Theater, Music, Film



American Classics

"I fell in love with American fiddle music," says Marie Rhines, a classically trained violinist with degrees from Yale and the New England Conservatory. "I decided I wanted to bring that music to a classical audience. I felt that this music was not receiving the exposure it deserved, that the public would welcome the exciting and vibrant music of the American fiddler."

"Exciting and vibrant" is a good way of describing this young musician's playing. Take, for example, her recording, *Texas and Saginaw* (on a label called Bascul City). On it she plays pieces with names like "Ma. Rick's Rag," "The Cow That Ate the Barkers," "Cripple

Creek," and "Gloria's Ride." These are traditional fiddle tunes of American country folk with the origins of the tunes and style reaching back to Great Britain, particularly Scotland and the Shetlands. Rhines has done research there as well as around the United States, and she has mastered this music with its immense rhythmic vitality, its flashy display, its sense of exuberance and fun. But she plays with a full classical training behind her. You can hear it in the rich tone, the precise pitch, the accuracy of the fast playing, and the lyrical line of the slow pieces.

Nevertheless she does not sound like a classical musician playing country fiddle, that is, like someone mixing style or moving out of her natural element. She sounds like a country fiddler to the manner born, and an extremely good

(continued on page 6, col. 4)

After The Dove

Does the name Robin Lee Graham rattle your eardrums? He was the sixteen-year-old kid who left Los Angeles in 1965 alone in a twenty-four-foot sloop named Dove, and who eventually rounded the globe in that manner, taking nearly five years in the process. *National Geographic* ran a three-part series on him, and Graham produced a book about his experiences; but the decade-plus that has passed since then has, for most of us, faded the memory.

Graham in our collective memory as just another hard-nosed sea salt who went out for fun to face killer storms and canned food and lived to tell of it. For it is precisely a few telling details that set Graham's story apart from the type of sailing travelogue we have come to expect from that hardy (and often foolhardy) group of adventurers that prefers crossing the great oceans alone in small boats.

First, he hated it. Or most of it. His original purpose — vague at best, and possibly no more profound than wanting to avoid the last years of high school — quickly vanished once he was under sail and was replaced by his relentless bitching and moaning into his tape recorder about all the things he didn't like about long-distance solo sailing — which was just about everything. Halfway through his wearbound journey he added to his misery by getting married and having to leave his new bride to return to the awful loneliness of the sea. If why he went in the first place is a mystery, why he kept going is a black hole.

Then there's the money. When the lid started out in July, 1965, he had, he is pleased to explain, seventy-five dollars in hard cash and a collection of good used clothing to use in bartering for staples along the way — a humble grab-bag to be sure, but not surprising when you consider that this young man fancied himself as a new-age, back-to-nature type whose material desires were purposefully modest. But three years later, after doing little more than sightseeing on land when he wasn't fixing his boat or

sailing, he arrived in Barbados with a savings account and enough collateral to buy a brand-new, custom-rigged, thirty-three-foot sloop to finish the trip. One can only guess that flying fish had regularly jumped into his boat carrying in their mouths nuggets of precious metal gathered from the sea floor, and that he would bring these ashore and trade them for travelers checks with the natives at American Express offices.

And there's one more note of note — this one to Graham's credit without reservation: an observation that, at least for this reader, was more interesting than anything Graham did or wrote about his journey.

Returning at last to Los Angeles under sail in April, 1970, he related to his tape recorder, "California sure stinks! I'm getting a raw smell of abuse, like concrete. Also a pungent smell, very terrible."

That L.A. would smell like

(continued on page 6, col. 4)

Robin Lee Graham

Harkening

Christopher Parkening, who will be the featured soloist at the next concert of the Los Angeles Chamber Orchestra, is widely known and praised as one of the best contemporary exponents of the classical guitar. He has long been a favorite of mine, and I cherish his recordings of Bach, of Spanish music, and of composers as diverse as Couperin and Poulenc. A master of the technique of his difficult instrument, he is at the same time a musician of great sensitivity; his performances dazzle — he is especially good at drawing a whole range of tone colors from the guitar — but they also give the listener a deep insight into the form and meaning of the works he plays. He is as impressive in concert as on records. He played a wonderful concert here several years ago; he is scheduled to give a recital at East County Performing Arts Center on May 11, sponsored by the International Guitar Shop (which can be reached at 462-6900), and this weekend we can hear him playing with orchestra.

The repertoire for guitar and orchestra is not large, so one might legitimately expect Parkening to play one of the familiar concertos: the Castelnuovo-Tedesco concerto, or Rodrigo's *Concierto de Aranjuez*, or a concerto by Vivaldi or Giuliani.

Surprisingly, he has chosen a work that most concertgoers do not know: A Bach Suite, by Patrick Russ and Ronald Ravenscroft. Much of Parkening's recital repertoire has consisted of arrangements for guitar of works composed for other instruments (he has in fact made many of the arrangements himself, to splendid effect). Bach transcriptions for the guitar were made famous by Parkening's teacher, Andres Segovia; the composer and the instrument have proved to have a remarkable affinity, when the transcriptions are performed the way Segovia or Parkening perform them. In the present instance, the arrangers have taken six movements from the immense wealth of material in Bach's 200 canstas. It will be interesting to hear how this music suits the combination of guitar and orchestra, and of course it is bound to be a pleasure to hear Parkening play, no matter what the piece is like.

A Bach Suite will be only one work on a rich program of Baroque music, which will also include concertos by Vivaldi and Corelli, as well as the Bach Concerto for Two Violins and

(continued on page 6, col. 5)



Christopher Parkening

READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80029, San Diego, CA 92118.

Dance

"Dance Jam," creating your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3355 Fifth Avenue, Hillcrest. 239-1113.

Dance Concert, sponsored by the Ballet Conservatory will include

performances by the International Folk Ballet of San Diego and choreography by Sondra James to music of Debussy, Stravinsky, and Shostakovich Saturday, January 21 and Sunday, January 22, 1 p.m., Southwestern College Auditorium, 900 Day Lakes Road, Chula Vista. 475-3420.

"Freestyle Delights," an evening of spontaneous, improvisational dance will be held Saturday, January 21, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-1461.

Big Band Dance, Bill Heyne and his Orchestra will play swing for dancing, Sunday, January 22, 1 p.m., Concert Court, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Film

"Tourists of Animation," the best

of contemporary international animated shorts including several pin screen animation works, will screen Friday, January 20, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Whales and Canadian Fisheries Research use the subjects of two short films screening Saturday, January 21, 1:30 p.m., Scripps Aquarium-Museum, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. 452-4087.

"Born of Fire," the science of plate tectonics, earthquakes, and volcanoes is examined in this film to be shown Saturday, January 21 and Sunday, January 22, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Art Videos, three documentaries, Geographic Abstraction, Photography Exhibitions, and Young Expressionism, will run continuously dur-

ing gallery hours from Saturday, January 21 through March 4 in conjunction with the current exhibitions, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Star Wars," Luke Skywalker rescues Princess Leia one more time, in videotape form on a large-screen TV, Monday, January 23, 6 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Till the Clouds Roll By" (1946) the biography of Jerome Kern features Judy Garland, Lena Horne, Frank Sinatra, Tony Martin and many more, to be screened Tuesday, January 24, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 432-4187.

"This Sporting Life," in this 1963 British drama, Richard Harris plays a rugby star having an affair with his landlady, Rachel Roberts,

which will be screened Wednesday, January 25, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Children's Films, an excerpt from Martin Thomas's *Fire to Be You and Me* will be featured Thursday, January 26, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 432-4187.

Music

Chamber Trio, Fred Benedetti, guitar, Jeff Pokarek, bass and viola, and Richard Tibbitts, flute, will perform ancient and contemporary music, Thursday, January 19, 7 p.m., El Cordoba Hall, 1351 Orange Avenue, Coronado.

Concerts International continue with flamenco guitar and dance by Paco Sevilla and Rodrigo, Pilar Moreno, and Rayna, Thursday,

TO LOCAL EVENTS

January 19, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Chambers and Folk Songs, Dave Baumgarten will perform, sponsored by the Friends of Old Time Music, Friday, January 20, 8 p.m., 1260 Robinson, Hillcrest.

Jazz Concert, Indigo will perform jazz vocal, Friday, January 20, 8 p.m., Serra High School Performing Arts Center, 3155 Sanna Road, Tijuana. 20-0183.

"H.M.S. Pinafore," a full production of the Gilbert and Sullivan operetta will be staged by the Faloner Chorus, Joe Stanford, conductor, Saturday, January 21, 8 p.m., and Sunday, January 22, 2:30 p.m., Civic Theater, 202 C Street, downtown, Lill appears in recital performing sonatas No. 13, 17, 19, 20, and 28, Saturday, January 21, 8 p.m., Mandeville Auditorium, UCSD; and sonatas No. 9, 16, and 29, Monday, January 23, 8 p.m., Mandeville Auditorium, and Wednesday, January 25, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 239-9721.

Viola and Piano Concert, Justin and Cathy Gray will perform a classical program, Friday, January 20, 7:30 p.m., Habitat Book Shop,

4711 Third Street, La Mesa. 697-7922.

Chamber Concert, guitarist Christopher Parkening is featured with the Los Angeles Chamber Orchestra in an all-Baroque program, Sunday, January 22, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 459-3724.

Spirituals and Gospel Music, Los Angeles Jubilee Singers will perform traditional Afro-American sacred and secular music, Sunday, January 22, 7:30 p.m., La Jolla Presbyterian Church, 7715 Dwyer Avenue, La Jolla. 454-1605.

Downtown Miniconcerts, cello-piano duo Michael Stanblich-Labana and Barbara Kind will play music by Boccherini and others, Monday, January 23, noon and 12:30 p.m., Caddis Hall foyer, 202 C Street, downtown. E.e. 459-5678.

Piano Recital, Andre-Michel Schub will play Mozart's Sonata No. 12, Brahms's Variations and Fugue on a Theme by Handel, four Debussy preludes, Chopin's Ballade in G Minor, and other works, Monday, January 23, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-3724.

Clyfford Heritage Concert Series, the Civic Youth Orchestra and Symphonic Wind Ensemble will perform music by Handel, Purcell, and others in the first of a series, Monday, January 23, 8 p.m., Old Globe Theatre, Balboa Park. 234-7227.

Vocal Recital, mezzo soprano Kimberly Bernhardt and pianist John Danke will perform a classical program, Wednesday, January 25, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Piano Recital, Marc Rhines will perform traditional American and international fiddle music and her own compositions, "Pagetini Breakdown" and "Cadenza Solo" from American Folk Concerto for Violin and Orchestra, Wednesday, January 25, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

Special

"Marsh Meadows," a guided hike around the Pinnacquot Lagoon will stress the importance of wetland habitat, Saturday, January 21, 8 a.m., Los Pinnacquot Resource Center, Sorrento Valley Road, Sorrento Valley. 271-6710 or 394-2216.

Teddy Bear and Toy Show, antiques and collectibles, will take place Saturday, January 21, 10 a.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 724-0515.

Botanical Tours, horticultural ex-

San Diego Trager Center
Announcing our new center
7450-A Girard Ave.
La Jolla, 459-5399

Trager Psychophysical Integration is a therapeutic, movement-oriented approach to releasing tension in the body/mind caused by stress, accidents and disease. No pain is involved.

Trager Beginning Workshop
January 27, 28 & 29 and February 3, 4 & 5.
Taught by Cathy Guadagno, certified instructor.

RACHEL ROSENTHAL
in solo performance
"GAIA, MON AMOUR"

GAIA, MON AMOUR is a wild piece of theater... not to be missed. L.A. Weekly

Celebrated Los Angeles performance artist Rachel Rosenthal returns to South with her latest and most controversial work.

Friday & Saturday, January 27 & 28, 8:00 pm
10 General Admission, 20 South Members
SUSAN, 852 9th Avenue, San Diego, CA 92101
(619) 235-4405

FLOTATION TANKS

Special 2 for 1
2 sessions only \$85 (two private rooms or single room, 10 sessions only \$80. Gift certificates available.)

Take a 60-minute vacation
• Relaxation • Stress-reducing
• Left/right brain balancing
• Visualize sport achievements

John-David's Learning Institute
Private rooms/showers/hygiene facilities
10 am-8 pm Monday-Friday, Saturday 10 am-5 pm
1915 Northland, Pacific Beach (between Street 4 & Garnet,
3 blocks east of Ingraham at Laney)
Information/reservations 276-8889, Visa/MC checks accepted

A studio designed for dancers and for those who always wanted to dance.

Bonni Marie has restored an 1894 Victorian house as a creative and performing arts school in Coronado.
Classical Ballet • Jazz • Tap • Dance exercises • Social Dignifier, Intermediate & advanced classes
THEATRE WORKS DANCE CENTER
1000 Eighth Street, Coronado, 438-2280

ARRESTED FOR DRUNK DRIVING?

\$750

736-1369

CREATIVITY GAMES

Games that are fun to play and spark creativity. Meet new people in playful ways. Stretch your imagination • exercise your right brain. Laugh a lot.

For information/class schedules, call:
JACQUIE LOWELL
270-6772

... There are still 2 Rock Stations in San Diego.
But only 1 plays 90 minute music sweeps.

90.7 FM

For A Change

An Evening of All New Repertory Works

VERLE HUSTON DANCE THEATRE

"Picasso"

Visual and dramatic in the life of the great artist...

THE COMPANY IN CONCERT

An Evening of All New Repertory Works

VERLE HUSTON DANCE THEATRE

"Picasso"

Visual and dramatic in the life of the great artist...

OPEN LETTER TO CABLE PIRATES!

This letter is for anyone who chose to ignore Cox Cable San Diego's plan to prosecute cable thieves. For those of you still stealing cable signals, you should know that over 14,000 people have turned in their illegal decoders or activated their service in compliance with our "No Questions Asked" program. Many people did not take Cox seriously and at this writing, 14 people have been convicted under the tough new California cable theft law. Many other cases are awaiting trial and will soon be completed. For those who have been convicted, it has meant fines of up to \$350, expensive legal fees and in some cases, even jail sentences. All of those who have been convicted are also being sued in Civil Court by Cox Cable San Diego, as provided by law, for \$5,000 each.

Since January of this year, Cox has identified an additional 1,000 homes that still have illegal decoders or are maintaining illegal hook-ups. During Phase II of Cox's Theft of Service campaign, we will take these cases directly to Civil Court for immediate litigation and file for civil judgments of \$5,000 for each illegal hook-up.

In the event that you still have an illegal hook-up or an illegal cable box at your residence, you should know that our "No Questions Asked" policy remains in effect. You can either return your illegal/rampred cable box to our main office at 5159 Federal Blvd., San Diego, or call 263-0302 and ask to be placed on active service. Those who return illegal cable boxes or call in and request activation of service can avoid prosecution and civil litigation. Those who choose to ignore this offer and are discovered still using illegal equipment or have unauthorized service, will be prosecuted to the full extent of the law.

COX
Cox Cable San Diego
Bucht and Federal Boulevard Office only
263-0302

READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80863, San Diego, CA 92118.

Dance

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

Dance Concert, sponsored by the Ballet Conservatory will include

performances by the International Folk Ballet of San Diego and choreography by Sonia James to music of Debussy, Stravinsky, and Shostakovich Saturday, January 21 and Sunday, January 22, 1 p.m., Southwestern College Auditorium, 900 Otay Lakes Road, Chula Vista, 475-3420.

"Freemium Delight," an evening of spontaneous, improvisational dance will be held Saturday, January 21, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

Big Band Dance, Bill Heyne and his Orchestra will play swing for dancing, Sunday, January 22, 1 p.m., Center Court, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Film

"Tournee of Animation," the best

of contemporary international animated shorts including several pin screen animation works, will screen Friday, January 22, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Whales and Canadian Fisheries Research are the subjects of two short films screening Saturday, January 21, 1:30 p.m., Scripps Aquarium-Museum, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla, 452-4087.

"Born of Fire," the science of plate tectonics, earthquakes, and volcanoes is examined in this film to be shown Saturday, January 21 and Sunday, January 22, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 242-3821.

Art Videos, three documentaries, *Geometric Abstraction*, *Photography Exhibitions*, and *Young Expressionism*, will run continuously dur-

ing gallery hours from Saturday, January 21 through March 4 in conjunction with the current exhibitions, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Children's Films, an excerpt from Mark Thomas's *Free to Be You and Me* will be featured Thursday, January 26, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Music

Chamber Trio, Fred Benechetti, guitar, Jeff Pekar, bass and viola, and Richard Tibbets, flute, will perform ancient and contemporary music, Thursday, January 19, 7 p.m., El Cordoba Hotel, 1351 Orange Avenue, Coronado.

Concerts International continue with flamenco guitar and dance by Paco Sevilla and Rodrigo, Pilar Moreno, and Rayna, Thursday,

which will be screened Wednesday, January 25, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Children's Films, an excerpt from Mark Thomas's *Free to Be You and Me* will be featured Thursday, January 26, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Till the Clouds Roll By" (1946) this biography of Jerome Kern features Judy Garland, Lena Horne, Frank Sinatra, Tony Martin and many more, to be screened Tuesday, January 24, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"This Sporting Life," in this 1963 British drama, Richard Harris plays a rugby star having an affair with his landlady, Rachel Roberts,

FLOTATION TANKS

Special 2 for 1

2 sessions only \$20 (same person double or single rooms)
10 sessions only \$80
Gift certificates available

Take a 60-minute vacation
• Relaxation • Mind-expanding
• Left/right brain integration
• Visualize sport achievements

John-David's Learning Institute
Private rooms/shower/hygiene facilities
10 am-8 pm Monday-Friday, Saturday 10 am-5 pm
1915 Northland, Pacific Beach (between Grand & Garnet)
3 blocks east of Ingham at Lanon
Information/reservations 776-4906. Visa/MC/Checks accepted

TO LOCAL EVENTS

January 19, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido, 741-6691.

4711 Third Street, La Mesa, 697-7922.

Chanteys and Folk Songs, Dave Baumgarten will perform, sponsored by the Friends of Old Time Music, Friday, January 20, 8 p.m., 1260 Robinson, Hillcrest.

Jazz Concert, Indigo will perform jazz vocals, Friday, January 20, 8 p.m., Serra High School Performing Arts Center, 5156 Santo Road, Terra Vista, 270-0183.

"**H.M.S. Pinafire**," a full production of the Gilbert and Sullivan operetta will be staged by the Palomar Chorale, Joe Stanford, conductor, Saturday, January 21, 8 p.m., and Sunday, January 22, 3 p.m., Palomar College Theater, San Marcos, 744-1150 x2317.

Opera Auditions, the public is welcome to observe the San Diego district auditions for the Metropolitan Opera Company, Sunday, January 22, 12:30 p.m.,

Camino Hall, USD, Alcalá Park, Free. 274-6317.

Chamber Concert, guitarist Christopher Parkening is featured with the Los Angeles Chamber Orchestra in an all-Baroque program, Sunday, January 22, 7 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277 or 459-3724.

Spiritual and Gospel Music, Los Angeles's Jubilee Singers will perform traditional Afro-American sacred and secular music, Sunday, January 22, 7:30 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-1625.

Downtown Miniconcerts, cello-piano duo Michael Struble-Labuda and Barbara Kind will play music by Boccherini and others, Monday, January 23, 8 p.m., and 12:30 p.m., Golden Hall, 202 C Street, downtown. Free. 459-5678.

Piano Recital, Andre-Michel Schub will perform Mozart's Sonata No. 12, Beethoven's Variations and Fugue on a Theme by Handel, four Debussy preludes, Chopin's Ballade in G Minor, and other works, Monday, January 23, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-3724.

Olympic Heritage Concert Series, the Civic Youth Orchestra and Symphonic Wind Ensemble will perform music by Handel, Purcell, and others in the first of a series, Monday, January 23, 8 p.m., Old Globe Theatre, Balboa Park, 234-7217.

Vocal Recital, mezzo-soprano Kimberly Bernhardt and pianist John Danke will perform a classical program, Wednesday, January 25, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Fiddle Recital, Marie Rhines will

perform traditional American and international fiddle music and her own compositions, "Paganini Breakdown" and "Cadenza Solo" from American Folk Concerto for Violin and Orchestra, Wednesday, January 25, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

Special

"**Mark Meander**," a guided hike around the Péninsulas Lagoon will stress the importance of wetland habitat, Saturday, January 21, 8 a.m., Los Péninsulas Resource Center, Sorrento Valley Road, Sorrento Valley, 271-8710 or 294-2926.

Teddy Bear and Toy Show, antiques and collectibles, will take place Saturday, January 21, 10 a.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, 724-0515.

Botanical Tours, horticultural ex-

San Diego Trager Center

Announcing our new center
7450-A Girard Ave.
La Jolla, 459-5399

Trager Psychophysical Integration is a therapeutic, movement-oriented approach to releasing tension in the body/mind caused by stress, accidents and disease. No pain is involved.

Trager Beginning Workshop
January 27, 28 & 29 and February 3, 4 & 5
Taught by Cathy Guadagno, certified instructor.



RACHEL ROSENTHAL

in solo performance
"GAIA, MON AMOUR"



Celebrated Los Angeles performance artist Rachel Rosenthal returns to SoCal with her latest and most controversial work.
Friday & Saturday, January 27 & 28, 8:00 pm
\$5 General Admission, \$3 South Members
SUSHI, 852 8th Avenue, San Diego, CA 92101
(619) 235-8466

... There are still 2 Rock Stations in San Diego.
But only 1 plays 90 minute music sweeps.



For A Change

A studio designed for dancers and for those who always wanted to dance.

Bonni Marie has restored an 1894 Victorian house as a creative and performing arts school in Coronado. Classical Ballet, Jazz Tap, Dance exercise, Social Beginner, Intermediate & advanced classes
Bonni Marie Dance Studio
1000 Eighth Street, Coronado, 435-2260

ARRESTED FOR DRUNK DRIVING?
We will help you understand the law, prepare for court, and fight for your rights.
Only \$250
Call or write: COX CONSULTING
2336 Dimes Drive, San Diego, CA 92108
236-1369

CREATIVITY GAMES
Games that are fun to play and spark creativity. Meet new people in playful ways. Stretch your imagination - exercise your right brain. Laugh a lot.
For information/class schedules, call:
JACQUIE LOWELL
270-6772

3's COMPANY & DANCERS

present

THE COMPANY IN CONCERT

An Evening of All New Repertory Works

Special Guest Appearance: Nicholas Gunn

January 27 & 28
8:00 pm
\$15-\$25
1915 Northland, Pacific Beach (between Grand & Garnet)

VALERIE HUSTON
DANCE THEATRE

"Picasso!"

Visual and dance art on the life of the great artist
January 29, 8:00 pm
Discount season tickets are still available for these and other Three's Company concerts at tremendous savings over single ticket prices.
For information, reservations on all events call: 296-9523

OPEN LETTER TO CABLE PIRATES!

This letter is for anyone who chose to ignore Cox Cable San Diego's plan to prosecute cable thieves. For those of you still stealing cable signals, you should know that over 14,000 people have turned in their illegal decoders or activated their service in compliance with our "No Questions Asked" program. Many people did not take Cox seriously and at this writing, 14 people have been convicted under the tough new California cable theft law. Many other cases are awaiting trial and will soon be completed. For those who have been convicted, it has meant fines of up to \$350, expensive legal fees and in some cases, even jail sentences. All of those who have been convicted are also being sued in Civil Court by Cox Cable San Diego, as provided by law, for \$5,000 each.

Since January of this year, Cox has identified an additional 1,000 homes that still have illegal decoders or are maintaining illegal hook-ups. During Phase II of Cox's Theft of Service campaign, we will take these cases directly to Civil Court for immediate litigation and file for civil judgments of \$5,000 for each illegal hook-up.

To be sure that you will have an illegal hook-up or an illegal cable box at your residence, you should know that your "No Questions Asked" policy remains in effect. You can either return your illegal/tampered cable box to our main office at 5150 Federal Blvd., San Diego, or call 263-0302 and ask to be placed on active service. Those who return illegal cable boxes or call in and request activation of service can avoid prosecution and civil litigation. Those who choose to ignore this offer and are discovered still using illegal equipment or have unauthorized service attachments, will be prosecuted to the full extent of the law.

Each and every hook-up is illegal.
263-0302

READER'S GUIDE

pets will lead tours of Balboa Park, Saturday, January 21, 10 a.m. and 1 p.m., Alcazar Gardens, Balboa Park. Reservations 297-0289, 465-3581, or 747-0031.

Authors' Reception for county residents whose books were published in 1983 will be held Saturday, January 21, 7 p.m., San Diego Public Library, 820 E. Street, San Diego. Free. 236-5849.

"Drum Day," films, demonstra-

tions, and lessons, all related to the current exhibition of drums, will be held Sunday, January 22, 12:30 p.m., Museum of Man, Balboa Park. 231-2001.

Circus, Circus Vargas makes the first of three San Diego stops, Tuesday, January 24, 8 p.m., Wednesday, January 25 and Thursday, January 26, 4:30 and 9 p.m., Parkway Plaza Shopping Center, El Cajon.

Classic Movie Posters, thirty pieces from a private collection will be on display in conjunction with the screening of the restored print of *A Star is Born*, Wednesday, January 25 through February 19, Fine Arts Theatre, 1818 Garnet Avenue, Pacific Beach. 274-4000.

Sports
Antec's Men's Basketball.

Smoker's hoopster go against Utah, Thursday, January 19, 7 p.m., and Brigham Young, Saturday, January 21, 7:30 p.m., San Diego Sports Arena. 283-5251.

Clippers Basketball, Seattle will be in town, Friday, January 20, then Portland, Tuesday, January 24, 7:15 p.m., San Diego Sports Arena. 226-8456.

Radio TV

"They Shoot Horses, Don't They?" Sidney Pollack's 1969 film set at a dance marathon during the Depression stars Jane Fonda, Michael Sarasin, and Gig Young and will be televised Thursday, January 19, 9 p.m., XETV, Channel 6.

"Dear Lisa," Edward Hermann and Jane Alexander star in the play based on the correspondence between G. B. Shaw and Mrs. Patrick Campbell, which will be broadcast Friday, January 20, 9:30 p.m., repeating Wednesday, January 23, 1 p.m., KPBS, Channel 15.

Super Bowl XVIII, the Raiders meet the Redskins in Tampa, Sunday, January XXII, 1:30 p.m., KSNB, Channel 8.

"The House of Mirth," Gertrude Chaplin stars in a dramatization of Edith Wharton's story of New York aristocracy in 1900, to be broadcast on Great Performance, Monday, January 23, 9 p.m., KPBS, Channel 15.

"Jazz Live," the Bill Kyle Jazz Ensemble will be broadcast live from San Diego City College, Tuesday, January 24, 8 p.m., KSDS-FM (88).

Lectures

"The Female Pen," poets Ilena Goodkin Melendez, Elizabeth Evans, Susan Raabe, and Rina Swarc will read from their work, Thursday, January 19, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 266-1521.

"The Power of the Media in an Age of Crisis," UCSD professor Herbert Schiller will lecture Thursday, January 19, 7:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. 483-7774.

"Mexican Gothic," a slide lecture on the interior region of Baja by Eve Cochran Ewing will take place Friday, January 20, 7 p.m., Natural History Museum Auditorium, Balboa Park. 232-3821.

"A Gathering of Tribal and Traditional Healers" will include representatives from Hawaii, Tibet, and the Chumash Indian tribe discussing traditional healing, Friday, January 20, 7:30 p.m., Schroeder Hall, University for Humanistic Studies, 2445 San Diego Avenue, Old Town. 296-7204.

Archaeology and the Computer, Giorgio and Marilyn Buccellati will give a slide lecture on their work in Turkey and demonstrate their use of computer graphics, sponsored by the Archaeological Institute of America, Friday, January 20, 7:30 p.m., First Baptist Church, 627 Center, La Jolla. Free. 454-7647.

Quilts, the art and craft of quilting and collecting will be the subjects of a day-long presentation, Saturday, January 21, 9 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. (Reservations 232-7931); Canadian quilts will be

TO LOCAL EVENTS

on display through January 28 with a quilting expert in attendance for a presentation, Saturday, January 21 and Sunday, January 22, noon, Robinson's, University Towne Center, 4545 La Jolla Village Drive, La Jolla. Free. 291-8800.

"Life, Death, and Transition," Elisabeth Kabler-Ros will lecture Saturday, January 21, 1 p.m., Center for Neurologic Study Conference Room, 11211 Sorrento Valley Road, Suite H, Sorrento Valley. Reservations 455-5463.

Heritage Park, the history of the restored building in Old Town will be told in a slide lecture sponsored by SCHS, Sunday, January 21, 4 p.m., Community Room, Reuben Fleet Space Theater, Balboa Park. Free. 297-9327.

Grey Whale Energy Requirements and Migration matters will be discussed at a meeting of the American Cetacean Society, Sunday, January 22, 5 p.m., Natural History Museum, Balboa Park. Free. 452-4907.

"Star Wars: Extension of the Arms Race into Space," MIT political scientist George Rathjens will discuss arms control and alternative deterrents at a luncheon meeting of the World Affairs Council, Tuesday, January 24, 12:30 p.m., Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. Reservations 231-0111.

"White Male Power and Other Topics," expressionist artist Mike Glier will lecture and lead a gallery tour of his work, Tuesday, January 24, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

New Writing Series, winter program begins with Steve Kowitz and Karen Lawrence reading from their own work, sponsored by the Archive for New Poetry, Wednesday, January 25, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 452-6766.

W. Somerset Maugham Anniversary, the author's works will be read and discussed by biographer William Menard, actor Dennis Turner, and Denis Wills, Wednesday, January 25, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"Directing and Designing a Play," Arthur Noll and Milton Woodruff discuss the art and craft of staging plays, sponsored by TheaterCrews of San Diego, Wednesday, January 25, 7:30 p.m., Apollod Theater, San Diego Mesa College, 7253 Mesa College Drive, Clairemont. Free. 565-PLAY.

Galleries

"Power Places," John Pihl's color photographs of nuclear, solar, and other power sources within traditional landscapes will be on display through March 4, opening Saturday, January 21, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Drawing by Tom Drosick, Paul Guerrero, Jay Johnson, Paul Knorr, Ernest Silva, and Gillian Theobald go on display with an artist's reception, Saturday, January 21, 8 p.m., and will remain on view through February 11, Patsy Aardis Gallery, 660 Ninth Avenue, downtown. 233-9242.

"Shades Alike," Los Angeles artist Robert Old's multimedia environmental installation will be on display through February 11 with a reception for the artist Saturday, January 21, 8 p.m., Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

El Salvador's documentary work of thirty-three photographers examines this country in an exhibition opening Tuesday, January 24 and running through March 4, Museum of Photographic Arts, Balboa Park. 239-5262.

Hair Breadth, expressionist painter Mike Glier's work will be on display from Tuesday, January 24 through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"New Departures in British Jewelry," avant-garde work by young British artists will be displayed through February 18, opening Tuesday, January 24 with the public invited to a reception Friday, January 27, 7 p.m., University Art Gallery, SDSU. 265-4941 or 265-5171.

"Masters of the Street," the work of Henri Cartier-Bresson, Josef Koudella, Robert Frank, and Garry Winogrand will be shown through January 22, Museum of Photographic Arts, Balboa Park. 239-5262.

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

Prints, copper plate engravings by Hans Feuerhahn and intragios and

wood engravings by Stephanie Schreiber will be exhibited through February 4, San Diego Print Club, 310 G Street, downtown. 232-4884.

American

(continued from page 1)

one. This is no doubt because, aside from her mastery of technique and style, she really loves and respects the music she has chosen to play. "When I first began to give concerts I'd mix a few country fiddle tunes in with the classical pieces. Audiences loved it! And there's every reason they should, for fiddle music is real American music. It has the elegance of classical music and yet is very down-to-earth, telling the story of the heartbreak, toil, and sweat it

took to make this great country." Rhines is also a composer, and at her San Diego concert next week she will be performing a couple of her own works in addition to traditional country fiddle tunes: the solo cadenza

(continued on page 6)

LVNs - RNs EARN YOUR DEGREE ASN-BSN

IN ONE YEAR (OR LESS) WHILE YOU WORK

NLN ACCREDITED EXAM PROGRAM NO CLASSTIME REQUIRED CEU DEGREE SEMINARS AVAILABLE

NAC
NATIONAL ASSOCIATION OF COMMERCIAL SCHOOLS
2525 BALBOA • 292-0977

T.V. COMMERCIAL SCHOOLS proudly announces veteran actor **Gordon Jump**—"WKRP in Cincinnati" as guest director/coach here in San Diego. Limited enrollment. "To be successful in this industry, sound professional training is a must. Del Mar Media Arts offers that training."

—Gordon Jump

- Work closely with Gordon Jump
- Interview with SAG agents
- Work on camera each session
- Adults and children

Candidates for classes by interview only.

San Diego
6363 El Cajon Blvd. 229-0523
Los Angeles 857-8295 Orange County 859-4426

ALIENS!

Are you an Alien on this Planet?
Or do you just feel like one?

You can be an Official Space Case with your personalized "Certificate of Alien Origin" and I.D. card issued here on earth! They also make great gifts for someone who is out of this world. To order now, send a hand printed name and address with a check or money order for \$8.95 to:

REL Enterprises
P.O. Box 1554
Chula Vista, CA 92012

If it doesn't say REL, it isn't!

A Novelty Item

A Gathering of Tribal and Traditional Healers

Abraham Kawai, Hawaiian Kahuna
Lobsenz Rabday, Ph.D., Tibetan Physician
Kote Lotah, Chumash Indian Medicine Man
Hosted by Willard Johnson, Ph.D., Author of *Medicine by Definition*

Friday, January 20, 1984
7:30 p.m. Schroeder Hall (at U.H.S.)
No charge

The University For Humanistic Studies
2445 San Diego Avenue
San Diego, CA 92110
(619) 296-7204

Call about weekend seminars featuring name persons.

San Diego's **CALIFORNIA BALLET COMPANY**

Maxine Mahon, Director presents

Giselle

A romantic, classical dance favorite

Starring DENISE DABROWSKI, San Diego's reigning ballerina
Friday, February 24, 8:00 p.m. Saturday, February 25, 2:30 & 8:30 p.m.
EAST COUNTY PERFORMING ARTS CENTER
210 East Main St., El Cajon

Mail orders from 314-50-10-70 to CRC 8278 Roman Rd., San Diego, CA 92111. Enclose self-addressed, stamped envelope and \$1.50 handling charge. Information phone: 560-5676.

LEADERS WANTED

for Science of Mind College of San Diego

BD, DD & PhD degree programs.

Be a minister/practitioner that directs transformational leadership of the planet. Credit for life/work experience, schooling, personal growth training.

For FREE introductory session call Science of Mind College of San Diego
3299 First Ave. (at Thorn)
296-0344

MAMMOTH SKI WEEKENDS \$89.00

- Complimentary refreshments.
- A host will accompany each tour.
- All tours will depart San Diego at 8:30 pm
- Fridays and return at 11:30 pm on Sundays.
- Round trip transportation.
- Two nights condominium lodging.
- Daily shuttle service to and from the lifts.

GOLDEN STATE TOURS
P.O. Box 26446
San Diego, CA 92126
(619) 596-1472

The San Diego Jazz Festival and the La Jolla Museum of Contemporary Art present

NEW DIRECTIONS IN STRING MUSIC

Saturday, January 21 8:00 p.m.
MIDDLE PASSAGE
Indira Cooke-Violi, Steven Kilian-Cello, Anthony Brown-Percurators, George Sams-Trumpet
... and dozens! Andric cabarets, sultry Harmon cabarets... a thrilly woven tapestry of sound!
San Diego Debut Reception immediately following performance.

Sunday, January 22 8:00 p.m.
STRING TRIO OF NEW YORK
James Emery-Guitar, Billy Bang-Violin, John Linberg-Bass
... inventing new forms, new colors, new interactions between improvisation and composition... Nat Henriot
***** 5 star review Downbeat Magazine - San Diego Debut

NEW DIRECTIONS IN STRING MUSIC

The new wave of jazz fuses early traditions with sounds of today to create Chamber Jazz for the 80s. **Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect of La Jolla**. General Admission \$6.00 - Museum Members and San Diego Jazz Festival Members \$5.00 - Series Price \$10.00. Tickets can be purchased at the Museum Tuesday-Friday 10:00am-4:00pm, Saturday & Sunday 12:30-4:30pm.

Tickets on sale at the door, 1 hour prior to performance. For further information call 459-1404 or 454-3341.

All ticket holders are invited to view John Pihl - Power Places, a photographic exhibition and Hair Breadth - New Wall Drawings by Mike Glier, an installation-in-progress. The Museum will be opened for Saturday evening's performance.

COMING Sunday, January 29th at the Rooke in La Jolla
FLORA PURIM & AIRTO with special guests OLIVER LAKE and JUMP UP. International Dance Rhythms in Jazz.
Tickets available at the Rooke and all Ticketron locations now.

©San Die, 20 Jazz Festival

PROPERTY PRODUCTIONS
PRESENTS

SUN FEB 5
8:00 PM
All doors welcome

THE FOURTH ANNUAL
BOB MARLEY BIRTHDAY CONCERT
(OF BOB MARLEY'S
LIVE CONCERTS)


FEATURING DALLOL (OF BOB MARLEY'S
FROM AFRICA) AND JAMAICA'S SMALL AXE BAND

AT THE CLUB REGGAE ON BROADWAY GOLDEN HILL
24TH & BROADWAY 98 to 100 on the down
\$10 advance \$8 to the door

FOR INFO & TICKETS
CALL 886-6666

"Picasso!"

A CELEBRATION OF DANCE AND ART PRESENTED BY
THE VALERIE HUSTON DANCE THEATER



Sunday, January 29
Dramatic Arts Theater 8:00 pm
\$3.50 SDSU students, \$4.50 faculty, staff and other students
\$5.00 general public
Astor Center Box Office 265-6947, and all Ticketron outlets.
Sponsored by Associated Students of SDSU and UC San Diego. This program is a fund-raiser for the California Arts Council.

Ambien
ATTRACTONS
THE BEST OF
THIS SATURDAY



JOAN RIVERS AND FRIENDS

SAT- JAN 21 7:30 & 10:30PM
SAN DIEGO CIVIC THEATRE

TICKETS: \$9.00 & \$12.50
AVAILABLE AT THE CIVIC THEATRE BOX OFFICE, THE CENTER BOX OFFICE, 909 C STREET, TELESTAT, OR CHARGE TICKETS BY PHONE (619) 536-6510. MASTERCARD OR VISA. FOR INFORMATION CALL (619) 536-6500.

EVENTS

(continued from page 5)
from her American Folk Concerts for Violin and Symphony Orchestra, and "Paganini Breakdown." Both titles indicate her intention of bringing together classical forms and techniques with the style and content of country folk music. "I want my music to be a fusion of various elements," she comments. "I am trying to create a new sound that is an intelligent blending of the elements that are most exciting to me in American music, classical, folk, and jazz. All of these forms are from rural roots. And the rural areas have always been underestimated."

Aside from being a first-rate musician, Rhines knows what she is doing, believes in her mission, and is her own best spokesman. Here is how she defines that mission: "The audiences I've played for around the country in parking lots, university concert halls, and festivals, through their enthusiastic warmth, have affirmed my belief in the beauty and power of folk music. Today there isn't much to remind us of what America used to be like. This music is part of our national heritage, and I've taken it as my life's work — to bring this music back to the attention of the people." Country fiddler Marc Rhines will perform on Wednesday, January 25, at 8:00 p.m. in

UCSD's Mandeville Auditorium. The concert is sponsored by the UCSD Music Department, as part of their "Wednesday Evening at the Mandeville Center" series. For ticket information, phone 452-3229. The following Saturday, January 28, Rhines will be at the Old Time Cafe, 1464 North Highway 101, Leucadia (436-4030) at 7:00 and 9:00 p.m. — Thomas Arne

The Dove

(continued from page 1)

heli to someone used to breathing clear ocean air is to be expected, but there is something of a delightful surprise in learning that L.A., and probably all of urban America, is distinguished by the perfume of Portland cement — God's garden of aromatic stone. Graham now lives with wife and children in the wilderness of Montana (a safe distance from the ocean). "We don't like towns much," Graham has written, "there are too many people in them." But apparently he'll come to towns when money is involved, for he'll be in San Diego this weekend to deliver talks and slides about his travels on the Dove and his new home. On Saturday, January 21,

he'll be at the California Theater, 1122 Fourth Avenue, downtown, and on Sunday, January 22, he'll be at the La Paloma Theater, First and D streets, Encinitas. Both shows will begin at 8:00 p.m. For more information call 273-4039. — Stephen Heffner

Harkening

(continued from page 1)

Orchestra. The Vivaldi concertos will display that composer's usual inventiveness in highlighting varied instrumental soloists. There will be a violin concerto, a cello concerto, and even a piccolo concerto (originally composed for the *fagotto*, a high-pitched recorder); the soloists are drawn from the orchestra itself, a group of remarkable virtuosi being brought to town once again by the La Jolla Chamber Music Society. The concert of Baroque music by the Los Angeles Chamber Orchestra with guitarist Christopher Parkening as guest soloist will take place on Sunday, January 22, at 7:00 p.m. (note the time), at El Cajon's East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, phone 440-2277 or 459-3724. — Jonathan Saville



For Beautiful Eyes

30 Day Contacts
In One Hour
\$149
Hydrucore II lenses.
Professional services extra.

Now, you can wear Extended Wear Contact Lenses continuously for 30 days! Work, play and sleep in these ultra thin, comfortable lenses and wake-up seeing clearly with no daily cleaning hassles.

Save \$28 On Professional Services

Regular rate \$29
With purchase of lens
replacement and lens

New Designer Eyeglass Collection. Big name designer frames from a Porsche Club's Bugatti & Jaguar • Pirelli • Acura • Ferrari

As Seen On TV

Dr. Leventhal, O.D. Inc. San Diego Area San Diego San Marcos San Marcos San Marcos 223-2153	Margaret Leventhal, O.D. San Diego San Diego San Diego San Diego 591-3937	Ching Yeh, O.D. San Diego San Diego San Diego San Diego 425-7010	Public Reception 1140 Mission Blvd. #1 San Diego, CA 92108 (619) 581-1100 273-2937	San Diego's Most Successful 2000 Retailer 1000 Wilshire Blvd. San Diego, CA 92103 444-8303	Charmaine Miro Mero San Diego San Diego San Diego San Diego 444-8303
---	--	---	--	--	---

READER'S GUIDE TO THE THEATER

THEATER listings are compiled by Jeff Smith, commentary by Judith Smith, and production information is accurate according to material given us, but it is always advisable to check the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

AFTER THE FALL
The San Diego Public Theater presents Arthur Miller's autobiographical drama, which takes place in the mind of Quentin, its protagonist, who is experiencing an emotional crisis. Miller has called the play "a man's inward quest for the world, to find those moments of choice when action was uniquely his own." Adria Schied directs the production. Arthur Wagner is Quentin, and Robyn Hunt is Maggie, a self-destructive entertainer possibly based on Miller's second wife, Marilyn Monroe. (Sx)
San Diego Public Theater, Saturday, January 21 through February 12, Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

ANGELS FALL
Lanford Wilson's play shows six people at a rural New Mexico mission, during the five hours while they are isolated there because of a disaster at a nearby uranium mine. The playwright's intention is to reveal these characters to us at a moment when their lives may be threatened, and when they are going to be forced to confront who they are, what they want, and what they are capable of with the rest of their lives. But there is a miscommunication about the company — a decompensating professor and his wife, a tennis player, the widow of an artist, a young Indian doctor, and the mission's priest — and a random about their conversation that weakens the play's message. Above all, the play has a stasis quality — neither it nor most of its characters seem to move anywhere, dramatically, intellectually, or emotionally. Do these people have much charm or interest, so that it is hard to care about them. The only character with an interesting dilemma — the doctor, who is leaving the mission for a career in research — is feebly developed, giving us little insight into what he is thinking and feeling. The actors in the current production are for the most part competent, but they do succeed in doing much with an intractable script; no does director Andrew Sautter. Set designer Alan K. Osawski was faced with an even harder task: showing both a hot, sun-baked, blazing New Mexico afternoon and a cool, dark, church interior, at the same time, and on an arena stage. He has done his best, but the effect the playwright evidently wanted is greatly diluted by the conditions of production. It is a theater-in-the-round. This is a play

showing no one at his best, including Lanford Wilson himself. (Sx)
An episodic manifestation. Bill Rafferty directs the production. (Sm)
North County Community Theater, Friday, January 20 through February 2, 2:00 p.m. Matinee Sunday at 2:00 p.m.

BABES IN ARMS
The Lyric Dinner Theatre offers the musical — with Richard Rodgers, lyrics by Lorenz Hart, book by Rodgers and Hart — about a summer theater in Cape Cod in deep financial trouble. But the kids put on a show. Christie Combs and DeAnn Johnson direct the production. Members of the cast include Holly Bales, Dennis Bates, Elizabeth Bink, Robert Connor, Zoe Dufour, Catherine Fries, Bobby Hays, David Haskins, Terri Hunter, Howard Skaunick, Nemon Tigert, and Linus Weiss. Kim Cotton is the musical director. (Sm)
Lyric Dinner Theatre, through February 26, Wednesday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m.; Sunday dinner at 5:00 p.m., curtain at 6:45 p.m.; Matinee Sunday, lunch at 1:00 p.m., curtain at 1:45 p.m.

BECOMING MEMORIES
Arthur Cohn's drama tells the stories of four couples and a Menomonee missionary woman, all of whom began their lives at the end of the Nineteenth Century and then make a transition from their rural small town society to the anxious urban world of our own period. Rosina, a young girl, is naïvely enamored of a roguish courtier by the name of Albert, a neighboring farmer more than twice her age. Margaret, a married school teacher, is matched by the townfolk with John, her widower brother-in-law, to pull him out of his mourning. Sophie, a determined young orthodox Jewish woman from Poland, is courted by Oscar, a ne'er-do-well well-to-do Midwestern town. In his final scene, *Becoming Memories* comes up to the present day. This play, which has been produced before only in a workshop and in a brief New York showcase production, is directed by Martin Benzon, with sets by Michael Devine, costumes by Louise Hoyer, and lighting by Greg Sullivan. (Sx)
South Coast Repertory Theater, Mainstage, 655 Town Center Drive, Costa Mesa, through February 12, Tuesday through Saturday at 8:00 p.m., Sunday at 3:30 p.m.; Matinee Saturday and Sunday at 2:30 p.m. For information, phone 714-997-4033.

BLITHE SPIRIT
The North County Community Theater opens its 1994 season with Noel Coward's "Improbable Inc." The play is set in the Kent, England, home of Charles Condomine, a middle-aged novelist doing research for a book on the supernatural. A séance, conducted by a suspect spiritual medium named Madeline Arcot, conjures up Condomine's first wife, Edna, and the novelist becomes

an "astral bigamist," pinned together two wives — one living and one, well, deceased manifestation. Bill Rafferty directs the production. (Sm)
North County Community Theater, Friday, January 20 through February 2, 2:00 p.m. Matinee Sunday at 2:00 p.m.

GEORGE M
The Lawrence Walk Village Theatre presents the musical tribute to George M. Cohan, book by Michael Stewart and John and Fran Pascal, music and lyrics by George M. Cohan, with additional lyrics and musical revisions by May Cohan. Clay Davis directs the production. Veteran actor Bob Barron plays George M. Cohan and is also the choreographer for the show. Other members of the cast include Cooper Neal, Nikki D'Amico, and Bridgett Mitchell. (Sm)
Lawrence Walk Village Theatre, through February 26, Tuesday and Thursday through Saturday at 8:00 p.m., Matinee Tuesday through Thursday and Sunday at 1:45 p.m.

MARVEY
The Coronado Playhouse opens its new season with May Chee's poppy comedy about Elvwood P. Pooch, an amiable man with three main loves: people, cocktails, and a six-foot rabbit named Harvey — this last viable only to David Tom Walk directs the production. Brett Walt is Elvwood P. Pooch, and Jennie Dennis is his sister, Vera Louisa. Other members of the cast are Judy Smith, John DeLong, E. Duane Welch, Irene Applebaum, Gregor Hays, Mark Weiss, Tim Moore, Nicholas Hauck, and Brian J. Thompson. Harvey the Rabbit, who will turn forty some time this year, will play himself. (Sm)
Coronado Playhouse, through February 4, Thursday through Saturday at 8:00 p.m., Dinner and Saturday, February 4, dinner at 6:30 p.m., curtain at 8:00 p.m.

HEPP'S TO YOU, FRIEND
The Show Stoppers, a dance company from Pacific Beach, present a two-act musical comedy about a group of friends who gather to celebrate a wedding party that

combines Christmas and New Year's Eve. Bill Hendon, Ed Perez, and Linda Greenblatt direct the production. Members of the cast are Sarah Albarese, Christie Baurm, Rita Carey, Linda Drobachewski, Evana Rowland, Perry Sgrecco, Ann Goldstein, Jill Greenbaum, Laurie Johnson, Curt Kieper, Tony Medina, Joe San Filippo, and Martin Warren. Chris Whalen provides accompaniment on the piano. (Sm)
Adams Avenue Theater, Friday, January 20 through Saturday, January 21 at 8:00 p.m., Matinee Saturday, January 21 at 2:00 p.m. For information call 468-7477.

HULS, PREPARE
The Palomar College Chorus presents the satirical opera by Gilbert and Sullivan that takes place on board Her Majesty's Ship *Phaulton* and deals about "true love, even in the face of seemingly impossible odds." Donna O'Connell directs the production, which has been adapted by Diane Gibson, to include a narrator in place of much of the dialogue. The Palomar Chorus will perform under the musical direction of Joe Stanford. Cecilia Leonard is the soprano. (Sm)
Palomar College Theater, Saturday, January 21 at 8:00 p.m. and Sunday, January 22 at 3:00 p.m.

THE HOTHOUSE
The Gaslamp Quarter Theatre is giving the black comedy by Harold Pinter. First performed in 1950, the drama is set in a government-run mental institution that has a most unusual group of inmates and keepers — and it takes an articulate poke at corruption and bureaucratic ineptitude. Will Simpson directs the production. Members of the cast are Barbara Murray, Nevaire Perry, Paul Nolan, Ric Barr, Steve Papaleo, Scott Fossell, and Mark Wenzel. Robert East has designed the set. The costumes are by Janet Pichols, the lighting is by Matthew Cubitto, and the sound is by John Hauser. (Sm)
Gaslamp Quarter Theatre, through February 4, Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

LAWRENCE WALK VILLAGE THEATRE
8601 Lawrence Walk Drive, Leucadia 749-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3145 School Lane, Lemon Grove
465-9578, 466-1445

LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mesa 464-1196

MARGIE'S PUBLIC THEATRE
Margie's Public Theater
3173 La Mesa Street, San Diego 298-8111

INBACOSTA COLLEGE
Lute Theater
One Barnard Drive, Oceanside
752-2112, 1-236

NORTH COUNTY REPERTORY THEATRE
Pines of the Four Pines
Lorna Santa Fe Road, Solana Beach
484-1050

NORTH COUNTY COMMUNITY THEATRE
1302 Main Way, Vista
724-2421

CASABLANCA QUARTER THEATRE
547 Fourth Avenue, downtown
238-5883

GROSSBROOK COMMUNITY COLLEGE
Stagehouse Theater
8800 Grossmont College Drive, El Cajon
465-1700 x410

JERVIS COMMUNITY CENTER
Front and Center Theater
4079 Filby-Burth Street, San Diego
543-3300 x436

LA JOLLA PLAYHOUSE
Mandel Weiss Center, UCSD
452-3550

LA JOLLA STAGE COMPANY
Peter Auditorium, La Jolla High School
750 Neaflusa Street, La Jolla
459-7773

LAMB'S PLAYERS THEATRE
300 E. Paas Boulevard, National City
474-4562

LAMPLIGHTERS COMMUNITY THEATRE
Bonita Plaza Free Arts Center
8053 University Avenue, La Mesa
464-4568

I NEVER SANG FOR MY FATHER
The North Coast Repertory Theatre offers the drama by Stig Anderson, about the alienation that can grow between father and son. Should the widowed Gene stay in care for his aged, unloving father, or embark on his defiant steps, should he search out a fresh new life? Ove Balderstone directs the production. Members of the cast are Robert Morgan, Tom Kirey, Mary Morgan, Les Donnelly, Douglas Brant, Bob Ostrowski, Sue Raley, and Richard Wood. The set and lighting designs are by Ralph Joyce. (Sm)
North Coast Repertory Theatre, through February 12, Thursday through Sunday at 8:00 p.m.

KING ARTHUR'S CALANITY
The Mt. SAC College drama department presents a parody of the legend of King Arthur. Larry

Top Hollywood acting teacher
LAWRENCE PARKER
Coach of many stars for over 20 years
"Hollywood's foremost career maker"
—The Hollywood Reporter
—Talent News
"One of the outstanding acting coaches in America."
—Dale Olson, DAILY VARIETY
"His work is a valuable, realistic, brilliant!"
—Dan Sullivan
—The New York Times
"The Hollywood acting coach guru"
—THE LOS ANGELES TIMES
is currently conducting
PROFESSIONAL ACTING CLASSES
FOR SAN DIEGO ACTORS
Saturdays, 1:00-5:00 pm
7:00-11:00 pm
in Rancho Penasquitos
For San Diego personal interview or
information, call
(213) 466-4297 or write for brochure:
Lawrence Park, Hollywood, CA
90026

Theater Directory

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088	CIVIC THEATRE 292 C Street, downtown 236-6910	CORONADO PLAYHOUSE 1759 Second Way, Coronado 435-4656	EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277	EDUCATIONAL CULTURAL COMPLEX THEATRE 4343 Ocean View Boulevard, Southeast San Diego 230-2800	FIRST DINNER THEATRE 9605 Lawrence Road, Solana Valley 697-8977	FOX THEATRE 720 B Street, downtown 233-6331	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-3448	LEMON GROVE PLAYERS Lemon Grove Junior High School 3145 School Lane, Lemon Grove 465-9578, 466-1445	LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196	MARGIE'S PUBLIC THEATRE Margie's Public Theater 3173 La Mesa Street, San Diego 298-8111	INBACOSTA COLLEGE Lute Theater One Barnard Drive, Oceanside 752-2112, 1-236	NORTH COUNTY REPERTORY THEATRE Pines of the Four Pines Lorna Santa Fe Road, Solana Beach 484-1050	NORTH COUNTY COMMUNITY THEATRE 1302 Main Way, Vista 724-2421	CASABLANCA QUARTER THEATRE 547 Fourth Avenue, downtown 238-5883	GROSSBROOK COMMUNITY COLLEGE Stagehouse Theater 8800 Grossmont College Drive, El Cajon 465-1700 x410	JERVIS COMMUNITY CENTER Front and Center Theater 4079 Filby-Burth Street, San Diego 543-3300 x436	LA JOLLA PLAYHOUSE Mandel Weiss Center, UCSD 452-3550	LA JOLLA STAGE COMPANY Peter Auditorium, La Jolla High School 750 Neaflusa Street, La Jolla 459-7773	LAMB'S PLAYERS THEATRE 300 E. Paas Boulevard, National City 474-4562	LAMPLIGHTERS COMMUNITY THEATRE Bonita Plaza Free Arts Center 8053 University Avenue, La Mesa 464-4568	LAWRENCE WALK VILLAGE THEATRE 8601 Lawrence Walk Drive, Leucadia 749-
--	--	--	---	---	--	--	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--	---	---	---	---	---	---	--	--	---	--	--	---	---	--

READERS' GUIDE TO THE THEATER

Jorgensen directs the production. Roylenn Fowler is the assistant director. Members of the cast include Michael E. Uggat, Bruce Winans, Sheila Hernandez, La Marie-Scott, Pam Northey, Walter Peterson, Carol Wilkerson, Rich Krutner, Roger Colton, Chae Camo, Newell Longmore, Mary Sully, Patsy Cox, Leah Fowler, Jeanne Yarbter, Pat Jennings, and Della Colton. (S)

KISS ME, KATE
Reviewed by Isaac
Old Globe Theatre, through February 12; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

LIFE AND LIMBS
Keith Reddin's comedy receiving its world premiere in this production. It is the love story of Franklin Roosevelt Clagg and his wife Ethel. It depicts Franklin's attempts to find a meaningful identity for himself and a fulfilling relationship with his wife in a brutal world which seems to mock and discourage both. A veteran of the Korean War, Franklin has an unsettling fling at business, but finds out that the American dream of financial success is not worth the spiritual cost. Ethel is a constant reminder to Franklin of his inability to provide for her in the material way society has defined that role, and she meanwhile escapes into the dream life of Hollywood movies. The author's first full-length play (he is a well-known actor), *Life and Limbs* plays in style between the realistic and the surreal. Its major influences are Brecht and John Galsworthy. (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

OUR TOWN
The Palo Alto Playhouse is staging the classic drama by Thornton Wilder about the life of Grover's Corners, a village in New Hampshire, set against a background of time, social history, and religion. Linda Hendrick directs the production. Members of the cast include Jerry Donovan and Amy Davis as George and Emily, the young newbies. But For and Dee Kelley as George's parents, Mr. and Mrs. Gibbs, and Marc Howard and Anne Allen as Emily's parents, Mr. and Mrs. Webb. (S)

THE WIZARD OF OZ
The San Diego Junior Theatre, now in its thirty-sixth season, presents the classic children's musical, based on an adaptation by L. Frank Baum and Frank Gabrielson, with music and lyrics by Harold Arlen and E.Y. Harburg. Priscilla Allen directs the production. Melissa Hart is Dorothy. James Ruddy is the Cowardly Lion. Todd Sutton is the Scarecrow. Jim Pancher is the Tin Man. And Steve Weisenberg is the Wizard. The set design is by Roger Costello and the props and costumes are by Marilyn Pine. (S)

THE SNOW QUEEN
The only year-round, professional theater company for children in San Diego — presents the popular tale by Hans Christian Andersen, adapted for the stage by Phil Hensling. Set in the icy regions of northern Russia, the story is about an evil spirit that shatters a magic mirror, which sends out to battle the formidable Snow Queen. The production — a musical with puppets and live performance — is co-directed by Kent Brasby and Giggly Lowe, who have also directed the set. Members of the cast are Lynn O'Connell, Norman Miller, Jill Harris, and John Na Martin. (S)

ON GOLDEN POND
The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Karpov directs the production. Members of the cast include Jim Langham and Dave Goodman alternating as Norman Thayer, Jr. Barbara Rerostany as Ethel, Jim Nelson as Charlie Martin, Robert Nichols as Chelsea, Jory Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also available). (S)

Opening tonight
Marquis Public Theater
presents
The World of Sholom Aleichem
Translated for the American stage by Arnold Perot, these stories tell about the foremost Yiddish humorist of the 19th century, and his times.
Thursday-Saturday, 8:00 pm
Sunday, 2:00 pm
3717 India Street 258-8111

"... warm ... moving ... perceptive"
I NEVER SANG FOR MY FATHER
by Robert Anderson
On stage Jan. 13-Feb. 12
Thursdays, Fridays, Saturdays
8 pm
Sundays 7 pm except Feb. 12 —
2 pm matinee.
Information & reservations:
483-1055
NORTH COAST REPERTORY THEATRE
Solana Beach—just east of I-5
intersection with Lomas Santa Fe Drive, in Plaza of Four Flags

ALL VHS & BETA MOVIE RENTALS
\$100.00 for 100 movie membership (available in two payments) entitles you to keep up to 3 movies for 3 days. Without membership \$1.99 per day.
Join our membership club
now at
LEMON VIDEO RENTERS
950 Fifth Avenue • Downtown 233-4653

THE WAGER
by Mark Medoff
A story of the seduction of body and spirit as a lover's triangle—plus one—develops and unfolds with rapid-fire wit and dramatic potency.
OPENS TONIGHT
Thursdays-Sundays
January 19-February 26
8 pm, \$6 & \$7
THE BOWERY THEATRE
5th & Elm, downtown
Reservations 232-4088

Subscribe to Season '84 and see this play free
"BREATHTAKING"
N.Y. Times
Two climbers ... 27,000 feet up ... short on food, oxygen and help ... hurried in snow ... trapped on K2, the second highest mountain in the world. This is their heroic life-or-death struggle to survive.
West Coast Premiere
January 26
Low-priced previews
January 24 & 25
1620 6th Avenue
CALL 235-8025
BY PATRICK MEYERS
san diego repertory theatre

K2
BY PATRICK MEYERS
Produced by **Fahn & Silva presents** in association with West Coast Concerts
FOX THEATRE
720 B STREET
TWO INTIMATE SHOWS!
JANUARY 25, 26, 8 PM.
All tickets reserved, available now at the Fox Theatre Box Office, Sears, 32nd St. Naval Station, A&C Center and all Ticketron outlets. For information or to charge tickets call 235-4203.

STRING TRIO OF NEW YORK
The music of the String Trio of New York — critically acclaimed violinist Billy Bang, guitarist James Emery, and bassist John Lindberg — is equally folk-inflected, but this group fuses the raw materials of folk, jazz, and classical in a different way. Their approach is more like that of a multiethnic classical string trio jamming after hours, overcastly mingling inherited and learned musical techniques and forms. A piece may begin with the cellist introducing a brooding, Slavic melody, which is then repeated by the other voices in an approximation of a fugal exposition. But the stated theme is constantly being transformed through improvisation until it becomes the foundation for some modest swinging, with guitarist Emery comping chords and violinist Bang soloing in a setting that suggests Django Reinhardt and Stéphane Grappelli. Another piece may be dominated by brass, modern harmonies that attack with the sharpness and suddenness of rattlesnakes.
(Continued on next page)

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Service, P.O. Box 50665, San Diego 92138.

Two groups that will appear in La Jolla this weekend exemplify the diversity of approaches to improvisational music that long ago prompted Miles Davis's pivotal "don't call it jazz — call it music" remark. Although it can rightfully claim to be a discrete form of music, jazz nevertheless has always depended on other musical forms to fuel its development and coax it into new directions. Davis's statement was rooted in his high regard for those other forms as well as in his desire to discourage static mental associations with the term "jazz." Similarly, many of the exponents of "new wave" jazz seek to break down our preconceptions of what this music is supposed to sound like by reversing the equation that defines jazz for most of us. Rather than use formal structure as a launching pad for improvisation, these musicians create structure out of improvisation, borrowing all the while from other often less discrete musical forms — such as folk/ethnic musics — that have found success in this process. A two-evening program entitled "New Directions in String Music," and presented by

couldn't be more different. Middle Passage — a newly formed group led by United Front trumpeter George Sams, and featuring violinist India Cooke, cellist Stephen Killian, and percussionist Anthony Brown — adheres more closely to the traditional principles of the ethnic musics represented in their works. One way in which world musics differ from formalized pop and classical musics is that generally they've

never been written out, but developed their identifiable styles only after centuries of rote imitation and repetition — a sort of musical version of the oral tradition. Naturally, in that handing-down process variants occurred due to the creativity (and faulty memories) of successive performers. Those stylistic variants and extemporaneous modifications were also handed down and became accepted parts of the whole. This resulted in musics that to our modern ears sound somewhat improvisational, when in actuality they are quite systematic (e.g., Indian music and the epic songs of Eastern Europe).

Middle Passage weds that tradition of "structural improvisation" to a more contemporary, jazz-based improvisation, to mesmerizing effect. Utilizing a variety of exotic tonalities and percussive, the group moves smoothly through Middle Eastern, African, Asian, and Mediterranean textures, and their melodies and improvisations rarely stray from the modal signatures of those cultures. The group's joining of a motif that is then played faster and faster only to dissolve into free improvisation; dark, McCoy Tyner-ish voicings that function as ostinati for Cooke's and Sams's doubling on Arabesque melodies; Brown's

(continued from preceding page)
continuously upsetting (and often abruptly halting) the ordered flow of music that owes a debt to classical form. The unmetred alternating of instrumental and scalar emphases creates the impression that each musician has been allotted random, lengthy, and simultaneous cadenzas in which they are encouraged to recite—even defy—a piece's previously stated musical premise. Unlike those in classical music,

however, these "cadenzas" serve less as interpolations and more as introductions of new rhythmic and harmonic materials that effectively change the course of the music. This constant flux is improvisation on a grand scale, not limited to a specific number of bars nor by the need to make reference to anything that has come before. All the while, in deference to their "new music" reputations, the musicians explore the tone-producing capabilities of their instruments (Emery, in


particular, gets some amazing Japanese koto sounds out of his guitar). Then, just as the listener is becoming comfortable with this formless form, is identifying the tangential motives, musical asides, and clashing colors as parts of a harmonious whole, the trio will shut into a familiar jazz mode (e.g., a sprightly Emery guitar solo atop Lindberg's walking bass), which, given the established context, is quite new and almost startling. It would be incorrect to say

that the incorporation of folk influences into "serious" musical forms is something new. In fact, the relationship between folk and art music has a long and well-documented history. But in jazz's fairly recent rediscovery of folk music we may be witnessing a period of renewal not unlike those of the Renaissance, the late Eighteenth and Nineteenth centuries, and the early Twentieth Century, albeit on a comparatively smaller scale. What the intellectuals and

artists of those periods saw in folk music—and what they sought to reproduce in their works—was a purity of expression, a creative spontaneity unencumbered by aesthetic self-consciousness or highbrow artistic ideals. When any art form becomes too far removed from the expression of current, popular, or deeply entrenched regional feelings, attitudes, and beliefs, it risks becoming arid and soulless. The serious composers of the

(continued on page 12)

Southland Concerts presents
the Incredible Reunion of



The Band

featuring
Nick Dunbar, Levon Helm, Richard Manuel, Garth Hudson
and the Cash Brothers

Thursday, January 26, 9:00 pm
The Rockin' Rodeo
8980 Villa La Jolla Drive
Tickets available at the Rodeo, Sears, and all Ticketron outlets.
Call 457-5590 for more information. Sorry, must be 21.
Come see this unique event.
Produced by
Marc Berman

SEE THE
SUPER BOWL
ON
SUPER VIDEO

Club DIEGO'S

Jumbo Hot Dogs 75¢
Draft Beer 50¢
Quarterly Specials on
Margaritas, Iced Teas, Double Shooters

DIEGO'S MEXICAN RESTAURANTE Y CANTINA
272-1241 860 Garnet - Pacific Beach of Mission Blvd.

BODIES

Thursday, January 19—Rock 'n' roll with
DEADLINE
Every Friday
THE SEAT FARMERS
with special guests
MOJO NIXON and JOSE SINATRA

Saturday, January 21
FRAMES
Hot! Hot! Hot!


Sunday, January 22
SUPER BOWL GIANT T.V.
Free hot dogs and free pool 6 am-4 pm
Toga Party starts 7 pm
Live music, free hot dogs & pizza
Free **Cobalito** glasses with Cuervo Gold Tequila while they last.
Banana-eating contest—cash prizes.
Open pool tournament—cash prize.
Monies auction—great fun.

Tuesday, January 24
NAVY NIGHT
50¢ well drinks
50¢ bottled beer 6 pm-8 pm
Sal's world famous pizza by the slice or pan.

Coming: Notice to Appear—Ginger and the Sharks
Tomcat—Sargoff

6149 University Avenue • 583-5700
Never a cover charge except Friday.

Southland Concerts and XHRM present
the first San Diego appearance of . . .



Midnight Star

Dance Concert
Thursday, January 26, 8:00 pm
El Cortez Ballroom
702 Ash St.

Tickets available at Telesat outlets: Padres Stadium Box Office, all San Diego County Bill Gambles Men's Stores, S.D. Convention & Performing Arts Center Box Office (202 C St.), SDSU Annex Center Box Office, Hall Of Champions in Balboa Park, Stanley Andrews Sporting Goods in Escondido, 32nd St., Naval Station Main Exchange & Bowling Center, High Five Sports Shop in Encinitas, & E.O.S. Music in Poway. A service charge will be added to the price of each ticket sold at Remote Ticket Outlets.

Produced by
Marc Berman



A wardrobe of bathing costumes.

91X 91.1

Thanks A Thousand!

Exactly one year ago, 91X beamed into San Diego with the most refreshing, exciting music that ever struck this bustling metropolis. We started playing tunes you'd never heard before and still can't hear anywhere else. We called it the Rock of the '80s, and you welcomed us with open ears. You also proved that a radio station in these parts could take some chances and get away with it.

As a result, our first year was quite successful, and we owe it all to you! So we're going to pay you back... literally. Now, don't try to be nice about this: we won't take no for an answer. 91X is determined to give \$1,000 to one of our listeners every weekday from now until... well, until we come to our senses.

Here's how:

Each weekday morning at 7 o'clock, Steve West & Russ T. Nailz will play one of the songs that first brought the Rock of the '80s to San Diego. Then, later that same day, it will be played again by Billy Bones, or maybe Jimmy G, Mad Max, Pam Wolf or even right away by Steve & Russ T. That's the only tricky part. Because all you do when you hear that tune the second time is call us at 233-5891, wish us a "Happy Anniversary", and all that folding green stuff is yours!

Just think of what you could buy with \$1,000.00...

Many draft beers.

A year of good hot breakfasts.

91X Rock of the '80's!

New surfboards for you and your friends.

You'll find us at 91.1 on your FM radio band.

Two haircuts per week.

(continued from page 10)

abovementioned epochs recognized this danger and responded by introducing folk sensibilities into their works, usually by appropriating folk melodies or even entire folk songs and interpreting them in the musical language of the day. The "chamber jazz" musicians of today are doing likewise, demystifying jazz and creating what Sams has described as "folk music of the Eighties."

While such appropriation is in itself hardly new, it is an almost revolutionary action for avant-garde jazz artists to take given jazz's tradition of constantly looking forward, of distancing and isolating itself from other forms and sensibilities. It is an especially

bold move for musicians who play violin and cello, instruments associated with classical music. This triangular formula—reviving centuries-old folk devices, refining them via classical structure, and then interpreting them in the improvisational language of jazz (on instruments indigenous to all three forms)—provides the basis for this "new direction in string music," and puts Middle Passage and the String Trio of New York on the cutting edge of that movement.

Middle Passage will perform Saturday night, and the String Trio of New York will follow with a concert Sunday night, both of which will be presented in Sherwood Auditorium in the La

Jolla Museum of Contemporary Art.

In other concerts this week, **Nina Hagen and Community FK** will be at the Spirit tonight, Thursday, while Friday night finds the **New Marines**, the **Penetrators**, and **Luna** at the same club, followed on Saturday night by the **Suburbs**, **Laws of Motion**, and **Urban Umbrella**. The **Robert Cray Band** will try to repeat their recent success when they bring their band of hot blues to the Belly Up Tavern on Sunday. Tuesday has the **Bill Kyle Jazz Ensemble** at the San Diego City College Theatre in a continuation of the "Jazz Live" series; and **Heart** is back again, this time at the Fox Theatre on Wednesday and Thursday nights.

CONCERTS

Nina Hagen and Community FK: Spirit, tonight, Thursday, 9 p.m., 1130 Buena, 276-3993.

The New Marines, the Penetrators, and Luna: Spirit, Friday, January 20, 9 p.m., 1130 Buena, 276-3993.

Middle Passage: Sherwood Auditorium, Saturday, January 21, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

The Suburbs, Laws of Motion, and Urban Umbrella: Spirit, Saturday, January 21, 9 p.m., 1130 Buena, 276-3993.

String Trio of New York: Sherwood Auditorium, Sunday, January 22, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

The Robert Cray Band: Belly Up Tavern, Sunday, January 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rain Whiskey Flats: Tuesday, January 24, call for time, 1250 West Village Theatre, Escondido, La Jolla, 457-5590.

"Jazz Live" featuring the Bill Kyle Jazz Ensemble: San Diego City College Theatre, Tuesday, January 24, 8 p.m., 14th and C streets, downtown, 230-2481.

Heart: Fox Theatre, Wednesday and Thursday, January 25 and 26, 8 p.m., 720 B Street, downtown, 235-4201.

Maynard Ferguson and His Orchestra: East County Performing Arts Center, Thursday, January 26, 8 p.m., 210 East Main Street, El Cajon, 440-2277.

Surging Sensations and the Byes:

OUR PLACE


Friday & Saturday 9 pm-1 am
BOBBY GORDON TRIO
plays swing music
Tuesday through Thursday,
5:00 pm-9:00 pm
JOHN ENGREN, piano favorites

2424 Fifth Ave. • 232-1773
(next to Mikisan Japanese Restaurant)

1989 and
Preform Productions
present
An evening with
Maynard Ferguson
and his ten-piece orchestra


Thursday, January 26
8:00 & 10:30 pm
at the East County
Performing Arts Center
210 East Main St., El Cajon

Reserved seating \$10
Students \$8
Tickets available at the box office:
440-2277 or at **TICKETRON**
outlets.



DOC MASTERS
at the Shelter Island Marina Inn
Phone 223-2572

Tuesdays through Saturdays 9 pm-1 am
The fabulous Spud Brothers



Sunday and Monday 9 pm-1 am
L.A.
No cover charge

HALCYON
4258 W. Point Loma 225-9559

Thursday, Friday, Saturday January 19, 20, 21

Moving Targets

DON'T MISS
Sunday & Monday, January 22 & 23
The original
RICK ELIAS BAND

Every Friday
ROCK & ROLL HAPPY HOUR
Two bands starting at 5:30
* FREE FOOD *
* GREAT DRINK SPECIALS *
THRILL-SEEKER
5:30-8:30

SUPER BOWL PARTY
Sunday, January 22
GIANT SCREEN TV
Breakfast buffet • Bloody Mary & Screwdriver specials
Open at 12:00 noon

Tuesday-Saturday
January 24-26
CLUB LAND
Coming Attractions

Belly Up Tavern: Thursday, January 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Band, Roko: Thursday, January 26, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Doll Congress Spirit: Friday, January 27, 9 p.m., 1130 Buena, 276-3993.

Flora Purim and Airta: Rodeo, Sunday, January 29, call for time, 1250 West Village Theatre and Villa La Jolla Drive, La Jolla, 457-5590.

Discoand: Friday, Wholly Cats, 4th Ave, Sunday.

Betty's Burger Garden: 2747 Carlsbad Boulevard, Carlsbad, Tony Ortega and the North Coast Jazz Society, jazz, Saturday afternoon.

Bobby G's, 485 First Street: Escondido, 436-7987, Blues, rock and roll, Thursday through Saturday; Buddy Reed and the Rockets, rock and blues, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Bookworks/Pamplin Coliseum and Bookstore: Flower Hill Mall, 2670 Via de la Valle, Del Mar.

720-3735: John Nau, jazz piano, Thursday afternoon; Joe Angelastro, jazz, Friday.

Chopping Block: 1740 East Vista Way, Vista, 726-8770: Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

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

The Cupboard: The Vineyard, 1535-E East Valley Parkway.

Escondido, 743-0421: Ed Lange, Paraguayan harp, early evening; Friday; Paul and Carla Roberts, international folk music, early evening Sunday.

Distillery Nightclub: 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock and roll, Thursday through Saturday; the System, rock and roll, Tuesday; Bratz, rock and roll, Wednesday.

Five Mile Lounge: 439 West Washington, Escondido, 745-1931: Banshi, rock and roll, Thursday through Saturday.

Fish House West: 2633 South Highway 101, Cardiff, 753-6438:

Purl, jazz and pop, Thursday through Saturday.

Glenn's: 380 North El Camino Real, Encinitas, 942-1676: The West Coast Twisters, vintage rock, Thursday through Saturday; in Colour, rock and roll, Monday and Tuesday; the Reflectors, rock and roll, Wednesday.

Henry's: 264 Elm Street, Carlsbad, 729-5644: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House: 2730 Via de la Valle, Del Mar, 755-6614: The Koosters, rock and roll, Tuesday through Thursday; the Echoes, 60s rock,

CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included, please call 469-0227. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-X Ranch House: 119 East Broadway, Vista, 724-0516: North County with Jack Johnson, country, Thursday through Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022: Norton Buffalo, rhythm and blues, Sunday; the International Reggae All-Stars, reggae, Tuesday; Rosie and the Screammers, rock and rockabilly, Thursday; Bratz, rock and roll, Friday and Saturday; the Robert Cray Band, rhythm and blues, "Blonde Bruce" Thorpe, blues and rhythm and blues, Sunday; the Mar Delis, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Rosie and the Screammers, rock and rockabilly, the Best Farmers, rockabilly and country, Wednesday; Afternoon Concerts: Stone's Thru, vintage jazz, swing, and rock, Wednesday; the Chicago Six,



JOAN BAEZ

will be appearing in a special San Diego County Draft Resistees Defense Fund Benefit concert, Sunday, February 19th at Golden Hall in downtown San Diego. (Proceeds will go to help the legal defense of Ben Saway.) All seats are reserved at \$12.50, 11.50 & 10.50, and go on sale Monday at the Center Box Office and all Teletest outlets. For info, call 236-6510.

THE MAZE PRESENTS WITH 9IX
AN EVENING WITH
NINA HAGEN

KOMMUNITY FK • BART KEFFER: BRIEF
READING WITH PLANS ACCOMPANIED BY J.J. FRANK
THURSDAY • JAN. 19 • 9 PM
SPIRIT 1130 Buena Ave. • 276-3993
Advance tickets—Ticketron, Spirit,
Off the Record, SBT Competition

Thursday, January 19
9IX presents
THE ORIGINAL HAPPY HOUR OF THE '80s
starring **BLISS T. NAILZ**. 6:00-9:00 pm. 25¢ drafts, 50¢ hot dogs, cheap wells and that 9IX cheese. 9IX T-shirts... "Rock to Riches" albums... "Modern Music" calendars and concert tickets will be given away. Entertainment at 9:00 pm by

WHEELS
The fantasy fashion auction is back!


Friday, January 20

Saturday, January 21
The James Harman Band
These are the best bands in the county!



plus
WHEELS

Sunday, January 22
9IX
ANNIVERSARY PARTY
featuring
THE SUBURBS



singing their hit single "Love is the Law." Also, 9IX personality Steve West playing dance music and a weekend in Las Vegas will be given away.

RODEO

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. For more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Tuesday, January 24
TRASHY TUESDAY
continuous dance music. \$1.00 well drinks all night. Gift certificates for the most creative garb, plus stuff and nonsense.

Wednesday, January 25
Moving Targets

Thursday, January 26
THE BAND
the reunion tour



Tickets at Rodeo and Ticketron

Sunday, January 29
FLORA PURIM
and **AIRTO**



Special guests **OLIVER LAKE & JUMP UP**

Sunday, February 15
DAVID LINDLEY
Tickets at Rodeo and Teletest

New Rodeo Happy Hour—
Tuesday through Friday
75¢ most drinks 4:00-6:00 pm
\$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm
Rodeo Records
courtesy of **Clayton's**

...continued from page 100
 also recognized aspects
 responded by introducing folk
 sensibilities into their works,
 usually by appropriating folk
 melodies or even entire folk
 songs and interpreting them in
 the musical language of the day.
 The "chamber jazz" musicians
 of today are doing likewise,
 demystifying jazz and creating
 what Sarnis has described as
 "folk music of the Eighties."
 While such appropriation is
 in itself hardly new, it is an
 almost revolutionary action for
 avant-garde jazz artists to take,
 given jazz's tradition of
 constantly looking forward, of
 distancing and isolating itself
 from other forms and
 sensibilities. It is an especially

bold move for musicians who
 play violin and cello,
 instruments associated with
 classical music. This triangular
 formula — reviving
 centuries-old folk devices,
 reforming them via classical
 structure, and then interpreting
 them in the improvisational
 language of jazz (on
 instruments indigenous to all
 three forms) — provides the
 basis for this "new direction in
 string music," and puts Middle
 Passage and the String Trio of
 New York on the cutting edge of
 that movement.
 Middle Passage will perform
 Saturday night, and the String
 Trio of New York will follow with
 a concert Sunday night, both of
 which will be presented in
 Sherwood Auditorium in the La

Jolla Museum of Contemporary
 Art.
 In other concerts this week,
Nina Hagen and Community FK
 will be at the Spirit tonight,
 Thursday, while Friday night
 finds the **New Marines**, the
Penetrators, and **Luna** at the
 same club, followed on Saturday
 night by the **Suburbs**, **Laws of
 Motion**, and **Urban Umbrella**.
 The **Robert Cray Band** will
 try to repeat their recent
 success when they bring their
 band of hot blues to the Belly
 Up Tavern on Sunday. Tuesday
 has the **Bill Kyle Jazz Ensemble**
 at the San Diego City College
 Theatre in a continuation of the
 "Jazz Live" series, and **Heart** is
 back again, this time at the Fox
 Theatre on Wednesday and
 Thursday nights.

CONCERTS

Nina Hagen and Community FK:
 Spirit, tonight, Thursday, 9 p.m.,
 1100 Buena, 276-3993.
The New Marines, the Penetrators,
and Luna: Spirit, Friday, January
 20, 9 p.m., 1100 Buena, 276-3993.
Middle Passage: Sherwood
 Auditorium, Saturday, January 21, 8
 p.m., La Jolla Museum of
 Contemporary Art, 700 Prospect, La
 Jolla, 439-1404 or 434-3541.
**The Suburbs, Laws of Motion, and
 Urban Umbrella:** Spirit, Saturday,
 January 21, 9 p.m., 1100 Buena,
 276-3993.
String Trio of New York: Sherwood
 Auditorium, Sunday, January 22, 8
 p.m., La Jolla Museum of
 Contemporary Art, 700 Prospect, La
 Jolla, 439-1404 or 434-3541.

The Robert Cray Band: Belly Up
 Tavern, Sunday, January 22, 9 p.m.,
 143 South Cedros Avenue, Solana
 Beach, 481-9022.
Rain: Whiskey Flats, Tuesday,
 January 23, call for time, 1260 West
 Valley Parkway, Escondido,
 745-8640.
"Jazz Live" featuring the **Bill Kyle
 Jazz Ensemble:** San Diego City
 College Theatre, Tuesday, January
 24, 8 p.m., 14th and C streets,
 downtown, 230-2481.
Heart: Fox Theatre, Wednesday and
 Thursday, January 25 and 26, 8
 p.m., 720 B Street, downtown,
 235-4031.
**Maynard Ferguson and His
 Orchestra:** East County Performing
 Arts Center, Thursday, January 26,
 8 p.m., 210 East Main Street, El
 Cajon, 440-2277.
Burning Sensations and the Bytes:

Belly Up Tavern: Thursday, January
 26, 9 p.m., 143 South Cedros
 Avenue, Solana Beach, 481-9022.
The Band: Rodeo, Thursday,
 January 26, 9 p.m., La Jolla Village
 Drive and Villa La Jolla Drive, La
 Jolla, 457-5590.
Del Congress: Spirit, Friday,
 January 27, 9 p.m., 1100 Buena,
 276-3993.
Flora Purim and Airtio: Rodeo,
 Sunday, January 29, call for time,
 La Jolla Village Drive and Villa La
 Jolla Drive, La Jolla, 457-5590.

Diastand: Friday, Wholly Cats, 40s
 swing, Sunday.
Betty's Burger Garden: 2747
 Carlsbad Boulevard, Carlsbad. Tony
 Ortega and the North Coast Jazz
 Society, jazz, Saturday afternoon,
 745-8640.
Bobby's: 485 First Street,
 Encinitas, 438-7297. Blues, rock
 and roll, Thursday through
 Saturday; Buddy Reed and the
 Rockets, rock and blues, Sunday
 through Tuesday; the Johnny
 Almond Rhythm Revue, rock and
 blues, Wednesday.

**Bookworks/Panaitikis Coffeehouse
 and Bookstore:** Flower Hill Mall,
 2670 Via de Valle, Del Mar.
 755-3735. John Nau, jazz piano.
 Thursday afternoon; Joe Angelastro,
 jazz, Friday.
Chopping Block: 1740 East Vista
 Way, Vista, 726-8770. Hip Pocket,
 rock and roll, Tuesday through
 Saturday; Joe rock and roll, Sunday
 and Monday; club club for
 information.

**The Country Side Restaurant and
 Lounge:** 450 Douglas Drive,
 Oceanside, 757-0866. New Country,
 Thursday through Sunday; Lone Star
 Country, Monday and Tuesday.
1 the Cupboard: The Vineyard,
 1535-E East Valley Parkway,
 Escondido, 743-0421; Ed Lange,
 Paraguayan horn, early evening;
 Friday; Paul and Carla Roberts,
 international folk music, early
 evening, Sunday.

Distillery Nightclub: 140 South
 Sierra Boulevard, Solana Beach,
 755-6753. Dirk Lebonaire, rock and
 roll, Thursday through Saturday;
 the System, rock and roll, Tuesday;
 Bratz, rock and roll, Wednesday.
Fireisle Lounge: 439 West
 Washington, Escondido, 745-1931;
 Randel, rock and roll, Thursday
 through Saturday.
Fish House West: 2632 South
 Highway 101, Cardiff, 753-6438.

Henry's: 264 Elm Street, Carlsbad,
 729-5044. Tony Soraci and Co. with
 Judy Ames, contemporary, Tuesday
 through Saturday.
Hill House: 2730 Via de Valle, Del
 Mar, 755-6614. The Moozers, rock
 and roll, Tuesday through
 Thursday; the Echoes, 90s rock,
 Thursday through Saturday.
Gizmo's: 380 North El Camino
 Real, Encinitas, 942-1676. The West
 Coast Twisters, vintage rock,
 Thursday through Saturday; In
 Colour, rock and roll, Monday and
 Tuesday; the Reflectors, rock and
 roll, Wednesday.

CLUBS

Club listings are compiled by Linda
 Nevin. If you wish to be included,
 please call 602-6022 Thursday
 afternoon or Friday before 5:00
 p.m. The listings are free.

North County

Ran-X Ranch House: 115 East
 Broadway, Vista, 724-0510; North
 County with Jack Johnson, country,
 Thursday through Saturday.
Belly Up Tavern: 143 South Cedros
 Avenue, Solana Beach, 481-9022;
 Norton Bullalo, rhythm and blues,
 Rosie and the Screemers, rock and
 rockabilly, Thursday; Bratz, rock
 and roll, Friday and Saturday;
 the Robert Cray Band, rhythm and
 blues, "Blonde Bruce" Thorpe,
 blues and rhythm and blues,
 Sunday; the Mar Del, vintage rock,
 Monday; the International Roggie
 All-Stars, reggae, Tuesday; Rosie
 and the Screemers, rock and
 rockabilly, the Beat Farmers,
 vintage jazz, swing, and rock,
 Wednesday; Altermoon Concerts: Stone's Throw,
 vintage jazz, swing, and rock,
 Wednesday; the Chicago Six,



JOAN BAEZ

will be appearing in a special San Diego County Draft Resistors
 Defense Fund Benefit concert, Sunday, February 19th at
 Golden Hall in downtown San Diego. (Proceeds will go to help
 the legal defense of Ben Sasseway.) All seats are reserved at
 \$12.50, 11.50 & 10.50, and go on sale Monday at the Center
 Box Office and all Telesat outlets. For info, call 236-6510.



TIM MAZE PRESENTS WITH 9IX
AN EVENING WITH NINA HAGEN
KOMMUNITY FK • GARY HEFFERN: BRIEF
READING WITH PIANO ACCOMPANIMENT BY J.J. FRANK
THURSDAY • JAN. 19 • 9 PM
SPIRIT 1130 Buena Ave. • 276-3993
 Advance tickets — Ticketron, Spirit,
 Off the Record, Staff Competition

OUR PLACE
 Friday & Saturday 9 pm-1 am
BOBBY GORDON TRIO
 plays swing music
 Tuesday through Thursday,
 5:00 pm-9:00 pm
JOHN ENGREN, piano favorites
 2424 Fifth Ave. • 232-1773
 (next to Mikisan Japanese Restaurant)

Freedom Productions
 An evening with
Maynard Ferguson
 and his ten-piece orchestra
 Thursday, January 26
 8:00 & 10:30 pm
 at the East County
 Performing Arts Center
 210 East Main St., El Cajon
 Reserved seating \$10
 Students \$8
 Tickets available at the box office:
 440-2277 or at **MOVIE-M**
 outlets.

DOC MASTERS
 at the Shelter Island Marina Inn
 Phone 223-2572
 Tuesdays through Saturdays 9 pm-1 am
The fabulous Spud Brothers
 Sunday and Monday 9 pm-1 am
L.A.
 No cover charge

HALCYON
 4258 W. Point Loma 225-9559
 Thursday, Friday, Saturday January 19, 20, 21
Moving Targets
 DON'T MISS Sunday & Monday, January 22 & 23
 The original
RICK ELIAS BAND
 Every Friday
ROCK & ROLL HAPPY HOUR
 Two bands starting at 5:30
 * FREE FOOD *
 GREAT DRINK SPECIALS
THRILL-SEEKER
 5:30-8:30
SUPER BOWL PARTY
 Sunday, January 22
GIANT SCREEN TV
 Breakfast buffet • Bloody Mary & Screwdriver specials
 Open at 12:00 noon
 Tuesday-Saturday
 January 24-28
Coming Attractions
CLUB LAND

Thursday, January 19
 9IX presents
THE ORIGINAL HAPPY HOUR OF THE '80s
 starring **BLISS T. NAILZ**, 6:00-9:00 pm. 25¢ drafts,
 50¢ hot dogs, cheap wells and that 9IX cheese.
 9IX T-shirts, "Rock to Riches" albums.
 "Modern Music" calendars and concert tickets
 will be given away.
 Entertainment at 9:00 pm by
WHEELS
 The fantasy fashion auction is back!
 Friday, January 20

Saturday, January 21
The James Harman BAND
 These Europeans Continued
 plus
WHEELS

Sunday, January 22
9IX ANNIVERSARY PARTY
 featuring
THE SUBURBS
 singing their hit single "Love is the Law."
 Also, 9IX personality Steve West playing
 dance music and a weekend in Las Vegas
 will be given away.

RODEO
 The Rodeo is located on the corner of La Jolla
 Village Dr. and Villa La Jolla Dr.
 For more information, call 457-5590.
 You must be 21 or older to enter and
 picture I.D. is required.
 Dress Code.

Tuesday, January 24
TRASHY TUESDAY
 continuous dance music, \$1.00 well drinks
 all night. Gift certificates for the most
 creative, garb, plus-stuff and nonsense

Wednesday, January 25
Moving Targets
 Thursday, January 26
THE BAND
 The reunion tour
 Tickets at Rodeo and Ticketron

Sunday, January 29
FLORA PURIM
 and **AIRTO**
 Special guests **OLIVER LAKE & JUMP UP**

Sunday, February 15
DAVID LINDLEY
 Tickets at Rodeo and Telesat
 New Rodeo Happy Hour —
 Tuesday through Friday
 75¢ most drinks 4:00-6:00 pm
 \$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm
 Rodeo Records
 courtesy of **CLUB LAND**

Turf Room: Stephen and Tonya, contemporary, Tuesday through Saturday. Derby Room: Recorded music with DJ Lou Taerna, Wednesday, Friday, and Saturday evening and after hours.

Whiskey Creek, 14240 Poway Road, Poway, 748-7331: Tall Cotton, country honky tonk, Monday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Toys, rock and roll, Thursday through Saturday; the Echoes, '60s rock, Sunday and Monday; Rain: A Salute to the Beatles, Tuesday; the

Heroes, rock and roll, Wednesday.

Beaches

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

Athletics, 2595 Ingham Street, Mission Bay, 224-2434: Jesse Davis, contemporary, Thursday through

Saturday; Jerry Walton and Columbus, contemporary, Tuesday and Wednesday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Forward Motion, contemporary dance music, Tuesday through Saturday; jazz jam session with Jeanie and Jimmy Cheatham, early evening Sunday, Piano Bar: BuChy Reed, Tuesday

through Saturday; Don MacLesni, Sunday and Monday.

Beach Club, 522 Ocean Street, Ocean Beach, 222-6822: Fuzze, rock and roll, Friday and Saturday.

Carole Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: L.A. rock and roll, Thursday through Saturday; John Ingram, contemporary Sunday; Wayne Geyer and Tony Irvine, contemporary, Monday; talent night with Robb Huff, Tuesday; the Cheatnam, early evening Sunday, Piano Bar: BuChy Reed, Tuesday

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

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

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Kip Adotta, Denny Johnston, and Alan Bursky, comedy, Thursday through Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores



PRE-GRAND OPENING PARTY

\$1.00 DRINKS ALL NIGHT

Wine, liquor (well), and beer.
Specials every night until the Grand Opening on January 27 (press party 6-9 pm).
Listen to KGB FM and 8-100 for details.

Super Bowl Bash
Free hot dogs and 25¢ drinks first quarter.

8 video screens
10-ft. and 6-ft.

Halftime special 25¢ drinks

6205 El Cajon Blvd. (near College) 287-7332
Dress Code. Must have proper I.D.

25¢ drinks
for all college students from 8-9 pm every night until January 27. Must have college I.D.

2 dance floors • Live D.J.s

Shrimp basket \$1.99

Martini lunch \$2.99

NO COVER EVERY NIGHT TONIGHT & EVERY NIGHT DANCE

MONK'S

Craig Rice concerts presents

Hamilton, Joe Frank & Reynolds



Super Bowl Sunday,
January 22,
8 & 10 pm

\$6.00 advance,
\$7.00 at the door

Featuring "Falling in Love Again," "Don't Pull Your Love Out" & many more from their 4 gold albums

Also featured: **U.S. Male**
Produced by Craig Rice & John Wilson



U.S. Male
Thursday-Saturday 8:30-1:30

Monday, January 23

King Biscuit Blues Band




Devocean
returns, Wednesday, January 25

Monk's
10475 San Diego Mission Rd.
563-0060

FLANIGAN'S

LIVE ENTERTAINMENT AND D.J.s—7 NIGHTS A WEEK
Thursday, January 19 through Saturday, January 21



THURSDAY (ALL NIGHT) \$1 DRINKS

Friday, January 20

BEAT THE CLOCK NIGHT
6:00-6:30 25¢ DRINKS 6:30-7:00 75¢ DRINKS 7:00-7:30 \$1 DRINKS

Monday, January 23

50¢ Coors draft \$1 well drinks

Live music by

THE SYSTEM
No cover charge from 8 pm to 9 pm

Tuesday, January 24

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

Live music by **THE LONDON BROTHERS**
January 24 through 28

Wednesday, January 25

FASHION INTERNATIONAL presents
SUPER FASHION AUCTION
Free giveaways every show. You name the price.

Thursday, January 30 & Tuesday, January 31

COMING SOON! ipso facto
(formerly the New Dallas Cowboys Band)

—This ad is good for \$1.00 off cover charge. Expires 1/30/84—
5373 Mission Center Rd. Phone 291-8635



KGB-FM 101

KGB-FM 101

MORE UNINTERRUPTED MUSIC—Listen to KGB-FM's Rock & Roll Marathon Weekend—featuring sets of at least **101 minutes of nonstop music—all weekend long.**

LESS TALK—KGB-FM plays more rock than anyone else—with at least **10 songs in a row**—all day, every day.

\$1000 INSTANT SONG—It's easier than ever to pick up a grand. Be the 10th caller at 570-1015 when you hear *Bye Bye Love* by The Cars and you get **\$1000 cash.** KGB-FM will play *Bye Bye Love* twice between 6 pm Friday and 12 midnight Sunday—so your chances are twice as good.

YOUR FAVORITE MUSIC—The Police, Def Leppard, John Lennon, Quiet Riot, Robert Plant, U-2, The Doors, Pat Benatar, The Cars, David Bowie, Judas Priest, Yes, Journey, Dio, Pink Floyd, Talking Heads, Rolling Stones, Motley Crue, Pretenders, Rainbow, The Who, English Beat, Scorpions, Billy Squier, Tom Petty, Van Halen, Rush, ZZ Top, Bruce Springsteen, Stevie Nicks, Jimi Hendrix, Genesis, Ozzy Osbourne, Beatles, Motels, Foreigner, Led Zeppelin, Creedence Clearwater, Pete Townshend, and more.

AT **THE ALAMO**
WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY
FROM 8 PM NIGHTLY



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

TONIGHT, THURSDAY, JAN. 19
FASHION INTERNATIONAL
presents
SUPER FASHION AUCTION
Free giveaways every show. You name the price.

SUNDAY
SUPER BOWL XVIII
PARTY IN OUR
GIANT DOUBLE SCREEN
VIDEO THEATER
Starts open 12:30

\$1 BLOODY MARYS \$1
Happy Hour prices • Matches • All good stuff

EVERY TUESDAY
LADIES' NIGHT
Wine • Domestic beer • Well drinks
\$1 ONE BUCK \$1
for everyone
ALL NIGHT LONG

***** **75¢** *****
ANY DRINK IN THE HOUSE
Every Wednesday & Thursday
from 8:00 pm to 9:59 pm

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

3093 CLAIREMONT DRIVE
SAN DIEGO 276-3437
Adjacent to Clairemont Bowl

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

Halcyon, 4258 West Point Loma
Boulevard, Loma Portal. 225-9599:
Moving Target, rock and roll.
Thursday through Saturday;
Thrillseeker, rock and roll, Friday
happy hour; the Rick Elias Band,
rock and roll, Sunday and Monday;
Clubland, rock and roll, Tuesday
and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay.
278-4010: People Movers,
contemporary, Wednesday through
Saturday; Triple Play,
contemporary, Sunday through
Tuesday.

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

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach. 270-3220:
The Shales, rock and roll, Thursday
through Saturday; the Hurricanes,
rock and blues, Sunday and
Monday; rock and roll, Tuesday and
Wednesday; call club for
information.

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

La Valiente Hotel, 1332 Prospect
Street, La Jolla. 454-0771: Bob
MacLeod, piano and vocal variety,
early evening, Tuesday, and
Thursday through Saturday.

La Chabot, 5046 Newport Avenue,
Ocean Beach. 222-5300: The
Source, rock and roll, Thursday
through Saturday; the Big City
Blues Band, blues, Sunday and
Monday; the Hurricanes, rock and
blues, Tuesday and Wednesday.

McP's, 1107 Orange Avenue,
Coronado. 435-5282: George York,
contemporary, Thursday; Switch
Craft, music and fun from the 50s
to the '80s, Friday and Saturday.

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

Moby's Breaker, Adam's Rib
Restaurant, 1403 Rosecrans Street,
Point Loma. 225-3571: Delene,
contemporary, Wednesday and
Thursday; Fundi and Good
Company, contemporary, Friday
and Saturday.

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

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

Muhaney's, 4230 Mission
Boulevard, Pacific Beach. 483-7383:
John Ingram, contemporary, Friday
and Saturday.

Mustang Club, 3595 Sports Arena
Boulevard, Loma Portal. 223-5594:
Coyote, country, Tuesday through
Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
276-7322: The Bruce Cameron and
Hollis Gentry Ensemble, jazz,
Thursday through Saturday; Ella
Bath Piggies, jazz and blues,
Sunday; Random Sample, rock and
roll, Monday and Tuesday; Ricky
and the Jets, vintage rock,
Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La
Jolla. 457-5590: The James Harman
Band, rock and blues, Saturday; the
Suburbs, rock and roll, Sunday.

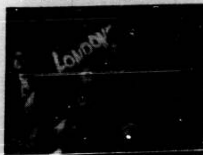
Sandtrap Lounge, 2702 North
Mission Bay Drive, Mission Bay.
274-3314: The Kirk Bates Trio,
contemporary dance music,
Wednesday through Saturday.

Texas Teahouse, 4070 Voltaire
Street, Ocean Beach. 226-8849:
Tom "Cal" Courtney, blues.

MOM'S
276-4653
945 Garnet, P.B.

Tonight-Saturday

**THE
LONDON
BROTHERS**



New—weekdays

FREE ADMISSION
before 9:00 pm

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

75¢ Giant Beers 'til 9:00 pm

Tuesday-Saturday
January 24-28

FOUR EYES



Special event for the ladies

**CALIFORNIA
REVUE**
Doors open at 7:00 pm

Thursday
LADIES' NIGHT
Ladies—free admission as guests of the
London Brothers.
\$1.25 Long Island Iced Teas all night.

**\$1.25 DRINK
SPECIALS**
Tuesday, Wednesday, Thursday all night
75¢ Giant Beers 'til 9:00 pm

Thursday: Michael Fleming,
country blues, Saturday.

Upstart Crew and Co., Seacoast
Square, 4475 Mission Beach
Boulevard, Pacific Beach. 272-8990:
Light classical music, Sunday
brunch.

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

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park.

223-2335: The West Coast Twisters,
vintage rock, Tuesday-the Ben
Bolton Band, rock and roll,
Wednesday through Saturday.

San Diego North

The Athlete Country Saloon, Town
and Country Hotel, 500 Hotel
Circle North, Mission Valley.

291-7131: Ground Speed, country,
Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive,
Clairemont. 276-2240: Flywell, rock

and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa
Boulevard, Kearny Mesa. 599-8022:
Dovecan, contemporary, Thursday
through Saturday; Starfire,
contemporary, Wednesday.

The Blarney Stone Pub, 5617
Balboa Avenue, Clairemont.
273-2033: Irish music with Sean
McVicker, Wednesday through
Saturday; Jeff Bryan, Sunday.

Burnbury's, 9906 Mira Mesa
Boulevard, Mira Mesa. 578-8666:
Thunderbolt the Wondercoil, rock
and roll, Thursday through
Saturday.

Flanigan's, 5772 Mission Center
Road, Mission Valley. 291-8635:
Automatics, rock and roll, Thursday
through Saturday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley. 291-7131:
Piano Bar; Jack Pollack, Tuesday
through Saturday; Iron Shogel,
Sunday and Monday.

Haji Baba, 104 Mission Valley
Center West, Mission Valley.
298-2018: Live Arabic music and
entertainment, Tuesday through
Saturday, with open stage belly

dancing, Tuesday; live Greek music,
Sunday.

Holiday Inn/Mission Valley,
Crescent, 595 Hotel Circle South,
Mission Valley. 291-5720: Fortune,
contemporary, Wednesday through
Saturday.

Jose Cuervo's, 10415 San Diego
Mission Road, Mission Valley.
280-9600: Rex Paris, contemporary
variety, Tuesday through Saturday.

Kearny Mesa Bowl, 7585
Clairemont Mesa Boulevard,
Kearny Mesa. 279-1501: Larry
Prewitt and Cinnamon Ridge,
country, Tuesday through Saturday.

Windrose presents
Best of oldies but goodies

RON BOLTON

Wednesday, January 18
through Saturday, January 21



**W.C.
TWISTERS**
Every Tuesday

**SUPER
BOWL
SUNDAY**

January 22
Special drinks and free hors d'oeuvres

Windrose

223-2335
The best of live rock & disco in San Diego
At Windrose, we serve fun!

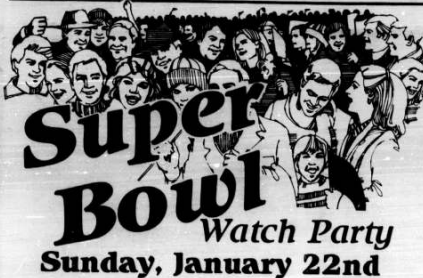
The Windrose
weekly drink specials:
Sunday
Cuervo gold \$1.25

Monday
Heineken on
draft \$1.25

Tuesday
Margaritas \$1.25

Wednesday
Stoly Kozis \$1.25

Thursday
Iced Teas \$1.25



- The Price of this Package includes:**
- **MEXICAN BUFFET** Kicks off at 1 p.m. Includes: Tacos, Tostadas, Chili Dogs, Nachos, Tacquitos, Chimichangas
 - **BEER, WINE & SOFT DRINKS** included from 1 p.m. 'till the game ends.
 - **HAPPY HOUR PRICES** on all other drinks
 - **2 of San Diego's LARGEST SCREENS** ...PLUS 6 color TVs

\$12.50 Advance Reservations & Payment
\$15.00 At the Door

Doors Open 12:30 p.m.
Game Time 1:30 p.m.



Located at the Town & Country Hotel
500 Hotel Circle North, Mission Valley 294-9010

WHO?
**A LETTER OF
INTRODUCTION FROM
SILVERFISH AUDIO**

You have probably seen our advertisements here in the Reader and yet, you have never heard of us before. I'll explain the reason.

Silverfish Audio is an active touring concert sound reinforcement company. We have been doing touring sound systems since 1972. In the early and mid-70s we toured with groups like Little Feat, The Crusaders, Bonnie Raitt and Jesse Colin Young. We have worked with Jackson Browne and a host of other artists to benefit the Pacific Alliance and Greenpeace organizations. Tours through the years include artists like Warren Zevon, Al Stewart, Pablo Cruise, Elvin Bishop, and Amazing Rhythm Aces. Our current clientele include Emmylou Harris and Jimmy Buffett. If you want opening acts and one-nighters, the list of artists we have served is truly extensive. We've worked on movies and a half dozen live album projects... and yet you've never heard of us.

Unless you have been involved on this level in the music industry, you would not have had occasion to come in contact with us. We've been in North County since 1979 but have never opened our facility to the area "pro" user. As of August 1983 we have moved to a larger facility and opened our doors to the musicians and sound engineers seeking true "pro audio" products and services. We are not a music store and we handle only products that we would use in the real world of live sound reinforcement. We have no salespersons per se; what we have is a staff of active touring personnel with the years of "on the road experience" necessary to be of help to you and your audio needs. We are the "pros".

Whether you are just getting started, need some "sound" advice, or are a seasoned veteran, we would like to be of service to you. We at Silverfish look forward to serving your needs. Our hours are Mon-Fri: 9:5pm, Sat: 10-4pm.

Our address is 1975 Diamond Street, La Costa Meadows and our phone number is 744-8466.

Sincerely,
Michael C. Adams
Products Manager

P.S. We also offer these services: Custom enclosure design & construction; System design and installation; Rentals: 750 sq ft rehearsal room... and much more



Mozak's, 10475 San Diego Mission Road, Mission Valley, 563-8606. U.S. Male, rock and roll, Thursday through Saturday; Devillon, Joe Frank, and *Boyz n the Biz*, contemporary, Sunday; Hancock, contemporary dance music, Wednesday.

Monterey Whaling Company, 857 Camino del Rio South, Mission Valley, 291-1638; Phil Stumpo,

music and comedy, Wednesday through Saturday; F.J. Fogg (formerly Zama), contemporary, Sunday through Tuesday.

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

Muhavney's Rib Cage, 5550 Kearny

Mesa Road, Kearny Mesa, 277-7937; Coway, jazz and country, Friday and Saturday.

Nango Inn, 8215 Norajo Road, San Carlos, 465-1700; BBC, rock and roll, Tuesday through Saturday; Spectra, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Pro Bingham's Preservation Band, jazz and blues, Friday and Saturday.

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

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170; Fundi and Good Company, contemporary, Thursday; Johnny Cadillac and Ace, contemporary, Friday and Saturday; Delere, contemporary, Tuesday; George York, contemporary, Wednesday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3993; Nina Hagen, rock and roll, Community FM, rock and roll, Thursday; The New Martines, rock and roll, The Penetrators, rock and roll, Luna, rock and roll, Friday; Joe Harris and the Speedsters, rock and roll, Laws of Motion, rock and roll, Urban Unhorns, rock and roll, Saturday; "Peanut Butter and Blues Jam," Tuesday; the Outriders, rock and roll, Wallflowers, rock and roll, the OAS, rock and roll, Wednesday.

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

The Stadium Club, 6065 Fairmount Extension (at Peain), Mission Gorge, 282-3286; Billy Thomas and the Ambush Gang, country, Friday and Saturday.

The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 965-1461; Danny Lopez, contemporary, Sunday through Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6283; Steve Cray, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

San Diego South

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

Barcade Bill's, 1880 Harbor Island Drive, Harbor Island, 297-8673; Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010; Steve Hudson, comedy and music, Tuesday through Saturday; Hallem and Davis, contemporary, Sunday and Monday.

Café del Rey, 1549 El Prado, Balboa Park, 234-8531; Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoons.

Chameleon Records, 555 Fourth Avenue, downtown, 234-9833, 234-9834; Jason Michaels, jazz, early evening Thursday through Saturday.

Chateau Lounge, 3823 College Avenue, College Grove, 582-5820; Full Circle, contemporary variety, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856; The Big City Blues Band, blues, Wednesday and Thursday; the Duke Endriz Blues Band with Carol Mitchell, blues, Friday and Saturday.

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

Doole's, 4225 El Cajon Boulevard, East San Diego, 284-6581; Paul Gregg, piano bar, Wednesday through Monday.

Drowsey Maggle's, 31st and University, North Park, 298-8584; San Diego Storytellers, tall tales and folk stories, Thursday; Paul and Carla Roberts, international folk music, Friday; Backstreet, 60s folk, comedy, and originals, Saturday; Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time,

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

contemporary music for dancing, early evening seven nights.

July Roger, 807 West Harbor Drive, Superior Village, 237-4300; John Butler and Melissa McCracken, contemporary, Wednesday through Saturday.

Mesa Lisa Restaurant and Cocktails, 2061 Inda Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2423 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, 30s and '40s swing, show tunes, and pop, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Lee Johnson and Rick Ertlen, folk, blues, ragtime, and jazz, Friday and Saturday.

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

"The Invaders", at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders,

contemporary music for dancing, early evening seven nights.

Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Pro Bingham's Preservation Jazz Band, jazz, early evening Thursday; Niterain, 50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; The Orion Duo, classical

ESCONDIDOS DISTILLERY EAST
Ages 17 and up
Bill Coviello Presents
Coming next Thursday, January 26 9 pm
One show only
Backstage Productions presents
Polygram recording artists
THE SUBURBS
featuring the #1 hit single "Love is the Law" plus special guests
JACK AND THE RIPPERS
Special Suburbs concert line 942-6216
All concerts minimum age 16
Mission & Metcalf, Escondido, 741-9393
8-10 pm until 1:30 am every night.
All events subject to cancellation.

TRIP TICKETS
SAN DIEGO SOCKERS
JOAN RIVERS/SMOTHERS BROS.
HEART
THE BAND BILLY IDOL
WAYLON JENNINGS
HANK WILLIAMS, JR.
LUTHER VAN DROSS
BILLY JOEL ADAM ANT
UPCOMING SHOWS:
Steve Nicks - Pink Flamingo - Rolling Stones - The Beach Boys - Queen - Led Zeppelin - Steve Winwood - Van Halen - Talking Heads - The Romantics - Barbra Streisand
All Great Theatre - International Amphitheatre
Irvine Meadows & Pacific Amphitheatre shows - call us!
CLAIREMONT 9279 GARDENS (next to Target) 268-3839
EL CAJON 141 Fletcher Parkway 442-5553
CHULA VISTA 545 S Broadway (off I-15) 420-TRIP
ESCONDIDO 1924 E Valley Parkway (inside Insignia) 489-TRIP

Le Chalet
Entertainment by the Sea
DANCING
Nine nights!
LE HAPPY HOUR 5-7 PM MON.-SAT.

THE SOURCE
Rock & roll
Thursday-Saturday, January 19-21. No cover.

BIG CITY BLUES BAND
Blues & jazz
Sunday & Monday, January 22 & 23. No cover.

HURRICANES
Rhythm & blues deluxe
Tuesday & Wednesday, January 24 & 25. No cover.

SUPER BOWL SPECIAL
Spaghetti feast—all you can eat.
\$2.50
Super Bowl Sunday
PITCHERS OF MICHELOE \$3.00
See the Super Bowl on our new 7' wide screen.
SATURDAY POOL TOURNAMENT 2:00 PM
Pitchers of Michele \$3.00
THURSDAY IS IMPORT BEER HAPPY HOUR
5046 Newport Ave. Ocean Beach 222-5300

The new José Murphy's
THE SHAKE
Nightclub
4302 Mission Blvd., Pacific Beach 278-2220
presents
SUPER BOWL SUNDAY, JANUARY 22
'83 & '84 games shown, beginning at 10 am, & munchies
TUESDAYS
Male entertainment for ladies, 8-10 pm reservations accepted. Call for information.
WEDNESDAYS
50¢ drink night 6-10 pm

DISTILLERY NIGHTCLUB
This weekend Thursday, Friday & Saturday Big Daddy is back!
DIRK DEBONAIRE
Check out our new Friday Happy Hour 7-9 pm. Our biggest & best Happy Hour yet. Free food! Music begins at 9 pm.

Whiskey Flats
proudly presents in their all-new expanded lounge
RAIN A Tribute to the BEATLES
Stars of Dick Clark's hit TV movie: "Birth of the Beatles" Stars of the smash Broadway hit: "Beetlemania"
"Good God, they sound right!... a tasteful emotional, high-times show."
Entertainment Review, *Herald's Reno & Tahoe*
"They are hauntingly familiar... they jolt your sense of time..."
Atlantic City Press
"Rain is the best thing to seeing the Beatles. If you can't go ahead, at least you can look back..." *The Denver Post*
"... Oh, that music. Beatle music; hard, straight, Lennon-McCartney-would-have-approved, rock-n-roll music..." *Phoenix-Gazette*
Tuesday, January 24
Advance tickets now on sale \$6.00. Call 745-8640 for information
Whiskey Flats, 1260 W. Valley Parkway, Escondido

DISTILLERY NIGHTCLUB
140 S. Sierra Avenue, Solana Beach, 755-6733
The new Distillery Happy Hour
Tuesday-Saturday 7-9 pm.
25¢ beer, \$1.00 wells, free hors d'oeuvres
Tuesday 7-9 pm Happy Hour of the '80s
featuring Russ T. Nallz.
25¢ beer, \$1.00 well, free hors d'oeuvres 7-9 pm
followed by music by The System
Wednesday
BRAZ Anniversary Party
For band booking information contact Backstage Productions (619) 942-6216

East
The System: Distillery Nightclub
Thriller: Halkgen, Trojan
Horse
Insider: The Wonder: Barbary's
Tape: Whiskey Flats
The Twonotes: Carlos Murphy's
Urban Unleash: Spirit
U.S. Mail: Hank's
Wallflowers: Spirit
West Coast: Trophy Mine Co.
The West Coast: Twonotes: Gismo's,
Windrose
Tapes: Ralph and Eddie's

Contemporary/ Top 40

July Ames: Hungry
Ken Anderson: Hungry
Hunter/Rancho Bernardo
Apropos: Le Pavilion Lounge
John Barber and Melissa
McQueen: Jolly
Roger/Sanport Village
The Kirk Bates Trio: Sunup
Lounge
Beeson and Gerbracht: Hungry
Hunter/Rancho Bernardo

California Transfer: Islands Lounge
Barbara Coker: The Escape
Chain Reaction: Bull and Bear
George Lawson and Les. Sheverson
Harbor Island
Deanna Cole: Tom Ham's
Lighthouse
Barrie Cunningham: Mandolin
Wind
Ed Cunningham: Hungry
Hunter/El Cajon
Cathy Curtin: Sydney's Saloon,
Pacific East Espresso
Jesse Dewar: Atlanta's
Delano: Moby's Broiler, Hungry

Hunter/El Cajon, Bull and Bear,
Smuggler's Inn
Dreese: Monk's, Bachanal
Double Dose: Anthony's
Harborside
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Eggsman: To Leo's/Mission Corps,
Denago's
Extreme Reaction: The New
Trophy Lounge
Rich Fawcett: Hungry
Hunter/Mission Valley
Fortune: Holiday Inn/Mission
Valley
Forward Motion: Bahia Hotel
J. J. Frank: Armer's
Freddie La Avenida
Full Circle: Chateau Lounge
Fund and Good Company: Moby's
Broiler, Smuggler's Inn
Slyd Garcia: Hotel San Diego
Wayne Gire and Tony Irvine: Old
Borlita Store Restaurant, Carlos
Murphy's
Marcia Griffith: The Escape
Hallman and Davis: Roof House
Hawthorn, Joe Frank, and
Reynolds: Monk's
John Ingram: Mulaney's/Pacific
Beach, Carlos Murphy's
The Invaders: "The Invader"
Smuggler's Inn
Justus: The Moonbow
Johnny Murphy: Hungry
Hunter/Oceanside, Jolly
Roger/Oceanside
London Ahar Davis: Cotacaran
Hotel

Danny Lopez: To Leo's/Mira Mesa
Louie and Ross: Jolly
Mala Street: "Bahia Belle"
Bruce McMillen: Armer's
Gloria Nichols and Spring Fever:
Hotel del Coronado
Moment's Notice: Mexican Village
Rick Neuman: Royal Vista Inn
The Herold Blues Duo: Loverso's
Ron Moran: Colgado Lounge
Charlie Morris: Hambourgnus,
Mandolin Wind
Vivian: Faria's II
One + One + Karen Cavanaugh: La
Hacienda Cantina
Rex Parks: Ramada Inn/Escondido,
Valley
People Poppers: Hilton Hotel
P.J. Pugh (formerly Zama):
Hungry Hunter/Rancho
Bernardo, Monterey Whaling
Co.
Eddie Perron: Bormack Bill's
Jarrett Ranshaw: Rophoel's
Rick and Wendy: Islands Lounge
Bruce Robbins: Rophoel's
Restaurant, La Mesa
John Saunders: Royal Vista Inn
Shane II On Vacation Village
Hotel
Tony Sorrad and Co.: Henry's
Bob Swenson and Leo Langer: Our
Favor'it Place
Stephen and Tony: Vista
Entertainment Center
Brian Stevens:
Mulaney's/Coronado
Joe Stewart: To Leo's/Mira Mesa
and Mission Corps
Switch Craft: M.C.P.'s
Ted and Dave: Ramada

Inn/Escondido
Third Degree: Poney Mine Co.
Triple Play: Hilton Hotel
Whitney: M.C.P.'s
Jerry Walton and Columbus:
Atlanta
Lee Whittington: Dock's Cocktails
George York: Smuggler's Inn,
M.C.P.'s

Country/ Country Rock

The Best Farmer: Spring Valley
Inn, Bally Up Tavern
Bread: Palomero Star
Brushfire: Valley Center Inn
Salon
California: Van Winkle's
Dad Connor: Carriage House
Country Cousins: Circle D Corral
Country Cousins: Kinokich Stud
Cowboys: Mulaney's/RB Cape
Cowboy: Mustang Club
Dan Owey: Old Time Cafe
Fortune: The New Trophy Lounge
Four Star Country: Oasis Bar
Free Ribs: Film Springs Inn
Wayne Gire and Tony Irvine: Old
Borlita Store Restaurant, Carlos
Murphy's

Murphy's
Grand Speed: Ahlene Country
Saloon
Kiss Kikpatrick: Hungry
Hunter/Oceanside, Jolly
Roger/Oceanside
Red Lane and Rumble: Fever
Lakeside Hotel
Lanther and Laces: Hatch's
Romula Lee and the Trademark:
Live Oak Springs Resort
Love Star Country: The Country
side restaurant and Lounge
Curly Lyon and the Sundowners:
On Road Inn
Ron Moran: Colgado Lounge
New Country: Country Side
Restaurant
Honey Nines and Downhome:
P.I.'s Lounge
North County: Barr-X Ranch
House
Laney Powell and Chasman
Ridge: Trophy Mesa Bowl
Rancho: Kentucky Stud
The Babe: Jody's
Dan Rivers and Terry Martin: The
On Road Inn
The Sweeney Brothers: Country
Bumpin'
Shamash: Don's West
The Smith Brothers: Horseshoe
Tavern

Stampede: Stage Coach Inn
Steer Crazy: Wrangler's Roast
Joe Stewart: To Leo's/Mira Mesa
and Mission Corps
Tall Cotton: Whiskey Creek
Telegraph Canyon: Pomerado Club
Billy Thomas and the Ambush
Gang: Stadium Club
Fonda Turner and the Silver
Spurs: Landmark Cocktail
Lounge
Lee Whittington: Dock's Cocktails

Jazz

Joe Angelastro:
Bookstore/Parrishin
Coffhouse
Apropos: Le Pavilion Lounge
Aloisio Winkler: Tula Horn's
Garden, Rudy's Hidden Acres
Pacific East Espresso
The Belgians: Preservation Jazz
Bands: Pat Jany's, Patrick's II,
Loverso's
Breese Cameron and Hollis Gentry
Ensembles: Old Pacific: Beach
Cafe
Jesse and Jimmy Cheatham:
Bahia Hotel

Chicago Site: Bally Up Tavern
Cowboys: Mulaney's/RB Cape
Eggsman: Hollywood Inn
J. J. Frank: Armer's
Fred: La Avenida
Mal Goot: Pacific Wine Bar and
Bistro
Bobby Gordon: Win Our Place
Harvey and Ethel St. Joes
Soleid's: Fat City/China Camp
Heaven and Earth: Loverso's steak
house
Deborah Lee Johnson and Rick
Edwards: Hotel San Diego
The Bob Long Band: Rudy's
Hidden Acres
Step Wewers: Prophet Restaurant
Joan Michaels: Chameleon
Records
John Niles: Bookstore/Parrishin
Coffhouse
Tony Ortega and the North Coast
Jazz Society: Betty's Burger
Garden, Rudy's Hidden Acres
Tony Pagan and Hank Young:
Jasper's House
Ellis Smith: Pineson Triton/San
Diego
Puff: Fish House West
The By Babes Trio: Patrick's II
Ron Saterfield and Kevin Lettau:
Borlita Store Restaurant, Carlos
Murphy's

Stone's Throw: Bally Up Tavern
Whoo Cakes: Bally Up Tavern
Blues/R&B/
Reggae
The Johnny Almond Rhythm
Band: Trojan's Horse, Bobby G's
Big City Blues Band: Crossroads,
The Chet
Tom "Cat" Courtney: Texas
Tavern
The Robert Gray Band: Bally Up
Tavern
The Dale Enders Blues Band:
Crossroads
The Five Carless Lovers: Panchos
Michael Fleming: Texas Tavern
The James Thomas Band: Rodeo
The Heartbeats: Le Chat, Joe
Murphy's
International Reggae All-Stars:
Bally Up Tavern
Deborah Lee Johnson and Rick
Edwards: Hotel San Diego
King Black Blues: Mandolin
Wind
The Bob Long Band: Rudy's
Hidden Acres

HEART

First 6 rows
January 25 & 26

SUPER BOWL

January 22
Tampa, Florida

JOAN RIVERS

January 21

WAYLON JENNINGS

1st 3 rows February 5

**SPORTS
SOCKERS
CLIPPERS
KINGS/LAKERS**

DURAN DURAN

**DEPOSIT NOW:
MICHAEL JACKSON
YES
BILLY ADEL**

Murray's Tickets

World's largest ticket agency

San Diego, Glasshouse Square 224-3747 North County, Flower Hill Mall, Del Mar 481-0822
Visa, American Express, MasterCard

the OLD pacific beach CAFE

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

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

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

Wednesday
9:30 pm-1:30 am
Ricky & The Jets Rock 'n' roll

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

4287 Mission Blvd., Pacific Beach 270-7522

**RANDOM
SAMPLE**

Industrial strength party rock & goodtime boogie people
Tonight/Thursdays January 19 & January 26
Fridays January 20 & January 27
Saturdays January 21 & January 28

PACIFIC EAST ESPRESSO

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

Pacific East Espresso
will present
Cathy Curtis
Contemporary folk & bluegrass
Friday, January 20 & 27 and Saturday,
January 21 & 28, 8:00 pm-11:15 pm

Loel Bell, jazz pianist and flautist will perform during
Sunday Champagne Brunch, January 22, 10:00 am-1:00 pm

Peter Sprague String Quartet
will be featured in a rarely seen performance. By advance ticket purchase only.
Friday, February 3, 8:00 pm \$7.50. Credit cards accepted.

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

Tickle Your Tastebuds.*

DOS AMIGOS

MEXICAN FOOD

*Family Prices—Most menu items under \$5.

1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061

Pancho's

Award-winning Mexican Cuisine & Cocktails

Thursday-Saturday
The Rhythm Kings
and **The Bad Habit Horns**

Sunday
5 Careless Lovers
with **The Bad Habit Horns**
and a special guest

Sunday-Wednesday
Dancing with D.J. Pancho

Monday
Kamikaze Night—\$1.00 Margaritas & Kazes

Tuesday
Ladies' Night—Specials for everybody

Strolling Mexican guitarist **David Zambrano** Monday-Saturday
Happy Hour Monday-Saturday 3:00-6:00 pm
Well drinks & margaritas \$1.00, nachos 95c, wine & domestic draft 75c
Open for breakfast Friday-Sunday from 7:00 am
1309 Camino Del Mar, Del Mar 481-0414

Marshall

THE MOST FAMOUS AMP
IN THE WORLD THE
100 WATT STACK
NOW ONLY \$1949 reg. \$3299

2-1/2" SPEAKERS 50 WATTS
NOW \$599 reg. \$1000

1-1/2" SPEAKER 50 WATTS
NOW \$499 reg. \$850

MAGNOLIA MULANEY'S

presents

**RANDOM
SAMPLE**

Industrial strength party rock & goodtime boogie people
Tonight/Thursdays January 19 & January 26
Fridays January 20 & January 27
Saturdays January 21 & January 28

BEACH CLUB

Thursday, January 19
FILE
Friday & Saturday, January 20 & 21
FEATURING
Coming next week
BLACK TIE & JAGWIRE

Peter Sprague Trio

Jan. 20, 21 & 22
and Jan. 29

ROXY
Restaurant
Specializing in vegetarian
and homemade falafel
517-519 First Street, Encinitas
436-5001

MUSIC MART

THE COMPLETE MUSIC STORE

MUSIC MART IS PROUD TO BRING YOU THE FINEST SELECTION
OF EQUIPMENT THE MUSIC INDUSTRY HAS TO OFFER
WE ARE THE POWER

TAMA ON SALE

THE MOST FAMOUS AMP
IN THE WORLD THE
100 WATT STACK
NOW ONLY \$1949 reg. \$3299

2-1/2" SPEAKERS 50 WATTS
NOW \$599 reg. \$1000

1-1/2" SPEAKER 50 WATTS
NOW \$499 reg. \$850

7-PIECE TAMA SWING STAR POWER SETS
YOUR CHOICE ONLY \$725 reg. \$1295

THE POWER SET
TUNED & READY TO KILL
NOW ONLY \$995
reg. \$1865

BOSS
HEAVY
METAL
PEDAL IS
INCREDIBLE

12 pr. Drumsticks—\$9.95
D'Addario Strings—3 for 1
Cymbals—On Sale
Korg Poly 61—\$899
Yamaha PF10—In stock

Financing available.

5355 Grant Street, San Diego 291-2330
(off Morena Blvd., take Sherman Street to Grant)
Great location • Free parking

Men That Don't Work: Tubu Man's Norton Buffalo; Belly Up Tavern
Ella Ruth Pappas: Triton/Sun Days
Daddy Reed and the Redcats: R. Kelly Co.
The Rhyming Kings: Panch's Sports and the Screenwriters; Belly Up Tavern
"Bloodsucker" Thorne: Belly Up Tavern

Folk/Ethnic

Backstreet: Doreen Magpie's Dave Baumgarten; Old Time Cafe
Tom Calhoun; Doreen Magpie's
Chris: Martin
Robert Connolly; Blarney Stone Two Cafe
Leslie and Pita: Avey's
Sean McVicker; Blarney Stone Pub
Melissa Morgan; Old Time Cafe
Paul and Carla Roberts: The Capwood
Doreen Magpie's
Shanna Gail Cell Bands; Doreen Magpie's

Dan Crane; Old Time Cafe
Cathy Curtis; Spang's Tavern
Pacific East Express
Catherine Espinosa; Old Time Cafe
Lynn Hill; Doreen Magpie's
Deborah Liv Johnson and Rick
Elliott; Hotel Sini Days
The Hole Tote; M&S Sun's
Ed Lange; The Capwood
Rick and Lorraine Lee; Old Time Cafe
Leslie and Pita: Avey's
Sean McVicker; Blarney Stone Pub
Melissa Morgan; Old Time Cafe
Paul and Carla Roberts: The Capwood
Doreen Magpie's
Shanna Gail Cell Bands; Doreen Magpie's

Everything Else

Bill Hecker; classical and variety
guitar, Mike Fleurs
Ann Deasling; piano bar, The Escape
John Engstrom; show tunes and standards, Our Place
Paul Gregg; piano bar, Doc's
Cory and Jackie and Gill Warren; variety, pop to opera, Mona Lisa Restaurant
Steve Hudson; comedy and music, Doc House
Bea Joe Rankin; piano bar, The Top of the Park

Bob MacLeod; piano and vocal variety, Babu Hotel, La Italiana Hotel
The Orton Duo; classical guitar, Frontier restaurant
Roberta Roberts; classical guitar, Coffee-by-the-Sea
Dave Rodgers; piano bar, Gold Coast Lounge
Tommy Steele; family entertainment, Organ Power
Phil Strangue; comedy and music, Monterey Whaling Co.
Jo Treeman; piano bar, Springfield Nippon Works
Dale Vernon; piano and guitar variety, Cafe del Rey Moro

DISTILLERY
NIGHT CLUB
140 S. Sierra Ave. Solana Beach 755-6733

Sunday, January 22
Super Bowl XVIII
Washington Redskins
vs.
L.A. Raiders

Hot dog & a beer \$1.00
Free nachos and salsa
Pre-game show 12:30
Kick-off 1:30 p.m.

RODEWAY INN
SUPER BOWL XVIII
SUNDAY—22nd (1:30)
on G-I-A-N-T SCREEN T.V.
\$1.00 Bottled Beer... \$1.75 Kanikulas
\$3.00 Hot Dogs... \$3.00 Bowl of Chili
DAILY HAPPY HOUR
4:00-6:00 p.m.
\$1.00 Well Drinks—"Free" Hors d'oeuvres
\$.25 Off Beer/Wine Prices

"The Place" for numerous reasonably priced IMPORTED BEERS from "Around the World"
LIVE MUSIC—Thur.-Fri.-Sat.
9:00-1:30
NO Cover Charge—Drink Specials
DAILY COUNTRY-STYLE BUFFET 4:30-8:30
includes 12 Salad Bar—Hot Entrees—Dessert Adults—\$4.75... Children—\$2.75
2901 Nimitz Blvd. (Point Loma) 224-3655

Old Time
THURSDAY AN EVENING OF
THE BEST OF
MELISSA MORRIS &
CATHERINE ESPINOSA
FRIDAY
A CONTEMPORARY
FOLK &
ROCK
AND
LORRAINE LEE
The Live and Loud band featuring Lorraine Lee, Melissa Morris, and Catherine Espinosa. Lorraine Lee has been featured on numerous radio and television programs. Lorraine Lee and her band have performed at numerous venues throughout the country. Lorraine Lee is a multi-talented performer who can play guitar, sing, and write songs. Lorraine Lee and her band have performed at numerous venues throughout the country. Lorraine Lee is a multi-talented performer who can play guitar, sing, and write songs. Lorraine Lee and her band have performed at numerous venues throughout the country. Lorraine Lee is a multi-talented performer who can play guitar, sing, and write songs.

The Atlantis Showroom
Tuesdays thru Saturdays
now appearing

Jesse Davis
The Atlantis
on Mission Bay next to Sea World
224-2434

ONE + ONE + KAREN CAVANAGH
Tuesdays thru Saturdays
beginning at 9:00 p.m.

LA HACIENDA RESTAURANT
MISSION VALLEY INN • Hotel Circle South 298-8281

Jazz Del Mar
The North Coast Jazz Society
presents
TONY ORTEGA
"The Greatest Saxophone Player in the World"
Every Sunday, 6 pm to 10 pm

RUDI'S HIDDEN ACRES
Fine German Cuisine
Take Camel Valley Road east of I-15,
go east approximately 1 mile off,
No cover • 481-9556

San Diego's Classic Country Saloon
For an upmost time of Country Entertainment and fun, come to ABILENE any day of the week!
Weeknight Happy Hour from 4:00 till 9:00 p.m. Munchies served till 7:00 p.m.
From 9:00 p.m. to 1:30 a.m., Tuesdays thru Saturdays you can two-step to the music of GROUND BREAKERS!

*** NEW BAND *
GROUNDSPEED
ABILENE**

From 10:00 p.m. thru Sunday Country Brunch 10 - 2 p.m.
* TWI dance lessons and other nights at Hotel Circle 481-9556
Tues. - Thurs. 7 - 9 p.m.

Town and Country Hotel, Mission Valley • 291-7151

The Big Chill Much the same premise as Mary McCarty's (or Sidney Lumet's) THE GROUP, a circle of political ideologists in their college days are reunited years later for the first funeral within the circle. But it's treated more in the form of the RETURN OF THE SEACULUS SEVEN, a long shapless waltz of reacquaintance and revelation, without the scope provided in THE GROUP by flashback. The premise still needn't have seemed broader, however, given the different generation of ideologists, the different set of issues and the different personalities involved—need not that, if these had been delineated in specific. Instead they are delineated in general, mainly in the way that one of the characters journalistically attempts to label the theme of the piece. "Sadie, Despair. Where did our hope go? Lost hope. That's our hope." We never do find out what the characters did or thought in the Sixties, or why, or whether any of them did or thought differently from any of the others. And the degree of their subsequent compromises and cop-outs is somewhat overstated, too. The sense of work they have gotten out of their lives is not really called in psychology, People Magazine reporter, jogging shoe chain-store manager, etc. etc. This is not to suggest that the prevailing mood is somber. Quite the opposite. The vignettes directed and co-written (with Barbara Benedek) by Lawrence Kasdan tend to be so short, cute, and upturned as button noses. But here again, Mary McCarty deals in a better brand of humor, one with more bite. Kasdan's humor is diverting "wag" for the duration, but it is not a thing to take home with you from Bereft, as Glenn Close, Jeff Goldblum, William Hurt, Kevin Kline, Mary Kay Place, Meg Tilly,

CURRENT MOVIES

Blue Thunder Lazily plotted paranoid thriller. The main instrument of paranoia is a crowd-control control helicopter that can see and hear through solid walls. But the technology-crazy moviemakers can't handle their ambivalence about this. They seem to feel that such a Big Brother weapon is quite all right as long as it's in the right hands (not the United States Government's, of course, but rather those of a maverick inventor in the LAPD, sanctioned by remnants of the SEALS). The half-hour aerial dogfight that closes out the movie attains an almost slapstick quality in its disparity between high property damage and low human casualties. Roy Scheider, Malcolm McDowell, Warren Oates, Daniel Stern, Candy Clark, directed by John Badham 1983 (Vogue)

The Buddy System Romantic comedy with Richard Dreyfuss, Susan Sarandon, and Nancy Allen, directed by Glenn Jordan.
Carmen 4, Center 3
Cinemas, La Jolla Village, Rancho Bernardo 6, South Bay Drive 6, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Wedgand Plaza 6, 1983 (Vogue)

Carmen A young woman named Carmen is cast for the lead role in a dance production of the same name, and proceeds to prove her heartiness for the role of stage as well as on. That

Joseph Williams 1983
* (Century Twin, Flower Hill Cinemas; Occidental 8, Plaza Bonita. Sports Arena 6, University Towne Centre)

old Mary amating a gambler, or more accurately, that old art imitating life, undating art gambler which has been a creative conceit since at least a DOUBLE LIFE, is the more bothersome here because of the many compensating virtues: good-looking faces and bodies, most notably those of Antonio Gades, good rehearsal ambience, including some uproarious burlesque party antics; good dancing, particularly the fully choreographed fight scene. (Apart from that one number, we get the idea what the finished product — some sort of conventional opera ballet — is supposed to look like the thing never survives rehearsal; so, for as long as anyone familiar with the Menzies tale will soon be able to guess.) The cool collaboration between director Carlos Saura and dancer Antonio Gades, BLUDD WEDDING, had all of that, too. All of that and — as they say in dot-dick advertisements — less. What has been added on to the skin-and-bones of the earlier collaboration becomes glaring examples of the more-is-less principle. We are not told enough about the characters to care about them as anything other than dancers (which, incidentally, is not true). The show, it seems, is quite enough, and all the backstage drama which keeps them from being merely that, is merely annoying. With Laura del Sol and Paço de Lucía 1983 (Vogue)

Christine Haunted car thriller, from a novel by Stephen King. Its love at first sight when a shy high school kid lays eyes on a 1958 Plymouth Fury, with a history of violent deaths behind it, is the feeling is reciprocated, the hero's enemies, become the hero's enemies, and his friends become its

Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, and is largely (and inspirationally) in a suburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects, and enjoyably guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratuitously, scandalously, nose-thrillingly gory. But it also offers the wackiest display of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless, of course, you are one of those persons who under no circumstances can admit the possibility of there being anything humorous

MOVIE DIRECTORY

DOWNTOWN
Astor, 555 So. (226-9238)
Theater 1: Stepping Stone and Paradise, from 1:30
Theater 2: Newer City Wolf, from 1:30
Theater 3: Her Dog and Angel
Theater 4: Quincy Park
Theater 5: Southern Impact and Uncommon
Theater 6: The Big Chill and Christine

MISSION VALLEY
Cinema 1: Christine, 2:00 Camino del Rio North 297-1888
Theater 1: Silverado
Theater 2: The Buddy System, from 1:30
Cinema 2: 1140 Home Circle North (291-2121)
Theater 1: The Buddy System, from 1:30
Fashion Valley & 110 Fashion Valley (291-4404)
Theater 1: Scarsdale
Theater 2: Her Dog and Angel
Theater 3: Southern Impact, from 1:30

BEACHES
Cine, 7750 Grand, La Jolla (459-5404)
Cinema
Pine Inn, 1818 Grand, Pacific Beach (771-4503)
Experience Preferred. Not For Essential Group 120
A Star is Born, from 1:25
Premier Drive-In, 3200 Midway Dr. (225-5335)
Theater 1: The Right Stuff and The Big Chill
Theater 2: Her Dog and Angel
Theater 3: Southern Impact and Paradise, from 1:30
Loma, 3100 Reservoir (224-3344)
Newer City Wolf, from 1:30
Southwest Shopping, 3150 Sports Arena Blvd. (225-5335)
Theater 1: The Right Stuff and The Big Chill
Theater 2: The Power, from 1:30
Theater 3: Angel
Theater 4: Stepping Stone and Paradise, from 1:30
W. 46th Avenue, 1845-1849th
Theater 1: Silverado
Theater 2: Her Dog and Angel
Theater 3: Southern Impact, from 1:30
W. 46th Avenue, 1845-1849th
Theater 1: Silverado
Theater 2: Her Dog and Angel
Theater 3: Southern Impact, from 1:30
W. 46th Avenue, 1845-1849th
Theater 1: Silverado
Theater 2: Her Dog and Angel
Theater 3: Southern Impact, from 1:30

CLAREMONT/GRANITE MESA UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (774-0001)
Theater 1: Surf II and D.C. Cain, from 1:30
Theater 2: Call Theater for program information
Granite Mesa, 1870 Via La Brea Drive, (623-7851)
Theater 1: The Buddy System, from 1:30
Theater 2: To Be or Not to Be and Two of a Kind
Theater 3: Scarsdale, from 1:30
Mesa Mesa Cinemas, 6118 Mesa Blvd.
Theater 1: Mr. Amen and Fozzie
Theater 2: The Buddy System and The Bestman
Theater 3: D.C. Cain and Surf II

San Diego's Classic Country Saloon
JANUARY 19
Surf II
8:00-7:00 and 9:00 pm
Special Beer No Munchies or bargain prices

JANUARY 20-21 & 23-28
War Games
PGI 9:10 pm
Christine
PGI 7:00 pm

JANUARY 22
The Voyage of the Dove
—personally narrated by Robin Lee Colburn, accompanied by National Geographic.
Special Beer PG-13
Special Beer PG-13 passes or bargain prices

CLAREMONT/GRANITE MESA UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (774-0001)
Theater 1: Surf II and D.C. Cain, from 1:30
Theater 2: Call Theater for program information
Granite Mesa, 1870 Via La Brea Drive, (623-7851)
Theater 1: The Buddy System, from 1:30
Theater 2: To Be or Not to Be and Two of a Kind
Theater 3: Scarsdale, from 1:30
Mesa Mesa Cinemas, 6118 Mesa Blvd.
Theater 1: Mr. Amen and Fozzie
Theater 2: The Buddy System and The Bestman
Theater 3: D.C. Cain and Surf II

San Diego's Classic Country Saloon
JANUARY 19
Surf II
8:00-7:00 and 9:00 pm
Special Beer No Munchies or bargain prices

JANUARY 20-21 & 23-28
War Games
PGI 9:10 pm
Christine
PGI 7:00 pm

JANUARY 22
The Voyage of the Dove
—personally narrated by Robin Lee Colburn, accompanied by National Geographic.
Special Beer PG-13
Special Beer PG-13 passes or bargain prices

CLAREMONT/GRANITE MESA UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (774-0001)
Theater 1: Surf II and D.C. Cain, from 1:30
Theater 2: Call Theater for program information
Granite Mesa, 1870 Via La Brea Drive, (623-7851)
Theater 1: The Buddy System, from 1:30
Theater 2: To Be or Not to Be and Two of a Kind
Theater 3: Scarsdale, from 1:30
Mesa Mesa Cinemas, 6118 Mesa Blvd.
Theater 1: Mr. Amen and Fozzie
Theater 2: The Buddy System and The Bestman
Theater 3: D.C. Cain and Surf II

San Diego's Classic Country Saloon
JANUARY 19
Surf II
8:00-7:00 and 9:00 pm
Special Beer No Munchies or bargain prices

JANUARY 20-21 & 23-28
War Games
PGI 9:10 pm
Christine
PGI 7:00 pm

JANUARY 22
The Voyage of the Dove
—personally narrated by Robin Lee Colburn, accompanied by National Geographic.
Special Beer PG-13
Special Beer PG-13 passes or bargain prices

CLAREMONT/GRANITE MESA UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (774-0001)
Theater 1: Surf II and D.C. Cain, from 1:30
Theater 2: Call Theater for program information
Granite Mesa, 1870 Via La Brea Drive, (623-7851)
Theater 1: The Buddy System, from 1:30
Theater 2: To Be or Not to Be and Two of a Kind
Theater 3: Scarsdale, from 1:30
Mesa Mesa Cinemas, 6118 Mesa Blvd.
Theater 1: Mr. Amen and Fozzie
Theater 2: The Buddy System and The Bestman
Theater 3: D.C. Cain and Surf II

