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Forty Miles of Bad In search of the authentic El Camino Real

Thursday, November 14, 1985. At ten o'clock in the morning I stood on the steps of the Mission San Diego de Alcala, longing for a stout Spanish horse to get me over the forty-some-odd miles of El Camino Real to Mission San Luis Rey. There was a time, not so many years ago, when horses were so plentiful in Mission Valley that nobody much cared whom they belonged to— if you needed one, you simply caught it, saddled it, and rode off. Wishes were horses, and in those days not even beggars walked. But now there wasn't so much as a French donkey between me and the zoo, and if I wanted to put twenty miles of El Camino Real behind me before sunset, I would have to go it on

before sunset, I would have so go n on-foot.

I started de on the steps, beaded west on San Diego Mission Road, then hur-ried south on Rancho Mission Road. Of course I could always drive, but that wasn't the kind of journey I had in-mind. The freeways would get me is San Luis Roy in less than an hour, but it wouldn't be over the route of EI toorstand on page 101



By Steve Sorensen

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embartanesing secures, no one recommendation and approximate for possible of mind the control of complein. We just don't find the entry effective in the announced context of purpose and criteria. context of purpose and criteria, but we realize we haven't read the stuff you rejected — may't e all the rest was lots worse.

#### Tad And I

Tad And I want to hank you for voting Tad Simona's story first prize winner in your 1985 writing contest.

In particular, I want to applian you for ecognizing a type of summorted, that of revealing oneself in relationships. I hope I commends himself for his openness and for discovering "who he really in "hoponal as merely intellectual existence. I besied does not mean the passis of this type of moral courage 8s him.

### A Play On Story?

A Play On Story?

I real lonathan Savit's glowing commensary ("Tragic Flow." Doce due 10 on a few per long to the commensary ("Tragic Flow." Doce due 10 on a few per long to the commensary of the Google of Cholman just a few play before in Los Angeles of The Google of Cholman just a few play before and the commensary of the commensary

Highlights of Upcoming Events Five free night conc at Horton Plaza, a display of Warner Brothers cartoon art, a the sixth annual Teddy Bear and Antique Toy Show

Forty Miles of Bed Road Retracing the route of El Camino Real. By Steve Sorensen

Straight from the Hip Of tag and marshmallows. By Matthew Alice
The Inside Shory Reger Hedgecock still has published with members of the press, and the Gaslamp Quarter after Ant Skolnik: by Paul Knuger

Melcorre to Arrestce A charce encounter in the Land of Opportunity. By Michael Williams.

Musale John D'Agostino watches the Byth at the Belly Up ...

Covine Godard's Hall Mary comes with controversy, if anyone cares. Reviewed by Duncan Shepherd

Ernie Pook's Comeek The new car, By Lynda J. Barry ... The Reader Puzzle Crash course. By Don Rubin... Off the Cuff Has anyone tried to influence the way you look? By Lin Jakary

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# City Lights

# No Nudes Are Good Nudes

While there are rules for nudity in public places (it's not allowed), and the deliberate absence of rules for nudity in public places (it's not allowed), and the deliberate absence of rules for nudity in private places (anything goes), no regulations exist in San Diego County for nude camps and ypas, which all private and public places. So the county has just completed the first draft of a zoning ordinance that will attempt to settle present and future quarrels between the practicing naked and though the present and future quarrels between the practicing naked and though the present and future quarrels between the practicing naked and though the present and future the same and the present and future the same and the present present present and the present resort from financial ruin. In July a superior court judge in



El Cajon told visitors and El Cajon told visitors and residents alike to cover up until the case is settled. In October the county board of supervisors told its department of planning and land use to write an ordinance amendment to regulate nudist facilities. definition from another part of the county code, the authors of the proposed ordinance described nutility as "devoid of an opaque covering" over a list of anatomical details when the instance of the county of the control of the county of th

open. Challenging the county's

nevest approach to nudism is the Western Sunhathing Association (WAA), which believes that disrobing is a civil right, much like freedom of speech. Controlling nudism through land-use decision is unconstitutional, says Rich to monitors undism legislation from his home in Boulder, Coltrado. Athearn has been writing letters to the board of supervisors protesting the proposed ordinance. He fearn suddism out of exitence because it considers people without clothes obsecine. "What do you think the chances are of getting a permit willout clomes obscure.

"What do you think the
chances are of getting a permit
chances are of getting a permit
Diego County?" the aixs.

"How about none?" is hit
answer. San Diego has a
conservative reputation among
the actively reputation among
the actively reputation among
the actively reputation among
to Athearn. "You guya are
pretly notorious after Black's
attrects of La Jolls aund where
the newborn look, was banned
in 1977. The WSA, fearing that
mudits noning will apread a
other stancs, will send a
repo.—entative to San Diego
for the two public hearings
voites on the ordinance. The
nude suntamers' association
may take legal action, if
necessary, to stop the
"oppressive legislastion."

Athearn says.

—B.C.

\_RC

# A Cetacean

While local newspapers and while local newspapers and television stations durfully rewrote as "news stories" Sea World's press releases regarding its newborn killer whale call, several interesting aspects of the January 5 birth. For example, there was the question of why the mother whale's pregnancy was kept secret until after the birth of the female call. One researcher at the part secretion of why the mother whale's pregnancy was kept secret until after the birth of the female call. One researcher at the part secretive organization from the word go. All they want out there [as public information] se there have been seen the public information is there are also seen the secretic properties of the public information is the most seen and the secretic secretic second day of the secretic second only work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hard scientists who don't work for Sea World's veterinarians and so-called hards.

deaths.
Lanny Cornell, the veterinarian in charge of all of Sca World's animals and exhibits, says the pregnancy wasn't publicized because you don't count your



The staff's recommendation will go before the board of

supervisors for approval on January 22.

But before it could regulate the unappareled, county staff had to define nudity specifically. Borrowing a

Lany Grout, filler water newer and chickens before they batch. And you don't trumpet your success before your's your hand about your captive breeding program to your your hand about your captive breeding program to your competitors such as Marriceland in Palos Verdes, where five killer whates have been born (and none has arrived), say other observers. Then, too, there is the delicate matter of Sea World being under sign by several your processed the park's application to capture ten more killer whates for its parks here and in Ohio and Plovida. That application was ablocked in court and is on appeal.

appeal.

A researcher at the local park says that a corporate officer told him last year that at the height of the whale capture controversy, physical threats were phoned in and directed toward certain Sea World executives. The

researcher says Sea World immediately removed the names of executives from their parking places and increased the security watch in the killer whale compound. Lampy Cornell retixed to comment on the matter, and Sea World spokeswoman Jackie Hill says she never heard of any such threats.

she never heard of any such threats.

Knowing that environmental groups have staged animal 'liberarious' by illegally (and with potential harm to the animals) releasing dolphins into the sca in Hawaii, and that in January of 1982 a killer whale died during what was believed to be a release attempt at the Sea Land animal park in Victoria, British Columbia. Sea World animal park in Victoria, British Columbia, Sea World brass are wary of possible attempts to disrupt the impending british of its marine maramals. Such a disruption would provide animusition to environmental groups who as

or deny that any of his other three female killer whales are pregnant. "All I'll say is, we're going to have other births," he declares.

going to have other births," he declares.

Another interesting aspect of the birth is that it may have come as something of a surprise. One indication of this is that the event wasn't the birth of a killer whale as the Orlando. Florida Sea World provided excellent footage.) Jackie Hill explained the lack of filmed record by saying, "It came two weeks early" and implied that the film crew and the same that the film crew are considered in the same register on the seventien—mostly different answer. "It wasn't early. The birth came right on the seventien—month gestation period," says Cornell. "But if

we went by body measurements alone, the animal was two weeks away. The second of the s

the killer whale pool is poor.

A possible explanation for
why the mother's abdominal
measurements differed from
the whale's in Florida, Cornell
explains, may have to do with
a reversal of the baby in the
worth. The Florida baby was
delivered head first; the whale
in San Diego came out tail
first.

in San Diego came out tail first.

The calf was only the seventh killer whale born in captivity in the United States. Knowing that three of the five whales born at Manineland (two were stillborn) didn't

City Lights



# There Arose Such A Clatter

A roof in Rancho Santa Fe in more than just the top to a bouse; it's an impression, part of the affinest intege that 'the top to a bouse; it's an impression, part of the affinest intege that 'the top the sealing that the prise of landscaping that can be plainted, the types of landscaping that can be plainted, and where the tennis courts can be built on a property. The jury also decides what kind of roof tiles a house can have, which has a lossue can have, which has a lossue can have, which has decides what kind of roof tile a house can have, which has led it into a series of battles with homeowners who claim that their choices are limited to shoddy or fire-hazardous materials simply for the sake of aesthetics. Harold and Adele Snyder

Harold and Adele Snyder have been arguing with the art jury since October. They want to replace their wood shake roof with a synthetic tile that looks like wood but is not as fammable. (Real wood shingles can be treated with a fire retardant whose effectiveness is limited.) But effectiveness is immical, but the art jury doesn't like wood imitations; almost all of them are unattractive, it says. (The Smyders' home cannot suppor the weight of the art jury's preferred tiles, the Spanish

type made of clay.) The lightweight invisation tile that the Sudders proposed did not look enough like wood to the art jury, which said those concrete tiles were too large, concrete tiles were too large, concrete tiles were too large, the concrete tiles were too large, the concrete tile, see the concrete tile, secondar to the concrete tile, according to the value of the concrete tile, and the confer tile concrete tile, and the confer tile activated against CAL-shake for their Runcho Santa Fe home. The Mages were in the same situation as the Singders their house couldn't support clay tiles, and be a fire hazard. They argood, as the Singders three, that an imitation till leasts wice as he a fire hazard. They argued as the Snyders have, that an imitation tile least twice as long as a wooden tile, which dries out because of its chemical treatment. But the Magnes' battle with the art jury, which imrobed numeros meetings and the rejection of three different synthetic materials proposed by the coupie, ended with a November 1984 rainstorm—the tarpaper on their roof leaked, and the Magnes gare in. They reluctantly renorded with wood sitake, which Tom Magne expects will need Magee expects will need replacing in ten years. "I hope to have a more sane alternative

then," he says. Some Rancho Santa Fe homeowners have taken the

#### Stack Futures

Bob Magness, who serves on the serven-tember library commission, a formal advisory body for the City of San Diego, received a tepid reaction last fall when he mentioned to his fellow commissioners that the Sears store on Cleveland Avenue in Hilbreat would make an ideal with the servent of the commission of the commis



Sour ane, Fillicrest
Struiksma, all the city council
members, and the city
manager, announcing that
Friends "enthusiastically and
unanimously" supported the
idea of asking the city to
consider the Hillicrest location.
The letter pointed out that the
good but ancouncil was opened
good but access, was spacious
enough (265,000 square feet,

as opposed to the I45,000 square feet of the present main library), had 100 parking spaces, would provide sufficient storage and dockage, and it's "all usable now." This was a reference to the fact that the concourse site, where a small convention center now exists, wouldn't be available.



#### The Goldberg Variation

When Sanders Bruce Segal was arrested by San Diego police detectives on December 5, 1982 and charged with bookmaking, he immediately hired Charles Goldberg, one of San Diego's most accomplished criminal defensationers, Goldberg, who has represented everyone from small-time drug dealers to fallen financier C. Arrabott Smith, performed his usual Smith, performed his usua Smith, performed his usual legal magic, striking a plea bargain that allowed Segal to avoid a prison term and instead to serve probation. But while Goldberg was busy

pocketed \$15,300 that Segal had assigned to Goldberg for legal fees. Goldberg and his law partner have been trying for nearly a year to recoup for nearly a year to recoup according to the second state of th ornicers. One of Goldderg's assistants then raced to the county recorder's office to file the paperwork, guaranteeing that Goldberg would have first claim to the cash when it was

hours later agents from the state tax board showed up at the police department demanding the moust, Seal, 18 they sold police, owed 5447,281, they wanted the 515,500 as parrial purment. The police turned over the cash. When Segal was finally sentenced in March of 1985, Goldberg knew the cash would no longer be needed as evidence, so he counted no pice him the tax board to give him the

# STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Allec:
I wrote you a few years ago about a ques-tion that has bothered me since I can
tinne foot to mention perseveramene) in my
New Year's resolution. So I'll try again.
How are marshmallows made! Are they
baked! How are they molded so perfectly.
Asswer me this time! (Ocops, sorry.)
Camilla Lippman
I'm as goarty I didn't set to your ques-

Camitat Lappman
Clairmont
I'm so sorry I didn't get to your question, Camilla. You see, I was waiting until they amounced the winner of the Nobel Prize for Literature. Sad to say in didner of the Nobel of the Nobe

But the most run comes when mey are to come.

If you've finished pondering the depths of that sentiment, let's move on to more mundane matters. And believe me, nebody is or was more down-to-earth than the arcient Egyptians. Living on the banks of the bridge of the sent of the common than the arcient Egyptians. Living on the banks of the bridge of the sent of the common than the c



erfected it. Of course it was the French

perfected it. Of course it was the French who took the marshmallow to its height, back in the Nineteenth Century, they were the first to sweeten it. whip it, and in the Nineteenth Century, they were the first to sweeten it. whip it, and in so familiar with nowadays. You can make your own marshmallows, Of course, and any number of coothbooks will tell you how. Go look it up yourned if you wan to be industrious 'n your own kinchen. But if you're only interested in the storte-Cough goodles, I can sell you how they are made. A mixture of corn syvup, sugar, water, gottles, and starting and starting of the storte cough gottles, and starting and starting of the startin

Eenie, meenie, miny, mo, shall I tell Jiil no one knows? If she hollers, let her go—we can play without her, just the same. Two thousand years ago the Greek played hide and seek (of which tag is a variation). We know they called it apodification, to there ho record of what little Greek boys and girts said when they couldn't first deletion of the same of the control of the same of Ollie our invented the game. There doesn't seem to be much significance to the many variations of "Ally, ally in free," though I suspect there is some geographical factor invented the game of Ollie, ollie oven free," and I would hazard a guess that your husband also grew up in tense parts. "Alley, alley, in come free," and I would hazard a guess that your husband also grew up in these parts. "Alley, alley, in come free," sounds like an Essacrat variation to me, the same parts. "Alley, alley, in come free," sounds like an Essacrat variation to me, the same parts. "Alley, alley, in come free," sounds like an free," and I would hazard a guess that free," and I would hazard a guess that of the same parts. "Alley, alley, in come free," sounds like an free," (Gasterners sound so formal.) Rod Sering, growing up in the Twilight Zone, said "Olle, oile in free!" (to says a book sout children's games). Everyon has his or her own version, and nobody really knows what any of it means.

in my neighnorhood the game opponed with "Ready or act, her el come!" The kids in Wales are much more hyrical, sounds with "Ready or act, her el come!" The kids in Wales are much more hyrical, so in a shout, and he is coming to find you."

Likewise, children in Grest Britain find

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





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REPORTERS WHO SOUGHT AN INTERVIEW with Roger Hedgecock in the waning days of his majoral administration first had to administration first had to according the world ask no questions about any of the legal aspects of his two trials, the aborted attempts at a plea bargain, or the severe penalties sought by prosecutors. Following Hedgecock's December 10 resignation and sentencing hearing, the list of taboo subjects green to the-decident, the imperding majoral electric, the imperioding majoral electric, the imperioding majoral electric, the imperioding majoral electric, and political issues in and around city hall. These restrictive ground rules made Hedgecock's appearance on KPBS-TV last week all the more momentous. Interviewer Gloria Penner asked Hedgecock the dise governer insightful answers.

questions anyway, and she got some insightful answers. Hedgecock told Penner how he was innocent, "in terms of felonious intent," of charges that he conspired to accept illegal campaign donations from Jerry Dominelli and Nancy Hoover. The violation, he argued, were the result of "carelessness and a certain innocence in how we felt the laws would be amolied" and

American scheme of things, a felony." The former mayor recounted how the pleas he couldn't fin good conscience, and the table of the couldn't fin good conscience; admit that he schemed to violate the election laws, and he talled optimistically of his chances to overturn the jury's verdict on appeal.

Hedgecock, through, didn't expect those questions, and instituted that the state of mind and were not at all what she was looking for, "Hedgecock, who declined to be interviewed for this story, asid through Med Buxbaum, his former press secretary and hedgesors, who defined to be interviewed for this story, asid through Med Buxbaum, his former press secretary and hedgesors, who defined to the description of the story and the story and through Med Buxbaum, his former press secretary and hedgesors, k KSDO radio talk show.

show.

Buxhaum, who claims
Penner "sandbagged us, pure
and simple," recounts how
Penner agreed to the
customary ground rules last
fall when she called to "ask if
fall when she called to "ask if
fall when she called to "ask if
fall ground rules last
fall when she called to "ask if
fall ground to be the first guest on her 1986 fir
Comerciation interview series.
Several days prior to the



Baye rindecox: Immury 0, 1990
January 6 uping, Buxbaum says he called Penner's session and confirmed net session and confirmed net understood. But when he and Hedgecock me Penner at Penner appeared less malkebic. When Buxbaum made his usual attempts to suggest some prospecting to the proposed. Buxbaum, who washed the taping from the studied of the proposed. Buxbaum, who washed the taping from the studied floor, says he was "awfully tempored the interview of the hearing. Penner's first question." Who are you going to web for for mayor" (Hedgecock and he wouldn't endorse amovered that question and subsequent ones mainly

because "he's one of the most polite and considerate people 'I've ever met. He's one of the few men who still stands up when a lady enter the room.' (Hodgecock and Busbaum were less polite to *Union* the stands of the stands o

control room during me taping.)
Penner has a different recollection of the pretaping negotiations. She says Buxbaum didn't discuss any restrictions with her in their initial conversation last fall and says the had drawn up her interview questions before

Buxbaum detailed the taboo samples with her assistant. The never made any properties the term of the taboo to the taboo taboo

possibility of going to jail because I consider that an embarassing question," she says. Penner also believes Buxbaun is overstating Hedgecock's anger at her having broached the subjects. The same says is the says. Buxbaum as yet Hedgecock sin't sare how he'll answer similar questions from callers on his radio talk show, which debuts Monday, January 20. He first said Hedgecock would be says to say the says. Buxbaum says Hedgecock would be says to say the says of the say

efore ground rules were even iscussed. And while dedgecock has agreed to speak to a convention of Associated Press television and radio reporters assemble here this weekend, Buxbaum

Diego, Galamp Quarter
Council merchants were
bickering over his replacement
and the future autonomy of
their district.
Chris Mortenson and Ken
Winslow, developers of the
San Diego Art Center in the
old Balton Theatre on Fourth
Avenue, proposed that the
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of Stohik's invective — be given a bigger role in Gaslamp's future. That idea was overruled by fellow Gaslamp merchants and landfords, some of whom white pereit of the district of the distri

nting any administrative sers to CCDC, they are not

averse to using the agency's bureaccratic muscle as well as its bank in the second of Gaslamp Quarter Council and CCDC meet this week to discuss a similar strategy for the Fifth Avenue storefronts. The irony of asking CCDC for more help in the possible condemnation of property on Fourth and Fifth Avenues depend accept the condemnation of property on Fourth and Fifth Avenues.

rourn and Fifth Avenues
doesn't escape Pearson, who
just seven years ago helped
lobby the city to keep CCDC
out of Gaslamp. He and other
property owners worried then
that CCDC would abuse its that CCDC would abuse its condemnation powers and topple historic buildings they hoped to renovate. But Pearson says those concerns are long forgotten. "Sure. us old hands have a little hangover from those times." says Pearson. "But the days who buildings are zone. That isn't a fear anymore."

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# El Camino Real

a sprig of it myself, but after consideration Real, and when I got there there were the struct of the Twentieth Century. The journey tamted to take would teal me backward with every step, over a road that no longer exists. Alva gite way, I hoped to see things that couldn't be seen from the window of a care. The pathes on the banks of the San Diego River to consult ny maps. It was my intention to follow the river to the presidio at Old Town, where I would meet El Camino Real. A survey of the river in 1853 showed a road on the south side of the river, which meant I would have to cross it. Formately, except for a few days out of the year, the San Diego River to ford. The river was swollen by heavy rained the provious two days, but with the dam at El Capitan slowing any guilywashers from the back country, the river was mothing like it would have to cross it. Formately, except the hearts of the provious two days, but with the dam at El Capitan slowing any guilywashers from the back country, the river was mothing like it would have been in the old, e. I found he best crossing to be almost directly beneath the 1-50 overpass. It assumed that he start crossing to be almost directly beneath the 1-50 overpass. I assumed that he start crossing to be almost directly beneath the 1-50 overpass. I assumed that he start crossing to be almost directly beneath the 1-50 overpass. It assumed the hest crossing to be almost directly beneath for the country of the country of

a sprig of it myself, but after considering the threat of hepatitis, I decided I would take my chances with scurvy.

By giving the name El Camino Real ("The King's Road") to what had been an ancient trail, the Spanish explorers made it sound as though it were rayalty's personal road. But the king of Spain never saw it and probably didn't spend too much time thinking about it. The name El Camino Real actually means something more like "Federal Highway," and besides its 500 or so miles between San Francisco and San Diego, the road continued for thousands of miles in Mexico, Central, and South America. In 1959 Governor Edmund G. Brown signed a measure designating Highway 101 between the Mexican Border and San Francisco as the official route of El Camino Real through California. But of course, the governor's signature couldn't change history, and in fact through most of San Diego County. Highway 101 doesn't go anywhere near El Camino Real. To determine where the Spanings' now a sonthing but a foot trail), on the advise of several old-timers whose memories of the route predate most of the county's freeways and subdivisions, and upon the diany of Father Juan Crespi, a member of the first party of Europeans to travel the route of El Camino Real.

Of all the journeys on El Camino Real. can still be used to follow his route through San Diego County — with just enough possibility for error to give historians something to argue about. I took a copy of Father Crespi's diary from my pack and read what he had to say about the argu surrounding San

I took a copy of Father Crespi's diary from my pack and read what he had to say about the area surrounding San Diego Bay, 216 years ago. After describing its geography, he wrote: "In this port and vicinity there are many large villages of heathen... They are very intelligent... unoisy, bold, great traders, covetous, and thievish." Looking over the city of San Diego, I could see so little had changed in that vicinity, there wasn't anything I could say to improve on Father Crespi's observations. I stumbled down through the foot trails of Presidio Park, where transients lay dozing in the sunshine "ith heir syare clothes laid out neatly on the grass to dry. I then followed Taylor Street west to the Santa Fe Railroad tracks, where I turned north, passing between the graffiti-covered warehouses, and soon crossed the San Diego River again—this time on the railroad treats.

"We set out from this port of San Diego River again—this time on the railroad treats."

"We set out from this port of San Diego River again—this time on the railroad treats.

"We set out from this port of San Diego has Mission Bay], although it is closed so that it cannot be emeted... At about two leagues we came to a very large village of heathen who are in a

is closed so that it cannot be entered... At about two leagues we came to a very large village of heathen who are in a valley formed by this second harbor where tiere are some small springs of water." (This would have put him near the northeast shore of Mission Bay.) After one clock, I crossed Morena Boulevard, went into a Kwik Shop, bought a ham sandwich and beer, and went out to sit on the railroad tracks to

Real, none has been better recorded than that first journey. In the summer of 1769, rusveling with a party of nearly sixty men, including soldiers, servants, Christian Indians, and Commander Gaspar de Portola, Crespi left San Diego in search of a land route to Monterey. After each day's travel, Father Crespi recorded the route and his impressions of what he saw along the way. His geographical descriptions were so detailed and accurate that they

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# El Camino Real

continued Jun page 10
cat my lunch. Just 150 feet away four
lanes of traffic roared north on 1-5. For
lack of anything bester to do, I counted
the number of cars that passed in sixty
seconds. There were ninety-five. If
there were an average of row opersons
per car, I figured, that would be II, 400
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Gurag the centre openion and reconsers.

A mutiding on the railroad tracks put an end to my musing, and I looked up to see the IZ-35 Antrak careening toward me. I gatbbed my beer, leaped back, and looked up to see a parade of curious faces string down at me. If I were on horseback, at least I could look them in the eye, I though:

"Here we left the shore and entered a valley between hills but on the same road," Father Crappi wrote at the entrance to Roee Canyon. "It has many willow: and some adders [Crappi confused alders with speamors] and live caks.... Although the valley is not very

believe that anyone traveling on foot or horseback would have gone that way. I brought out Father Crespi's notes and read what he had to say on the subject: "Following the same direction to the northwest, we ascended a large grassy hill, all of pure earth, and then found ourselves on some very broad mesas of good soft ground, all covered with grass." Looking to the northwest, up Gilman Drive, I could see a natural route all the way to the top of Torrey Mesa. Consulting the survey map of 1872. I saw that the road at that time clearly went up what later bocame the Pacific Coast Highway, and is now Gilman Drive. When a trio of college girls in jogga galorsts trotted past me and headed up Gilman Drive toward UCSD, I carefully weelghed the historic evidence before me, then followed the Joggars.

evidence before me, then followed the joggers.
It was a long, hot mile to the top of Torrey Meas, and the cooks, who ran as freably as year-old fillies, left me farbids. "We have seen analogo a running toggether on this meas and at every moment here and rabbids came running and." Pather Croupi wrote. The attackpoor singuporeral long ago, but the rabbit still abound. Futher Croupi also described as the seen and the see

The old road across Torrey Mesa

down and continued on my way.

North of the UCSD library, the route dropped into a narrow canyon. Nobody passes that way anymore, but the old roadbed of the Pacific Coast Highway can still be seen, cracked and crumbling, with yerba santa and Indian to-boot. The continues of the continues of the continues to follow the canyon bottom, parallel to 1-5, until it reaches Sorrento Valley. "We came to a very boautiful valley." Crespi worke, "which, where it continues to follow the canyon bottom, parallel in 1-5, until it reaches Sorrento Valley. "We came to a very boautiful valley." The came to a very boautiful valley. The came to a very boautiful valley can be seen to a very boautiful valley. The came to a very boautiful valley to the came of the valley of the valley



broad, it is well covered with grass, and on all sides of it there are knolls, ridges, and hills, all of good land. We found some small pools, which contained water enough for the people but the horses had nothing to drink."

Crespi spent the night near the place which later became known as "Ladrillo," where a brickyard stood for many years. In spite of the freeway and railroad, the bottom of Rose Carpon remains much as Father Crespi found it. Sycamores and willows still grow in abundance, and fones run wild. Near San Clemente Canyon, Morena abundance, and fones run wild. Near San Clermente Canyon, Morena Boulevard ends, and for a mile or so the east side of Rose Canyon is accessi-ble only by foot or bicycle. In several places old readheds can still be seen, any one of which might have been traveled by Father Crespi. In another mile, at Gilman Drive. I

In another mile, at Gilman Drive. I came to one of the most perplexing problems concerning the rosts of El Camino Real through San Diego County, and I sat down in the clover to poider it. Some historians — including Richard Pourade in his popular series of books on San Diego history — have chimed that Crespi's route continued up Rose Camon, in a wide are to the northeast, through University (19t. The calinad follows that rosts node peculiar of the contract of the property of the calinad follows that rosts node to the peculiar of the contract of the contract of the calinad follows that rosts node to the calinad follows the ca annous solows that route tools because it offers the most gradual grade out of Rose Canyon. But that route adds near-ly five miles to the journey, and as I sat there studying the landscape, I couldn't



passed just east of the UCSD Central library — close enough that Father Crespi could have admired his reflec-Crespi could have admired his reflec-tion in the mirrored glass as he rode-by. By the time I got there, my water bottle needed refilling, and since the creeks were muddy from the recent rains, I went inside to refill it at the drinking fountain. While I was there, I couldn't resist another slight discontinuous.

I rode the elevator to the fifth floor. I rode the elevator to the fifth floor, where I found the diary of \$81. Daniel Taylor, who, in January of 1848, had marched through San Diego with the Mormon Battalion. His observations along EI Camino Real, though not as precise as Pather Crespi's, were at least as vivid. "Travelting in sight of the cocan," he wrote, "the clear bright sunshine, with the mildness of the atmosphere, combined to increase the encounter. mosphere, combined to increase the en-joyment of the scene before us. We no longer suffered the monotonous hard-ships of the desert, and the cold of the tains. January seemed as pleasant as May. Much of the soil over which we passed was very rich, and the vegetable growth exceedingly luxuriant. The water was clear and good, being mainly cold mountain stream somewhat warmed by the brilliant rays of the sun

While I was still on the fifth floor I went to the window and studied the route ahead of me. When I had it fixed in my mind. I rode the elevator back

waved to them and kept on going because it was nearly dark and I still had two more miles to go.

Where Sorrento Valley opens into Carmel Valley, the way becomes marsh-y. The Sants Fe Raifroad was able to overcome this by building a rock causeway across the shallow estuay, the shallow of th winds today.
"In about a half a league's travel, at

"In about a half a league's travel, at the end of the valley we came to a medium-sized pool of freshwater, in which we save two post of baked clay, very well made," Father Crespi wrote. This site is near the commuter's paring lot on Carmel Valley Road, just one hundred feet west of 1-5.1 arrived there at dusk and found things much as the good Father described them, though the clay pots were'gone.

good Father described them, though the clay pots were gone. As Father Crespi would say, this day's march covered seven leagues, or about twenty-one miles. I considered that a long day, Father Crespi and his party had taken two days to cover about the same distance, though that included the time it took for their scouts to explore the route aboad of them. In later years, the route ahead of them. In later years nish horsemen on their way to the fiesta at San Luis Rev would ride the entire forty-four miles from Mission San Diego in one night. After my seven leagues on foot, I had a pretty good idea how their horses must have felt.

friday. November 15, 1985. At ten o'clock in the morning I; was slogging around in circles through the mud and clay behind the Shell service station on Carmel Valley. Road, just east of the freeway. For many years a monument stood there marking the route of El Camino Real, but the entire corner had been buildozed to make room for a housing subdivision at North City West, and I couldn't find the monument anywhere. I went back at North City West, and I couldn't find the monument anywhere. I went back to the Shell station, but none of the at-tendants knew what happened to it. I went to the phone booth and catlled the construction company building the aub-division, but I could only get their sales office — and they had no idea what happened to the monument. I had the feeling I was witnessing history being forgotten.

happened to the monument. I had the feeling I was wiressing history being forgotten.

I set off across the buildozed fields, slipping and sliding over the fresh clay. After a half-mile or so, I at last came to a paved road and a road sign that said "El Carribo Real." I passed through a new subdivision of homes, all empty. There I passed to propose the measurement of the said of the said

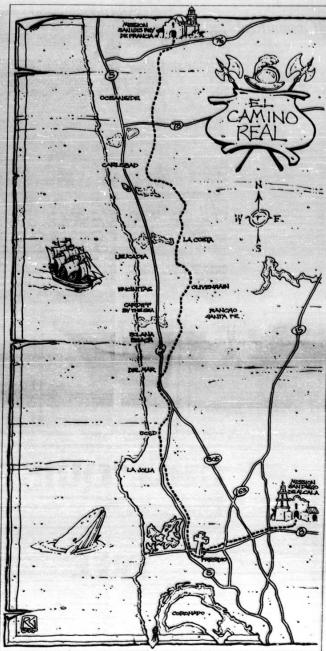
Houges, the river was narray tuncaring, now.
Father Crespi recognized the potential for the San Dieguito Valley, and he crusissoned a mission built there someday, But the solders in his party, who land, had other plans for it. One of land, had other plans for it. One of the manufact the watering hole there "The Will of Osuna," and in later years one of his descendants was awarded the Spanish land grant to Rancho San Dieguito, now called Rancho Santa Fe. Today the most pleasant stretch of El Camino Real winds through the large estates of Rancho Santa Fe. Today the most pleasant stretch of El Camino Real winds through the large estates of Rancho Santa Fe. Today the most pleasant stretch of El today the cause of the control of the stretch of the control o

followed soon afterwards with a small wood of little trees unknown to us, and some chaparral," Father Crespi wrote of the area around Rancho Santa Fe. "Passing over it we came out upon some broad grassy mesas, and...de-scended to a very green valley, with good level land covered with alders."

good level land covered with alders.

The green valley he describes is at
San Elijo Lagoon, and upon arriving
there I was confronted with another
route-finding dilemma. At the junction
of El Camino Real and La Noria, I found a chain across the old road, detouring modern-day travelers onto La Noria. I couldn't imagine Father Crespi wasting his time with such a detour, and since there wasn't a "No Trespassing" sign across the old route, I assumed it was a public right of way. I stepped over the chain and forged on.

The dirt road became a dirt nath as it descended toward the lagoon, pass-ing behind orange orchards and tennis courts. Within a few hundred feet, the path became wet, then boggy, and final-ly plunged into the tule swamp at San



# El Camino Real

(continued from page 13)

Elijo Lagoon, now swollen by the recent rains. After consulting my maps,
I pushed on, determined to follow the
route I knew to be correct. When the route I knew to be correct. When the water was nearly waits high and the muck was sucking the shoes from my feet. I suddenly recalled reading a passage from the diary of Father Creapls friend, Father Pedio Fint, who in 1776 described an encounter that a group of runaway soldiers had with just such a tule swamp: "One descriet who saw himself about to be captured, in order to get away jumped precipitately into one of these mitres, trusting perhaps that he might be able to swim but was swallowed up and unable to get out, and it was impossible to add him, he remained there drowned and buried in the mud."

Of course I didn't recall the entire quote as I stood there slowly shrake mot he mud, but the last phrase remained particularly vivid in my memory and seemed to justify my decision to find an alternate route. After a notife but animated stratggle, I was able to turn around and make my way back to solid ground.

Without further consulting my maps, which I had decided were only an approximation of geographic reality, skired the edge of the lagoon, hopped several barbed wire Ennes, and finally came to a section of cow pasture that seemed firm enough to bear my weight.

As I ploided across, a herd of Cows stared down their long faces at me, as though I were the first person in a hunthough I were the first person in a hun-

At Manchester Avenue I stopped long enough to stomp the mud from my stoes and pick the exceleburs from my socks. Then, looking northward, I confronted yet acamber dillemma: The modern-day El Camino Real picks up about a half mile to the west, climbs the bluff, and continues across En

shout a halt mile to the west, elimbit the bluff, and continues across Encinities Boulevard to La Costa. But a more obvious route lay directly shead, along Rancho Santa Fe Road. Should I trust the road signs, I wondered? Or ny own institucts?

After some hesisation I consulted my maps again and found that both the country map of 1872, as well as a topographic map of 1903, showed roads following both routes. I decided to let Father Crespi decide which road to take: "In about half a league we came to another little valley with many live oaks, where we found a small stream of weste, which ran a short way in the midst of some blackberry bushes." he said. This seemed to describe the area where the town of Olivenhain is today. "Then followed extensive hills with good land and pasture." (Such hills can be found on Rancho Santa Fe Road, not the modern El Camino Real.)

"After about one more logue of travel, sulley," (Kanora as Green Walley they).

So. I concluded, Father Creap had followed the nouse of Rancho Santa Fe Road, not the modern-day El Camino Real, all Yould do the same.

As I trudged up the hill to Olivenhain, the ancient wisdom of the foot traveler slowly dawwed on me: The best route is always the easiest route.

Officendam, me ancient wiscons of the foot traveler slowly dawned on me: The best route is always the easiest route. This might mean going around treacherous bogs during the rainy season, avoiding washed-out creek

crossings, accepting short cuts once they are proven to be short, and even avoiding well-traveled routes if it is easier not to be seen. In other words, there want'l just one El Camino Real, there were many Caminos Reales, and they were changing all the time. Even today, as I had discovered, what is called El Camino Real could be obliterated by a subdivision, then re-created somewhere else by a road sign. I turned northwest at Olivenhain Road and followed it to Green Valley, where I besidned the modern version of easier not to be seen. In other words

Road and followed it to Green Valley, where I rejoined the modern version of BI Camino Real. From here it was a short mile to Batiquios Laggoon. "We made camp near a hill which has two springs of water," Father Crespi vrous describing the area at La Costa resort. "Both springs are surrounded by Castillan roses, of which I gathered a branch with six roses open and twelve about to open."

branch with six roses open and twelve about to open. It was already three o'clock in the afternoon by the time I reached La Costa Avenue, and like Father Creapi, I decided to call it a day. I book off my wet shoes and found a sunny spot on the golf course, where I lay back and admired the view across Battquitos. Lagoon to the ocean. This day's travel covered four leagues, or about thirdeen miles.

miles aturday, November 16, 1985.
Once again the weather was clear and warm — two reasons for a foot traveler to be joyful. I left La Costa at about 9:30, fully recovered from my hardships of the previous two days.

days.

As I started northward on El Camino
Real, I was surprised to find that I was
walking uphill. I had driven this section of road many times yet had always

thought it was flat. As I trudged along, black exhaust from the transit buses billowed around me, and the people in-side turned their heads to stare at the foolish man walking when he could have ridden.

Before long I had left the subdivision

have ridden.

Before targ I had left the subdivisions of La Costa and arrived at the industrial parks surrounding Palomar Ariport. From here the road descended into the small valley of Agua Heddonda (stinking water), named after the stench left by the lagon at low tide. In spite of its name, it's a beautiful little valley, wood-ed with sycamores, which Pather Crespi once again confused with alders: "We descended to a valley full of alders, in which we saw a village, but without people. This valley, i.i. so to very far from the shore, and at the end of it we saw an estuary, although the sea vas not visible. We continued on 2rt way in the saw an estuary, although the sea vas not visible. We continued on 2rt way in the same northerly direction, over hills and broad meass supplied with good pasture, and, edecended to a small, very green valley, which has a narrow plain... We pitched camp on the slope of the valley on the west side. The water is collected in pools, and we noticed that it flowed out of several springs, forming about it marness, or stagnaripoils, covered with rushes and grant pools, covered with rushes and grant pools are the proposed over the bridge, out the surrounding pasture land was no longer as green as Crespi described it. I shopped in a Del I laco and grabbed a burrito to go.

The road climbed over Fire Moun-

to go.

The road climbed over Fire Mountain, then dropped into Loma Alta
Creek. The countryside, as Father

Crespi with his agrarian eye might have said, was of good soil well covered with grass. In spite of Crespi's optimistic observations, which no doubt were in-

said, was of good sold well covered with grass. In spite of Crespi's optimistic observations, which no doubt were intended to impress the viceroy back in Mexico with the possibilities for developing a chain of missions in California, San Diego County was too dry to become much of a firminant. The valleys, Crespi pictured covered with fields of wheat and corn were instead used to raise people, and for that purpose they are proving to be among the most fertile in the nation.

I climbed one tast hill, then stood on the high ridge overlooking the broad San Luis Rey Valley. It looked huge. The control of the high ridge overlooking the broad San Luis Rey Valley. It looked huge. "We descended to a large and beautiful write." We crossed it straight to the north and piched camp near a large pool of water, one of several on the plain. The valley, has many wild grapes, and one sees some spots that resemble vineyards." Father Crespi knew immediately the San Luis Rey Valley was a perfect site for a mission. In terms of physical attributes — water, flat land, and good soil — there is nothing in the county to match it.

As I started down the long hill, I could just raske out the mission, a mile and shalf away, on the other side of the valley. Though the geography of the valley was no a brawe changed little, the resident population has undergone a change that Father Crespi no doubt would have approved of: "Soon after our arrival the heathen came to visit us. There were more than forty Indians, naled and painted from head to foot in several colors.... The women were modestly covered, wearing in from an apron of threads woven together. To cover their breasts they wear intel capes made of hare and raibbit skins. But all the men go as naked as Adam in

Paradise before he sinned, and they did not feel the least shame in presenting themselves before us...just as though the clothing given them by nature wet. some fine garment.\*

At the bottom of the hill I crossed Highway 76 and stared up the final two blocks to the mission. In the entire valley, except for one bare-chested marine out jogging, all the residents were modestly covered.

I passed San Luis Rey Auto Salvage, the River Bottom Inn, and the Blue Room Beauty Salon. It seemed to be an inelegant approach for what had once been the most prosperous mission in all of California. At the entrance to the mission grounds, which had once

once been the most prosperous mission in all of California. At the entrance to the mission grounds, which had once covered IsSOO acres and had provided food for as many as 3000 people at one time, a enacked and peeling sign now reads, "For Favor No Cortar Los Nopales" — "Please Don't Pick The Prickly Pears."

At 1:30 in the afternoon, with my journey behind me, I stood on the steps of the Mission San Luis Rey, looking up at its brilliant, white walls. They were beautiful in the afternoon sun and had the look of something permanent, something built to spen the centuries.

Looking back to the south, toward the land I had traveled in the last three days, I had the odd sensation that the distance had been somehow compressed. This is the pedestrian's paradox — on Soot distances seem shorter rather than longer. Maybe the distance a human longer. Maybe the distance a human longer, Baybe the longer and longer longer and longer longer



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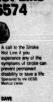
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VISA



t's going on one o'clock and I've got to pick up my food stamps at the welfare office at 1:15, so I'm fixing to leave this coffee shop, just a hole in the wall in one of those a hole in the wall in one of those mini-shopping centers. It's just west of Seventieth Street on the north side of EL Cajon Boulevard, sandwiched between a laundry and a pet shop. My belly is adequately accounted for, having just received an installment of French tosas, the cheapest item on the menu, with several cups of coffee to wash it down. I was just killing time, of course, earing slowly, drinking slowly, sed reading alowly of the newspaper abandoned on the courser.

The varieties, wishing to

courser.

The waitress, wishing to demonstrate that I've outlasted my welcome, has stopped voluntarily refulling my cup. By the time she takes my three dollars at the register takes my three dollars at the register and rings up \$1.85 plus eleven cents tax and gives my change for that and the extra bill, and I put a quarter tip on the counter, the long hand is pointing to twelve and the short hand is pointing to one and I've got

to go, with a healthy \$12.70 remaining in my pocket. Things could be worse, a suppose. Sure, I've just lost my job, but I have \$395.37 in my checking account, and waiting for me back at the welfare office is sixty dollars' worth of food

office is sixty dollars' worth of food stamps.

When I get outside and start walking east down El Cajon Boulevard, out toward the welfare department on Seventy-third Street, I can see that there are three very long blocks separating me and my appointment there. I pick up the pace a little bit, ewen though in the midday sun it's hot enough to make me break out into a light sweat, when materializing before me, as if from nowhere, a man towering over me is saying, "Sir, pletcae, you help me?" in a foreign accent. Right away, this man — who, now set I hou I can see it in his middle twenties, wearing a dark shirt, white cotton knit the beige litems sports jacket, and pale yellow bowler — is pushing a piece of paper in front of my nose and asking me, "Where is this place? You know?" I can see written in pencil "Pad Star Motel and the proposed of the place of the modes."

"I sorry, me, sir," he says. "I do not know about this place. Where is this place? I no come from this place? I no come from A-mentica. The possesses a bronze-brown skin tone and features descended from Africa, although I can't guess where he's from maybe the West Indies or Larin America. I can't decipiter the origins of his dialect. He continues to implore my help and I finally agree to call the phone number shown on the paper. Since it happens that we're right next to a phene booth in front of a motel, he could say at that motel just as easily, I suggest, if we can't locate the Red Star. I'd news heard of a Red Star Motel — a truth confirmed in the next moments when the recorded

Motel — a truth confirmed in the next moment when the recorded voice comes wer the receiver and says that no such number exists.

Then I begin thursbing through the Willow Pages looking for the address. The man fidgets outside the booth and keeps saying, "You help me, me give you money," My page-thumbing procedure is interrupted to the contract of by my own astonishment when he displays for me, between his thumb and forefinger, a wad of greenbacks about the size of a Big Mac. What

occurs to me with lightning rapidity is that this cat is loaded with toot. In the maze of uncontemplated first impressions, I never would have presumed that this stranger from another land, who is communicating a naivete as wast as a continent, would have so much cash at his instantaneous disposal.

The questions are popping into my brain at an alarming rate, so fast that I can't get them answered as he goes on talking in a jumble of sentence fragments that culminate in, "You my friend, you help me, mon, I give you money."

I interrupt his feelber-skelber patter to say, "Look, man, you better stop flashing your money around like that, because somebody will try to separate you from it." Yet this guy seems to be oblivious of the possibility of deviousness, as he says, "Yos, mon, I talk tast driver, take me to snotel. He bring me threa and give me paper. I pay him \$200. I go here. How come I dr not see this motel? That driver no good? Oh, I do not understand American."

"Are you crary? You gave the cabbie \$200? Man, don't pay them that much! Where did he pick you up?"

"I go from airport."

that much! Where did he pick you up?"

"I go from airport."

"He should have gotten fifteen dollars, twenty dollars at the most. Anyway, I've got to go, okay? You can get a motel here, or walk around and find another motel. Keep that money out of sight, A lot of Americans are very bad."

I was preparing myself mentally to walk on, because I figure I'm aiready late, but the chap is standing between me and the welfare department and rasting an envelope at me. "Here you rend for me, please. I cannot read. American company give me \$65,000. Tell me come to America. They give me money more, here. Long Beach. My brother die . . . . insurance give money me. Look, mon, you look here." He has the letter unfolded so I can read it, and sure enough, there's a letter on some kind of official-looking letterhead from an insurance company that handles longshoremen.

"See here. This name me. Mr. Monaco. You read," he tells me, proudly pointing to the heading addressed to Mr. Rolando Monaco sorry that Monaco's brother died in such an unfortunate accident and that the insurance company is to reward him \$190,000, \$65,000 to be

such an unfortunate accident and that the insurance company is to reward him \$190,000, \$65,000 to be sent to him, the remainder to be claimed in person at their Long Beach office. Inote that the letter is addressed to a town in Rhodesia. "So you are from Rhodesia." say and Monaco is smilling emphatically, but I'm shaking my head, puzzled by the weirdness of the situation. It seems as if some important shard of information is trying to fight its way to realization from the back of my consciousness, but before I can get a handle on it, Mr. Monaco is swving his letter at another man passing by on the street, a tail, slender, youthful black man wearing wire-framed glasses. Before I can stury framed glasses and the study given me. The stranger is at first unwarrented gregariousness. Mr. Monaco is relating to this stranger all of the details he had already given me. The stranger is at first unsettled, but by patient in hearing out Monaco. At first I had tried to deter M. Ancoto but I gave up. Now, more or leas in exapperation, I'm telling the newcomer how this African gentleman secus completely at a loss in dealing with this culture and he's probably in some kind of culture shock, and this guy is agreeing amiceably with me. Then Mr. Monaco is seging to me. "You, friend number one." Indicating the latest entry, he say, "Friend number one." The American offers a handshake, which Mr. Monaco performs with award ceremony.

Then the American shakes with me. "Edwards, Then we describe the welfare leaves and the leaves and the leave an

of the beleaguered African, especially so when Mr. Monaco is waving around his roll of bills and promising to spread it around profusely in return for our

promising to spread it around profusely in-return for our assistance. Edwards is arguing — and not without merit, I'm thinking — that Mr. Monaco is in very real danger of being muggad or cheated out of his money and that he really needs the assistance of knowledgeable, good-hearted Americans, to whom it's a solemn duty to make the bewildered foreigner feel more at home in the great melting pot. Hell yes, I had learned Emma Lazarus's plea by heart when I was in the second grade, but I don't know whether it's the heat or what — I'm feeling overcome with weariness and a desire to scrap this strange quantery and resume with a nice, normal, dull day of mindlessly performed duttes, like meeting appointments at welfare. I state that I intend to part with Mr. Monaco and Mr. Edwards, since they are hitting it off so well.

Rather than bringing about a pleasant dénoumement of farewells, this news infiliates a wewe of sadness in Mr. Monaco, as if he'd just tout his best friend in the world. Now he's is a childlike salk. "You number one friend me, now, you do not like me. American. I think, no good. Want to take money me." Wanting to soothe his obstituding in the direction of Seventy-third. I try cheering him up, asping, "Look here, Mr. Monaco, you just keep quiet about all this money, get a motel tonight and catch the plane for

Long Beach tomorrow, and everything will be all right."
With Mr. Edwards trailing and Mr. Monaco whinpering at my side, we reach the corner of Seventy-third, right in front of the AAA auto-club office. Edwards stops me, telling Mr. Monaco to wait, and pulls me over to the side. "Listen," he tells me. "but know this guy's totally helpless here. He's going to be ripped off if he walks around here another ten minutes, if we don't help him out. I know the story is wild, but guys like him get ripped every day, if m willing to look after him. but I've got to work tonight at six and can't really leave him with my wife and kids. Nobody will be arround to take care of him. Besides, man, look at the kind of money he served with the six of the six o

where Mr. Monaco is standing at the corner.

"Sure," Edwards says. "But before you go, let's walk over across the street and sit down at that bench over there and talk this thing over."

At first, when we rejoin him, Mr. Monaco is acting defensively.

"What you do, you talk me? You talk, take my mone? You no friend me." But Edwards reassures him that this isn't true, that we both want to help him.

One part of me is telling me to be sensible, go to my appointment and

forget this foolishness; the other part

forget this foolishness; the other part is saying go for it, that when confronted with possibilities, you've got to see them through.

We're on the bus stop bench on the south side of El Cajon Bouleward at Seventy-third. Edwards is sitting on one side of Mr. Monaco, I've been thinking. What you ought to do is to put your money in a bank."

"What this you talk? What bank?"

bank?"

Edwards enlightens him to the concept of a bank, but as he does so, Mr. Monaco's eyes get progressively wide, and underneath his bewler his forehead is creased. He's shaking his head violently from side to side. "Woc crazy, mon? I go to blace they keep money, bank. Maybe they kill me."

keep money, bank. Maybe they was me."

Both Edwards and I are incredulous at this assertion. "Kill you?" Edwards says. "Here they're not going to kill you. They want to help you."

"No," Monaco replies.
"Policeman at bank, they got big guns. They got dogs in the place they keep the maney. I go bank, dogs come to eat me. Police hit me. White people only go on banks my country."

White people only go of onnex my country."

"That's terrible, really terrible," I say, "Where do you keep your money?"

"Oh, I keep money here." He put his hand to his belt. "If I have lotta money, I put in bag."

"Aren't you afraid of getting robbed?"

"What mean robbed? ... Oh, I

"What mean robbed? ... Oh, I have lotta money, I give boss, El Capitán. El Capitán keep for me."



# **Helcome**

Once again, a discordant note esounds in my consciousness, be pathos that accompanied Mr. co's tale carries me through

Monaco state care after more my uncertainty.

Bd wards speaks up. "Well, Mr. Monaco, I'm black and I live in America. I'm telling you that anybody can go to a bank and put his money there where it will be completely safe, and get it out whenever he wants it." I'd on out understand. You put money in. You go back for money in. You go back for money. They give you money, That no good. Crazy. They no give you."
"Sure, they will," Edwards says. "They'll give you an account number and a book. You just take that back to the bank, show it to them, and they'll return your money.

that back to the bank, show it to them, and they'll return your money. It's really easy. My bank's out in El Cajon. Do you have a bank account?" He looks at me. "Yes," and I take out my checking account book. "See here, Mr. Monaco." I open my checkbook and point at a check. "This is a check for my checking account. When I go to the bank, I write down on this paper how much money I want and give it to the bank teller. Then they get your money for you."

to the bank teller. Then they get your money for you."
Unexpectedly, Monaco is becoming irate. "I talk you, I no read. Faper no good for me. I give paper, they trick me. I no read. You make joke me, you no friend number one." Ke gets up from the bench, pacing back and forth angrily.

"Mr. Monaco," Edwards says.
"don't be mad, please. He is only signate back you. We'll take you that it's really safe. They won't take your money from you, even if you

your money from you, even if you don't read. They'll fill out the

don't read. They'll fill out the papers for you and you can sign your name, or sign X, if you want."
Addressing me, Edwards says. "Is your bank anywhere around here?"
"Yeah, it a down that way about Slaxy-shind and El Cajon."
"Would you maind going down there? We'll just see "the tales so the idea when he see that it's not dangerous. I think it would really be botter for him to keep his money there. The way this guy carries on,

he could lose it all in no time."

And as he's talking, I'm thinking about just splitting, washing my hands of all this lunacy, but for some

reason I can I get up the energy to extract myself. So I say, "Oxa, let's go back over across the street and get the bas to Girty-thint."

Be the bas to Girty-thint. The street and get the street and street

money out of the bank, and accuses both of us of t-ying to cheat him. "He can take money out anytime he wants to," Edwards says of me. "Sure," I said. "All I've got to do is write a check and give it to them after signing the back."
"How much they give you?"
Monaco asks.
"At much as I want to take out and

"As much as I want to take out and I have in there."
"You have \$65,000 in bank?"

I have in there."
"You have \$55,000 in bank?"
"No, no way. I'm poor. I just have
a few hundred dollars in the bank."
"You lie to me. You no number one friend. Americans have lotts, lotts money."
"That's not true," I say. I pull out my bank book again and point to the balance ledger. "This shows I've got \$395.37 in the bank."
Edwards leans over and confirms the figure for Mr. Monaco, "Well, why don't you write a check to show Mr. Monaco you can get the money out of the bank?" He says to me quietly, "Just make it for a small amount."
I write a check for six dollars and after completing it show it to Mr. Monaco. "I can take this check right over there and ceash if ros its dollars. You could do the same, if you had complete."
"You trick me, both you trick me, my Mr. Monaco, he can prove to you that he can get the money out."
"You trick me, both you trick me, "Mr. Monaco, he can prove to you that he can get the money out."
"You trick me, both you trick me, "Mr. Monaco, he can prove to you that he can get the money out."
"You trick me, both you trick me, "Mr. Monaco, he can prove to you that he can get the money out."
"You trick me, both you trick me, "Mr. Monaco exclaims. "Six nothing. I have \$50,000. Tomorrow, I have \$190,000." he sneers.
Edwards counters, "He can put

I have \$190,000." he sneers.
Edwards counters, "He can put
down any smount and get it, if he
has it in his account. He can take all
of it out if he wants to."
"Yes, that's true."
"Come os, we'll shew you, Mr.
Monaco wouldn't budge.
"Well, why don't you take the
money out, show it to him, end put
the money right back in," Edwards
says to me.

the money right back in." Edwards agus to me.

I am feeling as if I am being swept along by some subtle force beyond my resistance. I'm not even sure it exists, but it sprilling ane conward. It'l like getting on a Ferris wheel and getting to the top of the arc you wish you had never got on, but of course you can't get off. "You six right here. Mr. Monaco, we'll be right back, okay? You six

right here and don't take off with any girls, you hear." So Edwards and I stride off toward the bank and as we walk, Edwards asks me about my job and I explain how I lost it and that I had been on

how I lost it and that I had been on my way to welfare.
"That's too bad, I know how that goes," he says. "Say, I've got a friend who runs a janitorial service. Maybe you can get a job working with him. "No got a piece of paper and a pen? I'll give you my number."

number."
At the corner across from the bank, we stopped and I take an old business card from my billfold and hand him my pen. Then he writes down his name, his El Cajon address and phone number, and hands me back the card, I offered to give him my number, but he says he'll get it later.

my number, but he says he'll got it later.

We cross the street and enter the bank. Edwards sits at a couch near the entrance to wait, while I go up to a teller, write a check for \$530c in cash, and sign it. She gives me the money and I put it in my billfold. Edwards stands up and meets me at the door and we walk back to where Mr. Monaco is seated, thoroughly absorbed in observing the street activities. The more I saw of him, the more he resembled some kind of oversize marionette, thoroughly incapable of conducting himself without guidance.

I take out \$3300 and count it for him. "See, no problem. We'll take you it, you can deposit your money here in a safety deposit box, and either he or I will come back with you concrow to pick it up.

This pleases Mr. Monaco immensely and he smiles, looking at the money. "You good, number one friend," and he puts me one the moulder.

Edwards says, "Okay, let's go," and takes one step in the direction of

and takes one step in the direction of the bank.

But Mr. Monaco says, "Oh no. I cannot go." He takes off in the other direction, and with his long legs, he its a several paces on us before we catch up at the corner of Art Street where Edwards pleads with him and volunteers to take the money in for him and take care of all of the necessary papersork. Mr. Monaco is momentarily cheerful before lapsing into glovering distrust.

"You my number one friend," he says, looking at me, then he looks at Edwards. "You no good. You lie. I think you want take my money. Take money number one friend."
"No, no, you don't understand,"

Edwards says, and he assures Mr. Monaco that he is sure I trusted h Monaco that he is sure! trusted him and that we are both honest people. Then, speaking quickly, Edwards says that to prove our mutual trust, he il take my wallet, walk to the corner beyond Tower Records, walk back, returning the money to me. "This is my friend here, my brother. Look, he trusts me with his money, because he known!"Il bring tback," he rells Mr. Monaco.
"Why don't you two sit down right there," he adds, pointing to the bus stop bench, at the corner of Art Street in front of the Andrew Jackson Post Office and Tower
Records parking bo. "I'll be right ords parking lot. "I'll be right

back."
Mr. Monaco disputes vehemently,
"Mon, you crazy, Black man no take
money white man. Police come, take
you to jail," as we cross the street.
"Pon't worry," I assure him. "It's
different here in the U.S. He'll be
right back with my billfold. You wait

right once what his send and see."

Edwards and I shake hands and I hand him the billfold. In my desire to prove to Mr. Monaco that he had nothing to fear, I didn't even think about the possibility of Edwards

leaving with my money, but I'm relieved when I see him stop at the corner, turn around, and head back for us. When he reaches Mr. Monsco, I sense that the African is relenting in his mistrust, But suddenly he turns to me, putting his arm around Edwards, and scowls at

Now Mr. Edwards is his number one friend and I'm trying to cheat him out of his money. Defore I have offered a response, Edward proposes that, to prove my trustworthiness, he and her. Monaco will walk around the block with my bliffold, with htr. Monaco off to one side, Edwards says to me, nodding as if we were accomplices, "Go ahead, keep this," winking, and hands me the billfold. He walks away trailing Mr. Monaco. He gets about five feet and then he turns around, and quickly, while I'm still standing there holding the billfold, confused, he says, "You better let me take this." He takes the money, the \$350 our of the billfold, and hands. Now Mr. Edwards is his nu

the \$380 out of the billfold, and leaves the billfold in my hands. 
"We'll be right back."

So I sit back and watch them turn the corner beyond the building there and wait, fully expecting the duo to emerge around the corner of the Andrew Jackson Post Office at any

Of course, it dawned on me later

that Rhodesia had been an English colony and there were no el Capitina. The colony and there were no el Capitina. The colony and there or Rolasiot Monacos either. That knowledge had been locked sway from consciousness, and had it surfaced momentarly during that episode. I would neiver have succumbed to the cop. After sobbing with my head buried in my hands as I sat on the bench, I finally pulled myself together, and upon seeing a police car, I flagged him down. I related the events to him and he stood there, shaking his head, "Web, you got ripped off, all right. They pulled the ole Jamaican switch nyou."

I gwe him the card with Edwards address and number on it and he

I gave him the card with Edwards address and number on it and he laughed. "This isn't worth anything. It's phony. These gavs are professional cons." I gave him all the details and he wrote a report and called it in. "Do you think there's a chance I'll get my money back?" I asked

I'll get my money back?" I asked the cop.

"Highty doubtful." he said.
"These guys don't stay in one place long. They go frem city to city working their game. One day they'll be in Los Angeles, then they'll come down here to San Diego, the next day they'll be in Flagstaff, Believe me, they 'te long gone by now."

Sensing my disconsolateness, he said. "Don't feel too bad. You're not the first one this has happened to.

But most people are too ashamed to

report it."
Pride? Right then and for days

report it."

Pride? Right then and for days afterward my pride was worth about afterward my pride was worth about as much as an empty candy bar wrapper lying in the gutter.

Between what I had left in my checking account and my pocket, I had \$28.6 worth of pride and sixty dollars worth of food stamps; and I was developing a streak of vindictiveness, an emotion that I'd never felt so strongly before.

After a week I book my pride and my vindictiveness downtown to the plasma donor center on F Street. When they tightened up that tourniquet and stuck in that needle, I started fading fast. You know things are bleak when you can't even sell a pint of plasma. They gave me the nime dolans anyway, for the nice try. I was feeling a little giddy as I walked east on B Street and got to Pourth Avenue and E, when three mon walked by right in front of mouth and it is not provided to the control of the dollars and the price of the worth Avenue and E, when three mon walked by right in front of the dollars and stopped in front of the worth and stopped in front of the wont to a liquor store with his cronies, then he walked back down Fourth's and stopped in front of the Monte Carlo but I found a cop on Fifth Avenue. An hour later both Monae oa mf Adwards were behind bars. I never got my money back, though. bars. I never got my money back, though.

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JOHN D'AGOSTINO

Last week's concert by the latest incar-nation of the Byrds was testimony more to the differences than to the similarities be-tween this band and the much-loved origitween this band and the much-loved origi-nal. That might seem to cast the current line-up in a less favorable light, but for the hundreds of fans who squeezed into the Belly Up Tavern Thursday night, it had to come as good news that today's Byrds are something the original never was: a great live band. There are several many termine at work in the observation. meaty ironies at work in that observation, not the least of which is the fact that the only member of the vintage Byrds still answering the roll call is Gene Clark

ual leader and historical landmark as its lead vocalist. The tropy lies in the fact that Clark would be the last Byrd one that Clark would be the last Byrd on the control of the last Byrd on th

tion's basements and down its alleyways in the heady days of Beatlemania. In 1964 this country was hard-pressed to produce a young band that could rise to the challenge posed by the Fab Four (the Beach Boys, deep into their relatively dorman hot-rods-and-girts phase when the Beatless and the state of th

What was surprising was that despite the instrumental expertise of McGuinn,

What was surprising was that despite the instrumental expertise of McGuinn. Crosby, and Hillman, the Byrds were a truly awful live band that couldn't reproduce on-stage the remarkable music they made in the recording studio. Those of which was the studies of th

newed verve and an insouciant playful-ness and warmth that recalled 'he pure fun of being in a 'best Coast band in the mid-Sixties. The irony of 1966's 'reduc-nant Byrd' reviving the memory of that band was sealed and delivered with the realization that the Gene Clark-led Fire-birds reproduced Byrds music more faith-fully and with more conviction than ei-ther the technically more proficient, McQuinn/Hillman-period Byrds of 1968-70 or the McQuinn-led Thunderbyrd of 1977.

McGuinn'tstilman-period Byrds or prosTo or the McGuinn'eld Thunderbyrd of
1977.

Jodging by the group that appearedhere last week, the Byrds are a band that
the street of the street of the street of the street
period by one-time helf Wang Garmmer Greg Thomas. Sole survivor Gene
(Cark winely has surrounded himself with
talented musicians, among them South
African Blonde Chaplin, Rek Roberts,
and late-period Byrd John York on guitara
and vocals; Carlos Beinel on bass; and pianist Nicky Hopkins. But it would occur
to anyone with even a passing knowledge
of these musicians' backgrounds that
their disparate styles would procube
a casy blend. Chaplin, a vailful singer and
head guistrait who was a Blanch By duritheir disparate styles would procubed
the Hoffende and Corf and the Particios;
abor of the Street of the Carlos of the Particios;
about the Hopkins, who probably is
best known for his work with the Rolling
Stones and Qukelinder, and some though the inserted
care to hold little interest. Roberts, who
was a service or of the Byrds for a brief
gell in the Seconties, is more suited to
the off country-pop in which he specialgetter with the interest of forming an
Elphics version of the Byrds presents one
of the most intriguing tronies: A all, At
he root of the "musical differences" that
had driven Clark from the Byrds in 1966 had driven Clark from the Byrds in 1966

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NAGEL'S "THE BOOK

\*

was the fact that his rough-hewn tunes had been collectively cut and polished by the others before being committed to viryl, a process that Clark claimed comproved the collection of the collec the audience was getting revved up, Clark

announced a short break and the band disappeared backstage.
When they came back thirty minutes later, the Byrds opened with Clark "I'll Peel a Whole Lot Better" (also from Mr. Peel and Chaplin and Roberts adding harmonies, the Byrds played a somewhat rockier, punchier version of Dylanis "My Back Pages" (from Bunger than betterday) before Chaplin took over the lead microbian of the Mr. Peel Mr.

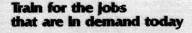
duplicate both the signature guitar melody and the Indian rags-Flavored improvi-sation of the Inte-1966 recording white in-factories and the Indian rags of the Indian that showcased the sough timeless en-ergy. After the band crescended to a ourning halt, the Byrds disappeared back-stage for what seemed an interminable length of time, appearently oblivious to the crowd's insistence upon an encore. Fi-nally they returned to the stage to put the capper on a great show with a rendition of "Turn! Turn!" that had the audi-ence singing along from the first word to the last.

ento singing along from the first word to the last.

For all its high points, the Byrds' con-cert here was not without its curvisities. York, for example, left a Rickenbacker twelve-string — the model that gave the original Byrds their most distinctive sound — resting on its guitar stand throughout the show (the Gibson twelve-string he played is a better instrument but doesn't produce the "authentic" Byrds sound, Roberts, whose perig, musta-sound, Roberts, whose perig, musta-beri apaperent to Crody, in the new Byrds, had some difficulty bleeding his high, heavy vibrato with the other voices and on a corple of occasions chose a harmony line that was an uncomfortable and un-complementary interval removed from line that was an uncombrusble and un-complemensary interval removed from the nearest voice. And Hopkins, when he want't featured in a toke, generally was underutilized, even for nonscene in an el-vices support role. Too, deepite the ear-lier band's having established suel's as the best interpreter of Dylan's suogs, the new hand relied too heavily on Dylan's mate-rial to the exclusion of several of the "originals" that for a time made the "originals" that for a time made the "originals" that for a time made the great a legislation of the electric security of the overall effect of the Byrds' concert— that of conviciniz long-time Byrds. that of convincing long-time Byrds watchers that at last there is a band capa-ble of bringing the Byrds' classic reper-toire gloriously to life in live







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# Staying Power



period of adjustment was over, he settled down to the sack of raining his day. First the dog had to learn to sit, a useful calm-ing exercise for both beast and man. Teaching the dog to obey the command "Come!" was easy, because it was get-ting the animal to do what it usually wanted to do anyway. But the really diffi-cult command was "Stay!" The screen at the back of stage has been intermittently showing projected slides of a slice of steak, and at this point the sig-nificance of this image is made clear.

JONATHAN SAVILLE

34

Tim Miller and Douglas Sadownick—his collaborator in the show and his love in rea! Iff — produce plastic strapped in rea! Iff — produce plastic strapped of the cellophane, and in a mousting freazy throw the steaks to the stage floor, shooting, "Say" The imaginary dog is undergoing one of the chief tests of maturity. Can he pause, wait, restrain himself, think things over, weigh the consequences, before giving way to his initial, pxwerful, subrational impulse? "Slap!" cries the human being with whom the dog is trying to maintain a mutually partifying relationship, "Grab the steak!" cries primitive instinct. Such are the dilemmas of being a dog and living with a human being.

quences, before giving way to his initial, prewerful, subtrainous impulse? "Slap!" goes the steak on the floor. "Stap!" cries the human being with whom the dg is trying to maintain a mutually gratifying relationship. "Grab the steak!" cries primitive instinct. Such are the dilemmas of being a dog and living with a human being. Such not, are the dilemmas of being a dog and living with a nother human being — for the story about training his dog is a dramatic metaphor for Miller's real subject: growing up, achieving an identity, and becoming capable of enablishing and maintaining a relationship with nomence else who is going through the same difficult process of maturation. Relationships, we are teld and shown, are the "buddy systems" by which we must be problems. Buddy Systems they are the problems. Buddy Systems treats are to be found in all relationships (as he telds to be a shown, man-dog. Given good will, given a basically loving nature, given the desire to make things own, the ultimate difficulty is to learn how to "stap" when the submittonal methods when the submittonal methods when the submittonal methods when the submittend and the submittend and increase of the submittend and the stable submittend and the submittend and t

ship. A bleeping horn gives each of them fifteen seconds to present his side of the quarrel, plus ten seconds for rebuttal of the other fellow's side. It is a stylized drathe other fellow's side. It is a stylized dra-matic representation of the emotional de-bates that go on so passionately in rela-tionships, the mutual accusations, the self-justifications, the insistence of each partner that he is in the right and that the other has wronged him. We get only trag-mentary knowledge about the subject of mentary knowledge about the subject of the control of the properties of the pro-back from a lowish wedding and was de-scribing it to his mother on the phone

young homosexual traveling from con-servative Whittier to wild Hollywood (the screen shows a Hollywood map) for sex-ual 'un. But sex alove is not enough to change a gloo fully into a nut. That re-quires relationships, Miller relat us with a dog, with a person, with Douglas Sa-downick, now there on stage with him. A condity by binding ourselves lovingly to other err — and the final image of Badde Sys-tems is precisely that, as Tim and Doug, back to back, wind a broad band of ape-around their two bodies, making them-selves one. Presumably, this binding of affection, wharing, and commitment is what enables them to 'stip' when other with the second them of the second of the trave them, and presumably, this is the un-trave them, and presumably, this is the un-travent of the second of two amorphous globs. Each has ecquired an emotional structure, made up of desires, needs, val-ues, ideals, resson, passion, faith, and self-control, and so they are capable of forming the larger structure that includes the second of the second of the second All these generalizations about love re-lationships are simple, well known, and true. Since virtually every form of po-tocheracy and marriage countering con-veys the same windom, we might com-plain that what Tim Miller is telling us is beard. Simple truths always run the risk of seeming Danal. In this case, the im-pression of bandity is partially obviated and this own experiences, by his imen-tion of simple but effective dramatic im-ages to embody his commorphaces about

love, and by his avoidance of any kind of psychotherapeutic jargon. It is true that one could learn the same things from Leo Buscaglia, Joyce Brothers, or Dear Abby, but those are wise teachers too, and Miller's dramatization of our culture's collec-

cessful if a sufficient proportion of the audience learns from it — intellectually and viscerally — how to love a little better. Some members of the audience, those who for one reason or another have never developed councils self-central to "stay" for a minute before submitting to their irradiant of the self-central to the s

about the happy, sad, distressing, and funny things that have happened to him. In these sections of the show, he resem-bles the comedian who uses his autobiog-raphy to evoke laughter from the audience at their own follies and frailties. The

at their own follies and frailties. The manner here is casual, natural-seeming, not that (in appearance at least) of the polished professional but of the gifted and enthusiastic amateur. But Miller demands other skills of himself. For example, he dances. In this show, he does a rather prolonged piece of modern dance, which — he explains afshow, he does a rather prolonged piece of modern dance, which — he explains afterward — represents the growing self opening doors to find experience and sometimes being terrified at what it encounters. The dance is treated ironically (Sadownick demands to have it interpreted and tries to limitate it), but nevertheless it is dance, and Tim Miller is a long way from being a professional dancer. He does not have the physical dancer is body-continuated the trained dancer's body-continuated continuated the trained dancer's comic particular common dance. Similarly, when it comes to more inches on the dancer of the dancer

downick (who is on stage a great deal of the time) is even more strikingly in the talented-but-amateurist class. The slides, props, and other visual effects also have a jerrybuilt quality, potentially good ideas flimsily executed.

insily excuted.

For those with meticulous notions of artistic technique, these wakenesses invariably detract from the power and truth of the theatrical experience Miller offers us. One can imagine this material being performed much more stillfully, to its there is an underniable charm in the very amateurishness of parts of the performance, and to know that Tim and Doug are in fact lowers and that they really have gone through those quarrels and reconciliations they are describing to us to experience a certain immediacy, spontaneity, and reality in the performance that is reality achieved by skilled actors. Not all performance are that they are the statement of the control of the statement of t











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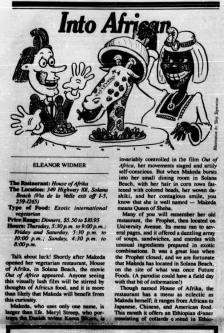
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**ELEANOR WIDMER** 

estaurant: House of Afrika ocation: 349 Highway 101, Solana ch (Via de la Valle exit off 1-5,

vegetarian
Price Range: Dinners, \$5.50 to \$10.95
Hourn: Thursday, 5:30 p.m. to 9:00 p.m.;
Priday and Saturday, 5:30 p.m. to
10:00 p.m.; Sunday, 4:30 p.m. to

Talk about luck! Shortly after Makeda opened her vegetarian restaurant, House of Afrika, in Solana Beach, the movie Out of Africa appeared. Anyone seeing this visually lush film will be stirred by houghts of African food, and it is more than likely that Makeda will benefit from this cursiciar.

pian butter, called yegomen; a wat, or stew of red lentils prepared in palm oil and coriander; plus injira, a millet bread that is served hot, and couscous made from semolina flour. This meal is \$10.50

One of the more unusual entrées is the Afrikan nut casserole, the ingredients of which are chopped cashews, peanuts, and almonds, tossed with vegetables. The dish is topped with mixed sunflower and sesame seeds and covered with melted cheese (\$9.50).

There is also a macrobiotic dinner pre-

cheese (\$9.50).

There is also a macrobiotic dinner prepared with Japanese vegetables and accompanied with Twig tea and miso soup (both Japanese), which is available for \$8.75; and steamed vegetable sailed with tempeh (a fermented soy bean product similar to toru, \$6.75). Should you be in the mood for Chinese food, a Chinese place and accompanied with choputicks (\$6.50). Last, you may have a strictly California sailed, maniety, the indoor farm sailed, which consists of sprouted alfalfa, peas, lentils, mung, red clover, sunflower greens, and buckwheat lettuce (\$5.50). It should be evident that if you decide to visit House of Afrika, you won't be confined by the cuisine of that continent any more than Meryl Streep and Robert Red-ford were. In the film Redford apent a great deal of time peeling oranges, and Streep, when she was not directling her than the strength of t are on safari, yet they dine on white lable-cloths and fine wines. Who, I kept won-dering, was ironing those immaculate cloths, where lions and zebras roam? But at House of Afrika, the walls are covered at House of Afrika, the walls are covered with grass mats, the rattan chairs are fan shaped, and some of the legs wobble. Though some African statuary is placed at points where it can't be overlooked, it is all California exoticism. Even the rooms to the aide of the main building.

called the Safari rooms, where you enter without your shoes and eat seated on the floor amidst a bed of cushions, are remi-

niscent of those small enclaves that char-acterized the old Prophet.

But at any Makeda restaurant the sum is always more than its parts. People who dine there like the "karma" as well as the

menu.

The night I had dinner there.I happened to run into my friend Steve, whom I knew as a dichard vegetarian. It is mid-riend, and we had a grand evening ityring four entries and awayping vegetarian stories. Steve had already been to House of Afrika, and he lent his expertise to our selections. As we waited for our food, he confessed to the others, none of whom is a strict vegetarian. "Can you believe that this week I tasted steak tarture fraw ground siriohi) and that I had a pastry dipped in chocolater." Stew smilled endipped in chocolater." Stew smilled endipped in chocolater. Stew smilled endipped in the night I had dinner there.I happened to run into my friend Steve, whom I knew

products. If you object to these, advise

products. If you object to these, advise your waitress and they will be omitted from your dinner.

My other two friends had the steamed vegetable salad with tempeh. Like the other entries, this, too. was herculean in size and consisted of slightly steamed seasonal vegetables to which had been added sunflower greens, buckwheat leftuce, and sprouts. This vegetable salad was prepared with a yogurt herb dressing (86.75).

(\$6.75).
You will discover when you eat at House of Afrika that most of the dishes seem highly sauced, and the man in our party who had ordered the steamed vegetable salad objected to this. He didn't care for the multiple ingredients topped by the yogurt dressing. My other friend was very satisfied with her indoor farm salad, which was accompanied by a baked potato and offered a lot of vegetables for \$5.50.

Just as there are no two people who will agree on Continental food, there are few vegetarians who like the exact same preparation or combinations. I have preparation or combinations. I have friends who eat only raw vegetables and fruit, others who eat them cooked but with no sauces of any kind, and still others who long to get away from steamed egetables and brown rice and quite adore the eclecticism offered by House of Afrika. "To me, House of Afrika is para-dise," Steve said, as he hugged his packet of leftowers to his chest, "because verry-thing is unusual and different." That real-

ly sums up House of Afrika. If you like the richness of peanut soup or of pie pre-pared from Egyptian beans, you will warm to Makeda's offerings because they warm to Makeda's offerings because they are full of surprises. She uses lotus root and black forest thistle in her Chinese salad, and she hopes to change some items on her menu monthly. If you prefer ordinary steamed wegetables placed sid-by side on a dish, then House of Afrika may be too exotic for you, But if you are seeking that which isn't easily available in most vegetarian restaurants and if you've "O.D.'d" on boiled zucchini and carrots, House of Afrika will prove a welcome

At present, House of Afrika is open for dinner Thursday to Sunday only. In the

near future it will be offering lunch, and in the summer Makeda plans to put a thatched hut on the rear of her property for additional seating. Meryl Streep, in her role as Karen Blixen, wore only the her role as Karen Blixen, wore only the most "stunning" (her word) Continental clothes, and while she never gave me the impression of being a writer or of practicing her craft (Isak Dinesen, Blixen's pen name, had already published in Denmark, before her trip to Africa) she did provide us with a sterling sense of noblesse oblige with the natives. Makeda is a Southern Californian-cum-African, lively, unpre-dictable — a showwoman who knows how to please her customers. The celluloid woman and the entrepreneur belong to

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# Godard Forsaken



DUNCAN SHEPHERD

The recent work of Jean-Luc Godard

The recent work of Jean-Luc Godand has been quite enough of an imposition on the moviegoer's good will, without the added element of "controvery." One tends to resent being present to the defense of someone's right to be tended out, obscure, incoherent, faceflours, standoffish, and so forth. From the moment controvery corne into it, the fillmaker's right to free expression begins to infringe on the critic's right to free indifference.

for sure, but one can always count on a lively verbal sideshow); and the objec-tions have done quite nicely without the need even to see the film. There turns out

need even to see the film. There turns out to be about as much reson for the religious to take offense here as there would have been for the literary to take it over Godard's treatment of Carmen. Mary, in this modern-day replay of the Immaculate Conception, is a busty (as will be revealed a great length and from many angles) French tecnager, Guighter of an allegif basebablit learn. In short, she is his Mary, as that other was his Carmen, not anyone else's. (And certainly men, not anyone else's. (And certainly not sticks or stones, either.) Joseph, her fiance, is a cab driver, and increasingly fiancé, is a cab driver, and increasingly frustrated over the proscription on physical contact. The Angel Gabriel is a sectlosking vagabond, yielding nothing in the seediness department to Harry Dean Stanton's angel in One Magic Ontismas. accompanied by a fresh-faced cheruls increased to the Companied of the Co tescher and his pet student, but any sorting-out and summing-up of plotlines will make the movie sound tidier and vivider than: it. Joseph's fit of disbellef, suspicion, and outrage at the news of his girlfriend's pregnancy makes perfect sense in the circumstances, but it thereby sets itter! every much apart. Elsewhere the job of making sense devolves on the moviegoer, and it is a lonely one. Most of the questions that might reasonably come to mind, such as just what Mary himses she mind, such as just what Mary himses she her previous involvement with Christian ty (if, in Godard's hypothetical universe, that religion has had any prior history, are thwarted, ignored, inpoet in the bud. One learns not to ask.

Any developing line of plot or of

One learns not to ask.

Any developing line of plot or of
thought, if not chopped up and scattered
beyond hope of positive identification, is
at least of secondary importance to the
chopping-and-scattering strategy of presentation. And the effect, far from seeming to get somewhere, is of standing still ing to get somewhere, is of standing still or going in circles. Or better yet, of float-ing on the surface rather than of penetrat-ing the deep. Godard, whose films are of-ten likened to "essays," but only because they are not much like fiction, is without peer in his abili.../ to couch his arguments in terms that are peculiarly resistant to re-sponse: Discussion Impossible. Here again we have the familiar olio of

quips and quotations, epigrams and epithets, random reflections and little lessons; of threads or lint-seraps of exalted and exalting music (Bach, Dworak) and of whole sheets and blankets of jangling and clattering ambient sound; of images of cold industry and images of majestic nature — all mixed together with that petals. dantic impishness, or impish pedantic-ness, that gives a Godard film its distinctive flavor of bottled medicine. The resultant collage is typically less interesting for any suggestive connections or overall pattern than for its random

spite a certain routinenses about some of his chosen subject-matter, he is still able, for example, to invest a nocturnal air-plane takeoff, weatherd through leafless had been supported to the still able, with a sort of first-time sense of wonder. Something like that can give the viewer the intermittent momentary sensation, soon interrupted by something else, of labring an authentic cinematic experience. On the other hand, Goldard's continued oglings of blandly pretty, slimfigured, straight-haired young women, posed with or without clothes, in front of the straight of his chosen subject-matter, he is still able.

series now in progress at UCSD's Mande-ville Auditorium, spotlights, as its name would allow you to guess, the Japanese

glimmering pieces.

His eye, to be precise, is as clear and

alert as it ever was, and considerably more so than it has been lately. And de-spite a certain routineness about some of

snort story on marriat breakup as viewed by the couple's very young daughter, di-nected by Godard's long-time collabora-tor, Anne-Marie Miéville. Whatever its own modest claims, including thoroughly professional contributions from Aurore Clément and Bruno Cremer as the couple in crisis, and some Godardian snippets of exalted and exalting music (Chopin, Mahler), it also serves to remind us he Mahler), it also serves to remind us by way of a clip of Contempt on television of Godard's better days. We need that, these



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cinema prior to the international splash made by Akira Kurosawa circa 1950. The ten selections that make up the series, winnowed down from a larger group screened at the British Film Institute, are not the individual peaks of that period, nor even the foothills of such recognized directorial mountain ranges as Mizoand the condition of success of the condition of the cond though far from sitting atop any cinematic peaks, was of a surrounding vastness, and of unexplored territory. I rather liked that.

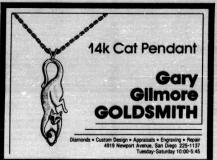
ness, and of unexplored territory. I ranner liked that.

At the same time, the first of the pair. Helmosuke Gosho's Burden of Life, seemed that the life of the li

"A light-hearted parody of family life in which a young groom's nocturnal rauterings in his family's crowded home set off a round of schemes to silence him." Hrmm. The other feature last week, Sadao Yamanaka's A Pot Worth a Million Ryo, was one of a series of films about a one-armed swordsman with a scar through no control amount of the series of films about a one-armed swordsman with a scar through one eye and a general expression of one who has just detected some "funny" fish. Admittedly its treasure-hunt plotline Admittedly its treasure-hunt plotline lacked a little in impetus, and the non-comoisseur might have felt a little less at home in a period setting. Well: win one, lose one, and eight to go. Programs of the British Film Institute, it need only be efficiently in the properties of the properties of a thologies put out by the Viking Portable Library and the Oxford Press. Scholarly, Trustworthy. Good safe investments.

The Carlos Saura retrospective begin-ning next Wecinesday at the La Jolla Mu-

seum, and continuing for nine Wednes-days thereafter, is a worthwhile undertaking, too, and not just a little-risky. The range of themes and variations of the dean of Spannish directors (and per-haps no longer the assidouss pupil of Bu-nucl) has never seemed broade enough to justify the number of movies he has rande. I say seemed because not all evi-dence is in, and the upcoming series has made. I say seemed because not all evi-dence is in, and the upcoming series has not yet presented in these parts. It is a long time now, almost twenty years, since Saura's promising debut in this country tout not his actual first film), The Hunt, which will open the series next week. The tbut not his actual first film), The Hunt, which will open the series next week. The Garden of Delights, next on the schedule, nade good on that promise; but nothing, so far as I know, has made better on it, not even the admirable Cria. His dance film, Blood Wedding, was something quite special, but not, as Carmen soon showed, a whole new line of endeavor. Ann and the Molves, Blindfolded Lyes, and Sweet Hours will fill in some gaps.







ute of Health Sciences

# **QUARTER NOTES**

EMERSON STRING QUARTET

The Sherwood Auditorium series of the La Jolla Chambo Music Society continued last week with an excellent if imperfect concert by the Emerson String Quartet and pianist Lilian Kallir. The Emerson Quartet has performed in San Diego acclaim, so that there was musicians, all of them (and there is something particularly wonderful about their violist, Lawrence Dutton). If at their present stage of development (this is quite a young group), they lack the ultimate grace and refinement needed for a work such as the Mozart Piano Quartet in G Minor, which opened their Sherwood orium program, they Auditorium program, of offer in compensation an intense passion and an exciting power, qualities that served them splendidly in their performance of the Schumann Piano Quintet, with which the program closed. Their playing throughout the evening was filled with concentration and itment, and it was ore consistently bing; one felt wide awake

stylistically and temperamentally, in the Schumann work, with its grand, surging Romanticism, than in the Mozart, where het touch tended to hardness, with some of her playing too insistently loud and other technical and interpretiv

performance ablaze with emotional energy. But this does not end my

the style of developed "middle" Romanticism. But in "middle" Romanticism. But in their basic intentions and procedures Mozart and procedures Mozart and social discourse. Their use of harmony, for example, combines the dynamic structural principle of moving away from and back to a home key and a potent means (through the interplay or expressing emotion.

The Quarter No. 2 by Charles Ives, also on this But this does not end my report on the Emerson's concert; far from it. Between the Mozart and Schumann fell the Ives, and in many ways that was where the center of interest lay. The program was one of those peculiar mixtures dictated by the strange history of services makes in the past two far forcion makes in the past two composers encountered strong conservative opposition at first. Beethowen and Wagner are the outstanding examples among a large crowd of fellow

Charles Ives, also on this program (to the dismay of part of the audience), belongs to a radically different world. It treats most of the fundamental elements of music in a truly elements of music in a truly new way; it speaks an auth-mically new language. Unlike such earlier innovative works as Beethoven's Emica Symphony or Wagner's Tristan, however, the Uses work's new discoveries have to a large extent been assimilated only by composers; to a large proportion of a typical chamber music audience, as at Sherwood Auditorium last week, the music remains sher wood Auditorium last week, the music remains shocking, unintelligible, even hateful. Nor is this a matter of insufficient time for audiences

to get to know a new style. The Second Quartet is seventy-three years old this year, but to ordinary educated taste it is virtually as alien and have been in 1913 if anyone had heard it then (the score was in fact not published until 1954, the year of Ives's death). Ives is of course not alone in

Ives is of course not alone in the resistance his music evokes. Some of the music of Schoenberg, Webern, and Varese has been around just about as long, and those works too tend to create panic in the hearts of concertingers, when

hearts of concertgoers when they find them announced or

program along with familiar classical and Romantic pieces

When the Juilliard Quartet (as

in a concert here a few year ago) performs Schoenberg's Third Quartet along with Haydn and Dvorák they are doing the same thing: intentionally forcing the audience to come to terms with music that will never really be accepted except by a narrow minority and sugaring the bitter pill with music that no bitter pill with music that no serious music lower, now or in two hundred years, is ever going to reject. A program like that of the Emerson Quartet is particularly stimulating in the tensions it sets up in the relationship between performers and audience, generous and yet fanatical on the one side, greteful and yet resentful on the other. The pretense that Mozart, Schumann, and Ives are all part of the same musical universe founders on the fact persistently evident in the persistently evident in the experience of Ives's music—that Ives's notion of what music is was often profoundly at variance with those of classical and Romantic composers (as well as with those of such twentieth-century composers as Mahler, Strauss, Ravel, Stravinsky, Bartók, Hindemith, or Vaughan Williams).

Much of Ives's radical quality comes (oddly enough, at first sight) from his boyhood in Danbury, Connecticut, where he was born III years ago. His father — the man who, Ives claimed, had had the greatest musical influence on him — was a local bandmaster sound of marching bands, the sound of church choirs, the sound of singers gathered around the parlor piano for rhythm, and so forth — were precisely the same as those in the Austrian-German tradition that had produced Mozart and Schumann and most of the great composers up to Ives's time; the quality of attitude toward wnat made a group of sounds music was group of sounds music was unaltered. Along came Charle Ives, who listened to several different marching bands in different parts of a town square playing different tunes

 not the individual
 not the individual
 performances, but the
 ensemble of different pieces
 coming from the different was — was at bottom not at all like Mozart or Schumann. Many of the harmonies one heard in such a situation were not there for structural or expressive purposes but were the result of the accidental simultaneity of

simultaneously and who decided that that too was music

simultaneity of separate musical compositions. If there were dissonances in this composite sound — and of course there were a lot of them

they were not dissonances leading the music forward to a resolution, a tension succeeded.

dissonances that had an independent existence, leading nowhere, expressing nothing, but simply there, to be deteste or relished according to one's taste in sounds. Out of realsquare, the brass player who could not keep up with his band's rhythm, the church band's rhythm, the church choristers singing just a hair under or over plich — Ives inwented atonality, polytonality, polytonality, polytonality, polyrhythms, a whole new kind of polybrony with truly independent voices, quarter other amazing new Schaluse that twenteth-century music reinverting and exploring. Where others heard accident, arbitrariness, noise, he heard music; and this extended idea of what trustic is and can be necessarily demanded a totally or what must is and can be necessarily demanded a totally new language. That that language should have been invented by a man whose professional career was evoted to the Mutual Life Insurance Company is in one sense astonishing and in another perfectly understandable, for this is music of the marketplace more than of the academy, a creative, avant-garde adaptation of the music of everyday life rather than a development of the

from Bach to Wagner), but

than a development of the concert-hall tradition.

The Second String Quartet is typical Ives in this respect. It is quite intentionally meant as a slap in the face of the average cultivated music lover. 'Old ladies (male and female) don't

like it anywhere at all." Ives writes. "It makes them mad." It still does, and not without reason. The work is not merely an exploration of new sounds and new modes of musical organization, it embedies in second violinist plays the role of "Rollo," a figure the composer too, from a series of popular didactic books to represent literal-minded unimaginative, unadventurous musical taste — everything Ives hated. "Rollo" attempts to drag the other players into his organization; it embodies in musical sounds the same critique of the familiar classic/ critique of the familiar classic/ Romantic tradition less expressed is words. "It used to come over me — especially after coming from some of those nick Raisell Quartet concerts — that music has been, and still was, too much of an emasculated art. Too last the common of the same of deven-when the same old even-when the same old even-when the same lot even-when the put the same lot even to same lot even-when the same lot even-when the same lot even-when the same lot even-when the same same lot even-when the same s camp, but they resist strenuously; here is American democratic sentiment (some might call it anarchism) resisting "Germanic" attempts at authoritarian organization. Rollo plays a brief "Andante emasculata," the exaggerated expressive devices identified by the composer as "alla rubato ELMAN (pretty tone, tadies)." There is also a "Largo sweetola" section. After some minutes of this sort of satirical controversy, the popular might call it anarchism) me out ladies. The string quartet music got more and more weak, trite, and effeminate. After one of those Kneisel Quartet concerts in the old Mendelssohn Hall [on Portieth Street in Manhattan], I started a string quartet conminutes of this sort of saturcar controversy, the popular sounds of I wes's Connecticut childhood break in, in the form of familiar patriotic songs and hymn tunes ("Dixie" had aiready been heard in an unexpected outburst in the middle of the much more courts serious first movement. to try out, practise, and have some fun with making those men fiddlers get up and do something like men." This is the work the Emerson overtly serious first movement, titled "Discussions," where the chief issue was atonality versus traditional tonalism). The tension Ives perceived between performed the other evening, and it has lost none of its the serious symphonic tradition and the music of the people is indicated comically by and it has lost none of its exuberant outrageousness. The outrageousness is especially concentrated in the second of the thre. movements which is subtitled "Arguments." Here, the four instrumentalists have independent characters, and the music mirrors in its chaotic juxtaposing the theme of the march movement from Tchaikovsky's "Pathétique" with "Columbia, the Gem of the Ocean," which has a

remarkably similar rhythm, and Beethoven's "Ode to Joy with a revivalist tune. And finally lyes mocks the

players getting up on a stage and tuning up their instruments prior to performing. "Andante con scratchy" this concluding section of the second movement is called, and that is precisely what it sounds like. While the Emerson players played this section (and indeed played this section (and indeed the whole movement) with verve and great technical mastery, I do think they failed to realize fully the broadness and crudity of Ives's humor, which demands anarchic excess in the performance (at least in spirit) rather than the reverent fidelity to the score one would expect for Mozart or Schumann. Much of the audience got the lokes, but the

Schumann. Much of the audience got the jokes, but the whole thing could have been made more obviously funny. The Ives piece is not all jokes, however. The concluding (and longest) movement, "The Call of the Mountains," is thoroughly serious a silve contemplative property of the call of the Mountains," is thoroughly serious a silve contemplative. serious, a slow, contemplat mostly atonal work, representing the last act of this little drama in which (as Ives describes it) "4 men . . . converse, discuss, argue (in re 'politick'), fight, shake hands, shut up — then walk up the mountain-side to view the assimilating Ives's idiosyncratic ideas of music, the composer himself has assimilated them to the point where marching bands and offkey church choirs have utterly structure can be used to depict

in nature, such as Ives found in his revered Ralph Waldo Emerson. The quirks have been worked out, the jokes have been told and put aside the slaps in the face of public taste have taken their toll, and those members of an audien who are still attentive to this daunting modern music will hear an utterance of such depth and power that its legitimate place in a program of chamber rpieces cannot be

the Emerson performance just a bit too literal-minded, too "Rollo." The score has scarcely any indication of dynamics, so that this crucial element of interpretation must be supplied by the performers — which demands a profound intuitive understanding of the movement the Emerson Quartet failed to underline the surdity of the banal tonal (passages that are intentionally "weak, trite, and effeminate"), so in the final movement they only sporadically achieved the sense from the grossness of petty personal assertion in the personal assertion in the preceding "Arguments" to the ethereal perception of the Emersonian oversoul. They might have learned a lot about the meaning (and hence the interpretation) of this "Call of the Mountains" by reading and pondering the essays of their

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their music became assimilated; once the shock of novelty had worn off, music lowers recognized in these daunting innovations intelligible and exciting developments of a language they were familiar with. If one compares the Mozart Quartet (1785) and the Schuman Quintet (1842), one immediately discerns

immediately discerns important differences in melodic profile, harmony, texture, and structure — the

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# City Lights

#### Cetacean

continued from page 4) survive in part because of difficulties in nursing, local Sea World trainers taught the pregnant mother to become accustomed to being touched on and survived her mammary and the survived from the survived access to the mammary glands," says Cornell. "That's

an area that's ticklish, and it can be tender and sore. We had to let her know that it was okay if somebody wanted to touch her there." The new baby is nursing without any

#### Such A Clatter

(continued from page 5) easy way to a new roof by ignoring the art jury's directives or by not consulting the committee at all. The penalty for reroofing without an association permit is \$400

(ten times the forty-dollar permit fee) and, as a last resort, suspension of association membership rights association membership rights, including use of the golf course, tennis courts, and clubhouse. Although the association will pursue roofing violations brought to their attention, it does not actively comb the ranch for illegal confi.

roots.

The Snyders, being a legal-minded couple, appealed the art jury's decision to the Rancho Santa Fe board of directors last Thursday.

Although the board is loath

to contradict the wisdom of the aesthetics committee, board members expressed disagreement and weariness over hearing so many challenges to the limited choices of roofing materials. The board asked the Snyders The board asked the Snyders to take their imitation tile back to the art jury one more time in hopes that the jury's two new members, who have never wrangled with the Snyders, will be liberal enough to sway the vote in favor of the couple.

— B.C.

#### Stack Futures

fcontinued from page 5) for construction of a new library until after the waterfront convention center is completed two years from

now.

"This is an opportunity parallel to the opportunity the city had to acquire Miramar Naval Air Station for one dollar just after World War II," says Magness. "The city declined then because the base was too far outside of town. Let's not blow this one, too." Of course, the twelve-acre

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site is prime real estate, and Sears could get quite a bit more than one dollar for it. According to a Sears According to a Sears spokesman, developers have been making proposals for the land since news broke that the store would be closing. Developers would almost certainly be willing to pay more for the site than would the city, and mention of a possible land wasp between the city and Sears met with a negative response. "We're negative response. "We're already well-positioned in the San Diego area, so a land swap wouldn't seem a likely possibility," commented the spokesman. Bob Magness went before the city council's public services and safety public services and safety committee yesterday to report that a majority of the library commissioners favor the Hillcrest site for the new library. The committee voted to ask the city manager to investigate the possibility of acquiring the site.

- N.M.

feonimued from page 5)
\$15,300. State officials refused, saying ine should have claimed the money within a year after it was seized. Goldberg wrote more letters demanding the money but was consistently denied the cash. Last money but was consistently denied the eash. Last November the state board of control ruled against him at a formal hearing conducted and the control ruled against him at a board and board of control, arguing that legal precedent gives him three years, not one year, to claim the money. Goldberg, who is represented by his law partner Ronald Frant, asks the judge to rule on January 28 that the state should also pay for the cost of the sulf and punitive duranges the sulf and punitive duranges from time to time. You have been supported to the sulf and punitive duranges from time to time. You have has never pushed a state agency into court. (Frant says he once pursued a similar case against the federal government all the way to the court of appeals.)

"It's a hindrance," says Frant,
"but it's what we do every day
for our clients." Frant says that
like any good defense attorney,
he tried to settle Goldberg's case and was willing to accept less than the full \$15,300. But state officials, who ir.sist that the one-year, not three-year claims limit applies, wouldn't

-Paul Krueger, Neal Matthews, and Brae Canlen

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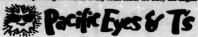
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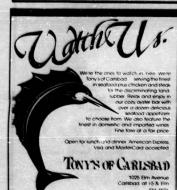
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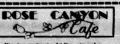
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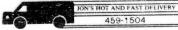
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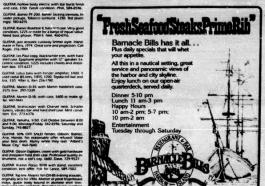
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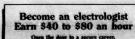
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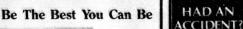
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norstation IREDA, 1984, materia: Signed with PSHACUHH-MINLINE, 1973, bill origine Everything overthine, art-conditioning. Askelf stens: 19,000 in good conditions Need to sell fault 11,000 or feet of sell of 1970, and 1971, condition 1970, or feet of sell fault 11,000 or feet of sell of 1971, condition 1970, or feet of 1971, condition 1970, or feet of sell of 1971, condition 1970, or feet of 19

POISCHE 914, 1973, 5 speed, black, sport wheers, appearance group, disserier, 1900 from 478-2740 water pump. 11000 or best offer, 273-1042.

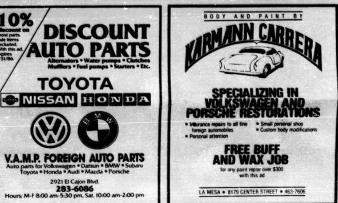
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1972, good engine, tires, and interior, 4-door. Tiles, Four 13", good condition, 150 Four 14" steel radials, 160 Miscellameous pain and Singles in 12", coronical transportation, \$750best Message. 12", 4" and 15" crising \$62-763.

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29/23/2 CYCOL CORCLA 1978 hatriback automate, an invasioning 71,000 miles runs wer, very clean. CYCOL TECCH. 1992, 13th miles white 2 door voice 181, 7549 - 942-730. VVV BAIA BLIG. 1998, for merchant sale. New mergine and charch. 1000/orfer: Leave message sales. 4 (seed. 14e new. 12800 Cair 43) 1994. 466-753.

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10/00/A COBONA, 1933, sation wagon Auss good new less 1900 Call after 6pm 279-3007 and least hoteless Least, don't big all good new less 1900 Call after 6pm 279-3007 and call for 1900 Aussil and the call of the displayment beams 470-000.

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VW BUX, 1941, no engine, good body Picase take off our handsi First 1250 takes. Enclosed box trailer, great for the supp meet 1485-534. VW RABERT, 1975, runs greatill Only \$300. Call 735-8272 VAP BLIS, 1972, no engine, light damage to rear end, otherwise complete for parts or restoration, \$300. Call after 5 00PM 222-1387 VW CAMPER VAN. 1971 Needs engine work -valve job -- but runs. 1800kbffer 226-1764.

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WHEELS, Chevy Rally, 14s6, also 15a8 Corvette wheels available Don at 270-2146; 483-1372 condition, 1500best offer 453-3318

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HONDA CRIZS, 1979, completely stock, runs strong.

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PUCH MANI MCPED, great shape, only 1500 miles.

CANINCALME, men's 100 speed, 5 km frame later new cost 1400, self for 1500, eventories included, admis, 27 dept. MINON HORK, 1977, Dark, secretary, surgraphy and develop pain extra paper, ser report large. Secretary of the control service and developed pain extra paper, ser report large. Sec. 272-2747

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BINOTTO 2000, 19km, Campy, DuraAce, 31TE, sewups and clinchers. Never raced, 1625, 571-0087

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By the San Diego Historical Society



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CLAREADNT, north, view home, looking for female in 60's to match me. Mature, guiet, professional career norismoker, all amenities, \$300 month, \$200 depose, \$25 utilities \$81,1316.

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Quet. very private, convenient, pool other home.

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P.S. MUELLER

By Pete Mueller @ 1985



LA MESA Employed femile nonsnoker to share full by furnished 2 bedroom. 2 bishroom aparament 245-binneth . 102 utilities. After dpm. 640 (995) arytime. 646-5565. LA MISA. Female nonsmoker, molitate 20's, to share condo. Own-room, battwoom: 5:00 + 1/7 utilities. Available February 7: Krep trying, 463-5/28.

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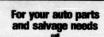
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MISSION BAY area. 2 bedroom duples, fenced yard, per considered. \$275 per month, \$12 utilities. John, 275-649.

MESA COLLEGE, near 163, 80s. Nonsmoker to share frouze with pool, laundly, No pers. \$300/month + 1/3 utilities. Evenings, 278-1819.

MESA COLLEGE Lovely house, share with middle-aged, sweet, honest lady, \$250. Available February by Jeanne 29229-70.

MISSION BEACH Ocean from luxury furnished 2 bedroom. 2 bath townhouse Prefer professional risle Available now 231-8777

ABIA MEA, noon in house for near, exponsible and to the ocean. 1285 per moren. Leave message, peaceable individual 1250 + 1/1 unities, 655-9227 188-7260. MRA MESA, 6 miles East La JolianUCSD: Close to freeways 805, 15. Brand new 2-story house, will share with nonsmokes: \$315 plus utribles, \$300 ideposit, 695-6887.

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MRSSOM Bör sees for female: IB-30, nonumolars, without dogs, cass, or Uniters. Owner and ment. Here y furnished represent bestooms, it bearboom house overlooking Facilities bearboom house view in the cty. Culd-mass treets: two passions, freplace, dishwasher, microwyser, water purifies. Bandruly gradeness, settlers IV near 15 and Baboou. 1550 personates - 104 unities. State Babthoom Convited ones first and Usic, call July or Westing, 988-0084. MISSION VALLEY HILLS, North side, Serra Mesa-Looking for responsible, mature, norumoker. Best location Two rooms available, 1300 and 1270, 1175 deposit Bob. 278-0619.

MISSON VILLAGE home above stadium. Share with MISSON VILLAGE home above stadium. Share with nable, 1167 per month, first and last, 13 utilities and deposit. Available most 4814552.

453-179, \$71-093. ABSION BEACH south Seconds to the water Plush 2 bedroom, 2 bath, security bedsing. Clean profes-sional to share \$395 + dispose. Dan. 488-013.

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with me. \$300/month. Please be neat, clean, nonsmoking Jennifet 944-7895

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NATIONAL CITY Quiet, considerate professional to Share large. 3 bedroom furnished house Fieiglace. The same Life U. prairies 282-3122 down and II. prairies 282-3122 down and III. prairies 28

PACIFIC BEACH, 2 bedroom, 1 bath apartment close to beach, pool, parking, view, 1325 month + utilities Rick, 236-0747; 274-9019

PACIFIC BEACH, malerfemale, employed, rionsmoker no drugs for a 2 bedroom, 1 bath, 1317-50-1250 deposit. Nice apartment, 365-8400, x32, evening, 581-7363

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PACIFIC BEACH: Need nonsmoking, employed, responsible but fun, 21-30 year old for room in 3 hedroom house, \$300. Available now Toni

PENASCIJITOS area: Private bedroom and bath for mature male or female nonsmoker: \$300 month in-duding utilities. Available now: 672-1336.

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PRCIES BEACH, female, professional monstrober, cleart to share 3 femotions, 3 both lisury condo were. Finn Biblings; beach, 3 decirations could, govern-professional male and female. Deposit plus 1312 eners. Chack, 581-366.

POINT LOMA: Suriny, quiet, tastefully furnished a bedroom, 2 bath. Switnening, tennis. Frefer respon-sole neat professional or student. Available 1/16 1340, first, last. 255-9255.

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PROFESSIONAL BUSINESSMAN wishes to share beach area apartment, house, or room with nonunoking malesifemaies 23-40 Call Gregory 7am-5pm 657-4613, 6-9pm 287-2093. PACIFIC BEACH, Specious agentment with basiciny.

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ROOM IN CHRISTIAN HOME. Clean, quet female

SAN CARLOS area, room for rent, 3 miles from State College, Near but stop, 287-1357

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By Matt Groening @ 1985



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SONJ area, housemate watered, 4 bedroom, 7 bish, waterin, firendly home. Cusel, 163 of scoage, all amendes, no shoking or drugs, 1275 per month. Homeline disputation of home, 1275 per month. Included, and the second of the sec SOLANA BEACH, female roommater wanted, 1325 month. 3 blocks off beach. Call. 755-1288.

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**ERNIE POOK'S COMEEK** 



MOM WANTED TO KNOW IF DAD HAD ANY
COMMON SENSE THEN HE CAME HOME
HITCHIES START CERTING AND HAD
BLACK RANBERS STATION WAS GOOL WHICH
WAS BAD ENOUGH, BUT WHEN I LOOKED
HISDE I SAN THAT THE DAN BARBO MAS
ALL COVERED WITH TETT MARKS AND
THERE WAS THIS SMELT.

HELD IN THE SAN THE STATE

WELL DO WE BE SO FOUL CONTINUO CON

THE PIEST CAR DAD CAME HOME WITH HAS
A CONTRIVABLE M.G.—HE BEERD THE
NORN AND WE RAN OUT TO THE PORCH
TO LOOK, MY BROTHER AND Z SYAFED
JOWDING UP AND DOWN, THE JAY MON
WALKED BACK INTO THE HOUSE AND
MALKED BACK INTO THE HOUSE AND
THESE HOURS SO WE DON'T GET TO KEEP
TITE M.G.

THEY SOUGHT IT. IT BAN FOR FIVE YEARS, STRAIGHT SO FOR FIVE YEARS, WHENEVER MY BROTHER AND I HAD TO RIDE
IN THAT CAR WE MOULD LAY TAT SO
THAT NOBDY COULD SEE SO. IT MADE
US CARSICK BUT IT WAS WORTH IT.



ACPTH MRX. 1407. One features II Bell New.
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MAILER

# THE READER PUZZLE #390 Crash Course

By Don Rubin You have one week, or 50,000 miles, whichever

50,000 miles, whichever comes first.

We'd like you to indicate the shortest legal route between the entrance at the bottom and the exit at the top. (Note that the ramps connect the various levels. And watch the "Do Not Enter" signs.)

Rules of the Game

1. Prices for which game

1. All carries in the Render Paris

2. All carries in the Render Paris

2. All carries in the Render Paris

2. All carries in the words

1. All curries must be

1. All curries must be

3. All curries must be

4. All curries must be

5. M. L. X. V. S.

5. M. L. X. V. S.

4. Employees of the Render and

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be linal, and arbitrary. We've only got five prizes each week to give away, so of there are more than five winners well have a lottery.

6. All answers must be entered in the space allottery.

And please, no phone calls or trips to our office.







Winners of and An Reader Puzzle #381



- mirty-one were corre
  The winners are:
  1. Peter Singer,
  Pacific Beach
  2. Jeffrey Butler,
  Solana Beach
  3. Dinah J. Otto, Powe,
  1. N. Staeffler, San Die,
  Thomas Sammon,
  La Mesa

bedroom apartment. March Ist. 1415; first and

POINT LONA. Free, 100 lightery tickets. Nice 2 bedroom, 1 bath in garden setting, Sauna, heated pool, gym, clubhouse, 1575, 224-1771.

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# OFF THE CUFF Has anyone tried to influence the way you look?



herry Denton

Inway
When I was a trensger in the late Fifties you couldn't even go out shopping without wearing an ensemble that matched—the angora cardigan, the skirr, the hat, the shoes. My mother was very matriarchal. She was gorgeously attired at all times; I could never do anything quite right. She was very intimidating to a girl, who at nincteen, was five-seen and nicknamed Moose. She always told the saleslady what I wanted. Once I said, "Mon, please I tem." The next time please let me." The next time we went out she stopped herself and said, "Oh, go ahead, you tell them what you want." I think that even embarrassed me more. At sixty-seven my mother is still the type of woman who could be lost in the desert for six weeks and be found with her white shorts still perfectly



Patrick Dunn
Hairdresser
Normal Heights
My roommate Paul doesn't
like my earring. He says men
absolutely shouldn't wear
them to recognific mercage.

them. ! seems like everyone I meet makes suggestions.

They're never sure quite how to take me, I'm so off the wall take me, I'm so off the wall with the way I dress. I dress the tway I like, to be comfortable, not to impress people. But feels that when you start getting older you should dress more conservatively. I get early irritated with him when he brings it up, so we really dront that about it much have the freedom to dress how they please. In Augusta, where I'm living now, people get dressed up to go the grozery store. You clean the house in Levis and T-shirts. I grew up in San Diego. shirts. I grew up in San Diego and was influenced by the lifestyle here. No matter what you wear, it's okay.



Dave Murphy Government Employee

Government Employee Marston Hills My ex-wife. We're talking about thirteen years or so ago. I liked the big\_bold printed sbirts, she didn't. She never sbirs, she didnt. She never did like the loug paslely ties when they were in. She didn't like the most he such service, but of course I wore them anyway. When short was in, she wanted me to wear my hair longer. She thought it was too conservative. I suppose it worked the other way around too. When people live together they seem to become more critical of each other. I think I'm much more easyvapine now. I'm much more easygoing now. It's important to let the other person be who they want to be.



Cindy Consaul Legal Secretary Point Loma A woman friend about my age asked if she could give me some pointers and improve my appearance. She said I had a good start but needed to good surt but needed to experiment a little more. I think that some people might have felt intimidated — "Hey, what's wrong with me?" I felt she was a for othep. She cut my hair for me, gave it some comph. She did a makeover. I think it's all in the approach. I had an ex-boy friend who used to be very critical of my weight — something I strugghed with all my life. He'd say things I'll be the some thing in the some proper in the some that is a support of the sentence. Once he said, "Oh, backy wor, or, 'out o'look like o', work on the some the said with the some the said." lucky you jog. You'd look like a blimp if you didn't." It just left me with a bad feeling



My best friend, Ed. He says keep trying to look too young for my age. I guess he's mainly referring to my tail in back, or when I spike my hair out just for fun. I was in Las Vegas when this strange woman came up to me out of the blue and said, "I'll give you ten dollars if I can cut your tail off." I just laughed. My mother wants me to cut it off too. She's convinced that people who wear tails belong to gangs. I guess by the time you're thirty guess by the time you're thirty you're supposed to be more mature — wearing three-piece suits. Occasionally I'll wear some bright color or new-wave design and Ed will say I look ridiculous. I was out in my red sweats and sweatshirt the other day and my friend I is eased day, and my friend Lise asked

- Lin Jakan

reustin MRIC, out flier with challinger Sumwood driving iom, bulk-mi, beam, freighed e betroom home, used as duples. Unfinished benener. \$129,000. Bloom Real Estate. \$93,908.

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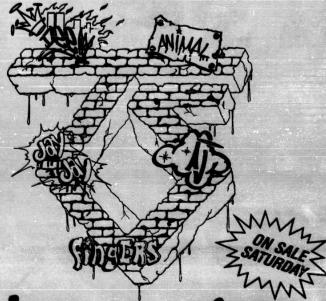
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Mulen



# Art On The

mplicated in a plot to kidnap Charles M. "Chuck" Jones and riz Freleng, two costs

Your Teddy Bear

I would like to take this

I would like to take this opportunity to set the record straight on the Great Teddy Beat Controvers, the debate that empted early this century and has since steamed the windows of many a drawing noon and learned assembly that dispute which, I admit freely, has been the source of a major part of my reputation, since my first three books, Bearing Weines, The Bear Truth, and Teddy or Not Teddy, all took as their subject various

Trada, and Teddy or Not Teddy, at took as their subject various aspects of the TGTBC. Here I must fully confess my own contribution to the controvers, that has divided entire families into Steffina and Idealist factions: I have concealed for many years, during which time over extressively on Tourners, that would finally resolve the outside the subject of the total family resolve the outside finally resolve the outside finally resolve the outside finally resolve the outside.

juestion.
I will be charged, I am sure, with keeping mum only to advance my personal interests. accept the teproach; I was very young when these proofs came

to my hands. I had a career t nake, and I was ruthless as only

sou, has not the Contro

Procedure Cam you tell us in your own work why you arranged to have Mr. Jones and Mr. Freleng kidnapped!

Duck Sure. I've got nothing to hide. I'm sick of hearing about them and their cartooms — Bugs Burny, Duffy Duck, Road Burny, Duffy Duck, Road Burny, Duffy Duck, Road Sure Law of the Sure of the Sure Carton of Hodern Sure Carton of Hodern Sure Carton of Hodern Art — people were disclosed good good to the Sure Carton Sur

just don't care? The gor responsibilities in pelews, a girlirend, a steady job. . And the crary duck? All he has to do all day is play tricks on that diministred Fueld chung.

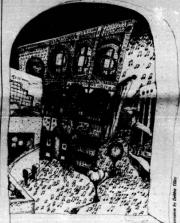
Pensesum: Dot lederes him the control of the control of



# Give Us Five

conversation in which one musician was reling another about a recent trip held made to New York City. Making no attempt to contain his veriforment the traveler rold of walking into tiny clubs in the Big Apple and finding some of the biggest names in jaz jamming their socks off for little or no money. The picture he painted was one most of us have either seen or head of before — a major metropolis so crammed. either seen or heard of before — o major metropolis so crammed with talent that musicians who headline elsewhere casually hop from one smoky nook to another, pollinating an entire city block in the course of an

large and usually appreciative body of students. With extremely size exception, these them is a superior of the superior of th offer five free concerts featuring some of the city's best talent. Running from Monday, lamuary 24, "Night Rhythms at the Plata's will be open to the easily feature drawings for mechanduse from the Plata's will be come to the easily feature drawings for mechanduse from the Plata's shops and restaurants. The series kides off with a performance by a local six-piece fusion band, New Shoce, who will play on the Sports Deck Monday, from 200 pm. On the Sports Deck Monday, from 200 pm. On the Sports Deck Monday, from 200 pm. On the Sports Deck Monday from 200 pm. Deck Mond



here, then I think I'll remain here, then I think I'll remain content just hearing about what it's like elsewhere. Besides, San Diego has something that most other sprawling burgs don't — year-round good weather that offers musicans the option of taking their chops out of the dank clubs and into the open air. Now, I'm not talking about the summerup using strummers who Now, I'm not talking about the amateur guitar strummers who camp out in the park or at the beach and play "Horse with No Name" all day long. I'm talking about the jazz, rock, folk, medieval, Latin, and chomber musicians who can be heard another local alcove or plaza Such modest presentations has become commonplace in this become commonplace in this area, especially downtown, where scheduled 400n concerts have a built-in, captive audience of workers eager to take a break from the corporate shuffle, and on college campuses, where musical groups can tap into

perform current pop hits, love ballads, and Motown classics ballads, and Motour classics from 60.0 pm. or 85.00 pm. at the Palazao. Big band sounds will swing across the Sports Deck from 63.0 pm. to 85.00 pm. on Wednesday, when the seventeerneec City College Nite Band plays favortres by such real-outsaltes in Court Base. Woody Herman, and bob from the Sports of the Sp pleasing brand of pop-jazz on the Sports Deck next Thursday, from 6:00 p.m. to 8:30 p.m. The series will conclude next Friday night with a performance by Harvey and the 52nd Street live, a five piece band that will play contemporary versions of old and new rock and roll hits from 6:00 p.m. to 8:00 p.m. on the Sports Deck. For more information call 239,8180

Corey and Peggy Spye) will

- John D'Agosti

# READER'S GUIDE

### Dance

olk Dances are held each hursday, sponsored by the abrillo Club. The group incets 7:30 p.m. in the Balboa Park lub, Balboa Park. Interested in

DANCING

Over Thirty-Five and Like to Dance? The 24-Karat Club hosts an evening of dance (jacket and it attned 240-render night 8-W p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 459-3592.

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

y Sunday, 7 p.m., at the Folk ce Cafe, 2927 Meade nue, North Park, 281-5656.

#### Music

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In the eight years actor Ed Metzger has been performing his one man show Albert Einstein: The Practical Bohemian, he has received unqualified praise for his portrayal of a man most people know only as a frail, befuddled genius who came up with the Theory of Relativity. Through Metzger's deft characterization however, Einstein is presented as he was--a robust humanist/philosopher with a keen dry wit, who mentions E=MC<sup>2</sup> only in passing.

"Albert Einstein celebrates life--it is a lovely tour de force." Los Angeles Herald Examiner

January 22, Wednesday, 8:00 p.m. Mandeville Auditorium Students \$5.00, G.A. \$8.00

UCSD Fac/Staff & Sr.Cit. \$6.00 UCSD Box Office: 452-4559

TICKEN THE STEP STEP STEP AND ACT I NAME OF STEP STEP AND ACT I DOWNER.



# TO LOCAL EVENTS

"Young Arist Concerto
Competition," finalists will
perform on Sunday, January 19
from 7 pm. to 10 pm. in the
Educational Cultural Complex.
Southeast San Diego. The winner
of the competition, which is open
to young people under the age of
capheten, performs with the San
Diego Symphony this May. For
information phone 699-4200.

and electrical instruments in the next "Jar Live" concert, Tuesday, January 21, 8 p.m., City College theater at Fourteenth Avenue and C Street, downtown. Fre. The concert will be broadcast live over KSDS-FM (88.3).

Film

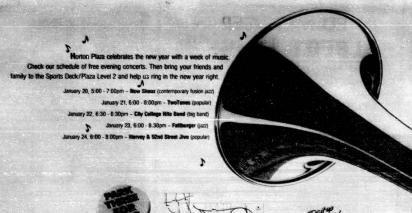
The Friday Night Alternative

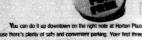




COCAINE







nours are still free, after which it's only \$1 an hour. And free parking every

Horton Plaza is easily reached from both I-5 and Highway 163. And both the bus and the trolley stop just steps from the entrance Horton Plaza is open 10-9, Monday through Friday, 10-6, Saturday and 11-6, Sunday HORTON

Seven City Blocks of Shagning Dining and Entertainment

### READER'S GUIDE TO LOCAL EVENTS

it UCSD. Series and individual tickets may be obtained through FicketMaster outlets and the UCSD box office.

Yiddish Film, Michael Goldstein Hadris Film, Michael Coldstein and Herschel Bernardi star in the classic film, Green Fields, shown with English subtitles today.
Thursday, January 16, 7-30 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego, 583-3300 x31

Festival of Animation, the seventh annual animated film fest opens Friday, January 17 with an appearance by Alvy Ray Smith of Lucasfilm, Ltd., creator of computer-generated cartoons the III also be on hand Saturday). The featured term for a series of the The festival runs for six consecutive weekends, this

#### IMPROV. COMEDY CLASSES

Playful, creative, fun Stretch your thinking, develop your talent. Beginning, intermediate performance and video classes starting soon.

p.m., 7 p.m., and 9 p.m. The works will screen in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-2594.

"One Is a Whole Number," beganning Friday, Januare 17, the First Bayrst Church of San Diego sponson a four-week film series to people who have been, are, on the series will cover such topics as divorce, marriage, exaulity, and more. They will be shown at 7:30 pm. in the Fireside Rosm of 1:th church, 5035 Governer Drive, Claimenter, 457-4627.



**Sharing The Truth** 

AMERICAN HOLISTIC CHURCH 2116 Monroe Avenu (619) 295-8878

"A New Pompeii on Cypress?; The Sanceary of Apollo Hylate as Kourion," the Listiens, Cantonia is seen; and Lin Archaeological Institute of Archaeological Institute of Archaeological Institute of Linversity of Artizana professor David Soren, who has been movelored with signal excurations for some years, Friday, January Charlot Jalla, 201 Genter, La Jolla, 431 Genter, La Jolla, 431 Genter,

Museum Films, if you hadn't heard yet, January is Maple Leaf Month, and in honor of our neighbor to the north. four films on Carada will be shown this to coast of that country to meet its echnically doverse population. The short films will be shown 'oranday, January 18 and Sunday, amany 19, 1 and 2:80 ftm. Natural Il Book Museum Balleon Marada January Museum, Balleon Marada Il Book Museum, Balleon Marada Il Book Museum, Balleon Marada Il Book Museum, Balleon Harada Il Book Museum, Balleon Ha "The Circus," Charlie Chaplin wrote, directed, and started in this film comedy about a man who wanders into the circus and encounters a lot of monkey business. Tuesday, January 21, 7 p.m., Ceronado Public I Ideary, 640 Orange Avenue, Coronado. Free. 522-7390. "The Films of Carlos Saura." a

"Adapt or Die," the freedom struggle in South Africa is the subject for this voides, showing the work of the structure of the Labor Forum. The film secrets Sarunday, Jamaya 18, 7.50 pm, 1035 Fifteenth Avong 18, 7.50 pm, 1035 Fifteenth Avong 18, 7.50 pm, 1036 pm, 1

publisher, Stellowsky, gave Listanswish yournam ais an complete a novel of the through the prospect of loom gall prument for nature works. The strict metallost the strict metallost the time with the help of triends and his future bride. This light high substriles, will be shown Stunday, Junuary 19, 11 a.m., Ken Camens, 4601 Adams Avenue, Rennington, 283-3939.

rnhemation phone 231-011.

"Contemporary Native
American Water Use and
Rights." Heavy Dolyns is the
next featured speaker in the
"Curatousal Seminar Series,"
sponsored by the San Diego
Museum of Man, today,
Thuraday, January 16, 7 p.m., in
the miscum's Hewert Hall
clausnoom, follow Park.
259-2001.

Local Paper Sculptor Martha Chateclain will present an illustrated lecture entired. "Paper as Medium: The New Art," featuring the works of artistic featuring the works of artistic featuring the works of artistic conjunction, with the current enhistion, "Paper Innovations," will be held at Minger International Museum of World Ext. Art. eds., Tables 100, January 16, 7 p. in. 453-530.

"The Russian Bend Trade" is the subject of a lecture by jewel designer Ellarbeth Harris, in conjunction with the current "Bead It" eshibition at the San Diego Museum of Man, roday, Thursday, January 16, 7 p.m., in the museum's Hewert Hall classroom, Balboa Park, 259-2001.

"Anza-Borrego Revisited," just when the desert is about to bloom, Adventure It presents this slide presentation by wilderness photographer and naturalist Paul Johnson, Friday, January 17, 7 pm., at the store, 4620 Alvarado Canyon Read, San Diego, Free 283-2574.

## More Thrills, Chills And Spills! San Diego Supercross '86

Is At The Stadium!!!

**Marshall Crenshaw** 

Jan. 21, 9pm, The Bacchanal Circle Jerks & Toy Dolls Jan. 24, 8pm, Jackie Robinson YMCA San Diego Opera

Jan. 25, 28, 31, Feb. 2,

"Marriage of Figaro" Feb. 8, 11, 14, 16, "Othello"

Jan. 27, 8pm, The Bacchanal

Gilbert & Sullivan's

Feb. 14-15, 8 pm; Feb. 16, 2:30 pm, Casa Del Prado, Balboa Park

**Robin Trower** 

Supercross Feb. 8, 8pm, Jack Murphy Stadium

"Folanthe"

John Kay & Steppenwolf

Les Ballets Trockadero

San Diego Symphony

Jan. 16-19, David Commanday, Conductor; "Dei Freischutz" Jan. 23-25, Michael Lankester, Conductor; All Stravinsky Jan. 30-Feb. 2, Michael Lankester/ Feb. 14-15, David Atherton, conductor: Shlomo Mintz, violin

The Comedy Store Jan. 16-18, La Jolla

Charlotte's Web

Mickey Gilley Jan. 18, 4:30pm, Del Mar.

Meat Puppets Jan. 18, 8:30pm, Spirit

LJ Revnolds & The Dramatics

CLESE AT VICKET OUTS AND VICKETS SUBMITTED

Congression of the

**283-SEAT** 

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#### Lectures

"Lest We Furgett The Man and His Dream," John Jecob, President of the Notional Liban League will be the keynore commensation of Martin Luther King's britishy roday, Thursday, January 16, 7 pm., Chrut United Presbyretain Church, 2023 Fir of the celebration, the Mone High School Choir will perform at a 6 pm. concert, and an art as 10 pm. concert, and an art visual control of the celebration of the 339-246.

239-2346.

Former Secretary of State
Alexander Haig will deliver an
address sponsored by the World
Affant Council of San Diego
coday, Thursday, January 16.
The general will speak on
'Cavorar Residism, Reagan, and
Foreign Polity,' The speech will
Cantino Theater, For tracker
information phone 231-0111.





## READER'S GUIDE

from page 4)
The San Diego Browning
Society meets on Sunday, January
19 to dieton Robert Browning's
poon" Karabah and Cleon" with
interested in the poet and his
works is mixture to attend the
2.30 pm. meeting, held in the
Junge of St. Paul's Manna, 263
Second Avenue, Hillcrest.
224-7163.

What Are rights: Right to the, right to die, huran rights, capal rights, bill of rights, right of way, right of center, right of right o. w. The Humanist Followship of San Diego spacedes a discussion by libertarian activity Susan Love Brown, Similar, Jonatzy Br. 7, pan., x. inter-for-tree Ingelst, 3833 rights Avenue.

"The Perils and Pittalis of Archaeological Field Direction," Brad Barrel will speak in the next Brown that "series to time of his

experiences with the "less romantic side" of field work with nonantic side of field work with a team of archaeologists in Yugoslavia, Menday, January 20, uson, Sam Diego Museum of Man, Balboa Park, Free with museum admission, 298-4114.

"The Nature of Apartheid and the Current Crisis," the Peace Resource Center of San Diego sponsors a talk by Jerald Stinson of the Pigrim Congregational Church in Carisbad, who served Church in Carland, who served for four rears as a missionary in Borswana. The lecture will be held Monday. January 20, 7, 30 p.m. at College Park. Presbyterian Church, 5215 Campanie Drive, College Park. Pres. 265 0730.

Local Gemologist Lisbeth Mahar Misseum, Balboa Park, Free 242, 1821

Financial Planning for Women, investment advisor George Hahr presents a free seminar, covering presents a free seminar, covering such topics as investment alternatives, retirement plans, and more, Weelnesdoy, January 22, 6:30 p.n., University Community Library, 4155 Governor Drive, Clairemont, Foreservations phone 270-9740.

reservations phone 270-740.

Opera Preview, Vere Wolf will lead a discussion of Mosair's Manage of Figure Tuesday, January 21, 230 p.m. and Wednesday, January 22, 730 p.m. that those auditorium, San Diego Public Library, 820 E. Street, Journayan Free, echo 3272.

tore visit.

The Disease AIDS will be diseased by both a Scripps Mamorfol U spital physic and and a Sur Diseas recorder in Wednesday, Jamassy 22, 7 bg part, in the Well Benng in University Towns Control, Laborate Control, Labora please phone ahead for seating reservations, 457-6892.

"Anatomy of a Lawwit," bead attorney Stuart Schechter details the stages of a lawwif from both the planniff's and defendant's perpetures. Wednesda, Jamus 27, 640 p.m. Balba: Brunch Lisbray, 4255 bound Abenaulty Avenue, Clauremont. The talk will be repeated the following. Wednesday, Jamus 29, 460 at 6, 65 p.m., Pacific Book Lisbray, and the significant of the planniff of the property of the planniff of the property of the planniff of the plann

Pacific Beach, 299-073.

Nobel Prize: Winner and activat against apartheid, Bishop Deamond Turu, will make a brief appearance in San Dege as (XSD): Mann Gym next Thrusda, Jamany 23, 3 pan Borth yorking and tects will be immed for the event. For detail-phone the (XSD) box office at 432-459.

Special Rare Coins and Jewelry, worth

more than ten millen dollars, go on view (and for sale) at San Dego's Larger coin show, when more than 150 declers converge in the Grand Ballstoom of the Holday Into Embarcaders, 1555 North Harb S Drue, downtown. The ceps opens Friday, January 17, 10 am. to 7 pm.; and on Sonday, the show opens one more at 10 am. and choes at 3 pm. 273–3566.

The Natural History Museum The Natural Flistery subseum Canyoneers spensor a day-long (10 a.m. to 3 p.m.) like through Los Peñasquitos Canvon Preserve to explore the local flora and fauna, Saturday, January 18. The walk is free, phone 232-3821 for local control of the cont

Psychic Jamboree, the Devices Psychic Institute sponsors this day long event, with readings that delve into your past lives arms, love life, financial stain matrition and weight control not to mention spirit guides,



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

Bonni Marie Dance Studio 1000 Eighth Street, Coronado, 435-2204



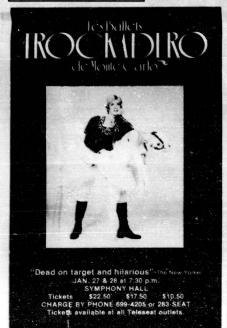
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### **ALCHEMEDIANS**

Moshen, two comic virtuosos whose earlier incarnation Foolsfire won them the 1983 Obje Award for artistic excellence.

Using objects as varied as crystal balls, inflatable airplanes, giant silver bowls and flaming torches, these masters of comedy, juggling, mime acrobatics and movement create shows that are a brilliant mix of breathtaking visual magic and poetic physicality

January 17, Friday, 8:00 p.m. Mandeville Auditorium

St. \$6.00, G.A. \$9.00 UCSD Fac/Staff & Sr.Cit. \$8.00 UCSD Box Office: 452-4559 

## TO LOCAL EVENTS

Rune readings, and Job, all this Saturday, January 18, from 11 a.m. to 4 p.m. at the institute, 3137 Nimitz Boulevard, San Diego 224-1797

Nature Walk, Friends of Los Pehasquitos Canyon Preserve sponsor a three- to four-hour canyon walk with photographe Bill Evarts, who will demonstra Bill Evarts, who will demonstrate the art of making 35mm color slides and landscapes, Suriday, January 19, leaving at 8 a.m. For information on where to meet and what to bring, phone 271-6710.

Whale Watchers may register for two excursions, sponsored by Scripps Institution of Oceanography, this Sunday, January 19, a.m. and 11:30 a.m. If these are booked, inquire about future cruises that the institute offers at 432-4578.

1980 Bicycling and Triathlon Extraorgania, manufacturers, merchants, clubs, and some of the world's top competitions will be in town for this marketing expo on Sunday, January 19, 11 a.m. to 6 pm., Convention Center, 202 C Street, downtown. Founted are videous, sled presentations, sled videous, sled presentations, sled videous, sled presentations, and control of the control of the control of the Anderson and John Marton,

Feel Like a Rat in a Mare at Horton Plaza? on Sunday, January 19, two free walking tours of the mall are planned: at 1 p.m. and 3 p.m. For details and reservations, phone the Downrown Information Center at 696-3/15.

Martin Luther King Day is commemorated locally with a special noon-hour concert, remarks, and a public reading Monday, January 20, noon, at the County Administration Center, downtown. Free. 236-3578.

Cossata Plotting is raught in a free course by Mission Bay's Hostila It of the Cosat Guard Austilary, rearuring such topics as navigation, marine charring, compass calculations, and tide predictions. Clauses start Tuesday, January 21, 7-30 p.m., Mission Bay Yache Clause: Start Tuesday, January 21, 7-30 p.m., Mission Bay Yache Clause: Start Tuesday, January 21, 7-30 p.m., Mission Bay Yache Claured Place, Mission Bay, 582 0040.

Place, Mission Bay, Nec COVO.

Place, Mission Bay, Nec COVO.

Thursday, January 23, at 10 a.m.,
Circus Vargas conducts the
official terri-rassing ceremonies at
the College Grove Center, off
Highway 94 at College Avenue.
The circus opens that evening
and continue at the center
location through Sunday, January

#### In Person

Nine UCSD Drama Grad Students undergo our vage of their qualifying exams when cash of them performs solo twenty-minute roratals on stage. These presentations, called "analer than the condition of the condition

Poetry, the Comerstone Center for the Arts and Humanities for the Arts and Humanities presents contemporary poetry and prose readings today, Thursday, January 16, 8 p.m., Multicultural Arts Gallery, 425 Market Street, downtown, 235-8092.

Comedian Allan Stephen is out to lambaste yappie hip, so watch

out if you're sitting up front and weating any designer logs or apping Perrier at his show today, Thursday, January 16 through Sun-by, January 19 at the Concedy Store in La Jolla. Show times are at 8 and 10:30 p.m. today and Sunday, canned Sunday, Comedy Store, 9 feel Storee, 1 a Jolla. 454-9178. The Alchemedians, a duo of The Alchemedians, a duo of scientistylerformers (they received a special Obje Award in 1983) whose props include crystal bards phomber's beliptes, inflatable dance, juggle, and mime their way through an evening of contemporary vandeville, friday, junuary 17, 8 p.m., Mandeville Certer Auditorium, UCSD. Certer Auditorium, UCSD.

O.S.D foo office.

"Scap" Connedian and
Ventriloquist lay Johnson take;
the stage at the Improv Tuesday,
January 21 through Students on
week nights at 8-30 p.m., and on
weekends at 8 p.m. and 10-30
m. The Improv is located at
832 Garner Avenue in Pacific
beach, 484-4520.

"Albert Einstein: The Practical Bohemian," Ed Metzger performs a one-man show, re-creating the

character of the physicist, Wednesday, January 22, 8 p.m., Mandeville Center, UCSD For ticket information phone TakeiMaster or the UCSD box

#### Radio/TV

Cut II to Course Hayor in Custody of the KI'SO. (I 1904 Mey of the KI'

"Twenty-Five Years of the Presidency," newsman John Chancellor moderates a discussion among presidential Chancellor moderates a discussion among presidential chiefs of staff who have gathered at UCD this weekend, featured are Theodore Sournen, Donald Rumsfeld, H.R. Haldeman, Alexander Haug, Richard Chency, and Hamilton Jordan. The program are Friday, Junuary. 17, 9 p.m. and continues usual 11.

### Too Much Religion?

There's an artial lot of talk about religion today . maybe two much. A lot of people want to led us what we should and shouldh it do, how we should and shouldh it led, what we should made have and their discusse. And then there are the threats, the price was it have to pay it you don't too the line or adopt a particular beloff system and linkspile.

A long time up a write named bold system and literally he was a write named boul snaps that the core of Christian experience is Ged's unconditional lock for us, no matter who we are, no matter what we do. He called that kind of love GRAYE. The sample schowner of love and acceptance is what Chris's message is all about it isn't about condemning powde. It for it bout degine or political condemning powde. It for it bout degine or political transcription of the condemning of the condemning love one another and to know that looghthe we can make life decent and meningful and even bounting love one another and to know that looghthe we can make life devent and meningful and even bounting love one another and to know that looghthe we can make life devent and meningful and even bounting low en another and to know that looghthe we can make life devent and meningful and even bounting low en a community of people who care about each other and principale it with the second low we grow clear to Ged. Join us Sanskay and experience the simple truth.

Church of St. John the Evangelist 456-1418

10 am Sundays in Balboa Park's House of Hospitality

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#### DITTA WILLETTER FREE TRAVEL FRANCHISE SEMINAR

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Learn about a business opportunity in one of the fastest growing industries in the world!
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antibus souther at the control

### READER'S GUIDE



GIANT INVENTORY SALE 10%-50% OFF THRU JANUARY 31

Flash '50s Neon Art Deco Furniture Jewelry Rugs, etc.



Suzanne Wood and Chris Aguilar. Also new children's

"House Calls," Glenda Jackson and Waiter Matchau star in this romantic comedy of wonderfully mismatched lovers. Sunday January 19, 8 p.m., XETV, Channel 6.

Channel 6.

"Halley's Comet: Once in a
Lifetime," News goes around the
world, documenting preparations
for the celestal viewing. Tuesday,
January 21, 8 p.m. The program
repeats next Friday, January 24, 2
p.m., KPBS-TV, Channel 15.

p.m., rdTS-1V, Channet 15;
"AIDS Profile of an Epidemic,"
an hour-long look at the
historical, medical, and personal
perspectives of AIDS is presented
Wednesday, January 22, 10 p.m.
The program repeats next
Monday, January 27, 11 p.m.,
KPBS-TV, Channel 15.

#### Sports

Busting "La Vega-evile" toxing, sponsored by Goldon Star Promotions, is held today; Thorselay, January 16 at the electronic star of the control of the card are flyweights Tony "Basooks" List (15-d), benty-weights Dominic 15-d), benty-weights Dominic Bentan (Fol. 1984; henry-weights Dominic Arthur "Zorts", Jimmenon (4-d) assaunt Glien Kernedy (6-1), assaunt Glien Kernedy (6-1), defined the star of the control of the control

Scuba Refresher Courses are conducted every Saturday at 2 p.m. at the newly opened Water Education Training (WET) facility, 7094 Miramar Road, San Lingo, Free, 578-5403.

Longo, cree. 3(8-304). Triple-Track Hot Rod Motorsports fill San Diego Stadium this Satruday, January 16, beginning at 6 p.m., when 16, beginning at 6 p.m., when the stade of the state of the pull championship are featured. Top drivers from across the sation are revening up for the action, which you can watch (ear plug recommended by calling the state of the time of the time of the plug recommended by calling the commended by calling the state of the time of t

"1986 Mission Bay Marethon." for roomty-tow was numerable been participating in the world's minth older marathon. Events include one only the guesting reentry-ties mile run hot a 10% run Peregistration begins on Studya, January 19 between 6 a.m. and 645 a.m., south of the Hitton 645 a.m. and for the marathon begins at 7 a.m.; the 10% seven numerables are the marathon spenses are the marathon spenses are the suitable at the finish area, and accretites should wind up by accompetition, phase 236-4655 or 283-1234.

### **BUCK'S TICKETS**

THOMPSON TWINS/O.M.D.!

RUSH KENNY ROGERS KISS/WASP TWISTED SISTER

SUPER BOWL

PADRES SLASON TICKLY

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

c93-6940.

Volleyhall, the USA men's and women's volleyhall teams, gold and silver medaltate in the Los Angeles games, have open practices (they ire open to the practices) and the practices (they ire open to the hallow park's Federal Bulking. Of course, the team travels, too, so he advised to call 602-4162 to cardiological teams of the practices (they are not to the practices).

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

#### For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. The meet each Thursday night at 7 p.m. in the Pupper Theater on Presidents Way in Balbos Park. 265-0271.

Film, four children's films — Curious George Rules a Bile, Dr. DeSton, Madeline, and The Boast of Monsiere Racine — are screene Satunday, January 18, 10-30 a.m. University Community Branch Library, 4135 Governor Drive Clairemont. Free. 453-5722.

Chartenorit. Pres. 433-312.

Puppet Show, the McKay
pupp-tra present The Gengerbroad
Man Friday, January 17, 10-30
a.m., and Saurday, January 18
and Sunday, January 19, with
show times at 11 a.m., 1 p.m. and
230 p.m., Puppet Theater,
Presidents Woy, Balban Park
466-7128.

Preschoolers are invited to bring an adult for the half-hour storytime session, Wedneslay, January 22, 10 s.m., National City Public Library, 200 East Twelfth Street, National City Free, 474-8211.

Theater, the Point Loma High School Thespian Society presents its production of Rimanuty.

MAMMOTH SKI ESCAPES

NEWI

WEEKENDS \$109 Jan. 24-26, 31-feb. 2 Feb. 7-9, 21-23

MIDWEEK \$99 Jan. 28-30, Rds. 11-13, 25-27

EXTENDED MIDWEEK \$129 Jan. 27-30, Feb. 10-13, 24-27 EXTENDED WEEKEND \$139 Jan. 30-feb. 2, feb. 14-17, 27-Mar. 2

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For further information please call 260-4548

TO LOCAL EVENTS

which depicts the traumas and help young people encounter is youth shelter. After the performances, open discussion will be held with the audience will be held with the audience. Performance times are today, Thursday, January 16, and Saturday, January 18, 7 p.m., and Friday, January 17, 3 p.m., Point Loma High School Performing Arts Center, 2335 Chatsworth Doulevard, Point Loma. 2, 3-3121 x213.

Galleries

"New Mexico Landscapes," five Santa Fe artists are represented in this cability, with an opening reception on Friday, human 17, 6 pm. 19 9 pm. 19 9 pm. 19 9 pm. 19 5 pm. 19 5 pm. 19 5 pm. 19 5 pm. 19 10 pm.

"Dancing Brushes," calligraphic paintings by Chungliang Al Huang will be on exhibit at the Multicultural Arts Center; the

DAVID ATHERTON - MUSIC DIRECTOR

YOU DESERVE THE SAN DIEGO SYMPHONY!

VON WEBER, Overture: Der Freischütz R. STRAUSS, Tod und Verklärung ("Death and Transfiguration") BRAHMS, Serenade No. 1

DAVID COMMANDAY, guest conductor

TICKETS 283-SEAT

Registered Nurses'

Open House

Thursday, January 23 4:30-7:00 pm

UD

An informational program for nurses

wishing to advance their education in

any of the following:

B.S.N. (NLN accredited)

Serigraphs and Other Works by Cortia Kent remain on view through January, Acevedo Callery, 4010 Goldfinch, Mission Hills. Gallery hours are Tuesday through Sounday, 10 a.m. to 5 p.m. 296-8748.

"Naive Art of the Netherlands," works of Dutch naive arrists are on view through Sunday, January 19, International Gallery, 643 G Street, downtown. 235-8255.

Niteet, downtown, 233-4253.

"Paper Innovations," ancient and modern works in paper from the moseum's permanent collection, representing the art from such countries as Egypt, Chitne, India, England, and Europe, remain on view through Sunday, January 19, 1966, Mingel Tolk, Art, 440-55 La Jolla, Village Drive, La Jolla, 453-5200.

Historical Basketry or loan from the San Diego Museum of Man will be exhibited through January 25, also included will be works of contemponay artists using basketry techniques, San Diego Crafts Center/Grove Gallery, UCSD. 452-3120.

"Works on Paper," drawings and paintings by Robert Sancher, dating from 1982 to 1985 and including works from the ongoing series The Bels, remain on view through January 25, with regular gallery horw Wednesday through Saturday, noon to 5 p.m., Natalie Bush Gallery, 088 E Street, downtoan. 544-0205.

"Chester Michalik: "Chester Michaliki,
Photographs," sixty recent large-format color photographs by the
Massachunetts artist are on view
through January 26, La
Jolla Museum of Contemporary
Art, 700 Prospect Street, La Jolla
454-3541.

"Celebrate San Diego," local artists John Yato, Mario Uribe, Casten, and Duane Garber are represented in an exhibit that remains on view through January 26. Kensington Gallery, 4112-1/2 Adams Avenue, Kensington, Callery bans are Tureday through Sanuday, 10 a.m. to 5 p.m. 281-3047.

p.m. 281-3047.
"Max Yanno Poetry and
Clarity," more than 150 prins
are included in this retrospective
exhibition of the late attist, many
of which include scenes of change
in California during his long
career. The exhibit continues
through February 2,
Museum of Plastographic Artis,
Balboa Paik, Museum hours are
Tossifar through Smuday 10 a.m.
to 5 p.m., and Tharedays 10 a.m.
to 5 p.m., and Tharedays 10 a.m.
to 9 p.m. 293-210.

to 9 pm. 29-5262.

to 9 pm. 29-5262, which is a silegal, "has uncovered an astenabing story concerning top-store ability and the second store and st

"The Neutral History Museum from A to Z." in exhibit abovecaing some of the museum's treasures features, for example, more and the source of t

"Symbol/Allegory," paintings and drawings by Marjorie Nodelman, Steve Gallowar, John Fudge, and Lois Colette are featured in this exhibit, which continues through February 2, with gallery house noon to 5 p.m. Tuesdays through Sundays, Marndeville Gallery, UCSD. 482-2864.

Figurative Paintings by Herb Dubin remain on exhibit through February 5, Anuska Galerie, 2400 Kettner Boulevard, downtown. 231-6652.

"A Miduummer Day's Dream," black-and-shite infrared photographic works by David Allen are on view through February 5, Seewald's Gallery, 1114 North Highway 101, Leucadia, 942-5671.

New Paintings by Janet Cooling, who was represented last year in the SDSU "Disarming Image," exhibition, retnain on exhibit through February 8, Party Amide Gallery, 660 Ninth Avenue, downtown. Gallery houn are Wechnesday through Saturday 1 p.m. to 5 p.m. 233-9242.

Drawings, Paintings, and Sculptures by Italian artist Giacotno Mantu are now on view through February 15, Tasende Gallery, 820 Prospect Street, La Jolla. Gallery hours are Troesday through Saturday, 10 a.m. to 6 p.m. 454-4591.

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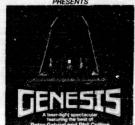
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## READER'S GUIDE TO LOCAL EVENTS

"Fault Line," an installation with music, created by Kharlen Boxenbaum and Michael Hoenig, continues on sew at instaliation Gallery through February 2. Gallery hours are Wednesday through Saturdey, noon to 5 pm., the gallery is located at 447 Fifth Avenue, downtown. 232-9915.

#### Art

(continued from page 1) clean, conventional living would drive anyone crazy. I mean, Daisy Duck — what a boring broad! Did they ever put me in anythin like Duck Amuck! Why does Daffy get all the juicy roles! In Daffy get all the juicy roles! In this one carrons, imagine: he gets to switch from a French musketeer to a tarmer to a skier to a cowbey or a weed in moster, to a cowbey or a weed in a background, playing tricks on him, and finally the carroon frame collapse around him. Pronecutor: Let's talk about Mr. Dark: Like a plucked chicken. Dark: Like a plucked chicken, to be and his animators were in asse of Diene; We were number one. But we never got turned losse

But we never got turned loose. Yeah, we won awards. But so did those guys at Warner Brothers. What's the total? Freleng got five, Jones copped three? Prosecutor. And so you forced

your three innocent nephews to accompany you on that dark

night, a night that will live in infamy in Hollywood, a night Duck: Stoo! I had to do it. Duck: Strop! I had to do it. These two guys, they made me feel like my life was one big hollow goose egg. Where was the excitement in my life! Where's my Wile E. Coyote: Freleng and Jones, those are the guys I hold responsible. I regret nothing.

More than 20 original drawings (cela) from Warner Bruthers carbons. Ilmited-edition cells, and oil paintings by Chuck Jones and Fitt Freleng will go on display at the Circle Gallery, 2501 San Diego. Avenue, Old Town, this Friday, Avenue, Cld Town, this Friday, Jones will be held romorrow evening from 7:00 pm. to 9:00 pm., on 5:00 pm. to 9:00 pm. to 9:0

Teddy Bear

Common from page 13
"identification
and appraisal" of bears!
At the insistence of tay editor,
Will skerch the lineaments of
TGTBC (although Lassured her
that these facts are known to any
American over seven years of age). I paraphrase from my

second volume, The Bear Truth (a passage that the critics called both "incandescent" and

bears."
The Idealists' story also draws on Roosevelt's love of hunting and begins in indisputable historical fact. When President

Roosevelt went to Louisiana to draw the border between that

draw the bonder between that star and Misssspip, he went on a bear hunt but couldn't find any bears. Someone tethered a bear cub to a tree and called Rosseedt from his tent. On seeing the cub. Old Rough and Beach held up his hand and declared, "I draw the line at shooting autoriting this small." A famous cartisonist of the time immortalized the incident in a

immortalized the incident in a

passage that the critics called both "incanaloceror" and "tenchant". Steffinan and idealists agree that the first "teddy hear" as we know it was created in 1920 or 1931 by the control of then, claim the Idealists, a Russian immigrant work or Teddy Roosevelt to ask if he could use the presidential nickname for his new line of stuffed bears. That made the bears, manufactured by the Ideal To Company, the world's first "Teddy bears."

"Teddy bears."
Unfortunately the letter from the Russian immigrant, if it ever existed, has disappeared, as has any reply from Mr. Roosevelt. Nor has anyone been able to document the "Teddy's bears" comment at the wedding. The bartle between Idealiss and Justice of the Comment of the wedding. The bartle between Idealiss and Justice of the International Comment of the William of the International Comments of the Internation As I said, these are the facts,

As I said, these are the facts, known throughout the civilized world. The stories may even be true. Someone may have dobbed the wedding decorations that the contract of the contract managant may have written to the president. However, when I was conducting research for my first book, Bouring Winnes, I came upon a letter written by an obscure gerl named Pamela Plariester of Depoin, Chia. I

Plurkett of Dayton, Obio. I present it in its ethicky: Dear Unde. Theodore, Thank you ever so much for the lovely ben's you gove me. I take him with me everywhere. I am writing to ask your permission to name him after you. And since Manima say, such a firthe bear should have a furt-name, she says I should ask you if I may call him feely.

Jun bry

Exernic PREMIRE.

drawing, the story spread, and then, claim the Idealists, a

Thus, bot! the Steiffians and the idealise, are not only wrong, but irrelevant: Theodore Roosevelt had nothing to do with the definitive naming of teddy bears, Instead it was Theodore Underwood (Mrs. Plunkett's maiden name), a man who later achieved moderate who later achieved moderate success as piccolo player, who len't his name to the teakly bear. (Ot young Pamela there is no trace after she ran away with an acrobar at the tender age of fifteen; not is there any record of whether "Teddy" the bear accompanied her on this adventure.) This at least is the outling of the story. Inpossing to

outline of the story. I promise to unveil the full tale - including speculations as to who manufactured Pamela Plunkett's Beat — in my forthcoming opus, Teddy Tells All. Until then, those who have a softness for bears and

softness for bears and bearaphernalia can attend the Teddy Bear and Antique Toy Show this Saturday, January 18, from 10:00 a.m. to 4:00 p.m. at the Scottish Rire Center, 1895 Cannino del Rio South, in Mission Valley, (The Teddy Bear Mission Valles, (The Teslah Beat Cleaning and Bestornino Class will be held from 8:10 a.m. to 9:50 a.m.) You may bring your bear for appraisal and/or donare it to a special booth that will benefit Casa de Ampano, a residential treatment center for abused children. For more information call 434-7444.

### READER'S GUIDE TO

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Jonathan Saulle and Jeff S min. Information is accurate according material given us, but it is always uses to phone the theater for any last-minute changes and to inquire about ticket awafability. Many theaters offer discounts to students senior citizens, and the military: as

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CHAPTER TWO

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a Fe Plaza a Fe Road, Solana Bea-

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A COUPLA WHITE CHICKS
BITTING AROUND TALKIFING and
LOTHE BYAR
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LOTHER
L distance for the purce of many distances of many distances of the published of philandering by being him with a shoot, it is also a good vehicle for two actreaves. At the Manyalis, however, Many Qualis and Patricia Elmore were a few sharp rehieratels away, in their common distances of their performances, from common distances of their performances, from common distances of their performances.

Mans Tolletton, require-a suspension of personal state. A ten o'clock showing of James A ten o'clock showing of James McLure's Lore Star follows White Chicks. In this content, Lore Star serves as a sequel, a not of White Dashs: Stiting Around Driving There and Bernanning Their Lord Walt.

context and from some uneven acting performances. Richard Metz, who played the crazy cheerleader in Bleacher Burns at the Marquis, gives an intense and energetic effort as the directivities of the directivities of the directivities.

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 205 6884 Open are Amphitheater 205 6947 SAN DIEGUITO LITTLE THEATRE Dei Mar Laingrounds. Dei Mar 755-7358

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SAN DIEGO
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Mandell Weiss Center for the
Pedorman Arts
452-4574

UNIVERSITY OF SAN DIEGO Carnino Theater, Alc:le Park, Linde Vista Rose, San Diego 291-5480

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PILOPINI INC. 9 LAGOOM and PILOPINI INC. 9 LAGOOM and PILOPINI INC. 9 LAGOOM and Lagoom to the Charles States International Linkenship's Lagoid Renderly Sales (Sales Lagoom Lago

Scanley, Jensey 10 et 610 pm.

"His FOREIDEN, These present pm. These present by Near present by Near present by Near present by Near County, which has had no eight month of Broadway run. The Standard Standard

Mandudin the lighting designer. (Sm.) South Coast Repertory Theatre, Main Stage, through Shunday at 8.00 pm. Sunday at 7.30 pm. Mainee Saturday and Sunday at 2.30 pm. 2.30 pm.

GABLOHT
The liberty Theatre presents Patrick
Hamilton's suppress-drama about
Hamilton's suppress-drama about
Hamilton's suppress-drama about
Angel Street Robyn Hurst, loss year's
co werrer of the Sinn Dough Theatre,
Logic Pike. Recencipion. Sinne
February Street, Browner
Logic Pike. Recencipion. Sinne
February Street, Browner
Logic Pike. Recencipion.
Logic Pike. Recencipion.
Logic Pike.
Logic Pike. Recencipion.
Logic Pike.

THF GIRLS' PARTY
Judy Romberger could not have
asked for a 1-ther production of
first full-length play. Gastamp
Quivter Theatre director Will
Significant.

Diago's finest actresses — D'Ann Peton, Gal' West, and Na Codeman (who, because of her other duties as present of the control of the control

GRADUATE ACTING RECITALS

CRADUATE ACTING RECITALS AT VICED Nor guidanting members of the master of the arts program at CSD will give individual performances that we can be compared to the compared of the program, give the students the opportunity to digitally their appears of the program, give the students the opportunity to digitally their appears that handley contemporary and more of their secretion must correct the model of the compared of the programs. Each tradeous corrections wished dearns. Each tradeous corrections wished dearns. Each tradeous corrections with the compared of the producting class are Problem Blanchies, Junearius Product Blanchies, Thomas Junearius Charles (San J. CSD, Thrandop, Juneary) 15 and 1500 p.m. and 8:00 p.m.

HARVEY
The Pier Hills Lodge Dinner Theatre
is staging May Chain's projude
corresty about Elecod P. Dowel and
is best Brend, as in fact stall, investide
sabiti. Scott Kinney directs, the
production. Cets members invitate
Siere Hall an Dowd, Bothana
Kenentury, Namy Hackstedde, Cany
Kirkpatrick, Nancy Lynch, Stose

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#### READER'S GUIDE TO THE THEATER

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KNOW I'VE HEARD THAT



oguing oweger, and over the costume designer. (Sm.) Schastaris West Dime, 140 Averside Pico, San Clemente, through February 2: Wednesday through February 3: Wednesday through Sturtlays, dimer at 6.30 p.m., curtain at 8.00 p.m., sunday, dimer at 5.30 p.m., curtain at 7.00 p.m. Mattine Sturday, brunch at 11.30 a.m., curtain 1.00 p.m. For information call 422-9450.



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Levels (A) and Clark (Willip — and the attempt by a concerned nephew to reconcile the two analogonists. Ohris Graham directs the production cast members are Sid Cane. Beet Web. Doug Brust, and Ginger

YOU CAN'T TAKE IT WITH YOU OOL CAN'T TAKE IT WITH YOU The Pater Playhouse opens its new season with the classic comedy, by George S. Kardman and Moas Hart. George S. Kardman and Moas Hart. Judged superficially, is cracy as can be but that, or second thought, begins to make all kinds of sense. Candace Cameron directs the production of this pits, that swort the Politicer Prize for Jaman in 193 or Pill Neons Tompreter, and Ray Tafejian (Sm.).

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### READER'S GUIDE TO THE MUSIC SCENE

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

Among its many applications, pop music is a barometer of social trends. A rather amusing trend that would seem pertinent to this week's column - for which purpose wed first have to accept that such a trend exists as something more than editorial filler in the "lifestyles" - is the one in which women supposedly are looking with renewed interest at the "macho" guy. If we can believe what we read, then the sensitive man read, then the sensitive man who weeps at sunsets and wears bikini undies is becoming as passe as wide lapels, to be replaced by his predecessor—the strong, shent type who wears boxer shorts and Old Spice, belches at the dinner table, and really doesn't care if it was good for you. What does this have to do with pop music? Thank you for asking.

Thank you for asking.
You probably noticed that the
onslaught of new-wave music in
the Seventies introduced to rock the Seventies introduced to rock and roll some new aesthetics, one of which reversed the image of the ideal male rock and roller as a tough as-nails rebel with creosote between his teeth. A geeks little sausage like Ehis Costello would have been slapped between two slices of bread and eaten by the likes of Jim Morrison, Eric Burdon.



Jerry Lee Lewis, or Keith Richards in their respective primes, but at the crest of the new wave he became "this year's model." The widespread use of rinky-dink Farfisa organs, the ranky-dink Farrisa organs, the relative popularity of such bands as Devo and the B-52s, and the general pointlessness of songs that increasingly dealt with

that increasingly dealt with obscurities and bizarie references made it official: bare-kruckles rock was out and nerdy pop was in. It remains a mystery to me that Jonathan Richman's career didn't get healthy in that musical climate. Now, I'm not calling Richman

written weird, throwaway ditties that were never intended to see he light of day. Richman, on the other hand, has made a career of them, albeit an appropriately oddball career. You listen to Richman's songs and you think of a junior high schooler seguestered in his bedroom with a thirty-dollar tuitar and a chean recorder. bedroom with a thirty-dollar guitar and a cheap recorder committing to tape all the strange rhimes and near-melodies that have run relays in his mind throughout a typically traumatic school day — only to realize at some point that he has an eavesdropping audience numbering in the thousands. In a way, you could say that

Richman is a pop purist, someone less captivated by rock and roll that "cooks" than by and roll that "cooks" than by the pasty "essence of pop" left clinging to the sides of the pan when the music has cooked away. Early on Richman set a course based on the premise that one finds access to rock's magic only by stripping away years of applied, protective convention to reveal rock's vulnerable core. To Richman uulnerable oor. To Richman, nock is a direct, nakedly frank, almost childishly open form of expression that has been adulterated by an obsession with technology, serious intent, and developed skills. No wonder, then, that whenever the music industry harvester has attempted to process Richmans peculiar talent into a marketable product, the save marketable product, the guy turned tail. As a result.

pop-artist ID, never quite caught on, and today he remains one of those rockers that *Time* forgot. Like the man himself, Richman's music has hung suspended between orthodoxy and four Richmaniacs get worked up enough to dictate a letter to the editor to a friend who knows how to read and write. I'm saving that Richman's knack for saying that Richman's knack of championing the trivial, his apparently purposeful avoidance of those musical moves that mark a song as being Good Solid Rock, and his iconoclasm Ho's shown us reonoclasm. Hes shown us glimpses of rock normalcy — "road" songs, riff music — but more often he's been a miniaturist who finds large charmingly naive view of the world as a place where truths in small ideas. He's not exactly a satirist or a parodist; when he sings such silly songs as "I'm Nature's Mosquito" or "The Beach," he does so in a boyish warble thick with everything makes sense would seem to have qualified Richman for more than mere cult-figure status in the topsy-turvy pop scene of the late Seventies. But Richman, whose anti-art stance innocent sincerity. Most successful songwriters have was equalled only by his anti

quirky and as full of surprises as his tunes. Most pop artists dream of having execs from a large record company fawnin over them, offering them the moon. But in the early Seventies, when Warne Brothers Records tried to make a star of Richman the man/boy withdrew Richman's unwillingness to play the music biz game on its terms was concurrent with his growing disenchantment with the technological scale of rock, on that dictated mountain ranges

of amplifiers and gadgets designed to make pop sound larger than life. Being one who prefers his pop as small and as commonplace as real life. Richman pared down the Richman pared down the equipment setup of his hand, the Modern Lovers, to the point where drummer David Robinson's set consisted of a snare drum covered with sound-muffling towel. Robinson was so pleased by his reduced firepower that he left the hand and joined the Cars. Hindsight shows that

Richman's pop instincts were more on line than the mega-bucked Warner's. An eccentric artist like Richman would have artist like Richman would have gotten lost in the corporate hallways of a major label, which probably would have buried the half-produced (by John Cale) recordings that Richman was left holding after rebuffing Warner's advances. In 1976 on the independent Beserkie when the proposed of the proposed of the best proposed of the proposed of the five budget in Joseph and the proposed of the budget in Joseph and the proposed of the over the next three years. Such

flake-o efforts as Rock and Roll with the Modern Lovers and Back in Your Life were not only clasped to the bosoms of cultists and critics but greatly influenced several Jonathan influenced several Jonathan-come-lately, awant-pop bands of the Eighties (Violent Femmes, for one). But Richman is far from finished. Last summer he released an album on the Tein Tone label that proves that the Jovis obscurits, engagingly life-loving, and unabashedly silly was are intact. On a record that features Richman on guitars,

Michael Guardabascio and Andy Paley on drums (the latter doubling on toy piano), and a grouping of female and male singers, the thirty-four-year-old New England native celebrates New England native celebrates such unlikely subjects as jeans. Boston's venerable Fenway Park (home of the Red Sox baseball team), a chewing gum wrapper, the beach, the legendary old-time baseball star Walter Johnson, and Vincent van Coath

Gogh.
I would venture that the fcontinued on page 16







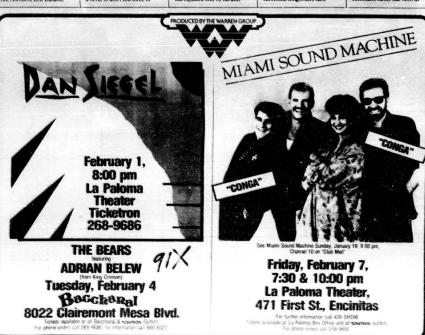
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continued from page 151
audience for Richmans off-kilter
latents would be even smaller
today than it was a decade ago. I
dru't know what kind of oundies
Richman wears, but it seems to
me that in the raishily bellicose
almosphere in which flourish
Rambo, the Terminator,
Commando, Chuck Norris, and
their rock counterparts — both
the Springsteen/Mellercamp
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the Springsteen/Mellercamp
the Springst

Chio" to his fans) and the Modern Levers (probably numbering no more than three or four musicians) will play the Spirit Tuesday night. In other concerts this week, Tower of Power will be at the Belly Up Tavern tonight. Thursday, while Billy Vera and the Beaters follow them into the club on Friday night. The town of the Child on Friday night. The town for a gif Friday night at the Spirit. Roisnostia will perform izar at UCSD's Mandeville Auditorium on Saturday, while honly-tomker study of the Deb Mar Palippounds nev A & M Records recording artists Talk Back are playing at the Belly Up; and the Meat Puppets servirom their rescheduled gig at the Spirit. Roisnost proposed and the Puppets are from their rescheduled gig at the Spirit. Roisnost proposed and the Puppets of the Spirit rescheduled gig at the Spirit. Belly Up; and when the Outlaws perform at the Bacchanal: and the Flying Burrilo Brothers with original man Steady Pete play at the Belly Up. The week closes carried belly Up. The week closes carried was an Orchestral Manoeuvers in the Dark at the Sports Arens on Monday and Marshall Creatable at the Bacchanal on Tuesday.

#### CONCERTS

Tower of Power: Belly Up Tavert tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

Billy Vera and the Beaters: Belly Up Tavern, Friday, January 17, 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022.

The Scream'n' Strens: Spirit, Friday, January 17, 9 p.m., 1130 Buenos, 276-3993.

Kolnonia: UCSD's Mandeville Auditorium, Saturday, January 18, 7:30 p.m., University of California at San Diego campus, La Jolfa.

Mickey Gilley: Del Mar Fairgrounds, Saturday, January 18, call for time, 1-5 at Via de la Valle, Del Mar. 574-7575 or 263-6951.

Talk Back: Belly Ur Tavern.
Saturday January 18, 9 p.m., 143
South Cedros Avenuv. Solana
Beach. 481-9022.
January 21, 9 p. January 21, 9 p. January 21, 9 p.

Heart and Memphis Gold: Happy Days Car Hop, Saturday, January 18, call for time, 9664 Campo Road, Spring Valley, 463-4757.

Meat Puppets: Spirit, Saturday January 18, 9 o.m., 1130 Buene 276-3993.

The Outlaws: Bacchanal, Sunday, January 19, 8 p.m., 8022 Clairemont Mesa Boulevard. 560,8022

The Flying Burrito Brothers with Sucaky Pete: Belly Up Tavern. Sunday, January 19, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Orchestral Manoeuvres in the Dark: Sports Arena, Monday, January 20, 7:30 p.m. 483-6339.

Marshali Crenshaw: Bacchanal. Tuesday, January 21, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022. Jonathan Richman and the

Roy Buchanan: Belly Up Tavern, Thursday, January 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Benefit Concert for the City of

Al Stewart: Belly Up Tavern, Thursday, January 23, 9:15 p.m., 143 South Cedros Avenue, Solana

Death. 401-9022.
The Circle Jerks, Toy Dolls,
Entropy, and U.P.S. (Useless
Pieces of Shit): Jackie Robinson
YMCA, Friday, January 24, 8 p.m.
151 Forty-fith Street (Imperial
Avenue off 805).

The Robert Cray Band: Belly Up Tavern, Friday, January 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Berline, Crary, and Hickman: Old Time Café. Saturday. January 25, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

John Kay and Steppenwolf and the Guess Who: Bacchanal, Monday, January 27, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

LETS DANCE!

STriday & Saturday Evenings (Sp. 1971)





FEBRUARY 10 - 7:30 PM

TICKETS AVAILABLE AT ALL MENA OUTLETS AND ALL TICKETMASTER OUTLETS FOR UPO 483 4330



Southland Concerts and



Tuesday, January 21 MARSHALL CRENSHAW

> NIGHT \$2.00 OFF With KGB Card



JOHN KAY & STEPPENWOLF With special guest THE GUESS WHO



Tickets in advance at the Bacchanal and all Teleseat outlets.
CHARGE BY PHONE OR INFORMATION 560-8022





La COUDA CONTINUOUS SHOW OF COMEDIANS

Wednesday, Thursday & Sunday RUSS T. NAILZ CHARLIE HILL - ALLAN STEPHAN Friday & Saturday

WED, THURS., SUN.-9:00 PM FRI. AND SAT. 8:00-10:30 PM

Every Thursday
Coffee Hight 2 for 1 admissions
(with student 80) 75c draft beers
Tuesday NO COVER
Anyone can get up and do 5 minutes
Son up 44-976 after 3 pm
Wednesday night - \$1.80 Wine Cooler Hight

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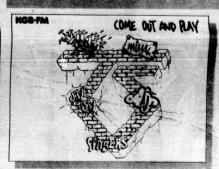
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KGB-FM



RUSH

MONDAY - FEBRUARY 3 - 7:30PM SAN DIEGO SPORTS ARENA



TWISTED SISTER

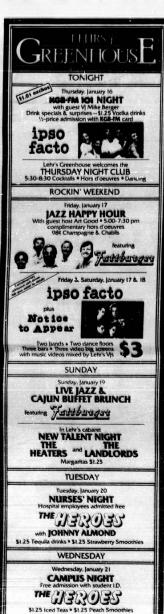
TARZEN

SUNDAY - FEBRUARY 16 - 7:30PM SAN DIEGO SPORTS ARENA

TICKETS AVAILABLE AT THE TOTAL TO THE TOTAL TO CONTROL AND THE STRONG SELECT FIRST WORLD TRAVEL CONTERS. ALL ARENA TICKE OUTLETS AND THE STORTS ARENA TICKET OFFICE. TO CHARGE BY PHONE CALL (1919) 222-28300



JANUARY 16, 1986 17



CABARET DRINK SPECIALS Thursday—Vodka drinks \$1.25 Sundays-Margaritas \$1.25 Tuesdays-Tequila drinks \$1.25

Wednesdays-Ired Teas \$1.25

2828 Camino del Rio South, Mission Valley 299-2828

Angels Rescue Mission with the Landlords, Generic Q, and the Joyce Rooks Band: Old Town p.m., 4040 Twiggs Street, Old Town, 284-5101. The Bobs: UCSD's Mandevill Auditorium, Saturday, February I. 8 p.m. University of California at San Diego campus, La Jolla. 452-4090. February 2, 8 p.m., 8022 Clairemont Mesa Bouelvard, 560-8022 Taj Mahal: UCSD's Mandeville Auditorium, Sunday February 2. 8 p.m., University of California at San Diego campus. La Jolla. 452-4090. Kenny Rogers, Lee Greenwood, and Sawyer Brown: Sports Arena. Thesday, February 4, 8 p.m. 224-4176. The Bus Boys: Mony Mony's. Sunday February 9, 9 p.m., 3595 Sports Arena Boulevard, Loma Portal, 223-5596 or 226-4033. Kiss: Sports Arena, Tuesday, February 11, 7:30 p.m. 483-6339. Twisted Sister, Dokken, and Targan: Sports Arena, Sunday, February 16, 7:30 p.m. 224-4176. The Chieftains: UCSD's Mandeville Auditorium, To Mandeville Auditorium, Tuesday, February 18, 8 p.m., University of California at San Diego campus, La Jolla, 452-4090. **North County** 

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-3882 Thursday afternoon or Friday before 5:00 p.m. The listings

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510; Bobby Allen and the D Students, country and rock. Friday and Saturday

Belly Up Tayern, 143 South Biffy Up Tavern, 143 South Cectors Avenue Solian Biscock Cectors Avenue Solian Biscock Cectors Avenue Solian Biscock and Solian Biscock Solian Bisc

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle. Del Mar. 755-3735: The Bob Campbell Jazz Trio, Jazz. 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way Oceanside. 721-5400: Midnight Delight, contemporars: Tuesday through Saturday: Dr. Slim Peru and the North County All-Stars, rock, Jazz, rhytim and blues, and contemporary. Sunda

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea 436-1231: Live music, Priday, call club for information, Peggs Shannoin, folk, Saturday: Rebecca Roberts, classical guilar. Sunday brunch, Dan Libertine, classical and jazz guilar, Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0869: New Country, country, Wednesday through Sunday, Outlaw Country, Country, Monday and Tuesday, El Comal, 12815 Poway Road

contemporary. Wednesday through Saturday: Kevin Green, pianist. Friday happy hour.

Fireside Lounge, 439 West Washington, Escondido, 745-1931; The Agents, rock, Thursday through Saturday, the Reflectors, rock, Wednesday,

The Flying Bridge, 10ct North Hill Street, Oceanside, 722-1904; Don Temisson, country and contemporary, Monday through Saturday

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Gil and Linda, contemporary, Tucsday through

Saturday: live music, Monday, call club for information.

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

Hotel Escondido, Scotty's Pub. 2500 South Escondido Houley, Escondido, 747-5000 Bones, oldies and contemporary, Wednesday through Sunday; Double Touble, contemporary, Monday and Tuesday

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633; John Ingram, contemporary,



Cocktails, dancing, air-conditioned - 21 on up

THURSDAY, TONIGHT SVEN-ERIK & THE E TICKET ROLLERS WITH ELEVENTH HOUR OWN MIMBUS OBI





JONATHAN RICHMAN E THE MODERN LOVERS with RUSS T. NAILZ plus special quests whence its Telephonorhy outlier and the Social

WEDNESDAY, JANUARY 22 WAR PIGEONS with RED OCTOBER and DEATH BUNNY plus STORMY SUMMER

IOMORROWS Jan. 22rd: Physiol Head with PROWLER, SHANNEY LEE, and SHORK Jan. 20th: TANKIN SHERECTS, SHANNEY LEE, 250(2) MALIN, BELLEW and TANKIN, 25th; Jan. 25th; SHANNEY Jimes Salo, SHANNEY BELLEW, 25th; Jan. 17th KGOINEN Jimes Salo, SHANNEY, BHEROSS, BEFFE, and FRALZ. RA IE DIFFERENCE.

ROVINGE & BARBOL REPORTS Are the PORTS Are the COS FORD SAME AND THE S

Wednesday through Sunday

Hungry Huntar/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Karen and Colin, contemporary, Wednesday and

Hunter's Inn, 9850 Carmel Mountain Road, Los Pe&xa,t610ét&rt,asénasquitos 578-3762: Live music, Tuesday Unough Saturday, call club for

Ireland's Own, 656 First Street, Encintas, 944-0233: Sean McVicker, Irish and contemporary Thursday through Saturday, with Barbara McCarty, Thursday, and Paul Dunn, Friday and Saturday; the Paradise Street Band, Irish music, Sunday

Japanese Restaurant Yae, 11616 beria Place, Rancho Bernardo Town Centér, Rancho Bernardo 485-0390: Larry Moore, contemporary, soft pop, and jazz on the piano, 5:300-45 p.m., Friday and Saturday.

Jolly Bager/Oceanaide, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Wednesday through Saturday,

Jolly Roger/Solana Beach, 9.17 Lomas Santa Fe Drive, Solana Beach, 755-0117: Power Play, contemporary, Wednesday through Saturday.

Saturous (Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas, 942-8181. Plano Bar: Bob Long, everything from classical to jazz and brogge-wrogie, Wednesday through Saturday: Galen Wither, contemporary, Sunday through Tuesday.

La Tapatia, 340 West Grand. Escondido. 747-8282: Live music, Friday through Sunday, call club for information.



NEW RELEASES \$8.98 list now \$5.99 many to choose from Elvis Costello Best of Kate Bush

Hounds of Love Miami Vice Dire Straits — W.A.S.P.— Lost Command

NEED CASH? We buy used LPs & cassettes

SAN DIEGO EL CAJON 447-5025 Lee's Little BH of Country, 680 West San Marcos Boulevard, San Marcos, 744-4126: The Hot Shot with Ron Bell, country, Wednesday through Sunday, the Falfornok Band, country, Monday and Tuesday, Fire clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Les Blanchard, 16236 San Dieguito Road (in the Pairbanks Plaza Village Shopping Center), Rancho Santa Fe. 756-3058: The Bruce Cameron Ensemble, jazz, Friday and Saturday evenings, and Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Red Checkers, country. Tuesday through Saturday.

McCabe's, 1145 South Tremont. Oceanside, 439-6646; Live music Thursday through Saturday, call club for information.

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 754-3085; Joel Nash, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Friday and Saturday.

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

Mulvaney's, 340 East Grand

Avenue, Escondido, 741-0935; The Force, rock, Thursday through Saturday

The Normands, 215 North Hill Street, Oceanside, 722-4721: Ficewill, tock, Thursday through Saturday: live rock, Sunday through Wednesday, call club for information.

Oskvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: North Forty, country, Friday and Saturday and hosting a jam session, 4-9 p.m., Sunday.

Nession, 4-9 p.m., sumany.
Old Del Mar Cafe, 2730 Via de la Appear, rock, Friday and Saturday, the Rick Wells band, vintage rock and Memphis soul, Sunday, New Shorz, Jazz, Monday and Ibesday. Private Domain, rock, Wednesday.

Private Domain, rock, Wedeneday. Old Time Cafe, 1648 North Highway 101, Leucadia, 438–4030; Michael Conne, 616, 730 pm. Thursday, Chris Proctor, folk gustavit, 7 and 9 pm., Pridage, 2 and 9 pm., Pridage, 2 and 9 pm., Statutary, David Marchant, songenifer and humorist, 7:30 pm., Suturday, Old Time Hoot Night, Tuesday, Andy Gallabre; country blues and Sanday Brainett, Concert. Melissa Morgan, Junich Concert. Melissa Melissa Melissa Melissa Melissa Melissa Melissa Melissa Meli

Pomerado Club, 12237 Pomerado Road. Poway. 748-1135: The Savery Brothers, country. Wednesday

Over 18 and no place to go? Join us at Leyva'sthe disco place in Tijuana

We after you the newest sound, videos and lighting effects. You can donce on any of our three dance floors. Our disc, jackey, Hector, will have you spinning like a record.

Wednesdays — Sout Train Party Sundays — Ruro Dance





#### The best Latin and top 40 music in town

Norteño music with Los Lupes and mariachis No cover before 9:00 pm Friday & Saturday

George Villaseñor and Colour with Candy Silva No cover before 9:00 pm, Friday only Sunday

Los Lupes and mariachis 4:30-8:30 pm Super Latin band Mosaico 9:00 pm-1:00 am No cover before 5:00 pm Corner of Broadway & Main. Chula Vista 429-8045



BILLY VERA

TALK BACK

THE CHICAGO SIX

THE FLYING BURRITO BROS.



Tuesday, January 21 9:30 pm

FO MO Wednesday, January 22 9:15 pm

MIDNIGHT **SOUL PATROL** 

STEWART

Priday, January 24 - ROBERT CRAY BAND, RITCH WOODS
Salurday, January 25 - KITCH WOODS 6 THE ROCKET 88's
Sunday, January 26 - RITCH WOODS 6 THE ROCKET 88's
Sunday, January 26 - ROTE RICKANARA, ORAR 6
THE ROWLES
THE ROWLES

AFTERNOON CONCERTS Friday, 5:30-8 pm — (Dixeland Jazz) CHICAGO SIX Vedniesday, 6:8 pm — (Vintage Jazz & Swing) TOBACCO Re

DELI SPECIALS

(Includes salad & garlic bread)
TOESDAY NIGHT • MEXICAN SPECIALS • 6.9 PM

BELLY OP MAILING LIST

FOR INFORMATION CALL 481-9022

through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carisbad. 729-2989: Live rock, Friday and Saturday, call

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Gina Eckstin and Jinx, contenaporary, Tuesday through Sunday; the Rod Craditt Band, oldies music, Monday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; Quest, rock, Thursday through Saturday; Paris, rock, Sunday and Monday; the Agents, rock, Tuesday and Westersday

481-9656: Red Lane, country and rock, Friday and Saturday.

Windfall, Top 40 dance music. Wednesday and T':ursday: the Crescendos, band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727: Mel Hallam, classical guitar, Thursday through Saturday evenings and Saturday and Sunday lunch hours. Stage Coach Inn, 1865 Vista Waz Vista. 724-9050: White Lightning. country, Wednesday through Saturday: Alaska, country, Tuesday. Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Steppin' Out, country, Friday and Saturday. Teepee Room, 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Live rock, Wednesday through Sunday, call club for information. Tequila Flats, 3296 Mission Avenue, Oceanside. 757-7757: Live-rock, Wednesday through Saturday, eall club for information.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Jerry Baze Anad, Poway, 748-75.31; Jerry Ba and a Touch of Country, country, Ruesday through Saturday; clogging lessons, Monday and Tuesday; country and western dance lessons. Wednesday and Thursday. That Place Place, 2622 El Camino Real, Carlsbad, 434-3171: Live bluegrass/country music, Saturday, call club for information. Triple S Steak House, 1740 East Vista Way, Vista. 726-8770: The Fallbrook Band, country, Friday

Parkway, Escondido, 745-8640: Circles, rock, Thursday through Saturday; the Force, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Horin, country, Wednesday and

#### Beaches

Atlantis, 2595 Ingraham Street.
Mission Bay. 226-3888: Cloria
Michaels and Spring Fever.
contemporary. Tuesday through
Saturday: Hollis Genthy and
Fatthurger. Jazz. Sunday and

"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.

Bahla Hotel, 998 West Missio

Bay Drive, Mission Bay, 488-0551: The Clue, contemporary, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday, Plano bar: Buddy Reed, Tuesday through classical and variety music during

Beach Club, 1921 Bacon Street Ocean Beach. 222-6822: Dark Ryder, rock, Thursday through Saturday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-9239: Richard Slayter, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Xpresso, contemporary, Wednesday through Saturday:Star Party, recorded music and video audience participation presentation. Sunday through Tuesday.

TONIGHT! THRU SATURDAY

CIUB CHAILET LIVE MUSIC STARTS

LAZER EYES

HAPPY HOURS EVERY MON.-SAT. 5-8 PM WELL DOUBLES \$1.50 DOMESTIC BEERS \$1.00 LARGE PITCHERS OF MICHELOB \$2.50

NIGHTLY SPECIALS

— 8 PM TO CLOSE —

THU.—95 KAZIS
FRI.—82 CED TEAS

SAT.—85 KAZIS
SUN.—86 MILLER DRAFTS
MON.—9.10 STEQ. SHOOTERS
TEQ. SHOOTERS
TEQ. SHOOTERS
TED.—9.10 SCHMAPPS SHOOTERS

**NIGHTLY 5-8 PM** 

**DINNER SPECIALS** 



TUESDAY-WEDNESDAY

For club info and bookings call Nelson Talent Abency 222-4320

THE NEW CLUB CHALET - 8 WEST TO THE BEACH - 5046 NEWPORT AVE., O.B. - 222-5300



Wednesday-Saturday, January 15-18

THE REFLECTORS



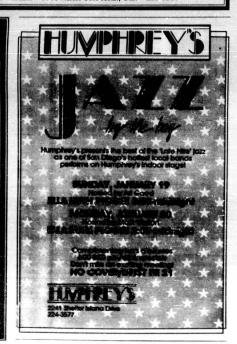
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SUPERBOWL SUNDAY Make your plans to be with us!

Every Friday **FASHION ODYSSEY** 

Drink specials nightly . Formerly the Windrose Restaurant



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

4

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; Lazer Eyes, rock, Thursday through Saturday; Serious Guise, rock, Sunday and Monday; the Beat Club, rock, Tuesday and

Elario's, 7953 La Jolla Shores Drive, La Jolla, 459-0541: The Then and Now Band, jazz, swing, and contemporary, Thursday through Saturday.

Haicyon, 4258 West Point Lona Boulevard, Loma Portal. 225-9559 Frivate Domain, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Notice to Appear, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar. 1775
East Mission Bay Drive, Mission
Bay. 276-4010: The People Mowers,
contemporary, Wednesday through
Saturday: Triple Play,
contemporary, Sunday through
Theselay.

Hotel Del Coronado, 1550
Orange Avenue, Coronado, 435-6611: The Elements, contemporary: Thursday through Saturday: the Spud Brothers, comedy and rock, Tuesday and Wednesday. Mr. Lucky plays the niano in the Ocean Terratory.

Hotel La Jolla, 7766 Fay Avenue. La Jolla. 454-3001: Rita Moss. pianist and singer, Wednesday through Friday: Jackie Kendall, French songs, Tuesday evening.

Jose Meraphy, 4, 302 Mission Boul-ward, Preific Beach. 270-3220: Four Eyes, rock. Thursday through Saturday; the Beat Club, rock, Sunday and Monday; in Coffout, rock, Tiesday and Wednesday, The Blonde Bru Band performs blues and rhytim and blues from 4-7 p.m., Sunday.

Judson's, 3145 Sports Arena Boulevard. 225-9009: Bruce McKeithen. contemporary, Top 40, and variety on the piano with wocals. Wednesday through Saturday evenings.

La Jolla Broller's Cajun House, 1298 Coast Walk and Prospect Street, La Jolla. 456-0707: The Sugar Trio, jazz, Friday and

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500: Twogether, contemporary music with keyboards, wocals, and guitar, Wednesday through Saturday.

La Valencia Hotel, 1132 Prospe Street, La Jolla. 454-0771; Bob MacLeod, piaño and vocal variet early evening Tuesday through Saturday.

Le Sainte Maxine, 1250 Prosp Street, La Jolla. 454-2434: The Latin Five. Latin music, Tuesday through Sunday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Belair Boys, vintage rock, Thursday: the Road Runners, vintage rock, Friday and Saturday.

McP's, 1107 Orange Avenue. Coronado. 435-5280: Encore, contemporary, Thursday; Full Coverage, cpontemporary, Friday and Saturday; Pilot, contemporar

Monday and Tuesday: Jack and Diane, contemporary, Wednesday

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded music with Dean Atkinson, Friday and Saturday, Piano bar: Randy Beecher, Sur

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Steve Reynolds, contemporary, Friday and Saturday: Bing Cosey hosts talent night. Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through

Paradise Bay, 1935 Quivera Road Marina Village, Mission Bay Park. 223-2335: The Reflectors, rock, Thursday through Saturday; Ipso Facto, rock, Wednesday.

Pax Bar and Grill, 1025 Prospec Street. La Jolla. 454-9711: Mel Goot, jazz piano, Tuesday through

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: The Little Big Band. Top 40 dance music. Tuesday through Saturday. Forecast, jazz and riythm and blues. Sunday and Monday.

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





America's Original Comedy Showcase



J.J. Wal Glenn Hirsch



**Richard Belzer** 



Audition Night every Monday, Doors open at 6:30 pm for dinner. Call for reservations and information.

832 Garnet Ave. Pacific Beach, CA (619) 483-4520

TICKET III ASTER AT MAY COMPANY, MAD JACKS PLAZA MUSIC SHOPE AND RESTEXCHANGE



January 18, 7:30 pm Mandeville Auditorium, UCSD For information call 586-1334 Sponsored by: Marantha Chapel

and Inter-Varsity Christian Fellowship With a brief message by Ray Bentley Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry.

Shore's Restaurant/Sea Lodge Hotel, 8110 Camino del Oro, La Iolla. 456-0600: The Duo, Top 40, standards, and show tunes, Thursday through Saturday.

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

guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, standards, movie themes, originals, contemporary, and jazz music on the piano, Tuesday through Sunday.

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

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Prespect Street, La Jolla, 454-7779: Bob Corrin, pop classics on the piano Wednesday through Suiday.

Upstart Crow and Co., Seacost Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990. Live jazz and folk music. Thursday, Saturday, and Sunday brunch, call club for information.

Victor's, 1403 Rosecrans Street. Victor's, 1403 Rosscrams Street. Point Loma. 226-1871. Upstairs: Paul Eastland, Top 40 variety, Thursday through Saturday; Rico, contemporary, Monday through Wednesday on the deck. Downstairs: Norman Clifford and Frankic Ferin, contemporary, Wednesday through Saturday

San Diego North

Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Bramble, country. Tuesday through Saturday. Country dance lessons. Tuesday through Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevant, Kearny Mesa 560-8022: Flywell, Tock, Wednesday through Saturday, with the Cashai Jazz Dance Revue, Wednesday, L.J. Reynolds, soul and rhythm and blues, Sunday, Marshall Crenshaw, rock, Tuesday,

Starney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033:



California Transfer



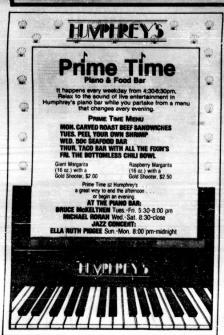
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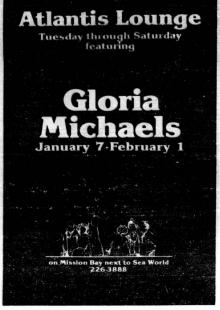
## Sunday Super **Bowl Party!**

·Wide screen T.V. ·A pound of crab legs \$3.00

& modified &

Larger dance floor • Wide screen TV More room to dance & party • Check it out! 232-6358





Brian Connolly, Irish music, Wednesday through Saturday: Floyd Gaines, oldies from the Forties to Sixties, Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive. Clairemont. 276-0965: Callahan and Callahan. Best of Friends, contemporary. Thursday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Rick Wells Band, Memphis soul and vintage rock. Thursday through Saturday.

through Saturdag.
Cafe in the Valley Restaurant,
911 Camino del Rio South,
Mission Valley, 296-6429. New
Shooz, Jazz, Thursday through
Saturday, with vocallat Marley
Saturday, with vocallat Marley
Forder, Cassical guilar, early
evening, Thursday, and Saturday
through Ruesday, John Lyons,
Cassical guilar, early evening,
Friday and Wedne. Lajay, Mile
Toumana, Cassical guilar, Friday
6 to 11 pm., Thesday and

Betsy Hyde, contemporary, Friday and Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley, 295-6600: L.A., rock, Thursday through Saturday, jam session, musicians welcome, Sunday

Gourmet Lounge/Rown and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing sith plain accompaniment and honoring requests, Sunday through Thursday

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday throug Sunday.

Holiday Inn, Cricket's Lounge. 595 Hotel Circle South, Mission Valley. 291-5720: Heart and Soul. contemporary. Tuesday through Saturday.

contemporary, Sunday and Monday,

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz. Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South. Mission Valley. 298-8281. Phil Stumpo, comedy and music, Wednesday through Saturday; Bill Brackett, comedy and music, Monday and Tuesday.

Nonday and Itesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley.
293-2828: ppo Facto, mck.
Thursday through Saturday, with Notice to Appear rock, Friday and saturday; the Landfords, rock, and the Heaters, rock, Sunday; the Heroes, rock, Tiesday and Wednesday, Hollis Gentry and Fatthurger play jazz during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Devocean, Top 40 dance music. Thursday through Saburday; Forward Motion, Top 40 dance music, Monday through Wednesday.

Monterey Whaling Company, 887 Camino del Rio South. Mission Valley. 291-1638: The Jeds. contemporary. Wednesday and Thursday. Steve Hudson, comedy and music. Friday and Seturday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Nightshift, contemporary, Tuesday through Saturday, Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: The Procrastinators, rock, Tuesday through Saturday: Bitch and the Boys, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dixieland Jazz, swing, and oldies, Friday and Saturday.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Bogart, contemporary, Thursday through Saturday, Passion, contemporary, Tuesday and Wednesday, Dining Room: Kaliry Lloyd, contemporar harp, Friday and Saturday.

Peter D's, 5149 Clairemont Meso

Boulevard. 277-3217: The Rosie Trio. contemporary. Thursday through Saturday.

Smuggler's Inn, 402 Fashion Vailey, Fashion Valley East. 291-7170: Rick Rutti. contemporary: Thursday; Cow Jazz, country swing, Friday and Saturday: Jim Moore, contemporary, Wednesday.

Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0907 P.M., contemporary, Thursday through Saturday.

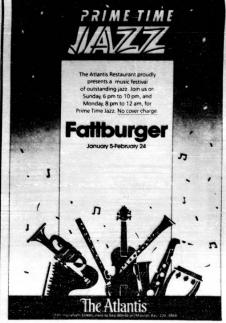
Spirit, 1130 Buenos Avenue, Bay Park 276-1993: Ninshao foli-rock, Eleventh Hour, nock, and Swen-Erik and the E Tielet Bollers. Erik and the E Tielet Bollers. Sirvan, nock, the Accusaries nock, Generic Q, reggue the Fluorescent Iganasa, rock, and Bluesberry Therworer Bues and rhythm and blues. Priday the beal Puppets, but have a freedy from the property of the Charms, rock, Saturaly, Jonathan Richman and the Modern Lowers nock, Russ T. Salita, cornedy, and Quintet, "for: sharing," Thesiday.







We have the right to refuse anyone . Please show 21 ID.



Stormy Summer, jazz-blues fusion, Szagon Alloy, rock, Red October, rock, and War Pigeons, rock.

Wednesday.
Stardust Hotel, 950 Hotel Circle
North, Mission Valley. 298-0511.
Coral Room: The Four of Us,
swing and group vocals, Thesday
through Saturday: the Dick Lopez Trio, swing, contemporary, and wcals. Sunday and Monday Crane Room: Bert Torres, contemporary, Tuesday through Saturday. Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Live music, Wednesda

and Thursday, call club for information; Spanky Whiteface, contemporary, Priday and Saturday; Jeff Williams, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary, Monday through Thursday; Costa V, contemporary, Friday through Sunday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and

Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Thursday through Saturday, jo Treanor, piano variety, Sunday, jo Ayard Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary lance music. Monday through Wednesday.

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

through Saturday

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hilcrest. 291-4779: Lounge: Stu Shames, Jazz piano, 6-8 p.m., Tuesday through Thursday Dining Room: Norel, harpis: plays Thursday through Saturday evenings during dinner.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: California Transfer, contemporary, Thursday through Saturday: Barker and Orr, mirth

and music. Wednesday.

Aztec Bowl, Turquoise Room. 4356 Thirtieth Street, North Park. 283-3135: Sandi and the Classics 85: contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Frank Dexter. contemporary, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Bob Hart, classical



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piano, weonesday, thursday, and Sunday brunch, and performing jazz with Third Floor late Friday night; David and Francesca Savage and Friends, classical viola duets, Friday and Saturday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Willie Fidel, piano variety, Wednesday through Saturday at Sunday afternoon; Keith Limber piano variety, Tuesday.

Cafe Vienna, 3619 College Avenue. 265-1446: Roland Klotz. zither music, Friday and Saturda Johnnie B., accordion music sing-along, Wednesday. Thursday, and Sunday

Carlos Murphy's, 1904 Quivers Way, Quivera Basin. 223-8061: The Fame Connection, audience

The Coo-Coo Club, 4383 University Avenue. 283-8213: Johnathan the Texas Flash,

Dock Masters, 2031 Shelter Island Drive, Shelter Island. 233-2572. Coalition, jazz, Tues through Saturday.

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

Drowey Maggle's, Thirty-first and University, North Park, 298-8884, Maggle Wight and Pam Camm, folk, blues, and original, Thursday: Fiesta Flamenca (Rayna—diancet, Rodrigo— guitarist, and Remedios Flores— singeri, famence music and dance, Priday: the Paradies Street band, trish music, Saturday; Paco Sevilla Irish music, Saturday; Paco Sevilla

and Rodrigo, concert flamenco guitar in solo and duets, Sunday Old Time Hoot Night, Monday; Rick Saxton and Rex Wilson, acoustic folk, topical, and origin music, Tuesday; Cathr Curtis, guitarist-songwriter, Wednesday.

The Reap-Lounge, 421 University Avenue, Hillcrest. 295-8282: Eddie Gold, show tunes and contemporary masic on the piano. Thursday through Saturday. Christle Rickert, contemporary and torch music. Sunday and Monday: Barbara Casler. contemporary. Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway downtown. 232-0686: The Bill Shreeve Quintet, jazz, Thursday thiough Saturday.

Hamburguesa, 4016 Wallace Street, Old Town (in the Bazaar del Hundo). 295-0584: Charlie

Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: The Denise Jeter and Bob Morss Quartet, jazz. Tuesday through Saturday.

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

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island, 224-3577: Bruce McKeithen, piano variety, Tuesday through Friday happy hours: Michael Rorah, piano variety, Wednesday through Saturday Indoor stage: Ella Ruth Pigg jazz and blues, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3325: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday: Wayne Juré and Hank Young, Jazz, Friday and Saturday

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: The R Street Band.

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

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Oh! Ridge, comedy and music,



La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Live music, Saturday, call club for

Lucky Lady Club, 455 Sixteenth Lucry Lady Club, 455 Sixteenth Street, downtown. 233-9391: Siglo, Latin and Top 40, Thursday through Sunday: Los Ruff, Latin and Top 40, Monday and Wednesday.

Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillerest, 297-3017: The Blonde Bruce Band, blues and rhythm and blues, Thursday, King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; the Big City Blues, blues and rhythm and blues, Thesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown. 234-4893: Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera. Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Preston Sims, contemporary, Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Birdie Carter Quartet, jazz, Friday and Saturday; the Lori Bell, jazz flute, Sunday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377; Peter Robberecht, pianist, Tuesday through Saturday.

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Paradise (Grog Glover with Karol Kipp), keyboardist and wocalist performing everything from standards to contemporars, Wednesday through Saturday. Patrick's II, 428 F Street. downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Thursday, the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday; the Aubrey Faye Quintet, jazz, Tuezday and

Reel Gusto, 4105 Taylor Street. Old Town. 295-5111: Two Pieces, Sixties and Seventies hits, Friday.

DJ Jim Anthony spins platters on

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

muss; Thursday through Salurday.
Rosie O'Grady's, 3402 Adams
Avenue Normal Heights.
284-7669: Eamon Carroll, Irish
muss; Thursday, Ritty Kieffer,
contemporary musse. Friday and
Salurday, Robin Heinkel. Buses and
jazz guitar. 3:30-7:30 p.m.
sunday, the Bop Tones.
jazz.Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island, Price, Harbor Island, 291,2900. The Siers Horblers, rock, Ruesday through Satunday, Forward Motion, Top 40 dance music, Friday happy hours. Shepheric's Restaurant: Vicki McMaster, standards and per from the Thirties to the Englities on the Party, Weldresdely through Sunday, Gall Dierrischs, classical happ. Theseday.

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

T's, 2041 First Avenue, downtown. 239-0787: The Live rock, Friday

and Saturday, call club for

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

tuessay.

Top of the Park LoungelPark
Manor Hotel, 525 Spruce Street
Hillicrest. 299 9002: Top of the
Park: Daniel Jackson, piantst, 548
pm. Wechesday through Frish
jazzbluces histon. Frishay and
Saturday evenings: Paul Reisling
piantst, Sunday brunch, and
Hiesday happy hour Labohenne.
Diego Corriente, classical dutlar Diego Corriente, classical guitar 6:30 p.m., Tuesday through

Trojan Horse, 6179 University Avenue, East San Diego, 582-4070: The Us Band, rock, Thursday through Saturday: the Remains, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Live music, Friday and Saturday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard. 698-6042: Live music, Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 272-4855: Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

Viscoent Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. The Bar Kevan Melton, piano variety with weaks, licesdor through Thurstake, live piane bar entertainment, Friday and Saturday, et al. Gab for information, Palm Grill: Kathy Jord, contemporary harp, 11-2 p.m., Sunday

Gene Wright's Gallery and Espresso Bar, 413 Market Street, downtown. 234-7554: Omar Moore and Turiya, Afro-Latin jazz, 7-10

p.m., Saturday.

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

#### East County

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

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Bill Crang, Irish and folk music. Wednesday through Sunday.

music, Wednesday through Sunday, The Boundorks Restaurant, SU20 Parlson Drive, La Mesa, 4x5-3660 Dale Pearson, contemporary music on the panoi, contemporary music on the panoi, fleeday through Saturday, Jim Moore panoi variety Simiday and Monday, Craig Jones, piano, 5 to 8 pm, Priday.

Bull and Bear, 690 North Second

Street, & Cajon. 440-5757; Chain Reaction, contemporary, Wednesday through Saturday

Cafe Vid, 7353 El Cajon Boulevard, La Mesa. 460-7353: and vintage rock. Wednesday

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Tommy Ray, country, light rock, and casy listening. Friday and Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa, 698-9757: Bolton/Dallas, rock, Tuesday through Saturday: Star Party, audience participation recorded music presentation, Sunday and Monday.

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

Coo-Coo's Nest, 12247 Woodsde Avenue, Lakeside, 143-2300 Wayne Steele, piano variety, Thursday through Saturday,

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

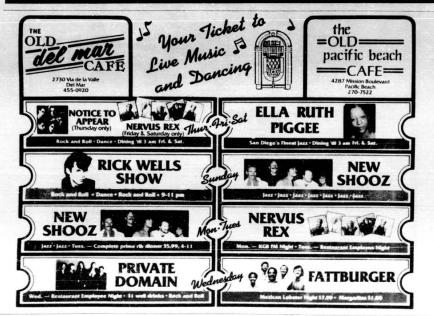
Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: The Belairs, vintage rock, Friday and Saturday

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. The Classics, Fifties and Sixties rock, Tuesday through Saturday

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568 Live country music, Thursday through Sunday, call club for

Happy Days Car Hop, 9664 Campo Road, Spring Valley







3-4757: The Ducktail Revue, tage rock, Friday; Elvis citement with Aaron Heart and mphis Gold, Elvis Presley

Broadway, Lemon Grove. 169-6344: Paydirt, country and contemporary, Friday and

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Martin Eddy and Country Breeze, country Friday and Saturday.

Legenda, 2754 Alpine Boulevard. Alpine, 445-5545: Live music, Priday and Saturday, call club for

Linda's Dl'Angells Restaurant, 1977 East Main Street, El Cajon 447-0842: Ron Morin, contemporary, Sunday and

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Peelin, Top 40 dance music, Tuesday through Saturday Main Squeze, cortemporary, Sunday and Monday.

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993; Live music, Wednesday through Saturday, call club for information.

Ole Wagon Wheel, 8646 Mission Gorge Road, Santee. 449-6240: The Gold Dust Band, country. Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock, Friday and Saturday The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Laredo, country, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Jam session, Thursday, musicians welcome; the Nomads, rock, Friday and Saturday.

#### South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700: Live music Thursday through Saturday, o club for information.

China Pive Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robies, contemporary, Tuesday through Thursday; Shooting Stars, contemporary, Priday and Saturday, East Coast.

Da Vinei's, 626 E Street, Chula Vista. 427-8880: Tito and Augustine, contemporary, Monday through Saturday.

Dock's Cocktalls, 317 Third Avenue, Chula Vista. 422-1566: Live music, Ilesday through Thursday, call club for informatio Wayne Gire, country, oldes, and contemporary, Friday and Saturday.

Hungry Hunter/Imperial Beach 1344 Palm Avenue, Imperial Beach. 423-0953: Dave Smith, contemporary, Friday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Virta. 427-4200: The Red Hot Astros, rock, Thursday through Saturday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754 or 424-3755: Live and recorded ballfroom dance music on San Diegos largest dance floor, Friday through Sunday, call club for information.

Marisol, 1680 Broadway (et Main Street), Chula Vista, 429-8045; Los Lupes, Mexican cowboy music inorteño), Thursday; Coloue Latino music, Friday and Saturday; Mosaico, salas and Cumblis music, Sunday evening, with Los Lupes, early evening Sunday.

Oasis Bas, 1121 Third Street, Chula Vista. 426-2977: Bustin'

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Restaurant The Us Band: Trojan Horse Vamp: Pizza Plus War Pigeons: Spirit

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IN MIRA MESA

Top 40

Contemporary/

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Excursion
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#### Country/ Country Rock

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Red Checkers La's
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Copote: Circle D Corrul
Crosoffie: Von Winkle's
Martin Eddy and Country
Breezer Lukeside Hotel
The Fallbrook Band: Loo's Little
Bit of Country, Triple S Steak
House

The Gold Dust Band: Ole Wago Whee! Grand Central Station: Hulch's Raywive: Wrongle's Roos! The Hot Shot with Ron Bell: Lev's Little Bit of Country Red Lane: Rudi's Hidden Acres Laredo: Outpost

Saloon

Don Tennison: The Flying Bridge
Uscle Ken's Converted Rice

Band: Wrangler's Roost White Lightning: Stage Coach Inn

#### Folk/Ethnic

Eamon Carroll: Rosie O'Grady's Brian Connolly: Blamey Stone

Brisa Cossollys Blarsey Stone
Pub
Michael Cosseys Old Time Cale
Bill Chaigh Harrey Stone Tho
Jackie Besidshi Hotel La Jolla
La Bayallia Storelia
La Bayallia Carrolia
La Buth Lacky Lady Cab
Lose and Lose Changie Jony's
Sean BeVicker: Indian'd John
Paul Bountsance Old Facilia
Messico Martiol
The Paradise Street Bands
Iroland's Ourn, Droussy

Maggie's
Chris Proctor: Old Time Cafe
Chris Procton: Upstart Crose and
Company/Scaport Village
Rich Saxton and Bax Wilson:
Drousy Maggie's
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Sax Wilson:
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Raggie Wright and Pain Camm
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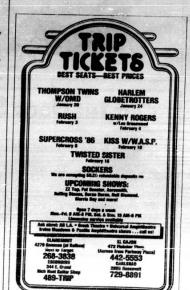


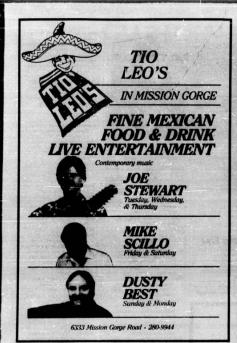
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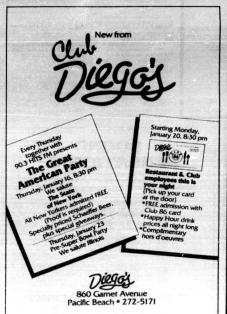
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Brew Beliefsteins: contemporary, 
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pop from the Thérics to the 
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Jerry Melhelels: standards, monte 
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All reviews are by Duncan Shepherd. Priorities are indicated by one to live stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Bach to the Publish — The task of laboring the Inter-time threm to the learning market has led to beades such concress occlesiones at such concress occlesiones at such concress occlesiones at such concress occlesiones at such a contemporary terenage with a contemporary terenage with a contemporary terenage with a contemporary terenage the contemporary terenage the contemporary terenage the contemporary terenage the contemporary terenage teres the task of the contemporary and the contemporary to make the contemporary and the contemporary to the contemp

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Black Moon Riving — High-tech action film centiford around a sports car prototype — called the Black Moon, shaped like an axe blade — which approaches the realm of the futurestic ("the alike a science section, no?"). A pi

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A Chorus Line - An old style

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#### MOVIE DIRECTORY

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The Color Purple — Steven Speelings of charloned Prestige Prcture, a littery adoptation of both 3 critical and a popular success, and content lies to both the black and bl

stone into a whole took of precisiony shorts that one was the stone of ship—so, the moon crane shots, number-nie an hour boat changes, and other assorted directorial methods of saying Hey, book at met With Whoopi Goldberg. Danny Glower, and Mangaert Avery 1985. (Flower Hill Cinemas, from 117, Grossmont Mat. Lons. Oceanside, from 117, Plaza Bonia, UA Escondoo S. from 117, UA Horton

Certify

Bay of the Dast — Those who from the post of midnight)

The Dresser – The period of the Second World War, with its consequent boost to the spirit of The Show Must Go On, recalls Truffaur's THE LAST METRO and (an even closer cortemporary) the remake of TO BE OR NOT TO BE. But lacking

The specificness of either of those that be a stored a broady stetched the stored with the service of the service as a bottomiers wessel in service as a bottomiers wessel may be serviced as a service as a bottomiers wessel in second with the service as service as a service and service as a service as a

Harwood, directed by Peter Yates. 1983 \* (Ken, 1/22)

Enemy Mine — In the late 21st Century an earthing and a Drac, on opposite sides of an outer-space dodight, are downed together on an uninhabited planet, rather like Lee Marvin and Toehiro Milfune on an uninhabited island during World Wa II in HELL IN THE PACIFIC These II in HELL IN THE PACIFIC These two learn to coperate sooner, however, and siven to signate one however, and siven to signate one however, and siven to signate one of the signature of the siven rich list mustar will absoluted Brotherhood of Man and Orac, to his that matter). The register continue even by Louis Gessell, J. The signature of the s

Iron Eagle — An American teenager (Jason Gedrick) attempts to rescue his father from terrorists, with Louis Gossett, ir. directed by Sidney J.

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plotting by con-toss. It is pernage just inductions enough however that we could look forward at that point to reading about it in the newspaper the read day Gerin Close, Jett Bridges Peter Coyota Robert Loggia directed by Richard Mirquising 1985 • (Plaza Bonsa, Sports Arena 6)

The Jewel of the Nile - Some

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Horton Plaza 7, from 1/17)

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BLACK LAGOON But if the allobrating sentimental and desart of you in the equally also sharing addismit the state under at J. With Dennis Quant directed by Wolfgang Petersen: 198.

\* (Carousal Cinema 6: Plaza Chema 3; UA Ginschouse 6)

3. UA Clareshouse 6)
The Gode hasta Bo Crasy — A model charmer from South Africa, written, providuced, deceded. There of the control of the contro

1980 " (UA Escondido 8) Written and directed by Godard \* (Ken, through 1/18)

\*\*(Ren. Incugh 1/18)

The Hidden Portress - Kurcasevás first use of the wide screen, and his ingeneousness with inages of that ingeneousness with inages of that in ingeneousness with inages of that in ingeneousness with inages and in ingeneousness in a set of the inages and in ingeneousness in a set of the ingeneousness in a set of th

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Fe Jan 31/7 00 8 9 30 pm Sal. Feb 1/7 00 8 9 30 pm Sur. Feb 2/2 00 4 90. 7 00 8 9 30 pm Mon. Feb 3/7 00 8 9 30 pm

Thurs. Feb. 6/7 00 & 9.30 pm Sat. Feb. 8/7 00 & 9.30 pm Sat. Feb. 8/7 00 & 9.30 pm Sun. Feb. 9/2 00. 4 00. 7-00 & 9.30 pm Mon., Feb. 10/7 00 & 9.30 pm

Thurs. Feb. 13/7:00 & 9:30 pm Fn. Feb. 14/7:00 & 9:30 pm Sat. Feb. 15/7:00 & 9:30 pm San. Feb. 15/7:00 & 9:30 pm San. Feb. 16/2:00, 4:00. 7:00 & 9:30 pm Man. Feb. 17/7:00 & 9:30 pm

Weekbast #6 Thurs Feb 2077:00 & 9:30 pm Fr. Feb 277:00 & 9:30 pm Sat Feb 227:00 & 9:30 pm Sat Feb 227:00 & 9:30 pm Sat Feb 227:00 & 9:30 pm Turs Feb 277:00 & 9:30 pm Turs Feb 277:00 & 9:30 pm Midnight shows are Feb 22 & 28

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### **CURRENT MOVIES**

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(Century Went, from 117, Flowar Ha Chemas, 118 through 20 masterees. Mar Mess Chemas, Parkey, Plaza Bonta, Plawy 134 Chemas, 151 Hr. (Page 14) London, 151 Hr. (P

Out of Africa — task Dimesers like to a coffee gover in Revin, before during, and affer World War. It is almost the sulf of an Edna Ferber novel. The adapters' leernness of vorgarity duri not of aliveer busile prevents if from being that, and or eventful or any other way either. The move delivers some emotional punch at the end — in fact delivers a staggering flurry of them. by way of several without farewells — but if is several without farewells — but if is Out of Africa - Isak Dinesens life

meantime. You've got syphilis," or something on that order, will have t lide you over. Meryl Streep, though she must wear a whole closetful of she must wear a whole dosethi of the worst hals in creation and though her Danish accornt faces the definitive authority of her British Polish, or Oklahoman, is surprisingly decquale to the physical demands of the role, with a brainiby langle of has and a sike nice that darkens by degrees, and with a commoning stim as an impromptul tool starre. Robert Reddord, as her supposedly arrestocates, upsprosedly first'n lover. reflectation and process of the control of the cont

wee Herman, and both of ther

movegoeth first introduction to Perweel Herman, and both of her derly
weel Herman, and both of her derly
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of fried eggs, bacon, pancake and strawberry) will no doubt be perceived in terms of child/likenes or since he is not an actual child, terms of dementedness. But in his indefatigable alertness to the physi-world he makes an example for intellectuals too. And his attitude

invalvemental to Art Tim, all notes between the total to the total t

audience, if not necessarily the British, and also for the sake of aesthetic wholeness. The movie was



midnight)
The Quiet Earth — Science Ictori
of the subgenre Last-Man-on-Earth
Or at least on New Zealand. The
Man' in this instance is an Auckland
shentist who in league with the
Americans may or may not have
had a hand in the effect, as it comes







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Ann Casabler, as in provident of the Files having considerate.



Mr. Thank-You

Arigano-san, 75 min. 1936)
Director, Hurshi Shimizu
e secmed very audactous to make a film enurely onlocation, both mside
bas chagging to way through the fulls and villages of rural Japan, but
Shimizu palis to off. John Gillert. British Fain Institute.

The Groom Talks in His Sleep\*

best of a collection of films (many of which were thought lost) from what is considered to be the Golden Age of British Film Institute It is presented in America under the auspices of New York's Japan Society and in Sin Diego the UC San Diego International Film Series

> Below Rushimon will run on consecutive January 9 thru February 13

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### **CURRENT MOVIES**

to be known. But has seemingly removed all risco of humany from the best of the earn. all precessly the best of the earn. all precessly one has a large case, and a series of the series all of the series of the series and making the series and s to be known, that has seemingly

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Ran - The happy concedence of an actual old man, Alekan Korolanous age actual old man, Alekan Korolanous age actual old man, Alekan Korolanous age treatment of KINO LEAR Opens plenny of room to read throng sind it and thereby to overrale a. The man of the samura general control of assic change in the three contentious objects of the samura general of the universal source of the samura general source of the samura source of the samura source of the samura samura source of the samura samura samura general samura samura samura general samura s

Price Of Adhission, proves conclusively that Kurostava has not lost so many faculties as to make hir fair competition for the mobil movemakers. And in that series one certainty ought to be careful not to identify the director loot closely with it's central character. Tatsuya

Re-animater — Sck and sckening horor show said to be dewed from an 14 Discoveral late. but throughly contemporary in its devotion to the property of the prope also inoculated with the reanishating fluid carrying around its own head in a metal tray. But the humor burses beneath decidance resonation before them, drowns in gone soon afterward with Bruce -buston and Baronara Crampton, directed by Stuart Gordon, 1986.

(UK Glasshouse 6, 1/17 and 18 midnight)



a creamy, thick, sweetfall blend of genres, with impredents from detective stories (what really happened to Bethecca's). Gothe thrillers (the haunted house, the unspolered pass, the creepy, housekeeper), and learning is of Fontaines tern like young wife struggling to preserve her marriage to Laurence Othere whost still in the grips of his Heathciff gloom). Based

on a Daphne Du Maurier book. With George Sanders. Judith Anderson. George Sande 1940 \*\* (Ken. 1/19)

Revolution – Al Pacino and Nastassia Kinski take part in the American War of Independence, directed by Hugh Hudson (Carousel Cineina 6, College, Easthon Valley, Oceanside 8, San





### **CURRENT MOVIES**

Village 8; Sports Arena 6; UA Chula Vista 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6; from 1/17)

Rocky IV — The third sequel to ROCKY has gotten risk politics, but there is no need for the crisis to tollow Sufficient grounds again, in simple pugifistics. With he newbound defensive skies (see Part Ill) somehow mistad. Rocky is again call as the underfolip against the amateur(f) Soviet champion, hain

For people who have to

stand up

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parts a sent drawn from Nethrington DC. (or in other words, from a more advanced civilization) to investigate and is received with an eloquent collection of gapes and glares and problem, however becomes a bit of a gmid. The action, if that the word con actities down to a series of Q. Challes Fuller gmix. But not much out of his own stage play, and these give way to flashbacks to agent the action up to the myscal funders. one way to flashfacks to open the action up some musical numbers. as basedad game some latingths, and the bitty of the control of the control

a deaches surface (and additional cannot by incoprince the Ray Harryhausen Costa Gavera and Bob Swam can thurt) but the computive flow of pless seas of the Costa Gavera and Bob Swam can thurt) but the computive flow of pless seas and Can Agricoly are far too smag and self-assured under their noncompositions with Bob Hops you were never to change the composition of the Costa Canada Can

## **CURRENT MOVIES**

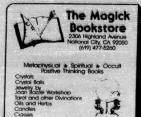
contribute to the patagobs teck of comfort. The ectors, for the most part, seem to led worth sound result as the series of the worth sound reside their readings are too deer and devet (set at the supprivate seems to led if he writing a too footused to the series of the series of the series of the writing a too footused to a statement bushing, uncommunicating sincerery, Amy Madigan, as the married daughter of a man in middle crisis, makes a ununificially and a series of the series of the

Soviet ballet dancer and catebrated defector who has he had buck to be about d'a sipan han be bed buck to be about d'a sipan han ben bed buck d'a be about d'a sipan han buck d'a ben ben and he good bluck to be pui in he care of a black American had dancer who had defected in his other work to be about a ben about a b into lap territory than Hirnes is ever allowed to strengt into balls. Both of however, by allowed to strengt into balls. Both of however, by allow 55 demonstrates a serous enough director in his own right who doesn't seem to mind how moves as a ROB west-holp with changed sells in place of eyes into the sell of the se

Notified - Akira Kurosawas bloody-minded postical parable about the struggle for supremacy in a godforsaken 17th-century rural village. The feudists on both sides are uniformly petty, pea-brained, and baboonsh (the only thing protecting them from one another is their

cowardice); and justice is done when an unemployed samural wanders into their midst and capricously staughters them all. Soshiro Mitune, scratching and ewaggering to a great musical score, enjoye himself enormously as the nihilistic samural who is endowed with an emportament.

Twure Sharteck Retirese — As with any mithout before a shard for many first a shard for many first and shard for shard for course and shard manufacture and shard manufacture and shard for shard for the shard for the shard for the share of the shard for the shard for the shard for the share of the shard for the share of th



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