

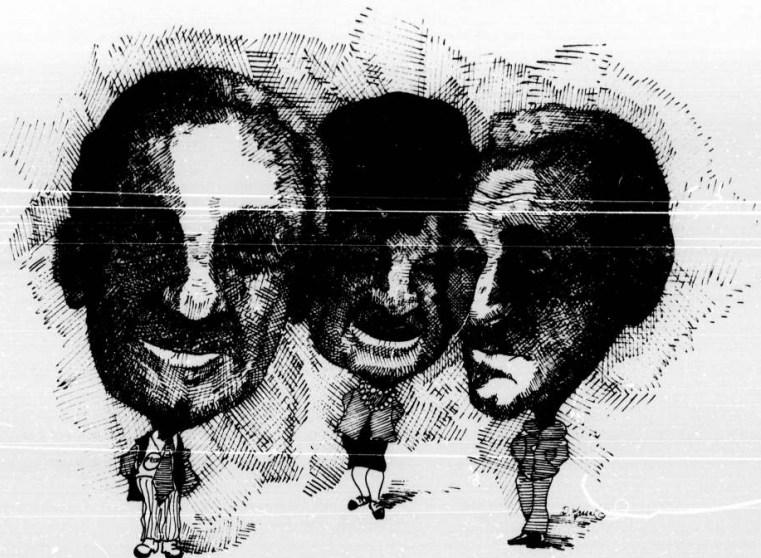
# READER

SAN DIEGO'S MOST PECULIAR WEEKLY FEBRUARY 14 TO FEBRUARY 20

These cities have a small number of families that have had power and wealth for some time, very tight societies that have never expanded or let in substantial amounts of new blood. A sort of ossification happens, and there's a loss of contact in how you deal with people.

This isn't to say that they aren't very nice, generous people who work for the arts — but it's a question of understanding how one uses one's power.

## COMBO BRAVO? COMBO BOO?



DRAWING BY RICHARD MASSA

BY CONNIE BRUCK

The curtain rises, and a young man dressed as an Elizabethan noble walks to the center of the stage. He unrolls a long parchment scroll with gold lettering, and proclaims: "Let's welcome here this night some most honorable leaders of COMBO, the Combined Arts and Education Council of San Diego County: its founder, Deborah Szekely Mazzanti, a current vice-president — she comes onstage — vibrant and energetic — to swelling applause; General Victor Krulak, who finds time in his busy schedule at the Union-Tribune to also serve as a vice-president — the General marches on — several men in the audience rise and salute; and finally, the president of COMBO, known to all of you as a patron of the arts these many years, Michael Ibs Gonzalez" (the towering Gonzalez archetypal senior, walks on to applause). COMBO BRAVO! cries the page. COMBO BRAVO! cry all the men and women, in formal dress, in the special boxes. But from the rest of the audience, here and there, rise dissident voices. What? How can that be? Who dares not shout COMBO BRAVO?

Who, indeed? The problem with raising one's voice too loudly against COMBO, on whose board are representatives of San Diego's most socially prominent families, is that it is not likely to be heard — at least, that was the experience of some dissidents with whom I spoke.

Before reviewing their complaints, a look at COMBO and its leaders. A volunteer organization, COMBO was founded in 1965 for the purpose of raising funds for the arts in San Diego. As of last November, it raised since its

inception more than 2.4 million dollars, its goal for 1972-1973 was \$750,000, and the year's total has not yet been announced. Funds come from a drive in the spring (aimed mostly at business and industry), city and county grants, and three auctions. Among 12 beneficiaries, the principals are the San Diego Opera, San Diego Symphony, San Diego Ballet, Old Globe Theater, La Jolla Museum of Contemporary Art, and San Diego Civic Light Opera.

Many of the 75 people on COMBO's Board of Directors wield power in San Diego — including Mayor Pete Wilson, but probably none are so key to both the COMBO and the San Diego scenes as Mrs. Mazzanti, Mr. Gonzalez, and Gen. Krulak. Sharing a willingness to give great quantities of time and energy to the cause of the arts, they also move in a similar, somewhat rarefied realm of affluence and influence. But they came along very different routes.

"I've lived here all my life," Gonzalez said. "I attended city schools, was elected student body president of San Diego High." He graduated from Stanford University ("my mother's and aunt's alma mater") and Harvard Law School ("where I met my wife, Elizabeth Siblo of Rochester, New York"). He is a member of the law firm of Lucor, Hamilton, Forward, and Scripps; his specialty is tax law.

"My family was always interested in the arts — painting, music, literature — that's the kind of home we were raised in." Were his parents artists? "No, my father was a merchant. None of us could do a darn thing, but we were always admiring of those who can."

Gonzalez has served as president of the Fine Arts

Society and the San Diego Symphony Orchestra, and now COMBO — and belongs to the Boards of the YMCA and the National Hispanic Museum. Elizabeth Gonzalez was president of the San Diego Ballet. Does he see his family's role as "noblesse oblige"? "I don't know what you call it," Gonzalez smiled. "I just know it's hard work."

Mrs. Mazzanti has lived in San Diego for the past 33 years — she opened Rancho de la Puerta in Tecate in 1940, and the luxurious Golden Door in Escondido in 1959 — but she was born in Brooklyn and spent part of her childhood in Tahiti.

"Every summer, when we lived in the States, we'd go to health camps. My mother was terribly interested in — well, today they use such ponderous terms, they'd say, 'developing human potential', but she was interested in *living, living*," Mrs. Mazzanti explained.

She married Edmond Szekely, who had been director of the British International Health and Education Center, and they started the "Essene School at Rancho de la Puerta." "Our guests came to study the Essene teachings, to lead the simple life, aware of the forces of nature. We ate all our meals in silence, began the day with meditation — we had to be on top of the mountain each morning to see the last star. But in time, people began missing the lectures and attending the exercise classes, and it evolved into a spa."

In addition to running her two spas and serving on COMBO, Mazzanti has been active in the Save the Children Federation, is a member of the President's

(continued on page 7)

We try not to be petty... we try to look at the whole picture. I spend so many hours of my time. I'm a professional man, and time is my business.

The Mahons are convinced that the only factor keeping them out of COMBO is the Gonzales' prejudice against them. They know there has been mention of their not being non-profit, but they insist they are — that the school is separate from the California Ballet Company and Association, and that their funding by the National Endowment of the Arts (\$6800 this year) is proof of their non-profit standing.

I asked Gonzalez. "All I can say is that their application was very carefully reviewed," he declared. "The feeling was that they were interlocking in their activities between the Association and the school and the production company. They will have a full and fair and complete hearing this year."

Another critic — his name withheld — took a stand against COMBO. Specifically, his criticism deals with a municipal code which stipulates that the beneficiary organization of any fund drive must receive at least 50% of the gross — and one day, in COMBO history, when they did not satisfy that, he said. More generally, however, he attacked COMBO for its invulnerability and its hauteur.

The day was September 14, 1971. The financial report filed with the Police Department reads, "Opening Night at the Circus — total receipts: \$20,027.50 — total expense: \$20,003 — total to be distributed among 10 beneficiary organizations: \$24.50."

"I tried to tell them that they had to follow certain guidelines in their contract with the circus. I knew what was going to happen from past experience," said this dissident who had been in charge of giving Police Department permits for such activities. "But they thought they were above it, and I was too low on the totem pole for them to even listen to."

"Ordinarily, I would've prosecuted. They didn't approach giving 50% of the gross to the beneficiary! I filled out a report. COMBO is too powerful in this town. It was slapped back on my desk, and the Chief of Police said, 'Forget it!'"

It may be argued that every fund-raising organization has its fascists. But one of the more interesting aspects of this one, in line with the above speaker's experience, is how it was covered in the press. Several days after the event, the San Diego Union printed a story stating that COMBO's ten beneficiary would share a bonus of more than \$5000 from the circus.

No, said Gonzalez, of course he had no idea where that information had come from, but he believes that information he reads in the papers anyway. However he has amended COMBO has had very good press. That's hardly mysterious, I remarked, since the press is General Krukak, Gonzalez laughed.

But he did wish people would not be so petty. "We try not to be petty in our COMBO operation — we try to look at the whole picture. I spend so many hours of my time" — his voice was rising. "I'm a professional man and time is my business. And the hours and hours of time that I have spent and my compatriots have spent — such as Jim West who's a certified public accountant, Bill Lochmoeller who also has a responsible position, Bruce Krukak — all of these people have given on an average of 6 to 10 hours a week. Sometimes we don't get thanks for this, and that's all right, too, because we're not looking for thanks. But we do resent a little people's being petty and picaresque."

A thoughtful, well-tempered criticism of COMBO has recently been aired publicly — that of Dave Thompson, in an article in *San Diego Magazine* entitled, "After COMBO, What?" After examining the great aspirations and the specific budgets — past, present, and projected — of the San Diego Symphony, the San Diego Opera, the San Diego Ballet, and the Old Globe Theater, Thompson concludes that COMBO will be unable to provide the kind of financial support that it is being asked for, in these groups' drive to become major performing arts organizations. And he lays the fault with COMBO for not assuming its full responsibility as fund-raiser for the arts of San Diego County — by taking a long-range view of their needs.

"There is no concept within COMBO of what the total need is; they have never taken all the parts of the picture and put them into a frame," Thompson told me. "I'm not saying COMBO shouldn't exist. We need them, and they're the best we've got — but that's not enough."

"We're not understanding of them and we're not Big Brother," countered Mrs. Mazzanti, when asked about Thompson's criticism. "Our beneficiaries want to be responsible for their own lives and that's what gives one pride in oneself — it's so important."

"It's like being responsible for your own health," she continued. "All the pre-paid doctors in Medicare can't help the person who takes that morning walk in the park."

Mrs. Mazzanti agreed COMBO should encourage more experimental theater — the Crystal Palace, for example, if it has seven branches in the courts, and they do lecture demonstrations in the public schools, witnessed by 150,000 students in the past five years.

"We played to a paying audience of 18,000 this," said year, as compared to 3000 for the San Diego Ballet," said Mahon.

## AN INTERVIEW WITH THE GENERAL

General Krukak, O.K., let 'er rip!

C.B.: What moved you to join COMBO?

General: I felt that there was a real need for a federated type of fund-raising campaign to support all the arts.

C.B.: Are you familiar with Thompson's criticism of COMBO, and would you agree with him?

General: I feel that COMBO in its ideal image would do many things for all the arts, things which they have tried to do in a very hailing way because of limited resources. Such as common mailing lists — a common place where they can all have their offices — common files, with perhaps common stenographic assistants — common reproduction assistants. They are crawling very slowly, and they see the day when they would like to be running.

C.B.: Were you aware of Supervisor Lou Conde's remarks, printed in the Union last spring, suggesting that the County should not be giving funds to COMBO since it is mainly a wealthy people's organization?

General: No.

C.B.: Well, what about that criticism — that COMBO is something of a closed club, a select group of the leisured patron class?

General: Anyone who could walk into the television auction and see the people who were doing it and still declare that it wasn't a cross-section of San Diego has myopia. There were 450 people, and they were all working together in a common project. No, I should say that it certainly couldn't be an exclusive club — it took almost 500 people.

C.B.: Were they members of COMBO?

General: They're just members of the community... just members of the community, who were enthusiastic about helping.

C.B.: What does it take to be a member of COMBO?

General: What does it take to be a member of COMBO... that's an interesting question. Members of COMBO are any organizations, not people. Not people.

C.B.: What then does it take to join the body of COMBO, the 75 or so people who are on the Board of Trustees?

General: They come from the beneficiaries.

C.B.: Could anyone who was interested — General Participants? Oh, yes.

C.B.: But join the Board?

General: Well, I don't know exactly how they got there — I know where they came from, but not how they got there. You should ask Mr. Gonzalez.

C.B.: How did you get there?

General: How did I get there... I was active in the Symphony, and that's how I got there. That's how I got there.

C.B.: Are you familiar with the situation involving the two ballet companies — San Diego Ballet and California Ballet — and the reasons for not funding California Ballet?

General: When I was president of COMBO, in 1971, we made a determined effort to get these ballet companies to become one. People are not anxious to surrender their autonomy. But I think one day there will be a ballet in San Diego, one ballet. Until then there will be problems, but problems are really the fabric in which we live and I don't worry too much about it, because they'll solve them. They'll solve them.

"If you quote me on this, I could lose my job," said the prominent arts administrator — consequently nameless. "I don't know what kind of fuss these people might make, and the specific budgets — past, present, and projected — of COMBO. But I think the ballet company deserves more funding and another less, that's their prerogative," he explained. "But to give a company nothing that serves as financial support that it is being asked for, in these groups' drive to become major performing arts organizations. And he lays the fault with COMBO for not assuming its full responsibility as fund-raiser for the arts of San Diego County — by taking a long-range view of their needs."

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Would you pay 30 dollars to take your wife and two kids to see Unitas perform only in pre-game warm-ups?

## The Pesin Analysis Quotients Someone finally cares about the sports-minded family of four on a budget

—Alan Pesin—

Ralph Nader, Consumer Protection Champion, spends half his life protecting unknowing shoppers from buying automobiles with defective brakes. Virginia Knauer, past-president of the National Council of Consumer Affairs, held weekly news conferences advising grocery shoppers of that week's best food-purchase buys. Best Myerson, New York City's Commissioner of Consumer Information, took two years in compiling a list comparing the fat content of Jumbo Jacks versus the Big Mac. Yet in sports nobody seems to care about the quality of the game.

Following is an attempt to rectify this situation with these one-

time-only Pesin Analysis Quotients, numerical figures derived from zero and one hundred arrived at by dividing cost into the sum total of anticipated highs plus potential in-person experience plus probable post-coital-type exhilaration. Zero would be comparable to paying \$5 to see a chess match between San Diego Union Sports Editor Jack Murphy and TV 8 Sports Director Jerry Gross. One hundred would be comparable to paying \$94 to see Sandy Koufax pitching against the 1933 American League All Star Team.

The San Diego Chargers — 43 — Going to a Charger game costs more than a tankful of gas. Before the game you spend your time thinking up ways to avoid the post-game traffic jam. The game itself is normally as exciting as watching seventeen-year-old Robert beating up thirteen-year-old Jenny. After the game the realization hits that

you could have stayed home and watched the Rams play the Vikings on television. Rumor has it the Chargers are withholding 1973 incentive bonuses from certain players and using that money to entice draftees away from the World Football League. What that means is the Chargers will have enough money gained from increased ticket prices for 1974 to pay John Unitas for another year of pre-game warm-ups.

The San Diego Coliseum — 90 — A trip to the Friday night fights at the New Coliseum (15th and E) is probably the best sports buy in town. Tickets are incredibly cheap (ranging from \$7.50 to \$10 depending upon the attraction). General admission is never more than \$3, and all 3,200 seats are right up close to the action. The fighters are separated from the spectators by a wall of white light

flowing out from six overhead arc lights. Like theater-in-the-round, the audience surrounds the boxers. Under the high, raftered ceiling the noise from the crowd mingles with the perspiring competitors to create charismatic entertainment. Tomorrow night finds heavyweight Tony Doyle, loser of an All-Nation preliminary fight, taking on Quarry last September, special on Richie Gosha, and as a special added attraction, number four heavyweight Ken Norton will box a six-round exhibition match in preparation for his March title challenge against George Foreman.

The San Diego Conquistadors — 45 — There is absolutely no reason at all to go see the Conquistadors. The ABA brand of basketball is inferior to that of the NBA. Second-rate basketball at first-rate prices is not a consumer delight. Coach Wilt Chamberlain has done a splendid job despite

dissension, an inferior team, and an absentee owner who would trade the team for two downtown parking lots. The luxurious Community Concourse rivals the nation's finest arenas for comfort, but two pillows behind the head during Game 2 of last season's playoffs all the comfort one should need when it comes to basketball.

The San Diego Gulls — 80 — A first-year team in San Diego is almost unheard of, yet the Gulls have a good shot at finishing atop the standings in the Western Hockey League. Sports Arena seats for home games range from \$2.50 to \$5, and with Let's Dine Out coupons, you can get two tickets for the price of one. The cheering family crowds that attend Gull games are the type Padre management would sell its soul to have. While Conquistador owner Leonard Bloom does everything in his power to make professional baseball and hockey teams incompatible, the Gulls and their rabid fans are making National Hockey League owners look twice before choosing new expansion cities.

The San Diego Indoor Games — 75 — Last year I went to both the indoor games and the professional track meet, each of which was held at the Sports Arena. I preferred the play-for-pay athletes, but the majority of track aficionados found much more enjoyment at the amateur meet. This Sunday, February 17, the Sports Arena hosts 1500-meter world-record holder Tanzanian Silbert Bayi; world record holder in the high jump, Californian Dwight Stones; Russian 800-meter Munich silver-medalist Yevgeniy Arzhanov; 1000-yard world-record holder, San Diego State University's Steve Williams; and the 1973 Games' most exciting performer, Mrs. Francis Larrieu, shooting for a world-record run at 3,000 meters on the Sports Arena indoor track, considered by many the fastest indoor track ever built.

The San Diego Padres — 90 — It is such a fine thing that the Padres remain in San Diego that the possibility of another last place finish does not even cross the local baseball fan's mind. John MacNamara has been named manager. It would have preferred Maury Wills, Bill White, Frank Robinson. The names Glenn Beatty, Bobby Tolan, Mervyn Alou, Jim McAndrew, and Willie McCovey in the starting lineup means the Padres are about to field the first first-place league team. These old-timers mix well with the young talent (Dave Roberts, Dave Winfield) the head air of San Diego Stadium just might come alive with the team line drives. □

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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Dear Matthew,

I love to sit in Horton Plaza on sunny days watching the world go by. Some people walk about singing songs to anyone who will listen. Lots of people come and preach. It is always exciting, but lately I've noticed all the benches covered with pigeon droppings. Why doesn't the Sanitation Department clean this up?

Mary Silva  
Point Loma



"I was broke,  
I was sad,  
and I was homesick."



But now I'm rich,  
I am happy,  
and I went home  
to see Mom  
for Christmas!

All this great,  
good fortune because  
I sold my tape recorder,  
my waterbed, my Nikon lens  
and my stereo with  
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classified ads."

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OH HAPPY DAY!

Matthew Alice

Dear Matthew Alice,  
During Monday Night Football I noticed Howard Cosell's hands shaking. I figured it was because of the cold weather. On last Sunday's Wide World of Sports I noticed the same thing. Then on Sunday, during the weigh-in for the Ali-Frazier fight, first Frazier, then a mad man of Cosell's shaking hands. What gives? Does Cosell have the D.T.?

Alan Danzig  
Mission Beach

Dear Al,  
If you watched the entire weigh-in, you heard Cosell shirk off the jibes at his shaking hands with "It's an allergic reaction to a penicillin shot." Most people felt for that eyewall, but those who have noticed a continual deterioration in the control of Cosell's hands know better. Howard Cosell is suffering from Parkinson's disease, and has been for over a year now. This is a disorder which attacks the nervous system and causes involuntary motions by specific limbs. It is a treatable disease, but one which would require a prolonged absence from the TV sports scene for Howard Cosell. Obviously Cosell is not willing to take an extended vacation from his high-paying, prominent position as number one American sportscaster. As long as Cosell can continue working, which might not be too much longer, the world must continue suffering from "tell-it-like-it-is-itis." By the way, I would like to compliment you, Mr. Danzig, on your quite keen observation.

Matthew Alice

Dear Matthew Alice, Mr. O'Malley, or whomever,  
When I play croquet I'm full of hatred. My opponents insist that I should play "with malice towards none." Who is right?

Tom Montgomery  
La Jolla

Dear Tom, Dick, or Harry,

Confucius say "A pun is the lowest form of wit." P.S. I would like to take this time to praise T.R. Lind's envelope, but explain that due to federal law questions received without full names cannot be answered in this column.

Matthew Alice

Hotshot expert-on-everything Matthew Alice will answer your questions. Send them to him c/o The Reader, Box 80803, San Diego, CA 92138. A free L.P. will be given to the asker of the best question.

This week's L.P. goes to Alan Danzig of Mission Beach.

SMALL IMAGES ART SHOW  
For rules and entry forms for this awards show for photographers, painters, poets, etc., write to: SMALL IMAGES ART SHOW, Box 80803, San Diego, CA 92138.

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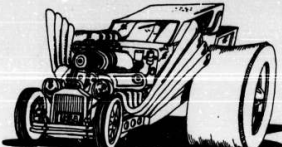
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## LETTERS

SEND CORRESPONDENCE TO: READER, BOX 80803, SAN DIEGO, CA 92138. ROUND TWO AT THE COLISEUM

Dear Editor,  
In William Sullivan's recent article on boxing at the Coliseum in San Diego, he seemed oddly preoccupied with the printed program rather than the fight program.

Preliminary fights often are changed on the day of the fight due to a dearth of preliminary fights in the area and due to the uncertainty of actually who will be on the card. With a lack of space in the program, we prefer to announce the preliminary fights in the local media on the day of the fight.

Also, if Mr. Sullivan had listened, I am sure he would have heard the announcer list the hometown, name, weight and color of trunks for each fighter that appeared. But then Ramon Red Trunks' does sound clever I suppose.

As to having "a big thing about Lee Mandingo and Duane Bobbick", they were the main event fighters for the next show and in effort to create fan interest considerable mention was made of the two fighters.

And as for having only two advertisers in the program, that's all that is needed to meet expenses on the program handed out free to the fans. Another ad or two would mean a profit and that would be nice but not necessary.

There are a thousand and one stories to be found at the Coliseum: the fighters, managers, trainers, building itself, fans, former fighters, the matchmaker, commission, etc. Mr. Sullivan only scratched the surface in a rather disappointing, cream-puff manner.

Best Regards,  
John GreenSmith  
Coliseum

P.S. Am enclosing latest program for Mr. Sullivan. Hope he notices we now have three advertisers.

RAY TO STREET THEATRE BLAM

Dear Reader,  
Here is my brief essay on "the approval of civil disobedience" (to be read on the occasion of the presentation of the tak-tak award for January to one Howard Bobben).

The law is a stuffed shirt, a pompous ass, and so are you, Howard Bobben. Really now, let's hear it for the law-abiding citizens, you rigid, calloused, rusty-armoured, straight-jacketed, moldy corpses who don't know that life is here to be lived. I say to you that all laws should be broken, and broken again, until there are no more laws. Death to all anachronisms. Life to the new humanity, citizens of the universe, children of the one God, whose only law is love. Unchain your mind, Bobben, or "expunge" from the face of the earth. We don't need you the way you are now. So change, quickly. You haven't got a lot of time.

Sincerely,  
S. Durhan

—Jonathan Saville—  
The difference between a mediocre artist and a good one is easy to define: the good artist simply does everything better. But the difference between a good artist and a great one goes beyond such easy comparisons. The great artist does do everything better, but in addition he seems to have direct access to a source of power and insight that lies outside of the world we know. Vasso Devetzi, the Greek pianist who gave a stupendous recital in Sherwood Hall last week, is a very great artist; and her playing made me aware once again that along with the artistic excellence one can talk about there is sometimes a magic before which criticism must lie, down its arms. The Biblical prophets spoke in a language intelligible to men to men, but the message they conveyed came from elsewhere. This is not to say that Miss Devetzi's gifts defy all analysis. She

is, after all, a pianist; and wherever her message may come from, it expresses itself through the medium of pianistic technique. In matters of technique she clearly belongs with the best pianists of the century. Her touch has tremendous power, more power than I have ever heard in a woman pianist, and no less power than I have heard in any pianist. It is a power which is not mere loudness, and which never takes the form of harsh pounding. It is, rather, a thoroughly controlled explosive force, never imposed on the notes but always seeming to rise irrepressibly from within them. The strength and control of this touch also enable Miss Devetzi to produce a singing line of the utmost beauty, in which the persuasive energy of each note swells and sustains until the next note is reached; there is a continual sense, so hard to achieve on a percussion instrument like the piano, of an unbroken — almost vocal — flow of sound, rising to peaks as each key is struck but never breaking up into a series of individual, disconnected hammer blows. The variety of effects this touch is capable of is quite extraordinary: the sonorous explosions of massive chords, the limpid tonalism of lyric

passages, the sparkle of runs, the delicacy of the pianissimos and the ringing diatonic of the fortissimos. These effects are brilliantly enhanced by Miss Devetzi's expert use of the pedals: through a superbly balanced combination of fingerwork and pedalling she achieves a maximally appropriate tone for each kind of passage, without ever sacrificing clarity. Miss Devetzi plays — of course — the Steinway, and this best of all possible instruments must perpetually rejoice, in its piano-ish heart, at the way she makes full use of all its magnificent capacities. If Miss Devetzi knows how to get everything possible out of a Steinway, she also knows how to uncover all the musical meaning in the pieces she plays. The spirits of the great classical and romantic composers, who were palpably present in Sherwood Hall, must have rejoiced as much as the piano at how well Miss Devetzi was doing by them. Most compelling in this respect was her conviction, evident in everything she played, that each musical element is meaningful, that that meaning must be communicated to the audience at all moments, and that nothing must be allowed merely to fill time or to serve as vacant connecting matter. Every note Miss Devetzi played was doing somewhere and coming from somewhere, every note had its place in a larger scheme of meaning. Miss Devetzi is a master



## Roll over Beethoven

By the end of the piece, my heart was throbbing as though I had been spun through the solar system on a spaceship.

of the arched phrasing demanded by the music of Haydn, Mozart, Beethoven, Schumann and Chopin; but her understanding of the meaningfulness of each musical element extends far beyond the individual phrase. Every note she plays means something within its phrase; every phrase means something within its line; and every line, every repetition, every passage, every structural division takes its place in the total musical structure of the work. This was true of the entire program, which ranged from Haydn's last (and greatest) sonata, the E-flat major, number 55, to Chopin's *Adante spianato* and *Grande Polonaise*; but it was perhaps most striking in the performance of Beethoven's thirty-two variations in C minor on an original theme. In lesser hands, this work can easily become a disjointed series of brief virtuoso display pieces. Miss Devetzi not only gave shape and meaning to each individual variation; she used each section to build up in the listener's mind a sense of the unified structure of the whole. As the performance of this piece moved on, the immense stretch of Miss Devetzi's musical understanding progressively revealed itself — an almost appalling intellectual command of greater and greater musical space. By the end of the Beethoven my heart was throbbing as though I had been spun through the solar system on a spaceship. It was not a performance that satisfies because it embodies a listener's inner idea of what the music should sound like. It was a revelation of musical meaning that no one had ever suspected to be there.

Every musician has one or two composers with whose inner life he can identify most completely. Walter Gieseking played with the spirit of Mozart and Debussy; Wilhelm Kempff moved around in the music of Schubert as if it were his own body. Artur Schnabel is Chopin reborn. Vasso Devetzi, with her power, her emotional intensity, and her masterful grasp of large forms, is clearly a Beethoven pianist above all else. This does not mean that her performances of other composers are inferior; it means that she brings to everything she plays a particular emphasis on those aspects of music most thoroughly explored by Beethoven. Her Haydn and her Mozart (the Fantasy in C minor) are not "mere" eighteenth-century composers but look forward to the vast dramatic conflicts of their great successors. Her Chopin and her Schumann (*Pavane*) are not just romantic dreamers but powerful contrivers, in their smaller forms, of the harmonic, structural and expressive discoveries of Beethoven. Without in any way distorting the individual flavor of these composers, Miss Devetzi uncovers in their music the inherent power and drama that less searching pianists often neglect.

Technique, interpretive brilliance — but there is something more in Vasso Devetzi's playing: a sense of total commitment to the music and to the art of music-making. Miss Devetzi no doubt has a full human personality, with all of its varied interests, desires, tastes, and allegiances. But when she sits down at the piano, adjusts the bench, dries her hands, waits silently for a moment as though preparing herself to receive the Word, and then plunges into the supremely challenging program she has chosen for herself, it is perfectly evident that at that moment nothing in the world means anything to her but music — not society, not her career, not her personal self. The art of music yields its secrets only to those who totally yields its secrets only to those themselves, and Miss Devetzi's aggressive dominance over the music she plays seems to be exactly matched by her passive abandonment to its dominance over her; she is both master and mastered, and it is out of this combination that great performances come. □

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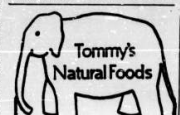
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## READER'S GUIDE TO THE MUSIC SCENE

**THE ALAMO:** GENE DAVIDSON AND THE STARROUTERS, nightly, 3093 Claremont Dr., Claremont, 276-2240.

**THE ANCIENT MARINER:** RHYTHM RANGERS, Wednesday through Sunday, 224-5242.

**ASPEN PUBLIC HOUSE:** EVANGELINE MADE (from New Orleans), nightly except Monday, 916 Pearl, La Jolla, 459-3300.

**BOATHOUSE:** JOHN HARTMAN, nightly except Sundays and Mondays, 2040 Harbor Island Dr., 291-8011.

**BOOM TRENCHARD:** THUNDERBOLT, THE WONDERCOLT, Friday and Saturday, SWEETFIRE, Sunday through Thursday, 2888 Pacific Highway, 291-5555.

**CINNAMON CINDER:** THE GIESSER GANG, Friday, Saturday, and Sunday, February 12, and 3 757 El Cajon Blvd., La Mesa, 463-9853.

**CLIMAX, LTD.:** PAIN, Thursday through Sunday, February 17, POWER, starting Tuesday, February 19, 2020 Market St., 239-9336.

**FOLK ARTS:** THE BLUES BUSTERS AND DAVID EVANS, presented by the Friends of Old Time Music, Saturday, February 16, 8:00 p.m., 291-1786.

**GOLDEN HALL:** MERLE HAGGARD, THE STRANGERS, THE OSBORNE BROTHERS and DON BOWMAN, Thursday, February 14, 7:30 p.m., Convention and Performing Arts Center, 2nd and C, 459-6510.

**HUSSONG'S NORTH:** formerly Ole Ole, THE MOLE PEOPLE, 221 N. Highway 101, Solana Beach, 755-8870.

**IRON HORSE:** O.D. CORRAL, Wednesday through Sunday, 8238 Parkway Dr., La Mesa, 465-7653.

**JPS:** COLD BLOOD, Friday, February 15, 8:00 and 11:00 p.m., 4025 Pacific Highway, 296-3655.

**LEDBETTERS:** BUZZ BROTHERS, 5524 El Cajon Blvd., 583-4524.

**P. RODNEY'S:** MAUI-DAY, Friday and Saturday, 271 N. Highway 101, Solana Beach, 755-1729.

**THE PEOPLE:** DOUGLAS JOHNS and DAVID GEORGE, Thursday through Saturday, TOMCAT, Sunday, RHODAN BOURGAGE, Monday, Tuesday, and Wednesday, 4970 Virola, Ocean Beach, 223-9773.

**PEPPER GROVE:** BALBOA PARK: BANJO AND FIDDLE CONTEST, Sunday, February 17, 10:30 a.m. (Sign up to enter at Arts categories - 10:30 a.m., clackhammer, bango, old time style, bluegrass bango, finger pick guitar, flat pick guitar, traditional voice, mandolin, dobro, etc., 291-1786).

**SAN DIEGO STATE:** MINI BLUES FESTIVAL - DAVID EVANS, blues guitarist, THOMAS SHAW, Texas blues, SAN DIEGO BLUES BUSTERS, BONNIE JEFFERSON, the Arkansas blues lady, TOM COURTNEY, ROBERT JEFFERY, and LOUIS MAJOR, Friday, February 15, 8:00 p.m., Little Theatre, San Diego State, 291-1786.

**WALLBANGERS:** BURUNDY EXPRESS, Tuesday through Saturday, ROCK N ROLL ALL STARS, Sunday, Mickey and Roseanne, 223-3138.

**THE WESTERNER:** THE CATALINAS, nightly, 22 West 7th, National City, 474-2919.

**THE ZODIAC:** "The H," from Mexico City, Tuesday through Sunday, 1725 S. Hill St., Oceanside.

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George Bernard Shaw

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### TELEVISION

**THURSDAY, FEBRUARY 14**  
THE ADVOCATES: Steve Austin, Kestrel Meiss, Barry O'Connell, Channel 15, 8:00 p.m.  
RYAN'S DAUGHTER: Jane Mills, Robert Mader, Christopher Jones (1973), Channel 6, 9:00 p.m.  
BALLAD OF A SOLDIER: Study of a young soldier on Russian front (1925), Humantia, Film Forum, Channel 15, 9:00 p.m.

**FRIDAY, FEBRUARY 15**  
VINA: A behind-the-scenes look at a Tropic monastery, Channel 15, 8:30 p.m.  
THE ADVENTURES OF ROBIN HOOD: End Ryan and Oliva (revisited) (1938), Channel 6, 7:00 p.m.

**SATURDAY, FEBRUARY 16**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SUNDAY, FEBRUARY 17**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**MONDAY, FEBRUARY 18**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**TUESDAY, FEBRUARY 19**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**WEDNESDAY, FEBRUARY 20**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 21**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 22**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SATURDAY, FEBRUARY 23**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SUNDAY, FEBRUARY 24**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**MONDAY, FEBRUARY 25**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**TUESDAY, FEBRUARY 26**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**WEDNESDAY, FEBRUARY 27**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 28**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 29**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SATURDAY, FEBRUARY 30**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SUNDAY, FEBRUARY 31**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**MONDAY, FEBRUARY 32**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**TUESDAY, FEBRUARY 33**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**WEDNESDAY, FEBRUARY 34**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 35**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 36**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SATURDAY, FEBRUARY 37**  
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**SUNDAY, FEBRUARY 38**  
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**MONDAY, FEBRUARY 39**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**TUESDAY, FEBRUARY 40**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**WEDNESDAY, FEBRUARY 41**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 42**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 43**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SATURDAY, FEBRUARY 44**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SUNDAY, FEBRUARY 45**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**MONDAY, FEBRUARY 46**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**TUESDAY, FEBRUARY 47**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**WEDNESDAY, FEBRUARY 48**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 49**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 50**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SATURDAY, FEBRUARY 51**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**SUNDAY, FEBRUARY 52**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**MONDAY, FEBRUARY 53**  
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**TUESDAY, FEBRUARY 54**  
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**WEDNESDAY, FEBRUARY 55**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**THURSDAY, FEBRUARY 56**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

**FRIDAY, FEBRUARY 57**  
THE OXLAKE: Jean Anouilh's drama based on the Spanish classic, Genevieve Basse, Betty Mac, and Fitz Weaver, Channel 15, 10:30 p.m.

## BEST SELLING RECORDS

### NATIONAL

1. Bob Dylan/Planet Waves
2. John Denver/Greatest Hits
3. Love Unlimited/Under the Influence Of
4. Jim Croce/You Don't Mess Around With Jim
5. Elton John/Goodbye Yellow Brick Road
6. Jim Croce/For A Name
7. Steve Miller Band/The Joker
8. Paul McCartney and Wings/Band On The Run
9. Charlie Rich/Behind Closed Doors
10. Yes/Tales From Topographic Oceans

\*Unusual sales activity

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### SAN DIEGO

1. Bob Dylan/Planet Waves
2. Joni Mitchell/Court and Spark
3. Loggins & Messina/Full Sail
4. Steve Miller/Joker
5. Emerson, Lake & Palmer/Brain Salad Surgery
6. Elton John/Yellow Brick Road
7. Carly Simon/Hot Cakes
8. Steely Dan/Countdown to Ecstasy
9. Maria Muldaur/Maria Muldaur
10. Stevie Wonder/Innervisions

Compiled weekly for the Reader by Warehouse Records.

## BEST SELLING BOOKS

### NATIONAL

This Week	FICTION	Last Week	Weeks on L
1. BURR, Vidal		1	12
2. COME NINEVEH, COME TYRE, Drury		3	11
3. THE HONORARY CONSUL, Greene		2	18
4. THE FIRST DEADLY SIN, Sanders		9	15
5. THE HOLLOW HILLS, Stewart		6	30
6. THEOPHILUS NORTH, Wilder		4	13
7. POSTERN OF FATE, Christie		5	7
8. THE EYE OF THE STORM, White		10	1
9. NICKEL MOUNTAIN, Gardner		10	3
10. BAND OF BROTHERS, Gann			

### GENERAL

1. ALISTAIR COOKE'S AMERICA, Cooke
2. THE JOY OF SEX, Comfort
3. HOW TO BE YOUR OWN BEST FRIEND, Newman & Berkowitz with Owen
4. PORTRAIT OF A MARRIAGE, Nicolson
5. PLAIN SPEAKING, Miller
6. UPSTAIRS AT THE WHITE HOUSE, West with Kotz
7. IN ONE ERA AND OUT THE OTHER, Levenson
8. COSELL, Cosell
9. THE BEST OF LIFE, Scherman
10. PENITENT, Hellman

From The New York Times Book Review

### SAN DIEGO

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3. HOW TO BE YOUR OWN BEST FRIEND, Newman & Berkowitz with Owen
4. PLAIN SPEAKING, Miller
5. COME NINEVEH, COME TYRE, Drury
6. IN ONE ERA AND OUT THE OTHER, Levenson
7. COSELL, Cosell
8. THE HONORARY CONSUL, Greene
9. THE HOLLOW HILLS, Stewart

Compiled for the Reader by San Diego Periodical Distributors

Don't forget to call for your rules and entry forms for the San Diego Small Images Art Contest.  
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## San Diego's true ethnic music

—Jim Cravens—

I used to listen to the Beach Boys when I was in high school. I thought they were a pretty good band. But then England happened, starting about 1964 with the Beatles, and I thought the Beatles were a really great band. Then along with everyone else I started listening to the Beatles and the Animals and the Stones and Billy J. Kramer and the Dakotas and every goddamn band that any hungry promoter could find in any cruddy nightclub in Great Britain and I forgot all about the Beach Boys. That is, I forgot all about them until I got *The Beach Boys in Concert* for a Christmas present.

So I put the Christmas present on the record changer and as I listened, I came to the conclusion that the Beach Boys are the sound of Southern California, all young, falsetto harmonies and brass guitars. I don't mean that they sing about subjects endemic to California, which of course they do, but that in some special way I can't explain exactly their music sounds like Southern California to me. This is the music that belongs to us.

Once at a party up in Marin County a guy asked me where I was from, and I told him Del Mar. He wanted to know where Del Mar was and when I told him he looked like he had just smelled something nasty. "Oh," he said, "I never go to Southern California."

Well, I'm one Southern Californian who has refused to let jerks like that give me an inferiority complex. I've heard all the old criticisms from my friends in the Bay Area or New England: Southern California has no taste, no intellect, no culture, no art. That's nonsense. There is a great deal of horror writing from Southern California, and a great deal of right, too. For one thing, we have the Pacific Ocean.

You'll catch surfin' at Del Mar Ventura county line.

*San Onofre and Sunset* and *Return to the Caribbean* all over La Jolla.

*Just as fast as she can now.* And she'll have fun, fun, fun till her daddy takes her T-Bird away.

*Seems she forgot all about the library.* *Like she told her old man now.* *And with the radio blatin' goes cruisein'.* *Just as fast as she can now.* *And she'll have fun, fun, fun till her daddy takes her T-Bird away.*

*Well, I'm one Southern Californian who has refused to let jerks like that give me an inferiority complex. I've heard all the old criticisms from my friends in the Bay Area or New England: Southern California has no taste, no intellect, no culture, no art. That's nonsense. There is a great deal of horror writing from Southern California, and a great deal of right, too. For one thing, we have the Pacific Ocean.*

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exhilarated feeling and that sense of accomplishment, starting your turn looking back over your shoulder the wave forming and moving behind you with the late afternoon sun shining through the wave and making it green and translucent as a coke bottle. Surfing is the most beautiful and expressive sport there is. It is also a serious way of life for great numbers of full-grown men, not only in California but in several places throughout the world. And the Beach Boys were on to this, you see, way back in the early sixties. Kids like me, high school kids, would listen to them in Kansas City or someplace and know that something was happening out there in California. Something important.

The trouble was, the businessmen were listening too, and the guys who smoke cigars in Hollywood heard the Beach Boys and thought, "Aha! Here's a way I can make some bucks!" And they made beach pictures starring Annette and Frankie that were so monumentally soporific that they killed the nation's consciousness of the beauty and dignity of the sport of surfing for ever. Killed it so dead that even Bruce Brown's evocative *Endless Summer* film couldn't revive it.

I was in San Blas, in Mexico, surfing last December. Once a girl from Colorado came up to me on the beach and asked me what that thing was on top of my car and when I told her it was a surfboard she said she didn't know they did that anymore.

Well, she got her daddy's car just to cruise to the hamburger stand now.





THIS WEEK IN SAN DIEGO  
FEBRUARY 14 TO FEBRUARY 20

## MUSEUMS AND GALLERIES

WHITE LIES. Two plays by Peter Shaffer. Theatre, Thursday, Friday, and Saturday, 8:00 p.m.; 239-7854 or 234-1062.  
 Every Bruce, starring Ted Schwartz. Off Broadway, through Fridays, and Sundays, 8:00 p.m.; Sunday matinees, 2:00 and 7:00 p.m.; 239-7854 or 234-1062.  
 The Casanova Center Stage. Balboa Theatre, 8:00 p.m., Sunday matinee, Feb.-2255.  
 Jean Giraudoux, Mission Playhouse, Old

## SPORTS

OPAL, by John Patrick. Actors Quarter Saturdays through February 16, 8:30 p.m., Sundays and February 19, 8:30 p.m. through

## February 14, 8:00 p.m. Free

LECTURED WOMEN, part of series on WWII, 1940s, 1950s, USCSD, Thursday, February 14, 7:00pm  
 "de-perceptual art, consequences of "dematerialization," anti-  
 F NEW ART, 1960s, 1970s, USCSD, Thursday, February 14, 7:00pm  
 Museum of Contemporary Art, 1960s, 1970s, USCSD, Thursday, February 14, 7:00pm  
 by actor-poet Roger Steffens, Green

...N AND HIS IDEAS, a forum. Speaking will...  
...the African Liberation Support Committee...  
...El Cajon Blvd. Friday, February 15, 8:00...  
...ARTS AND CULTURE IN CHINA, and...  
...Dr. Irene Cheng, Fine Arts Recital Hall...  
...February 15, 8:00 pm. 465-1700

[illegible]

**ROMANIAN BALLET** presents *Flowers*, S.D. Civic Theater, February 16, 6:15 p.m. 236-6610.

**VACANT REGATTA**, Southern California Youth Association, 10001 Wilshire Blvd., Suite 100, Los Angeles, February 16 and 17, 7:00 p.m. 336-1111.

**STREET THEATRE**, mime, jugglers, clowns, and musicians, 10001 Wilshire Blvd., Suite 100, Los Angeles, February 16 and 17, 7:00 p.m. 336-1111.

**SQUARE DANCING**, S.D. Square Dance Association's Round Dance, 10001 Wilshire Blvd., Suite 100, Los Angeles, February 16 and 17, 7:00 p.m. 336-1111.

**ROUND DANCE**, S.D. Square Dance Association's Round Dance, 10001 Wilshire Blvd., Suite 100, Los Angeles, February 16 and 17, 7:00 p.m. 336-1111.

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the following Thursday's issue.