

## San Diego Pinball Freak Tells All:

It's cheaper than gambling, more fun than Monopoly, and can be less frustrating than sex.

—Glenn Grant—

Question: What does the Hotel Del Coronado have in common with the sleaziest bar on Broadway?

Answer: Pinball.

If you hesitated answering that one, you've obviously never taken a good look at either establishment or you must be unaware of the drawing power of the silver ball.

Once the pastime of primarily the poor, the city dweller, the lazy, and the occasional fanatic, the game has recently taken on a cloak of respectability that has spread it from the suburbs to the plushiest of hostels. And a glut of electronic games, spurred by Ping-Pong, have added impetus to the surge. In fact, all the other arcade-type games, such as target shoots, miniature baseball and driving skill tests, are seeing a new generation of customers.

Growth of the arcades in Southern California has been especially phenomenal. In Los Angeles, for example, pinball was little more than a memory for many until just over a year ago. Then a new city ordinance was passed which repealed a ban on pinball in certain public places. The result has been a pinball renaissance which has put clanging bells, flashing lights and screaming buzzers everywhere from funky Venice to high-class Sherman Oaks and shows no signs of stopping. The pinball proliferation in San Diego hasn't been quite that dramatic, but new arcades are appearing regularly in shopping centers and in rented stores that didn't make it with their previous wares.

Why the revival? It may be that pinball is the ideal tension-relieving game for everyone. It's cheaper than gambling, more fun than Monopoly and can be less frustrating than sex (depending on how well you play at each). It's got excitement, it takes some skill, it holds the promise of reward (a free game) and it can be played competitively. In short, cheap thrills.



GLENN GORDON

You can tell you're watching a Wizard if he or she pushes the ball release instead of pulling it.

And anything cheap is a desired commodity these days.

The San Diego Yellow Pages don't have a heading for pinball parlors, but there are 21 listings under Amusement Places. It's doubtful that all of these have pinball games and it's just as certain there are more pinball centers around town than those listed. Your neighborhood watering hole, bowling alley or miniature golf course probably has pinball by now, and they're good places to

practice or rekindle your acquaintance with the game.

One of the best ways to get good at pinball is to study the habits of an experienced player, then try his tricks yourself. You can tell you're watching a Wizard if he or she:

- pushes the ball release instead of pulling it. This may look easy but it's easy to tilt the machine if you push too hard.
- plays with arms extended rather than bent. This enables the Wizard

to jiggle the ball around, thus hitting more bumpers or other point-scoring devices. It's also not as easy as it looks and can cause tilts.

—has already won three extra games and is only on the second ball.

—yells and curses. Or is totally silent. Either type is undoubtedly a Wizard.

What follows is a loosely categorized guide to pinball in San Diego, based on random journeys around the city.

**THE BEACH.** Belmont Park has a good-sized arcade but the games are full of clowns and baseball players and are geared primarily for kids. You can't win any free games here, which might lessen your incentive. Most of the machines are pretty old. One of the attendants may take pity on you and show you where to hit a machine for a free game. Old.

**The Pennant** and the **Beachcomber**, adjacent bars in South Mission Beach, are good places to go on a Tuesday night. After polishing off a 19-cent spaghetti plate at the Pennant, you can spend the money you saved on dinner on the single pinball machine or play air hockey or foosball in the back. Or go next door to the **Beachcomber**, which has more pinball machines plus a wild electronic Ping-Pong game (the paddles move in and out as well as up and down), a remote control baseball game on the wall, and foosball. Crowded on Tuesdays, good for a leisurely game most other times.

**DANCE SPOTS AND BARS.** **Wallhanger's** has a nice game room where you can recover from the effects of too much dancing, too much booze or the \$1.50 cover charge. Most of the machines are new and have a nice, crisp feel to them. Remember, no playing in blue jeans.

**That Place Across the Street from the Sports Arena** has a few old machines upstairs and downstairs, two electronic games and two foosball fields. If all the games are taken, go across the street to **Joe's Long Bar** where there's more of the above.

Moving further inland, **Neutral Grounds** has pinball machines, plus Ping-Pong and pool. **Ledbetter's** is about the same, although the two foosball fields there have been the scene of some furious action. Don't play unless you know how.

Something different is **College Billiard Center**, El Cajon at 53rd. This is a big, smoky place loaded with pool tables (as the name im-

(continued on page 7)

**THE  
READER PIG  
STRIKES AGAIN!**  
OR DIRTY TRICK  
NUMBER TWO

**DIRTY TRICK NUMBER ONE** was when we had to start charging 50¢ for "free" Reader classifieds because of rising costs.

**DIRTY TRICK NUMBER TWO** started last week. We're now charging 10¢ for the Reader in downtown San Diego. What can we say but Oink! Our costs continue to escalate and the Zoning people kicked us out of our garage office so now we have to pay rent. What will be dirty trick number three? Well...we expect to expand the number of coin boxes and we will add street hawkers before summer. We expect the Reader will always be free on the college campuses, but we'll gradually have to convert the rest of our circulation to a pay basis if we are to continue publishing. Oink!

# EVENTS

## THEATRE

**TROILUS AND CRESSIDA**, by Shakespeare. San Diego State Univ. Levee. Friday, April 26, 8:00 p.m. 286-6988.

**THE GLAMOUR, OH MY DARLING**, a feminist drama by Megan Terry, followed by poetry reading and discussion. International Center, 7400 La Mesa. UCSD. Monday and Tuesday, April 29 and 30, 8 p.m. 453-2000.

**JANUS**, a comedy by Carolyn Green. Coronado Playhouse. Fridays, Saturdays, and Sundays through May 5, 8:00 p.m. dinner and 7:00 showtime. 453-2012.

**LADIES IN RETIREMENT**, a comedy by Edward Percy and Reginald Denham. National City Community Building, 140 E. 12th St., National City. Fridays and Saturdays through May 4, 8 p.m.

**BUTTERFLIES ARE FREE**, the Leonard Gershe comedy. Uncle John's Family Restaurant/Theatre, 6766 El Cajon Blvd. Fridays and Saturdays, 6:30 dinner, 8:00 showtime; Sundays, 5:30 dinner and 7:00 showtime. 453-2012.

**THE PRICE**, by Arthur Miller. Cassius Center Stage. Balboa Park. Tuesdays through Sundays, 8 p.m. Through May 12, 239-2255.

**COMPANY**, a musical by George Firth and Steven Sondheim, chosen Best Musical of 1970 by New York Drama Critics Circle and London's theater critics. SIOU Theater, 5402 College Avenue. April 19, 20, 24, 25, 26, 27, 8 p.m. 286-6033.

**TARTUFFE**, comedy by Moliere performed by the Drama Department at UCSD and directed by Eric Christmas. UCSD Theatre, Building 203, Matthews Campus. Opens Friday, April 19; performances are at 8 p.m. 453-2000, extension 1392.

**THE CIVIL ENGINEER**, a new play by Ted Hest about a deceased woman who is brought back to life by her desolate husband. Crystal Palace Theater in Mission Beach. Opens April 19 through June 2. Fridays, Saturdays and Sundays at 8:30 p.m. 458-4801.

**WHO'S AFRAID OF VIRGINIA WOOLF?** a play by Edward Albee. San Diego Little Theater, Del Mar Fairgrounds. Fridays and Saturdays from April 19 to May 4, 8:00 p.m. 753-1038.

**WESTSIDE STORY**, stage play by United States International University School of Performing and Visual Arts. San Diego City College Theater. Tuesday April 16 through Sunday April 21, 8 p.m. 239-7654.

**BIMBO'S COSMIC CIRCUS**, by Kenny Ortega and John Flynn. Off Broadway Theatre, Tuesday through Fridays at 10:30 p.m.; Saturdays, 5:00 and 11:00 p.m.; Sundays, 5:00 p.m. 238-6585.

**FATHER'S DAY**, with Barbara Rush in starring role. Off Broadway Theatre, Tuesdays through Fridays, 8:30 p.m.; Saturdays, 6:00 and 9:30 p.m.; Sundays, 2:00 and 7:30 p.m. Through May 5, 238-6535.

**BOX AND COX, THE MONKEY'S PAW, VICTIMS OF DUTY**, three plays by The New Heritage Theater. Stratford Court Theater, Del Mar, beginning April 20. They will be performed in rotating order so that all shows may be seen in one evening. 458-7064 or 276-6995.

**YOU CAN'T TAKE IT WITH YOU**, a play by George Kaufman and Moss Hart, performed by the North County Community Theatre. Eucalyptus Auditorium, 150 Escondido Avenue, Vista. April 19, 26, 27. Culture is at 8 p.m.

**DETECTIVE STORY**, by Sydney Kingsley. Mission Playhouse, Old Town. Fridays and Saturdays (except Sunday, April 21). 295-8453.

**HADRIAN VII**, by Peter Luke, first San Diego production. Old Globe Theater, Balboa Park. Tuesdays through Sundays, 8:00 p.m. 239-2255.

## MUSIC

**SAN DIEGO SYMPHONY CHAMBER ORCHESTRA**, conducted by Charles Ketchum. Music of Bach, Penderecki, Ravel, and Prokofiev. Cernino Theatre, University of San Diego. Thursday, April 25, 8:00 p.m. 291-6480, ext. 354.

**THE FELD QUARTET**, Mozart's B Flat Major Quartet, Beethoven's Quartet in B Flat, Opus 18, No. 6, and Borodin's Quartet for Piano (Zoltan Rozynal as pianist). St. Peter's Episcopal Church, Del Mar. Saturday, April 27, 8 p.m.

**THE FELD QUARTET**, Stanitz's Quartet for Clarinet, Violin, and Cello. Beethoven's Quartet No. 3, Opus 59, and Dvorak's Quartet for Piano (Zoltan Rozynal as pianist). St. Peter's Episcopal Church, Del Mar. Saturday, April 27, 8 p.m.

**CAL ARTS AFRICAN MUSIC ENSEMBLE**, traditional music and dance of West Africa, they use percussion instruments indigenous to the area from which the music originates. 409, Hines Hall, Campus, UCSD. Saturday, April 27 at 6:30 p.m. 453-2000, extension 2095.

**VIOLA CONCERTO** by Stanitz, piano concerto by Beethoven, and concerto for organ and orchestra by Pip Heaters. Performed by the University of San Diego Orchestra. First Unitarian Church, 4190 Front St. Sunday, April 28, 7:30 p.m. 291-6480, ext. 354.

**THE FELD QUARTET**, Beethoven's Quartet No. 3, Opus 59, Mozart's B Flat Major Quartet, and Borodin's Quartet for Piano. St. Mark's United Methodist Church. Sunday, April 28, 7:30 p.m.

**THE TRIO CAMERATA**, Second in the series of Spring concerts, it will include works by S. Bach and Handel. La Jolla Museum of Contemporary Art, 700 Prospect. La Jolla. Sunday April 28, 3 p.m. 454-0183.

**MUSIC** by Petrilli, Kubik, Bennett, Persichetti, and others performed by SDSU's Men's Glee Club. Recital Hall, San Diego State. Sunday, April 26, 8 p.m. Free. 286-5204.

**CLASSICAL AND FLAMENCO GUITARIST** George Vick, first in "The Guitar" series. Revelle Cafeteria, UCSD. Sunday, April 28, 8:30 p.m. 453-2000, ext. 1391.

## SPORTS

**BASEBALL**, S.D. City College vs. Palomar, at S.D. State. Thursday, April 25, 7:30 p.m. 334-8451.

**BASEBALL**, Padres vs. N.Y. Mets. Thursday, April 25; Padres vs. Phillies. Friday through Monday, April 26 — 28, all games 7 p.m. at S.D. State. (Sunday 1 p.m.) 283-4495.

**BASEBALL**, Athletics vs. U.C. Santa Clara. Smith Field. S.D. State. Tuesday, April 30, 12:30 p.m. 286-5204.

**BASEBALL**, Padres vs. Montreal Expos. S.D. Stadium. Tuesday and Wednesday, April 30 and May 1. 283-4494.

## LECTURES AND TALKS

**SELECTED POETRY READINGS** by Dr. Lee Gerlach, professor of English, USD. Salomon Lecture Hall, University of San Diego. Thursday, April 25, 7:30 p.m. 291-6480, ext. 354.

**DAVID BROMIGE** will give a poetry reading of his verses during the San Diego New Poetry series. San Diego State, Aztec Center. Thursday, April 25, 8 p.m. 453-2000, ext. 1392.

**TRANSCENDENTAL MEDITATION**, lecture by Helene Aronson, Lexington Elementary School, 533 First St., El Cajon. Friday, April 26, 7:30 p.m. 286-5942.

**VAN CAMP SEAFOOD CO. VS. THE CHICANO COMMUNITY**, the Cannery Workers' Union and the Environment, a discussion led by Luis Natividad of the Chicano Federation. The Milant Brum, 4635 E. Cajon Blvd. Friday, April 26, 8 p.m. 280-1252.

**THE CLASSIC MAYAN CITIES**, the second in a series of lectures by John Carroll Hooper. Puppet Theater, Balboa Park. Friday April 26, 7 and 9:30 p.m. 453-8786.

**HOW TO PUBLISH YOUR OWN BOOK**, a lecture by Sidney F. Walton Jr., owner of Walton Enterprises, A-A-A Publications, Alameda. Room 310, Undergraduate Science Bldg., Revelle Campus, UCSD. Saturday, April 27, 9:43-10 p.m.

**THE URBAN CONDITIONS OF THE 70'S: ITS PROBLEMS AND POLICIES**, a lecture by George Hanna, editor-in-chief of Psychology Today. Conference Room A, Building 111, Matthews Campus, UCSD. Tuesday, April 30, 3:30 p.m. 453-2000, ext. 1392.

**SOCIAL SECURITY: WELFARE OR INSURANCE?** a lecture by Colin Campbell, professor of economics, Dartmouth College. Room 222, Undergraduate Science Building, Revelle Campus, UCSD. Tuesday, April 30, 7 to 9:45 p.m. 453-2000, ext. 2061.

**HOLLYWOOD FILM MAGIC**, a unique technical demonstration with special visual effects. Fine Arts Recital Hall, Grossmont College, El Cajon. Wednesday, May 1, 8 p.m. 455-1700, ext. 301.

**MEDICAL CARE IN CHINA**, by Jeffrey Gordon, M.D., coordinator of Beach Area Free Clinic. Third in series of four personal views of China. Wednesday, May 1, 11 a.m. International Center, Matthews Campus, UCSD. \$3. 453-2000, ext. 2077.

**THE CIVIL ENGINEER**, a new play by Ted Hest about a deceased woman who is brought back to life by her desolate husband. Crystal Palace Theater in Mission Beach. Opens April 19 through June 2. Fridays, Saturdays and Sundays at 8:30 p.m. 458-4801.

**OLD TIME DAYS**, parade down Broadway in Lemon Grove. Saturday, April 27, 11 a.m. Carnival, St. John of the Cross Church, Broadway, Lemon Grove. Thursday and Friday, April 25 and 26, 3 p.m.; Saturday, April 27, 10 a.m.; Sunday, April 28, 12 noon. 469-9621.

**ICE FOLLIES**: Funsters and Follies perform in the Sheddards and Johnson production. Sports Arena. Thursday and Friday, April 25 and 26, 7:30 p.m.; Saturday, April 27, 2:30 and 7:30 p.m.; Sunday, April 28, 2 and 8 p.m. 234-4178.

**SPRING HOME SHOW**, "what's new" in appliances, kitchens, patios, Plaza Hall and Golden Hall. Convention and Performing Arts Center, 202 C Street. Friday through Sunday, April 26, 27 and 28. From 6 p.m. on Friday and from noon, Saturday and Sunday. 238-6510.

**ENVIRONMENTAL SWAP MEET**, organized by students at Grossmont College's Environmental Biology Class. Grossmont College, El Cajon, parking lot #7. Saturday April 27, 10 a.m. to 4 p.m. 455-1700, ext. 301.

**GUIDED NATURE WALK** of the Silverwood Wildlife Sanctuary near Lakeside. Conducted by the Natural History Museum. Saturday, April 27. For reservations call 238-3821.

**ALL-GIRL RODEO CHAMPIONSHIPS**, S.D. County Estates, five miles east of Ramona via Terrell Avenue. Saturday, April 27, 1:30 p.m. \$3. 789-2505.

**HORSE SHOW**, Silvergate full classification show. Bonita Valley Farm, 3051 Equitation Lane, Bonita. Saturday and Sunday, April 27 and 28, 8:30 a.m.

**JUMPING FROG CONTEST**, the 21st annual Southern California preliminary to California County Frog Olympics. Del Mar Fairgrounds, adjacent to Don Diego tower. Sunday, April 28, 9 a.m. to 4 p.m.

**MUSEUMS AND GALLERIES**

**MEXICAN/CHICANO SURREALISM**, drawings by Raul Telo and sculpture by Benjamin Serrano. Southwestern College Art Gallery, Southwestern College, Chula Vista. Through May 10. 420-1080.

**INVITATIONAL SHOW**, a special exhibition of current work by San Diego's young innovators of the late 60's. Artists Co-operative Gallery, 3751 India Street. April 29 through May 26. 223-3039.

**ON AN AFRICAN THEME**, mixed media by Esther Scott. Corridor Gallery, S.D. Public Library. Opens May 1.

**STUDENT ART 74**, a multi media show including short films on plaster casting. West Commons Gallery, San Diego State. (Shows at 11 a.m. and 12 noon, Monday through Friday.) No admission charge. Through May 3. 280-5678.

**SURFACE OF AN EGO**, exhibition of works by Sybil Edwards. La Jolla Museum of Contemporary Art. Through May 5. 454-0183.

**ALUMINUM COLLAGE** by Walter Wotyla. S.D. County Law Library, 1105 Front St. Through April.

**WATERCOLORS** by Ralph Adair. Mixed Media by Tania Kleid. S.D. Art Institute Gallery, Balboa Park. Through April 24. 594-5846.

**TOULOUSE-LAUTREC GRAPHICS**, 90 of his lithographs from the Baldwin M. Baldwin Collection. Fine Arts Gallery of San Diego, Balboa Park. from April 19.

**JOHNSON GRAPHIC COLLECTION**: 55 graphics by Rico Letron and Picasso from the Leslie L. Johnson collection. Fine Arts Gallery, Balboa Park. Opens April 19. 232-7931.

**ENAMELS**, works from the collection with examples from local craftsmen. Fine Arts Gallery of San Diego, April 13 — May 19. 232-7931.

**WOMEN AND WOMEN'S WORK**, special photography exhibit featuring the work of Dorothea Lange, one of the United States' greatest women photographers. Library, Forell, Quasimodo College, beginning April 15. 465-1700, extension 321.

**GROUP SHOW** of early 20th century American painters. Orr's Gallery, 2200 Fourth Avenue, through April. 234-4765.

**SENGHUIS**, by Donna de Kindt and pottery by Eileen Gudmundson. Artists Co-operative Gallery, 3751 India St. April 14 through May 4.

**JANOS SCHOLZ COLLECTION** of drawings by European Baroque artists. Fine Arts Gallery of San Diego. April 13 through May 19.

**MONUMENTAL PAINTINGS OF THE 60's**, a new exhibit at the Fine Arts Gallery in Balboa Park. April 19 through June 16.

**SUNSET PHOTOGRAPHY CONTEST**, entries displayed at Scripps Cottage, San Diego State. Through Monday, April 29. Public invited to judge.

**OUR PHILOSOPHY**

TURNER RECORDS BEGAN WITH A DREAM TO TREAT MUSIC LOVERS AS SPECIAL PEOPLE, RATHER THAN AS MEMBERS OF AN ANONYMOUS GREY CLOUD. IN CONTRAST TO THE "BIG" RECORD STORES WHERE NO ONE KNOWS WHO ARE OR CARE FOR YOU, WE HOPE TO GIVE YOU WHERE NO ONE KNOWS WHO ARE OR CARE FOR YOU. WE HOPE TO GIVE YOU ACCUMULATED KNOWLEDGE OF MUSIC RECORDS AND THE MUSIC INDUSTRY IN GENERAL. WE FEEL THAT WE CAN BE OF GREAT SERVICE TO ANYONE WITH RECORDS OR TAPE, ALBUMS, AND WE WANT TO BE THERE AFTER ALL, IF YOU LOVE RECORDS AND MUSIC, YOU'RE ONE OF US.

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## Vaudeville Trying To Be Opera

Mr. Sondheim and his collaborator George Furth have turned one man's neurosis into as pretentious and vapid an analysis of the human condition as you are likely to meet outside *The National Enquirer*.

Jonathan Sallave

The drama department at San Diego State almost never disappoints. Their excellent production of Stephen Sondheim's musical comedy *Company* demonstrates once again how thoroughly professional a college theater production can be.

On the other hand modern musical comedies almost always disappoint. What was the last musical comedy that did not make you feel ashamed to be seen in the theater? *West Side Story*, *Annie Get Your Gun*, *Oh, Calumet*? The good ones are getting rarer and rarer, like molecules in a near vacuum, while the density of theatrical junk approaches molecular density each year. That of a White Dwarf or a Black Hole. Isn't it time we gave up this wretched halfhearted genre, condescend to the opera?

The hero of *Company* is, precisely, a White Dwarf in a Black Hole. He is a thirty-five-year-old bachelor named Robert, with no tastes, no interests, no occupation, no characteristics except a reluctance to get married. As a dramatic figure he has distinctly less personality than *Sweeney* or *Baldwin*. The hole he is stuck in is New York, not the New York I grew up in, with its junior high schools, neighborhood delinquents, and ordinary beleaguered people trying to make ends meet, but a tiny Manhattan edifice of arty-farty theatre people, socialites and airline stewardesses, reeking with mistakes which may seem sophisticated to social-climbing newcomers on Broadway but which in California have all the immediacy and humor of weather reports from the moon. All of Robert's friends are married or getting married, but he can never quite bring himself to take the plunge, for reasons you can be supplied with by sending a stamped self-addressed envelope to his psychiatrist. The problem, news magazines inform us, is Stephen Sondheim's own. But just as the great artist transforms his personal idiosyncrasies and intimate struggles into a universal and exhilarating artistic experience, so Mr. Sondheim and his collaborator George Furth have turned one man's neuroses into as pretentious and vapid an analysis of the human condition as you are likely to meet outside *The National Enquirer*.

*Company* is not without its funny scenes. A karate fight between husband and wife, with a visiting karate master in the middle, is a good house getting high on pot for the first time, a Jewish-Catholic couple who have lived together for years, attempting one whether to make it legal, funny, funny, a couple of real belly laughs, but at bottom so shoddy, so thin, the kind of thing you see on television every night. Still out of this time the San Diego State group has managed to create a production that really glitters. A good-looking and marvelously versatile set by William Reid, terrific choreography by Dan Powers, fine costumes by Sue Ann Christensen, expert orchestral direction by Terry O'Donnell, and the general fond



Houston Padres scoreboard tells fans when it is time to leave

RICHARD PESIN

## The Name of This Column's Game

Now what this proves is almost nothing but that if you do not have the horses you cannot sell MacDonald's Hamburgers.

—Alan Pesin—

My mother is a terrific cook. When I lived at home a typical week would be Hawaiian chicken on Monday, baked lasagna on Tuesday, moo goo gai pan on Wednesday, pepper steak on Thursday, shish-kebab on Friday, diet of halibut on Saturday, and diet on Sunday. Now I visit home every couple of weeks and have potpourri, an amalgam of choice leftovers, not because by mother doesn't love me anymore, but because I can never make up my mind which dinner to choose.

I write this sports column every two weeks for the *Reader*. Right now the Knicks are battling the Boston Celtics for the right to be annihilated by the Bucks; the Padres are getting off to a great start in their drive for baseball's number one draft pick; the Gulls have been eliminated in three straight overtime games from the playoffs; the WFL owns three-quarters of the San Diego Chargers; the Q's are first-team players; the Q's are either moving or staying with the Coliseum; and the Tournament of Champions is being held at La Costa Country Club. To choose from among all this would be in vain, thus potpourri is the name of this column's game.

*Kris brings honey to baseball*  
Feisty Padre owner and MacDonald's inventor Ray Kroc's first step in his honest approach to baseball marketing was his P.A. announcement to the 39,000 opening night fans that the Padres players were playing "stupid baseball." Taking their cue from Kroc's honest effort, the scoreboard attendants have begun

Aaron who continued to break individual records, despite the absence of that necessary daily pressure to deserve the praise of everyone.

*Golden State Warriors almost moved here*  
This city's basketball fans go through yearly tortures as stories of possible NBA franchise moves to San Diego flood the *Union-Tribune* sports pages. Now we find out that the Warriors were willing to move here but for "some people not doing the things they said they would do." So basketball fans are stuck with another year of waiting, or a switch of allegiance to the ABA.

*Chamberlain outcoaches Russell*  
This season both Wilt Chamberlain and Bill Russell took on coaching assignments, Wilt with the Q's and Russell with the Seattle SuperSonics. When Russell released his no-out contract first round picks and team scoring leaders, reporters went to Russell to find out what the players had done wrong. When Wilt released overpaid has-beens, reporters would ask the players what Chamberlain had done wrong. The regular seasons for the Q's and the Sonics are both over. The brilliantly coached young millionaires of Bill Russell finished with a 36-40 record, for a win-loss percentage of .479. The homeless orphans of Wilt Chamberlain won 37 games and lost 47, for a percentage of .440. Now what this proves is almost nothing but that if you do not have the horses, you cannot sell MacDonald's hamburgers.

*Agua Caliente opens opposite Kentucky Derby*  
Derby Day, May 4, will find the re-opening of the Caliente Racetrack. There will be twelve races that day, as every racing day, but all eyes will be on the Kentucky Derby. If you get your bets in today at the future book your best bet would be the 5-1 Bushong, though 3-1 on Judge or Agitate will get you a better price than you could ever get at post time.

Now to get up to Mom's for Hawaiian baked moo goo steak-kub file.

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He can't afford to live on the memories of the early sixties since people's musical memories don't carry them back that far.

—Steven Swain—

John Stewart fans may be few, but they are devoted. Those at Jamaica Joe's (across from Tower Records and about one fourth its size) last Sunday knew every line to every song, even the newest ones. There were 320 of us packed wall to wall at each of the evening's two shows (Hopefully, Jamaica Joe's will bring us concerts with more elbow room when they turn Rozzini's at the foot of Garnet in P.B., into their new club, "Jonathan's," next month.) Stewart, with six albums and three record companies behind him, now generates a cult appeal—a

## From Mercy Hospital to the Troubadour

far cry from the kind of following he knew when he was one of the Kingston Trio. When the Trio broke up in 1967, the folk-pop era had died, their mass popularity had dwindled, leaving a trail of campfire his ("Tom Dooley," "We Have All The Flowers Gone?"). Now Stewart scores as a country folk singer. (Before you grieve that we have enough of these already, you should know John grew up on records long before people like his buddy Kristofferson.) Stewart sings about the loneliness of the road with the words of a poet, not a pundit like John Denver. It's true he penned the Monkees' "Daydream Believer" but if you

listen to his version of it on his fourth album, *The Lonesome Pickers Again*, you would know it was meant tongue in cheek.

He can't afford to live on the early sixties since people's musical memories don't carry them back to the Trio's days, and besides, you know he transcended that music as soon as you hear "July, You're A Woman." *I can't hold it on the road* (When you're sittin' right beside me) And I'm drunk out of my mind! Merely from the fact that you are here. But like John Mitchell says, if they don't hear it on the TV they don't think you've got the stuff worth listening to.

Five minutes of a John Stewart set, even on Jamaica Joe's cramped stage, would convince even the most skeptical Bobby Goldsboro fan that here-in is the real stuff. There is fire when he sings *How is your river flowin' this week? It's as dry as a scar! On a cowboy's cheek*. There's no lightness or sweetly simple skylines in Stewart's vision because *There ain't no change in Kansas rain! Forever it falls out on the plain*.

Even Stewart seems to sense his songs are not geared to generate mass popularity. He continues to sing of himself as an *Old lonesome picker! no one cares what you do, you paid, You've played one too many beer halls! and there ain't nobody*. He continues *To try and rhyme the everlasting song! A whole lot of tears are riding on those shoes*.

Stewart plays the Troubadour about once a year, and occasionally dips to Town Hall, where he is "homeless." His father used to be a horse trainer at Del Mar. "Born right here, at Mercy Hospital. Only lived here nine months but it's good to be home anyway." Those who get a chance to see the Old Lonesome Picker in action last week know the power of his songs and hopefully his upcoming live double album will change everyone else's mind about the cult will become a following.

## What's My Line

We were going to a movie: not just a Roxy double feature or one of the thoughtful foreign flicks at the Unicorn, but a commercial biggie...with the big kids.

—John Thomas Wood—

I could see that it was a mistake before we even got to the theater. The front lot was full; there were no parking places on the street. We whizzed around and parked in back of the theater, next to the Standard station.

It was Saturday night, 7:42, and we were going to a movie: not just a Roxy double feature or one of the thoughtful foreign flicks at the Unicorn, but a commercial biggie, one of the \$2.50 specials, with the big kids, with the platform shoes and styled scissor cuts, a regular Saturday night date.

I saw that we might have to juggle. The lines were long, several of them, and there were a hundred people or so in a brick-in holding pen off to one side. I flashed that they weren't waiting for a movie at all, but were being held prisoner there, for trying to bust into theater No. 2 after buying a ticket to No. 1.

I could have chosen *Father Valley Four* and juggled *Godly One and Two*, *Serpico*, and *Griff the Bull*. But we chose *Patrick's* Center 3, still three pictures, but only three to choose from.

I approached the ticket window warily, my hand ready to switch instantly. I knew I'd have to be quick. The line was restless behind me.

"I'd like two for Number Two."  
"I'm sorry, Number Two is sold out." We think. There's a line there

for seats, only in the first two rows, if it's not sold out.

Oh my God, another alternative. I thought to myself, I hadn't counted on that. Quick conference. "Should we wait for Number Two? Do we want to sit in the front two rows?"

"No. What's at Number One?" I squinted at the white plastic letters on the title board behind the glass ticket window.

"*Super Cop*."

"*Brick*."

"*Let's try 'The Conversation'*."

"You want to?"

"Sure."

Back in line again, a short one.

Two for Number Three please?

"Thank you. That line is to my right, around the corner."

I glanced toward the holding pen.

"Oh No. Look at that line."

We were interrupted on our way to the holding pen by a tall young man in a red coat.

"The line for Theater Three is forming up around this corner and down the sidewalk. Single file please."

Ha. The line wasn't so bad after all. The holding pen was for *Blazing Saddles*. *Super Cops* didn't have a line at all.

We settled into line behind a young couple who appeared to be in their third date.

I approached the ticket window warily, my hand ready to switch instantly. I knew I'd have to be quick. The line was restless behind me.

"I'd like two for Number Two."

"I'm sorry, Number Two is sold out." We think. There's a line there

for seats, only in the first two rows, if it's not sold out.

Oh, we have tickets, we just didn't know where to go.

Two more parties asked about our line and the holding pen line. I began to feel like a traffic cop.

A threesome approached, two girls and a guy, tickets in hand.

"Is this the line for *The Conversation*?"

"No, this is for *Allice in Wonderland*," I said, getting into the swing of the evening. We all laughed and I nodded my head and motioned toward the end of the line.

All the while, the young girls in the ticket booth were making progress reports.

"There are a few seats left for

(Continued on page 6)

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1. THE SOUND OF PHILADELPHIA/MFSB
2. GREATEST HITS/John Denver
3. BAND ON THE RUN/Paul McCartney and Wings
4. YELLOW BRICK ROAD/Eton John
5. BUDHOOD AND THE CHOCOLATE BOY/Cat Stevens
6. SHINNY ON GRAND FUNK
7. MARIJA MULDAUR/Maria Muldaur
8. COURT AND SPARK/John Mitchell
9. TUBULAR BELL/Mike Oldfield
10. GUESS, PRAYERS AND PROMISES/John Denver

### TOP LOCAL SINGLES

1. THE SOUND OF PHILADELPHIA/MFSB
2. GREATEST HITS/John Denver
3. BAND ON THE RUN/Paul McCartney and Wings
4. YELLOW BRICK ROAD/Eton John
5. BUDHOOD AND THE CHOCOLATE BOY/Cat Stevens
6. SHINNY ON GRAND FUNK
7. MARIJA MULDAUR/Maria Muldaur
8. COURT AND SPARK/John Mitchell
9. TUBULAR BELL/Mike Oldfield
10. GUESS, PRAYERS AND PROMISES/John Denver

Compiled for the Reader by Wherehouse Records

### TOP NATIONAL LP'S

1. CHICAGO/VIII Chicago
2. GREATEST HITS/John Denver
3. THE SOUND OF PHILADELPHIA/MFSB
4. BAND ON THE RUN/Paul McCartney and Wings
5. TUBULAR BELL/Mike Oldfield
6. LOVE IS THE MESSAGE/MFSB
7. SHINNY ON GRAND FUNK
8. COURT AND SPARK/John Mitchell
9. MARIJA MULDAUR/Maria Muldaur
10. GOODYEAR YELLOW BRICK ROAD/Eton John

### TOP NATIONAL SINGLES

1. TOP OF THE WORLD/John Denver
2. BEST THING THAT EVER HAPPENED TO ME/Gladys Knight and The Pips
3. GREATEST HITS/John Denver
4. GREATEST HITS/John Denver
5. GREATEST HITS/John Denver
6. GREATEST HITS/John Denver
7. GREATEST HITS/John Denver
8. GREATEST HITS/John Denver
9. GREATEST HITS/John Denver
10. GREATEST HITS/John Denver

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## MOVIE LINES

(continued from page 5)

**Blazing Saddles**, but only in the first two trunks.

"The line for *The Conversation* forms along the sidewalk to the left of the ticket booth; there are still seats available for that."

"I'm sorry, *Blazing Saddles* is now sold out. I still have tickets for *Silver Cops* and *The Conversation*." By now the six o'clock show was letting out and I started to play that delightful game of watching people's faces who have just gotten out of the movie I am about to see.

No tears. No guffaws either. Not even a smile. Then I realized that *The Conversation* and *Blazing Saddles* had let out at the same time. I was confused. Now when I detected any kind of reaction, I wouldn't know whether it was from *Theater Two* or *Three*.

"Why would anyone go to an eight o'clock show on Saturday night," a woman asked her hus-

band as they walked out. "I don't know, but I won't again." I said to no one.

Then I saw someone I knew on the way out. A definite look of unexcitement covered her face. "Hi. What'd you see?"

"*Blazing Saddles*."

"Well? And a lot of people in the line froze, you know, like in that E. J. Hutton commercial when the guy says 'Well my broker's E. J. Hutton and he says...' and the whole restaurant becomes quiet and all the faces turn towards the guy. Apparently a lot of *Blazing Saddles* rejects were in *The Conversation* line."

"Well, I wouldn't recommend it."

Our line sighed. I snapped my fingers and smiled as we started to move forward and headed into Theater Number Three.

Funny thing though. Once past the ticket taker I was still gripped by a momentary urge to sneak into Number Two.

## BEST SELLING BOOKS

## SAN DIEGO — FICTION

1. *BURR* Gore Vidal
2. *WATERGATE* (with Richard Adams)
3. *THE SNAKE OF THE HUNTER* Helen MacInnes
4. *COME NINEHUN* COME TYPE Alan Druy
5. *HEARD THE OWL CALL MY NAME* Margaret Craven
6. *THE PARTNERS* Louis Auchincloss
7. *THE FIRST DEADLY SIN* Lawrence Sanders
8. *POSTER OF FATE* Agatha Christie
9. *THE EYE OF THE STORM* Patrick White

## SAN DIEGO — GENERAL

1. *YOU CAN PROFIT FROM A MONETARY CRISIS* Harry Browne
2. *PLAN SPREADING* Maria Miller
3. *HOW TO BE YOUR OWN BEST FRIEND* Mildred Newman
4. *THE JOY OF SEX* Alex Comfort
5. *ALISTAIR COOKE'S AMERICAN* Alistair Cooke
6. *WORKING* Studs Terkel
7. *TIME TO REMEMBER* Rose Kennedy
8. *CREATIVE DIVORCE* Mel Kranzler
9. *THE SECRET LIFE OF PLANTS* Peter Tompkins and Christopher Bird
10. *ORDINARY COMPLAINTS*

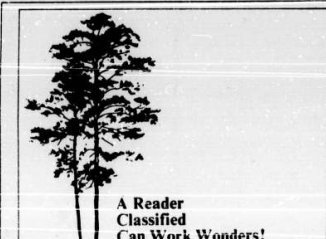
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## NATIONAL — FICTION

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7. *THE FIRST DEADLY SIN* Lawrence Sanders
8. *HEARD THE OWL CALL MY NAME* Margaret Craven
9. *THE HONORARY CONSUL* Graham Greene
10. *THE EYE OF THE STORM* Patrick White

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5. *ALISTAIR COOKE'S AMERICAN* Alistair Cooke
6. *MANAGEMENT* Peter F. Drucker
7. *UPSTAIRS AT THE WHITE HOUSE* J.R. West
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## LETTERS

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## WHAT'S SNOOTY

Dear Mr. Saville,  
You stated that C.S. Lewis and J.R.R. Tolkien shared "a peculiarly smoozy type of Anglican Christianity." Of course Tolkien was a lifelong Roman Catholic.  
But what interests me is your view of Lewis's Anglicanism. He was known to be a man of great humility in his personal life. As a devout, different branch of the Anglican church, some more "snoozy" than others? (His parish church is extremely humble to behold the building.) Please explain!  
K. Lindskog, Orange, California

The time in which Lewis writes of his "snoozy" Anglican Christianity, it speaks to those who share his exact beliefs. The rest of us are left outside. This is what I call smoozy.  
Jonathan Saville

## THE HAMBURGER AWARD

Dear Writers and Readers,  
Your paper gets better all the time. Have been enjoying your many and varied, more and more interesting articles for quite a while. "Ketchup and Mayonnaise" REALLY TAKES THE HAMBERGER! RIGHT ON!!  
Thanks for much enjoyable reading!  
Shirley Kravitz  
Hickory  
P.S. Sorry, but an Easterner friend of mine likes mayonnaise!

## THE DEBATE RAGES

Dear Reader,  
As one who seldom agrees with Duncan Shepherd's opinions about film I was myself strangely in his defense after reading the letters from J.L. Eggers and David Stone (Reader, April 18-24). I was particularly interested in Eggers' vision of D.S. as "deliberately and mechanically out of step with artistic consensus." The vision of an "artistic consensus" is an ominous species of democratized, bureaucratized art, and the assumption that a critic should be amenable to this form of aesthetic dogma is grim indeed. The invocation of Shepherd as a fastidious reject from Time makes me wonder if the reader imagines this to be the "serious" film critics write. I don't think he intends such a view, but the rancor is directed in this way as to suggest that the critic's function should be to please the movergoer who, in a kind of masturbatory place, reads the column to make sure his own inestimable good taste agrees with the reviewer's.

My dissatisfaction with Shepherd's opinions do not in the least detract from my ability to use his comments as a measure for how I might feel about a film. For he is idiosyncratic and scrupulous in his judgments and, most important, he is consistent—a factor which one tends to forget in when a source has the critic from. In a city where one feels fortunate to be able to see a film at all, the fact of a capitalized report on almost everything playing (drive-ins, walk-ins, drive-ins) is a luxury. Does anyone realize how many films this guy has to get to see every week in order to produce the *Guides*? The combination of this absolute devotion to film as an almost geographical exigency (i.e. he sees the films in San Diego rather than report on the films in New York that we are missing) and his attention to the particularities of his concern as a critic (not as a representative of a generalized aesthetic) makes him a valuable resource anywhere. Sincerely,

Michael Davidson

La Jolla

## APPRECIATIVE ARTIST

Dear Reader Editor:  
Thank you for sponsoring the "Small Images '74" show this past month at the Jack Glenn Gallery. As an exhibiting artist I'm very glad to see new shows opening for our local artists — we have so few! I hope you'll consider doing so again. It's wonderful publicity for you and us.  
Sincerely,  
Joanna Lavitt  
Spring Valley



SUZANNE CHONEY

## Have I Got a Deal for You HAIRCUTS

Suzanne Choney—

A man in his thirties, with styled curly black hair, Mr. Chirolo looks like a barber. But there's a good reason for that — he is a barber; in fact, he helps operate a school for barbers, the Independent Barber College, downtown, at 635 5th Avenue.

The school, originally founded in 1926 by Mr. Chirolo's father, has prided itself not only on its prices (which have not increased since 1965) but on the training program it offers its students. "Students whose fathers are barbers all over the state and country are being sent here to learn barbering," claims Mr. Chirolo. Students presently number 22, eight of whom are women.

The training program lasts nine months, and students must complete 1500 hours of work on customers. Some of the classes deal with styling, basic barbering today, hair coloring, hair relaxing and waving. Students also learn the different types of shaving and facials, and how to take care of a barbering tool.

The school's site downtown provides ready subjects for the students.

"It's a very good location. This is where a lot of penitents live. And people on fixed incomes come down here to go to the thrift shops, so it makes it handy for people looking for a bargain."

The college is open for business Tuesday through Saturday, from 8:30 a.m. until 6:30 p.m. Prices in general are about half of what the Barber Union maintains as a minimum charge. A hair cut, union price, is \$2.75. At the IBC, the same haircut is \$1.00! You can have your hair styled

for \$3.50, but union price is about twice that. Other services and prices at the IBC are as follows:  
Shave ..... \$50  
Regular haircut for under 12 years ..... 75c  
All long haircuts ..... \$2.00  
Ladies haircuts ..... \$2.00  
Razor haircut ..... \$2.50  
Natural haircut ..... \$2.00  
Tonic ..... \$50  
Plain shampoo ..... \$50  
Scalp treatment ..... \$1.00  
Scalp treatment ..... \$1.00  
Rest facial ..... \$50  
Pink rolling cream massage ..... \$1.00  
All other facials ..... \$1.00  
Hair coloring ..... \$3.00  
Hair relaxing ..... \$3.00  
Chemical blow-out ..... \$6.50  
Any other special services ..... \$1.00

No appointment is necessary — and women are welcome, by the way.

There is also another school — the Associated Barber College, at 1045 11th Avenue, downtown. Prices are the same as those of the IBC, and again, no appointments are necessary.

Is there any competition between the two schools for clientele?

Mr. Chirolo says he feels "no threat," and Mr. Becken, manager of the ABC, says, "We don't work in competition — we try and work in union."

"There's a shortage of barbers nowadays," Mr. Chirolo says, "and what we're trying to do is to get down to the basics of doing good work, professionalism with hair. After all, we're training our future here."

Editor's note: If you know of any sales or bargains going on in San Diego, please write to Suzanne Choney, c/o The Reader, P.O. Box 80803, San Diego, 92138.

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## PINBALL

(continued from page 1)

plies) and pool shark-looking types. Five or six pinball machines are scattered about, some with plush bar stools, but the emphasis is on the cue and billiard ball. Worth visiting, though.

**HOVELS:** As mentioned, the Hotel del leads the list with some noisy offerings within curbside of the elegant gift and clothing shops. Other hotels with game rooms, ostensibly for the kiddies, include the Town and Country and the Sheraton Harbor Island, for a start. The Westgate Plaza? Take it up with C. Ansholt Smith.

**COLLEGES:** The Aztec Center at SDSU has an airy pinball/pool parlor next to the bowling alley, which is conducive to a low-class play. Who knows how much term paper energy has gone into those flipper buttons? Grossmont College has a fair-sized game room in its Campus Center. (Incidentally, four L.A. colleges recently held a pinball tournament with full-fledged teams representing each school, including UCLA. That's the kind of crusading spirit this town needs.)

**DOWNTOWN:** Lower Broadway is definitely where it's at in San Diego. You not only get to play pinball, you get to see a good slice of life. Massage parlors, credit

optometrists, tattoo parlors, late-night barbers and head shops vie for your pinball change as you scuffle from one arcade to the next. There are at least ten spots in the five blocks between Front and India. Go down on a weekend night when the gobs and leathernecks are blowing their paychecks. Mingle with the crowds and get caught up in the atmosphere.

**SEASIDE:** Most suburbanites have fled from it. It's a different feeling than playing in one of the shopping center arcades. To get acclimated, start out at the Greyhound Bus Terminal at First. You can play any hour of the day or night here, plus you can watch the ebb and flow of passengers — always fun for people-watchers. Across the street, the 7 Seas Locker Club has a good selection of pinball machines and pool tables. You can also buy new or used clothes here, get them dyed in record time, purchase a new watch, lift weights, take a shower, eat breakfast and run back to catch the next bus to Phoenix. The place is a boot camper's paradise, right down to the last "69" cigarette lighter. Pinball is only part of the scene here. It's worth it, at least once, to look at what's for sale before or after settling down to pinball. Further down Broadway at Columbia, Seas has a similar set-up with more machines. It's worth seeing, too.

**PLAYLAND:** At Front and Playland at State are similar in age and general condition. The dirty glass tops on the pinball cases and the tracks made by years of silver ball play are a pretty good indication of most of the machines. Both places are big and have the usual assortment of pool, shooting galleries and baseball games and change girls, which is some due to the arcade's popularity. Funland has its own tattoo parlor, where you can either watch or participate.

The above should get you started. Just be careful not to get addicted. It's rough on the fingertips.

Happy flipping!

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Happy flipping!

## READER'S GUIDE TO THE MUSIC SCENE

**THE ANCIENT MARINER:** STAR SHOCK. Wednesday through Sunday April 28, 9 — 12:30 a.m. 2725 Shattuck Island Drive, 224-8242.

**ASPEN PUBLIC HOUSE:** ROBERT SAVAGE. GRCUP. Tuesday through Sunday April 28, 9 — 1:30 a.m. 916 Pearl, La Jolla, 459-3300.

**AZTEC CENTER:** The eighth annual San Diego State FOLK FESTIVAL, assorted country, blues and folk singers. Thursday April 25 through Sunday April 28. San Diego State University. 286-6947.

**BLUE RIDGE MUSIC:** HONK and JACK TEMPCHIN opening Wednesday May 1, 565 First Street, Encinitas, 753-1775.

**BOOM TRENCARD:** THUNDERBOLT THE WONDERCOLT. Wednesday through Sunday April 28, 8:30 — 1:30 a.m. 2888 Pacific Highway, 291-5655.

**BOTSFORD:** JOHN HARTMAN, guitarist. Tuesday through Thursday April 25, and Friday and Saturday April 26 and 27, from 9 to 1 a.m. 1205 Prospect, La Jolla, 459-6262.

**CINNAMON CINDER:** THE ELEVENTH HOUR, Friday and Saturday April 26 and 27, with SCMA, 8:30 — 1:45 a.m. 1875 El Cajon Blvd., La Mesa, 463-9883.

**CIVIC THEATER:** MARTY ROBBINS with SHEP COOKE and THE PENOLTON SISTERS. Saturday April 27, at 7:30 p.m. and 9:45 p.m. 107 PONTIER SISTERS and DAN NICOLS. Sunday April 28 at 7:30 p.m. 402 C Street, 459-6510.

**FOLK ARTS:** POST FESTIVAL JAM SESSION with Festival performers, Sunday April 28, 8 p.m. FRANKIE ARMSTRONG and HOLLY TANNER. Tuesday April 30, 8 p.m. HARMONICA FRANK FLOYD and BRUCE REID. Wednesday May 1, 8 p.m. 3743 Fifth Avenue, 291-1788.

**IRON HORSE:** SILVER HAWK from Whisky a GoGo in Los Angeles. Thursday May 2, with SCMA, 8:30 — 1:30 a.m. 6236 Parkway Drive, La Mesa, 465-7663.

**IYI BARN:** RON CARLTON, Thursday April 25, 8:30 p.m. JOEL AND DAVID. Friday and Saturday April 26 and 27, 911 Camino Del Rio South, 296-9164.

**JAZZ:** WEST COAST JAZZ. Thursday April 25, 8 p.m. JESSE COLIN YOUNG and JERRY CORRETT from the Youngbloods. Friday April 26, 8 p.m. PACIFIC SPEED. Saturday April 27, 8 p.m. THE HOT RODS. Sunday April 28, 8 p.m. HARD TIMES, THRESHOLD, OMAN ORCHESTRA. Tuesday, April 30, 7 p.m. 4025 Pacific Highway, 291-3852.

**JAMAICA JOES:** CROSSBOW. Wednesday through Sunday April 28, 9 — 1:30 a.m. 3595 Sports Arena Blvd. 225-1251.

**LA MESA BOWL:** BACK STEP. Tuesday through Saturday nights, 9 p.m. 7380 Parkway Drive, El Cajon, 465-3224.

**LEDBETTER'S:** MIFF. through Saturday April 27. FUNK BUTT. Sunday and Monday April 28 and 29. 5524 El Cajon Blvd. 583-4524.

**MCBRIDE:** JUMBALAYAH opening Friday April 26. 4765 Voltaire, Ocean Beach. 224-9928.

**P. ROONEY'S:** JEFF, folk music, nightly 7 — 10 p.m. COTTONMOUTHS, Fridays and Saturdays, 10 p.m. to 2 a.m. 271 N. Highway 101, Solana Beach. 755-1729.

**THE PEOPLE:** DOUGLAS JOHNS and DAVID GEORGE. Thursday through Sunday April 27, 2870 Voltaire, Ocean Beach. 223-9773.

**SPRINGFIELD WAGON WORKS:** SWEETPIRE. Tuesday through Saturday April 27, 5255 Kearny Villa Road, Kearny Mesa. 585-2272.

**WALLBANGERS:** JOE HORTON and the STONE PARADE. Tuesday through Sunday April 28, 9 p.m. Midway and Roscamans, 223-3138.

**U.C.S.D. JIMMY BUFFET.** Thursday April 25, COWBOYS. Friday April 26, Noon concerts in front of the New Student Center. U.C.S.D., La Jolla. 453-2000 extension 1391.

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Occasionally read .....  
Never read .....  
Dislike .....

### 8. Classical music (e.g., Jonathan Saville)

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 10. Rock music

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 11. Restaurant reviews (e.g., Kathleen Woodward)

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 12. Movie capsule reviews

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 13. Events

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 14. This week in television

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 15. Music scene

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 16. Top ten records

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 17. Top ten books

One of favorites .....  
Usually read .....  
Occasionally read .....  
Never read .....  
Dislike .....

### 18. How many people, including yourself, read your copy of the READER within your household?

One .....  
Two .....  
Three .....  
Four .....  
Five or more .....

### 19. How many persons outside of your household read your copy of the READER?

One .....  
Two .....  
Three .....  
Four .....  
Five or more .....

### 20. How long do you usually keep your copy of the READER?

Less than one week .....  
One week less than six weeks .....  
Six weeks or more .....

### 21. Do you use the READER as a reference source when deciding where to take out-of-town guests?

Yes .....  
No .....

### 22. Approximately how many persons over 40 read your copy of the READER?

None .....  
One .....  
Two .....  
Three .....  
Four .....  
Five or more .....

### 23. How often do you dine out?

At least twice a week .....  
About once a week .....  
Once every two or three weeks .....  
Once a month .....  
Less than once a month .....  
Never dine out .....

### 24. What kind of wine or liquor do you buy?

Bourbon .....  
Scotch .....  
Gin .....  
Vodka .....  
Wine and/or champagne .....  
Liquors and/or cordials .....  
Other .....  
Never buy liquor .....

### 25. On the average, for your own use and for your entertaining, about how much do you spend per month for beer of various kinds?

Nothing .....  
Under \$5 .....  
\$5 to \$10 .....  
\$10 to \$15 .....  
\$15 to \$20 .....  
More than \$20 .....

### 26. On the average, how much do you spend on clothing per month?

Nothing .....  
Under \$10 .....  
\$10 to \$15 .....  
\$15 to \$20 .....  
\$20 to \$25 .....  
More than \$25 .....

### 27. On the average, how much do you spend on records per month?

Nothing .....  
Under \$5 .....  
\$5 to \$10 .....  
\$10 to \$20 .....  
\$20 to \$25 .....  
Over \$25 .....

### 28. Do you or any members of your household attend the following fairly often?

Rock concerts (also folk, jazz, etc.) .....  
Theater .....  
Opera .....  
Orchestras and chamber groups .....  
Films .....  
Circus/Theatre attractions .....  
Charger games .....  
Puzzle games .....  
Hockey games .....  
Golf games .....  
Arts games .....  
None of these .....

### 29. Do you or any members of your household engage in any of the following activities?

Surfing .....  
Golfing .....  
Fishing .....  
Skating .....  
Boating .....  
Camping .....  
Hunting .....  
Tennis .....  
None of these .....

### 30. During the last twelve months, about how many times did you leave Lindbergh Field by commercial airplane?

1-4 times .....  
5-9 times .....  
10-14 times .....  
15-19 times .....  
None .....

### 31. Do you and/or your spouse have any of the types of investments listed below?

Life insurance .....  
Bank savings .....  
Savings and Loan Association savings .....  
Real estate (other than home) .....  
Stocks, mutual funds, etc. ....

### 32. Have you made any purchases in San Diego County stores during the last twelve months as a result of seeing ads in the READER?

Yes .....  
No .....

### 33. How many persons (children and adults) live in your household?

One .....  
Two .....  
Three .....  
Four .....  
Five .....  
Six or more .....

### 34. What is your age?

Under 18 .....  
18-21 .....  
22-25 .....  
26-34 .....  
35-44 .....  
45-54 .....  
55-64 .....  
65 or over .....

### 35. What is your sex?

Male .....  
Female .....

### 36. What is your present marital status?

Single .....  
Married .....

### 37. How many automobiles are there in your household?

None .....  
One .....  
Two .....  
Three or more .....

### 38. If you rent, how much do you pay monthly?

Under \$100 .....  
\$100-\$150 .....  
\$150-\$200 .....  
\$200-\$250 .....  
\$250-\$300 .....  
Over \$300 .....

### 39. If you own your home, what is its fair market value?

Under \$30,000 .....  
\$30,000 under \$45,000 .....  
\$45,000 under \$60,000 .....  
\$60,000 under \$75,000 .....  
Over \$75,000 .....

### 40. What is your highest level of educational attainment? (Male)

Attended high school .....  
Graduated from high school .....  
Attended college .....  
Graduated from college .....  
Received post-graduate training .....  
Held Master's degree .....  
Held Doctor's degree .....

### 41. What is your highest level of educational attainment? (Female)

Attended high school .....  
Graduated from high school .....  
Attended college .....  
Graduated from college .....  
Received post-graduate training .....  
Held Master's degree .....  
Held Doctor's degree .....

### 42. What is your occupation? (Male)

Professional: physician, teacher, lawyer, librarian, certified public accountant, architect, etc. ....  
Executive: owner of business, president of corporation, etc. ....  
Office: secretarial, clerical, lower management .....  
Sales .....  
Technical: skilled .....  
Labor: domestic, unskilled .....  
Military .....  
Retired .....  
Student: undergraduate .....  
Student: graduate/law/medical .....  
Other (specify) .....

### 43. What is your occupation? (Female)

Professional: physician, teacher, lawyer, librarian, architect, etc. ....  
Executive: owner of business, president of corporation, upper management, etc. ....  
Office: secretarial, clerical, lower management .....  
Sales .....  
Technical: skilled .....  
Labor: domestic, unskilled .....  
Military .....  
Retired .....  
Student: undergraduate .....  
Student: graduate/law/medical .....  
Other (specify) .....

### 44. Approximately, what was the total income of your family (before taxes) in 1973?

Under \$10,000 .....  
\$10,000-\$14,999 .....  
\$15,000-\$19,999 .....  
\$20,000-\$24,999 .....  
\$25,000-\$29,999 .....  
\$30,000 or over .....

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