

LIMERICK CONTEST WINNERS
AND LOSERS . . . PAGE 15

READER

VOL. 6 NO. 18 APRIL 28 - MAY 4, 1977 SAN DIEGO'S WEEKLY

SERIALS DIST. 1815092
SAC: 1815092
SAC: 1815092
SAC: 1815092

Muhammad Ali Will Not Fight George Foreman At The Coliseum (But You Can Watch Julio Gomez Punch It Out With "Iron" Mike Avans)

"Every now and then the public gets interested in violence. People get interested in that kind of action. I think it's an ideal time for boxing to make a comeback."

BRUCE GIBNEY

Danny Milhap, the colorful fight promoter at the San Diego Coliseum, leans forward in his chair and shoots out a right hand.

"Now, if I can get you with that reach, I'm going to hurt ya," Milhap says, explaining his decision not to turn professional after a youth spent fighting Golden Gloves. "Here I am working against a four- or five-inch reach all the time. A fighter that well-schooled as have a left hand in my face all day. And I'm trying to do what Joe Frazer did with Muham-

mad Ali. I mean, the poor devil in swamping and he's missing and for every punch he lands, he misses ten. It was stupid of me to turn pro."

So instead of becoming the second Mickey Walker, a dream Milhap once had, he now entertains a different dream, which is nothing less than bringing boxing back to San Diego on a regular, two-fight-per-month basis.

Is it possible? Some boxing fans, looking back over the last two decades, would think not. Milhap, so the speculation goes, would have had a better chance turning pro, short reach and all, than trying to breathe life back into local boxing. Indeed, the Coliseum, at 15th and E Streets, is an aging old structure—white wooden bleachers, bare lightbulbs, and general seedy appearance. "It's a shroud of war and tear. A few coats of paint were added some years back, and the name was changed to "The New Coliseum," but no one was

fooled. It is the same symmetrically built arena which was constructed 53 years ago as a showcase for boxing. "Noted

fighters like Archie Moore, Rusty Payne, and Irish Bob Murphy made history inside the Coliseum's ring.

Milhap knows the arena well, and recalls fond memories when, as a young man arriving in San Diego during the mid-20s, every Friday night was fight night. "There have been about three different times in this town since I came here in 1935 when boxing was real popular. There was Shorty and Big Boy Hogue, two white boys from Jamaica. If you didn't have your ticket by six o'clock, you wouldn't get in."

In a *San Diego Tribune* story commemorating the Coliseum's golden anniversary, Leo Plattner, 81, a former owner of the arena, remembered when boxing was intrinsic to the San Diego sports scene.

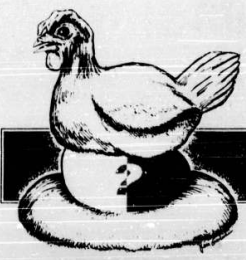
"We ran around 50 shows a year and probably had ten to 12 schools when we had to turn people away. We had some great fighters. They were all looking for work. And we were looking for talent."

There were good fights and good fighters. But over the last

(Continued on page 16)



PHOTOGRAPHS BY BILL ROBINSON



STRAIGHT FROM THE HIP

MATTHEW ALICE

Dear Matthew Alice:
Why are some chickens egg-white and some brown?
Sara Bernstein
Encinitas

I'm afraid that this column will only be able to scratch the surface of this complicated topic. Not that the facts are in any way scrambled, it's just that to shell out the whole physiological story would be tedious. Not even I could do that.

If a pheasant's egg can be gold, and a rooster's light blue, and a Persian Angora's shiny, vibrant green, why can't the simple chicken, the be both white and brown? Certain hens common to the East Coast, the Plymouth Rock, Rhode Island Red, and the New Hampshire, lay brown eggs. This seems to be a factor of their overall coloring, which ranges from rust to dark brown. The workhorses of the chicken world, the White Leghorns, lay glistering white eggs. (The same, Leghorns, by the way, come from the Italian city of the same name about 15 miles south of Pisa.)

Although the whims of public taste from region to region result in varying prices the brown egg may be popular in Providence, Rhode Island, and regarded with universal loathing in Phoenix, for example, there is a substantial nutritional difference between the colors, certain claims by misinformed, zealous food fanatics notwithstanding. And that, my friend, is as yolk.

Dear Matthew Alice:
I'd be grateful for a comprehensive list as possible of all the belly dancing teachers, their locations and phone numbers in San Diego and North County. I hope this won't prove too difficult an undertaking.
Sara Bernstein
San Diego

Consider your hopes shattered. As an alternative, I suggest you write the California Belly Dance Association, P.O. Box 2837, San Diego 92128. They'll provide you with information about San Diego's true movers and shakers.

Dear Matthew Alice:
I'm tired of all these crazy, staggering little words you think are so funny. Try these on for size: mope, seepage, phlegm, plop.
Mike Baker
San Diego

As far as size, they seem to fit you nicely.

Dear Matthew Alice:
I know nothing about what's going on in the world, but I am extremely white. I'm looking at the list of 100 white people. I happened to contribute a conversation that I found interesting. One man was telling his friend about the time he had been doing on the water near the San Diego nuclear plant. He claimed that he saw a school of bright-colored exotic fish swim by in front of him. His explanation was that the water itself from the plant was so warm that tropical fish were right at home. Could this be true?
Wendy Woodbridge
La Jolla

"Mutants!" he screamed. "I know it would happen sooner or later. I tell you this: the radioactive mutants!" My friend, the anti-nuclear activist doesn't know anything about nuclear diving either. After our chat, I'm going to wonder if he knows anything at all. But back to the list. Did this conversation take place before or after I was discussed in the "Crazy" category?

It's true that the water from the plant is warm (70° to 75° F) at the point it leaves the outflow pipe, but it's hardly warm enough to support a school of tropical fish. The pipe points toward the surface, and the flow is so fast that the water is so turbulent that it's impossible for fish to survive. There has been a slight increase in the number of fish in the immediate vicinity of the discharge, but that's not a seaward stream from the pipes. Which means that the water that the water itself may be another case of look, like, and sinker.

Got a question you want answered? Get it straight from the hip. Write Matthew Alice, c/o The Reader, P.O. Box 80803, San Diego, CA 92181.

Letters

Address all correspondence to Reader Editor, P.O. Box 80803, San Diego, CA 92181.

You Don't Have To Go To Hollywood For Talent

As former business editor of the *Evening Tribune*, I enjoyed the "But," "Trib Spots" in last week's *Reader* ("Pass Pass," April 21). However, one small correction is necessary. While it's true that the production company which filmed the spots came, as you say, "complete with script, cast, make-up, and mobile cameras," it was not imported from Hollywood. In fact, the spots were done by A&G Concepts, San Diego's largest and most accomplished video production firm, which has been stealing work away from Hollywood.

Last year, A&G was awarded 11 local Emmy awards for its production work on commercials, nearly a clean sweep of the category. So next time, please give credit to the crew at A&G. Hollywood isn't the only place to go for top quality video production.
Tom Gable
San Diego

Bequest of Infants Bearing Brain Blotches

In his review of *La Route* ("Drill in the Hay," April 16), Jonathan Janakis presents and implies several fallacies. One, if that a doctor might intentionally disfigure the theme of his production, that a perception of human beings as "mechanical" organisms is realistic, and 3) that immense damage can be charming. (The last of these, if it is Schneider who presents it to us, is a gross distortion of reality which would make his not merely bad, but criminal.)

Overall, the review gives the human being, all credit that is totally out of place on a review of *La Route*. It is a gross distortion of reality which would make his not merely bad, but criminal.

In reference to Dick Schwartz' letter ("Let Him Cast the First Stone"), in the same issue, Schwartz says that "Society is virtually ignored by anyone of intelligence." Sloppy writing and sloppy thinking, when in print or otherwise exposed to large numbers of people, are potentially dangerous and should be ignored no more than a child playing with razor blades.

Edward Allen Siegel, M.D.
La Jolla

Misleading, Confusing, And Preposterous

Having carefully read "Troubled Minds" (April 7), I feel that this misleading, confusing, and preposterous article hardly deserves comment. The problems that do exist in the County Mental Health system are more likely a reflection of what the public is willing to pay rather than the state of the practice of psychiatry.

Psychiatrists can easily weather such attacks as yours, for we are secure in the knowledge that, while always controversial to "patients," we are the only providers of mental health treatment who, through our medical and extensive psychiatric training, can have at our disposal every reputable therapeutic technique available. To imply that the majority of our treatment is a "give shots and hand out pills" is simply ridiculous. The use of medication in only a very small, albeit sometimes necessary, part of our practice. We can all be grateful, however, that for certain specific conditions there are medications that are very useful and often necessary.

In the review of *La Route* ("Drill in the Hay," April 16), Jonathan Janakis presents and implies several fallacies. One, if that a doctor might intentionally disfigure the theme of his production, that a perception of human beings as "mechanical" organisms is realistic, and 3) that immense damage can be charming. (The last of these, if it is Schneider who presents it to us, is a gross distortion of reality which would make his not merely bad, but criminal.)

Overall, the review gives the human being, all credit that is totally out of place on a review of *La Route*. It is a gross distortion of reality which would make his not merely bad, but criminal.

In reference to Dick Schwartz' letter ("Let Him Cast the First Stone"), in the same issue, Schwartz says that "Society is virtually ignored by anyone of intelligence." Sloppy writing and sloppy thinking, when in print or otherwise exposed to large numbers of people, are potentially dangerous and should be ignored no more than a child playing with razor blades.

Edward Allen Siegel, M.D.
La Jolla

Solution on Page 18 This Issue

I've fallen behind in my reading, so I won't state the other night that I read Thomas' letter attacking "Ted Up Walk Four Articles" ("Woman Rushes to Defend Artistic," March 24). The assumption that I was a male quite shocked me. I am a strong female and was not aware of the obvious time discrepancy. I was a male. Period. Not did I feel.

La Jolla

GAZERBOTS CUSTOM BUILT & KITS

270-6930

THE WALRUS & THE CARPENTER

(714) 560-1100
SAN DIEGO, CALIFORNIA 92109

GRAND OPENING

Mama Leone's Italian Restaurant
270-6930

REWARD

270-6930

REWARD

270-6930

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

Ocean Beach And Proud of It

We really should introduce ourselves to Mr. DeVore and her friends, featured in your article "Making Ocean Beach." We've got a lot to be proud of. We've got a lot to be proud of. We've got a lot to be proud of.

PRESS PASSES



From Walking The Beat To Publisher's Seat

In 1973 Rod Dornale's interests began to wander from his duties as a traffic cop. After several years with the San Diego Police Department he became convinced that no easily accessible and fully-stocked outlet existed to meet the equipment needs of police officers. So on his off-duty hours, Dornale began collecting holsters, guns, shoes, and belt buckles from the study of his Fashion Valley condominium.

Inside of a year, Dornale's mail order house blossomed into three separate companies. Now, as president of Code 3 Industries, the 36-year-old cop oversees the workings of the criminal equipment firm as an advertising firm, and Dornale's most ambitious undertaking, a specialty publication aptly entitled *Police Producer*.

Dornale and his staff of ten command a 6,000 square feet of office space in a modern industrial park in Kearny Mesa. Several of Dornale's employees work fulltime on the mail order side, updating mailing lists, addressing catalogs and stocking a well-lit showroom with tariff-sounding items like speedloaders, Mossadock P-24 batons, and RUMP files.

But the bulk of the firm's energies goes to producing the bimonthly magazine, *Designing the Beat*. In Dornale's words, "to bridge the gap between the academic *Law Enforcement Quarterly* and *True Detective*, both of which most cops never read." *Police Producer* (News 777) made its debut last

winter with an initial press run of 10,000 which, he claims, has since been boosted to 30,000. "I strive to be entertaining, not to boister too much with the technicalization of new laws and requirements," says the husky-headed publisher. "The officer is completely bogged down in a technical environment during his working hours. I want to come on strong with entertainment and news."

The transcripts into several pages of book and movie reviews (ranging from reviews

of *The Untouchables* to *Minor Worming* and *Taxi Driver*), first-hand accounts of high-speed pursuits, stories on the role of helicopters in police work, and cartoons drawn by Dornale's staff artist, Ken Dodd.

Dornale's formula makes several concessions to the "machinery" concept of police work. He always dressed in some combination of a police uniform (Apr's model sports a khaki version of the regulation khaki uniform, complete

with motorcycle helmet and 38 handgun. May wear an abbreviated SWAT outfit, the short subtoned, a sword-off shotgun cradled in her arms.)

Advertisements, though, hit hard on product performance and reliability with lines like "when you put your life on the line" and "you'll never walk alone."

Dornale has no doubts about the market that awaits his publication. New York City alone employs 31,000 cops, with the number of law enforcement agencies nationwide hovering around the 35,000 mark. And Dornale claims his magazine is the only one directed strictly at the beat officer. He says his publications, such as *Law and Order*, and

Police Chief are filled primarily with police theory and dressed at the top levels of the department. "Sure, law officers look at them, but those magazines aren't aimed at the line officer." But Dornale doesn't plan to become an advocate for the police. "I'm not getting involved in taking any kind of political position. No police associations will use my pages for ideas about wages or bargaining, and as much as I'm tempted to do so, there will be no tributes to slain officers."

promotes the publisher, who was a personal friend of officer Dennis Allen, killed here earlier this month. "The cops face this kind of thing every day, and they don't need a constant reminder of it."

Dornale relies on his four and one-half years on the force to keep him in touch with beat police. Throughout the nation, he's planning for a time when his publishing duties will carry him further and further away from those memories. He is assembling an "editorial advisory board" made up of 21 officers from throughout the country. The officers, none of whom are ranked higher than sergeant, will review and comment upon all the editorial material before it is published and provide Dornale with story ideas in keeping with the desires of working cops throughout the nation.

None of Dornale's staff has any prior magazine experience. The publisher put in several years as an auto mechanic before joining the police force. His art director ran a graphics firm and Dornale's brother, Chad, who is 31 is the oldest member of the staff, sold cars before taking over as the advertising manager.

Police patrolman, Chuck Shipley, who was interviewed by the staff for an upcoming story on dirt bikes, quit the S.D.P.D. the week to join the staff full-time as managing editor. Secretary and circulation manager Gloria Levy was Dornale's secretary at the police department.

Despite his lack of experience, Dornale's slick, four-color product is being taken seriously by some notable advertisers. The Kawasaki corporation, now marketing a new police motorcycle, took a portion of its advertising account away from the nationally known ad agency, J. Walter Thompson, and handed it to Dornale. His staff now designs, produces, and places ads for the police bike. The 3M company has produced special four-color ads for its fingerprint and evidence tape. "Advertisers are beginning to see the value of this type of handout or left buckle for his patrolman," explains Dornale.

"In a police department things work the other way around. The line officer tells his lieutenant, who tells the captain, who tells the inspector, and the request works its way to the top."

"Though most copies of the first two issues of *PPH* were complimentary, Dornale sees his receiving up to 250 subscriptions a day and that the slowest day's mail has brought in 50. His magazine is distributed in police uniform shops throughout the country. From a list compiled by a secretary who spent two and one-half weeks in front of phone directories.

Response to the publication has been most evident in California. Last year, Dornale's retired father spent several weeks driving around the state delivering 48 inch posters of the April calendar gift to police subdivisions and Highway Patrol field offices.

doing the magazine. And here in San Diego, Dornale is receiving what he sees as the warmest welcome of all. "Half the lockers down on Market Street (police headquarters) are full of poster gift. And that puts everybody in a good mood."

—Paul Krueger

Kid Flicks

In May, KPBS will be airing the prize-winning film from its annual, seven-year-old Young Filmmakers Festival, which currently, said to be, the only such festival in the nation sponsored by a public TV station. Channel 28 in Los Angeles has, as of last year, discontinued its contest.

From among this year's 68 entries, the judges picked a first, second, and third-place winner in each of three categories: Primary Division (ages 11 to 14), Senior Division (ages 15 to 18), with gilt certificates provided by the Festival Corporation.

The age factor injects some peculiar elements into the judges' deliberations which would not intrude, for instance, in the judging of the Cannes Film Festival. None expects a

primary school student to be Franco's Truffaut. But there is more to the matter than the allowances judges must make for fledgling filmmakers. So one in his right mind is going to hand out movie cameras to six- to ten-year-olds and set them loose to shoot a movie. Consequently, the degree of permissible parent or teacher supervision in the filmmaking process becomes "a very sticky area," according to Paul Marshall, production director at KPBS and one of the contest judges. The present contest rules are strengthening on this point, and Marshall plans to clarify the rules in future contests. For now, the judges have little alternative but to accept the films on face value. "We can't be detectives," Marshall states.

Nowhere is a mature guiding hand more apparent or more effective than in the films supervised by Henry Thorsen, whose ambitious six-week summer film classes at Ross Elementary School have garnered, by Thorsen's estimate, ten prizes in the past three years, including first prize in the Primary Division and two other prizes in the Senior Division over a democratic brainstorming session, exercising a gentle veto over the students' more impractical inspirations, dividing the film into segments like a small-scale movie studio, storyboarded the project shot-by-shot in the manner of Alfred Hitchcock, and watching closely over the actual shooting. Thorsen maintains control while giving his students a lively learning experience. "I'm the producer and director," he says. And as a result, his class projects surpass many of the older children's films in narrative discipline and stylistic sophistication.

The third-place winner in the Primary Division, "Circus," by William Offenberg's summer class at Maryland Avenue

elementary school, is an example of child work. Since it is animated, the hand of the student is tangible in every frame, and the result is a delightful naive vision of a circus performance. On the two-dimensional plane, a unicycle speeds half his time upside down as he whirls around the center ring.

FIRST PRIZE IN JUIUS DIVISION went to Jerry Heiland for "Magic Show," a 4-second exercise in single-cell animation. A little magician, neither well nor badly drawn, though decidedly on the left hand side of the screen, pulls a rabbit out of a hat and then disappears through a side in the screen. The filmmaker earned his prize through a series of drawings the necessary thousands of pictures. In Senior Division, "Experience in Binoculars" by Carl Bruce was the top choice for its use and technique over again more elaborate in animation technique than inventive. All the winners and close runners-up will be televised on KPBS on Tuesday at 7:00 p.m., beginning May 3, each showing repeated on Wednesdays at 1 p.m.

—Mary Morris and Duncan Shepherd

AT PACIFIC STEREO PRICES SLASHED

Get the real deals at Pacific Stereo! We've slashed prices on dozens of brand-name components and special music systems. So you save more than ever... and still get all the

famous Pacific Stereo "extras"! Shop around, compare prices—and services—you'll discover why we're the best place to shop for stereo.

RECEIVERS

Pioneer SX-950 AM/FM stereo receiver.

\$394³²



Sansui 7070 AM/FM stereo receiver.

\$318⁷⁹

TURNTABLES

Dual 1240 belt-driven record changer with base.

\$177⁸⁷



\$67⁰⁴



AR XB belt-driven single-play turntable with base and dust cover.



\$109⁵⁹

SPEAKERS

Carwin-Vega 25 speakers.

\$84⁵⁴ each



TAPE DECKS

Pioneer CT-F2121 front-loading stereo cassette deck with Dolby B and C noise reduction.

\$144¹⁶



Advent 201A stereo cassette deck with Dolby.

\$338⁴⁹

ACCESSORIES

JBL L-36A 3-way speaker.

\$151⁰⁵ each



Koss HVI open-air headphones.

\$22⁸⁶



TDK Maverick 90-minute low noise cassettes. Buy 2 and get this special low price.

79¢ each tape



79¢ each tape

MAKE YOUR OWN KIND OF MUSIC

PACIFIC STEREO

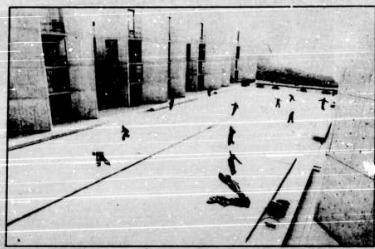
San Diego 299-9420
3751 Rosecrans at Sports Arena Blvd.
San Diego 279-0612
4444 Conway St. in Conway Village
(one block south of Balboa between
Highways 163 & 805)
La Mesa 461-8222
8323 Hercules across from the Akron
670 23 other Southern California stores

© Pacific Stereo, 1977

JONATHAN SAVILLE

The production of *Golden Mountain* at the plaza of the Salt Institute was stimulating not only in itself but also in the various theatrical problems it raised (and partially solved). Subtitled "Images of the Chinese in America," *Golden Mountain* attempted to convey the experience of those Chinese immigrants who sought work in this country in the 19th and early 20th Century, who underwent brutal economic exploitation while they helped to build American industry and agriculture, and who finally, in spite of the ethnic prejudice they were subject to, assumed their rights and powers as American citizens. The theatrical means chosen to communicate these experiences was modern dance of an abstract and highly stylized sort. But even more interesting than the subject and the dancing was the choice of setting.

The plaza of the Salt Institute has in itself an autore power that would be hard to match anywhere. A large longitudinal space, featureless except for the grid of its paving stones and a narrow channel of water running up its center, it is flanked on two sides by the concrete building of the Institute, while at its far end is given a grand prospect of the Pacific Ocean. Not a spot of greenery, not a speck of color, interferes with its cold geometry, and except for a few windows and areas of wood framing the buildings that frame it are as resolutely alien to the world of nature and humanity as the plaza itself. The sky,



Right Means, Wrong Scenes

The Salt plaza is an ideal setting for ritual and mythical representations. Whether it was appropriate to the story of Chinese immigration is another question.

colorless qualities of this architecture, which looks as though it had been designed by a computer to please the aesthetic taste of robots, make it an extremely disturbing setting for an institute devoted to advanced biological research. But these same qualities provide a theatrical space of remarkable expansive potential—a space which, so far as I know, had not

been used for any kind of serious theatrical presentation before choreographer Yen Lu Wong of the UCSD Drama Department chose it for *Golden Mountain*.

Now that Miss Wong has revealed her brilliant discovery, it is evident that a number of characteristics make the Salt plaza a perfect setting for certain kinds of theatrical

work. Its great size (particularly its depth, its story irregularity, its view of the Pacific emphasized by the perspective lines that speed relentlessly seaward, just as an Italian Renaissance painting they compel the eye towards a church or palace—this is a theatrical space that demands the abstract, the larger-than-life, the mythical. And it is

useful, I felt, was the meaning and screaming that accompanied a number of the episodes, the direct vocal expressions of grief, terror or anger, however modified by the extended vocal techniques cultivated at UCSD's Center for Music Experiment are too close to life and too far from stylized and narrative as that of *Golden Mountain*. Whether it was appropriate to the story of Chinese immigration is another question. While the historical interest of this subject is undeniable, as is its potential for involving an audience emotionally, I am not sure that it carries with it those mythical resonances that would justify the abstract and hermetic movements of this kind of dance. Myth is supernatural, supra-historical, magical. It

because of a conflict between the theatrical means and the historical subject. The Salt plaza, as I have suggested, is an ideal setting for ritual and mythical representations. It would be grand for Greek tragedy. Not drama, or a Passion play. The choreography created by Yen Lu Wong was of this type, and perfectly appropriate to the setting.

Whether it was appropriate to the story of Chinese immigration is another question. While the historical interest of this subject is undeniable, as is its potential for involving an audience emotionally, I am not sure that it carries with it those mythical resonances that would justify the abstract and hermetic movements of this kind of dance. Myth is supernatural, supra-historical, magical. It

The visual effects of *Golden Mountain* were often of great force and beauty, and the use of the newly discovered out-of-door "stage" was admirably inventive. If this work did not fully achieve its aims, it was

A similar effect of mythical abstraction informed an episode in which the dancers formed a huge Chinese dragon, raging sinuously about the plaza and transforming its emptiness into a world of vivid color and violent energy. In general, the choreography emphasized mass groupings and mass movements, rather than individual dancing—an aesthetic choice dictated not only by the fact that the young performers were not professional dancers but also by the very nature of the story being told. The effectiveness of the choreography was enhanced by the accompanying music (performed superbly by Tom Hume and Fred Rogers)—a modern, intensely expressive version of "Chinese" sounds which owed as much to Baroque and Varese as to traditional Chinese music. Somewhat less

presupposes a belief in a power higher than the human will, whether that power is a god or a more impersonal fate. It also presupposes a sense of inevitability, the conviction that the events represented are inherent in the very nature of things and that no rational choices by individuals or groups could alter them. The one thing one never feels about a myth is that it could have been changed by more intelligent social engineering. Nobody has ever seriously suggested that Odysseus might not have gotten into so much trouble if the ancient Greeks had had efficient traffic policemen at crossroads; or that King Lear would have benefited from Pareto Effectiveness Training; or that all Jews needed was a good lawyer.

About the story of Chinese immigration, however, it is difficult not to judge that what was needed, in order to loosen all the suffering this immigration entailed, was a good labor union. American history, in fact, has scarcely anything to offer in the line of the mythical since social meliorism fixing things up by social institutions and by law, is so inherent a part both of our history and of our attitude. The exclusively historical (rather than mythical) nature of American history, and the story of Chinese immigration is a part of that history, has important consequences for theatrical works based on events from the American past. The story of Chinese immigration, for example, seems to me to call for theatrical naturalism closely

observed individual characters, detailed social settings, direct representation of social and political conflicts, the palpable injustice, the smell of the sweatshop. Presented in that way, we might learn something from it about our real historical past and our real social conflicts of today racial bigotry and economic exploitation of ethnic minorities are hardly dead issues in this country; but presented as myth, the subject is simply out of place, even out of its depth. *Golden Mountain* treated this episode of American history as though it belonged to sacred history. The treatment was exceptionally skillful, but the essential loss of the miraculous necessary for this kind of theater to have its full effect was irretrievably missing.

Cabrillo Athletic Club

is expanding its programs. In addition to our outstanding club program we now feature:

Dance & Fitness Classes:

Beginning Jazz for Women; Ballet, Acrobatic Dance*, Contemporary Dance & Movement Combination; Ballet & Modern; Exploratory Dance for Children; Improvisation; Modern Dance & Yoga

*Free to club members only.

Also classes in Judo, Judo Karate and Judo Karate. All classes available to non-members for only \$3.00/hour class or \$10.00/month. (One week class use exception of Acrobatic Dance, which is open to club members only.)

Also: Shorin Ryu Karate, \$2500/mo.

For 2 classes a week for Men, Women & Children

Club membership \$125/year

Call us for times and other information

234-4944/234-4947 Balboa Park Area 1399 9th Avenue



Go Check Your Tires.

MOST SIZES RECAPS		MOST BUGS	
\$1199	Size 500-15	\$1776	Size 500-15
SECONDS & SQUAREBACKS \$3600		BUS OR VAN \$3900	
180-15 40,000 Miles Road tested cap		40,000 Miles Road tested cap	
BEEF & TOMATOVE		BEEF & TOMATOVE	
INDEPENDENT POLYMER SERVICE		INDEPENDENT POLYMER SERVICE	
2300 MISSISSIPPI BLVD. LAUREL		2300 MISSISSIPPI BLVD. LAUREL	
DENNY RASKESEN - MANAGER		DENNY RASKESEN - MANAGER	
238-1161		238-1161	

1/2 OFF SALE

AT

Outrageous B.A.G.

ON ANY

"YOUR BAG"

HAND BAGS • ARM BAGS • TOTE BAGS
SHOULDER BAGS • CLUTCH BAGS
FUN BAGS

SOME BAGS ONLY 49c

3 DAYS ONLY!

FRI, SAT & SUN APR. 29 THRU MAY 1

IN MISSION 8 EACH
2780 MISSISSIPPI BLVD. P.O. 443-1030
OPEN 7 DAYS A WEEK MON-SAT 10AM-7PM
SUN 11AM-6PM

A16 Grand Opening Sale!



Interstate 8 at Fairmount
Tuesday, May 3 thru
Sunday, May 8!

See the finest selection of wilderness camping gear in San Diego! Six special days to celebrate the opening of our unique, new store.

Week-Long Specials*

Factory close-out on:

TRAILWISE POLARGUARD PARKAS ONLY \$14.95!

(Regular \$35.95)

TRAILWISE POLARGUARD VESTS ONLY \$9.95!

(Regular \$25.95)

WATTSVILLE CLOTHING FACTORY SALE \$28.50!

(Regular \$28.50)

85% OFF Woolrich Chambray Shirts and Bag Shirts!

85% OFF on all freeze-dried foods and instant entrees!

85% OFF on Show Lion Polarguard Sleeping Bags and Wilderness Experience Daypacks (Second!) Plus special discounts on selected A16 products!

CHECHENBOARD BANDANAS JUST 69c (Regular \$1.29)

*While they last. Some supplies limited.

Nightly Free Prize Drawings!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!



Grand Opening Hours!

10:00 a.m. — 8:00 p.m.

Tuesday thru Saturday

Start the season right! Lower your cost of outdoor living. Don't miss the A16 Grand Opening!

Easy to get to from anywhere! 4620 Alvarado Canyon Road (just north of I-15 at Fairmount) Phone: (714) 285-2374

A16 Wilderness Camping Outfitters

Daily Events

Films, lectures, product demonstrations presented by leading wilderness camping authorities.

Tuesday, May 3 — FREE pair of wool socks with every VASQUE boot purchase. Free films and product demonstrations by WILDERNESS EXPERIENCE, ALPINE Survival Kit demonstrations.

Wednesday, May 4 — FREE food samples and demonstrations by RICH MOON. See the new, lightweight, COLEMAN backpacking stove in operation.

Thursday, May 5 — FREE food samples and demonstrations by MOUNTAIN HOUSE. SIERRA WEST introduces GORTEX, the revolutionary new breathable, waterproof fabric for clothing.

Friday, May 6 — SMC Climbing Gear demonstrations. FREE slide show 7:00 p.m. by JIM POWERS who had climbed Torre Egger, rated the most difficult unclimbed mountain in South America (Featured in NATIONAL GEOGRAPHIC MAGAZINE, December, 1976).

Saturday, May 7 — ALPINE and TRAILWISE product demonstrations. Grand Prize Drawing.

Sunday, May 8 — The traditional A16 SWAP MEET 8:00 a.m. 'til Noon. Swap & sell used equipment. This is your chance to upgrade your gear.

*While they last. Some supplies limited.

Nightly Free Prize Drawings!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

Hiking boots, outdoor clothing, parkas, vests, equipment, and much more given away every day. Register one day or every day!

JONATHAN SAVILE

The production of *Golden Mountain* at the plaza of the Salk Institute was stimulating not only in itself but also in the various theatrical problems it raised (and partially solved).

Subtitled "Images of the Chinese in America," *Golden Mountain* attempted to convey the experience of those Chinese immigrants who sought work in this country in the 19th and early 20th Century, who underwent brutal economic exploitation while they helped to build American industry and agriculture, and who finally, in spite of the ethnic prejudice they were subject to, assumed their rights and powers as American citizens. The theatrical means chosen to communicate these experiences was modern dance of an abstract and highly stylized sort. But even more interesting than the subject and the dancing was the choice of setting.

The plaza of the Salk Institute has in itself an austere power that would be hard to match anywhere. A large longitudinal space, featureless except for the grid of its paving stones and a narrow channel of water running up its center, it is flanked on two sides by the concrete buildings of the Institute, which looks as though it had been designed by a computer to please the aesthetic taste of robots, make it an extremely disturbing setting for an institute devoted to advanced biological research. But these same qualities provide a theatrical space of remarkable expressive potential—a space which, so far as I know, had not



Right Means, Wrong Scenes

The Salk plaza is an ideal setting for ritual and mythical representations. Whether it was appropriate to the story of Chinese immigration is another question.

colorless qualities of this architecture, which looks as though it had been designed by a computer to please the aesthetic taste of robots, make it an extremely disturbing setting for an institute devoted to advanced biological research. But these same qualities provide a theatrical space of remarkable expressive potential—a space which, so far as I know, had not

been used for any kind of serious theatrical presentation before choreographer Yeh Lu Wong of the UCSD Drama Department chose it for *Golden Mountain*.

Now that Miss Wong has revealed her brilliant discovery, it is evident that a number of characteristic details of the Salk plaza a perfect setting for certain kinds of theatrical

APRIL 28—MAY 4, 1977

precocity that kind of movement that Miss Wong's imagination filled it. Perhaps the most stunningly effective piece of choreographic invention came at the very beginning when the entire group of dancers approached with infinite slowness along the water channel, swaying as if with the swell of waves, one of their number perched on their shoulders as a mast, from which floated a great billowing vermilion sail. This was the ship that brought the Chinese workers from their own land to the American "golden mountain"—but it had rather the aspect of a ship of death, a supernatural force conveying tormented souls across an endless black sea of suffering.

A similar effect of mythical abstraction informed an episode in which the dancers formed a huge Chinese dragon, rising sinuously about the pier, and transforming its convolutions into a world of wind and color and violent energy. In general, the choreography emphasized mass groupings and mass movements, rather than individual dancing; an aesthetic choice dictated not only by the fact that the young performers were not professional dancers but also by the very nature of the story being told. The effectiveness of the choreography was enhanced by the accompanying music (performed superbly by Tom Nunn and Fred Rogers)—a modern, intensely expressive version of "Chinese" music, which owed as much to Bartok and Varèse as to traditional Chinese music. Somewhat less

APRIL 28—MAY 4, 1977

useful, I felt, was the moaning and screaming that accompanied a number of the episodes: the direct vocal expression of grief, terror or anger, however modified by the extended vocal techniques cultivated at UCSD's Center for Music Experiment, are too close to life and too far from art, especially when the art is stylized and nonrealistic as that of *Golden Mountain*. The story of the story of Chinese immigration is another question. While the historical interest of this subject is undeniable, as is its potential for involving an audience emotionally, I cannot feel that it carries with it those mythical resonances that would justify the abstract and poetic monoments of the kind of dance. Myth is supernatural, supra-historical, magical. It presupposes a belief in a power higher than the human will, whether that power is a god or a more impersonal fate. It also presupposes a sense of mythic ability, the conviction that the events represented are inherent in the very nature of things and that no rational choices by individuals or groups could alter them. The one thing one never feels about a myth is that it could have been changed by more intelligent social engineering. Nobody has ever seriously suggested that Odysseus might not have gotten into so much trouble if the ancient Greeks had had efficient traffic policemen at crossroads, or that King Lear would have benefited from Pareto Effectiveness Training, or that all Jesus needed was a good lawyer.

About the story of Chinese immigration, however, it is difficult not to judge that what was needed, in order to lessen all the suffering this immigration entailed, was a good labor union. American history, in fact, has scarcely anything to offer in the line of the mythical, since-oval reformation. Living things up by social institutions and by law is so inherent a part both of our history and of our attitudes. The exclusively historical rather than mythical nature of American history—and the story of Chinese immigration is a part of that history—has important consequences for theatrical works based on events from the American past. The story of Chinese immigration, for example, seems to me to call for theatrical saturation, closely observed individual characters, detailed social settings, direct representation of social and political conflicts, the palpable intransigence, the smell of the sweatshop. Presented in that way, we might learn something from it about our real social conflicts of today (racial bigotry and economic exploitation of ethnic minorities are hardly dead issues in this country). But presented as myth, the subject is simply out of place, even out of its depth. *Golden Mountain* treated this episode of American history as though it belonged to sacred history. The treatment was exceptionally skilful, but the essential tone of the misadventure necessary for this kind of theater to have its full effect was inevitably missing.

PAGE 9

A16 Grand Opening Sale!



**Interstate 8 at Fairmount
Tuesday, May 3 thru
Sunday, May 8!**

See the finest selection of wilderness camping gear in San Diego for special days to celebrate the opening of our unique, new store!

Week-Long Specials!

Factory close-out on **TRAILWISE POLARGUARD VARKAS ONLY \$14.95!** (Regular \$35.95)

TRAILWISE POLARGUARD VESTS ONLY \$9.95! (Regular \$23.95)

TRAILWISE SUPER-LIGHT JACKETS ONLY \$24.95! (Regular \$65.95)

25% OFF Woolrich Chamois Shirts and Stag Shirts!

30% OFF on all freeze-dried foods and butane cartridges!

25% OFF on Snow Lion Polarguard Sleeping Bags and Wilderness Expeditions Daypacks (Seconds)

Plus special discounts on selected A16 products!

CHECKERBOARD BATHTOWS just \$99 (Regular \$129)

*While they last. Some supplies limited.

Nightly Free Prize Drawings!

Hiking boots, outdoor clothing, packs, vests, equipment, and much more given away every day. Register one day or every day!

Grand Opening Hours!
10:00 a.m. — 8:00 p.m.
Tuesday thru Saturday

Start the season right! Lower your cost of country living. Don't miss the A16 Grand Opening!

Easy to get to from anywhere!
4800 Alvarado Canyon Road
(Just north of I-8 at Fairmount)
Phone: (714) 583-0374

A16 Wilderness Camping Outfitters

Daily Events

Tuesday, May 3 — FREE film and product demonstrations by leading wilderness camping authorities!

Wednesday, May 4 — FREE pair of wool socks with every VARKAS Boot purchase. Free film and product demonstrations by WILDERNESS EXPERIENCE. ALTRA Sewing Kit.

Thursday, May 5 — FREE food samples and demonstrations by MOUNTAIN HOUSE. SERENA WEST introduces GOR-TEX, the revolutionary new breathable, waterproof fabric for clothing.

Friday, May 6 — SMC Climbing Gear demonstrations. FREE slide show, 7:00 p.m. by JIM DONINI, who first climbed South America. Featured in NATIONAL GEOGRAPHIC MAGAZINE, December 1976.

Saturday, May 7 — ALPINE and TRAILWISE product demonstrations. Grand Prize Drawing.

Sunday, May 8 — The traditional A16 SWAY MEET 8:00 a.m. to Noon. Swap & sell used equipment. This is your chance to upgrade your gear.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

FREE GIFT COUPON
This coupon entitles bearer to 10% off A16 Products. Valid thru May 8.

Cabrillo Athletic Club

is expanding its programs. In addition to our outstanding club program we now feature:

Dance & Fitness Classes:

Beginning Jazz for Women, Ballet, Aerobic Dance*, Contemporary Dance & Movement Combination, Ballet & Modern, Exploratory Dance for Children, Improvisation, Modern Dance & Yoga

*Free to club members only.

Also classes in Bikini Making and Numerology.

All classes available to non-members for only \$3.00/hour class or \$10.00 for a week (with the exception of Aerobic Dance, which is open to club members only).

Also: **Shorin Ryu Karate, \$2500/mo.**

for 2 classes a week - for Men, Women & Children

Club membership \$125/year

Call us for times and other information

234-4944/234-4945 Balboa Park Area 1399 9th Avenue



Go Check Your Tires.

MOST SIZES RECAPS	MOST BUGS
\$11.99	\$17.76
SEEDS & SQUAREBACKS	BUS OR VAN
\$36.00	\$39.00
16x10 40,000 mi. Road tested radial	18x10 40,000 mi. Road tested radial
BEETLE AUTOMOTIVE	
INDEPENDENT VOLKSWAGEN SERVICE	
2340 RIDGE RD. (Hwy 101) & LAUREL	
DENNY PASADENA - MANAGER	
238-1161	

1/2 OFF SALE
AT
Outrageous
A CLOTHING CO.
ON ANY
BAG!

HAND BAGS • ARM BAGS • TOTE BAGS
SHOULDER BAGS • CLUTCH BAGS
FUN BAGS

SOME BAGS ONLY 49c

3 DAYS ONLY!

FRI, SAT & SUN APR. 29 THRU MAY 1

IN MISSION BEACH
3785 MISSION BLVD., P.O. BOX 1030
OPEN 7 DAYS A WEEK MON-SAT 10AM-7PM
SUN 11AM-6PM



Communal Splurge

Though I have experienced Chinese banquets in cities from San Diego to Vancouver, B.C., I have rarely had such unique dishes so expertly prepared as at Mandarin House.

ELEANOR WIDMER

The Restaurant: Mandarin House
 The Location: 4765 La Jolla Village Drive, La Jolla, 92037
 Type of Food: Chinese
 Price Range: Individual dishes, \$2.75 to \$7.50; banquets, 10 dishes, \$11 per person; 8 dishes, \$8 per person
 Open daily

Have you ever had the notion of inviting a half-dozen friends to a restaurant where the cost would not be too great and where you could enjoy the entire evening having one delectable dish after another? The Chinese banquet affords you such an opportunity. Better still, if you have like-minded friends who would like to pay

for their own dinner, you can organize a Chinese banquet. Many people participate in the annual ritual of the Chinese banquet on Chinese New Year, last celebrated on February 18 (the year of the rabbit). But with the many excellent Chinese restaurants in town, you don't have to wait for 12 phases of the moon to gourmandize Oriental.

Mandarin House, which opened last week, redecorated and refurbished, on the site of the defunct Four Seasons in La Jolla, is surely one of the best places to enjoy a banquet of Mandarin-style cuisine. The minimum number of people required is eight, and must be arranged with the manager 74 hours in advance. Banquets start at eight dollars per person. You should get about eight dishes at this price, but if you select expensive items, you will have less. For example, if you

insist on Peking duck for your eight-dollar banquet, you will have to forego other delicacies. Though I have experienced Chinese banquets in cities from San Diego to Vancouver, B.C., I have rarely had such unique dishes so expertly prepared as at Mandarin House. I, one in our party failed to respond to the food, gorgeous in appearance, wonderful in taste. When the dinner was over, one of the guests said, "We deserve this restaurant." I agree.

We had a ten-course banquet (\$11 per person), which started at approximately 7:30 and ended at 10 p.m. The entire dinner was nothing less than superb. The following are the dishes included and the price, in parentheses, if ordered à la carte.

Mandarin Cold Platter: Marinated shrimp, sliced mushroom, beef, shiitake, celery, of

which my favorites were the mushrooms and shiitake. (Not on the menu, but available for banquets.)

Mandarin Soup: Huge chunks of king crab meat in chicken-crab broth, with pea pods and bean threads. Served hot, virtually boiling, as soup should be. Very delicious. (\$1.50 for two.)

Mandarin Delight: Because of its shape and appearance, this is sometimes called "elephant eye and piggy egg." It consists of a shrimp which has been stir-fried quickly to no not to bruise it, a tiny quail egg (canned), both dipped in egg white and fried in white bread in the shape of an eye. This may be sprinkled with sesame seed, but in our case had minced ham topping. I could have consumed a half-dozen of these delights. (Available for banquets only.)

Shrimp Foyer: The velvet dishes are one of the hallmarks of Mandarin cooking. The chicken or shrimp is coated in egg whites. This is a fantasy dish, and happily served with no fat or grease as is often the case. The egg whites were fluffy, rather than hardened impossibly prepared. (\$4.75)

Golden Duck: Dessert. Egg whites stuffed with pureed, sweetened red kidney beans and rolled in sugar. Must be eaten hot. (Available for banquets only.)

Golden Duck: Dessert. Egg whites stuffed with pureed, sweetened red kidney beans and rolled in sugar. Must be eaten hot. (Available for banquets only.)

Peking Duck: Also known as sweet and sour whole fish. The whole fish is fried in butter and covered with a light sauce that is more sweet than sour. Most Chinese restaurants use too much corn starch and vinegar. This fish was excellent. (\$7.50 for whole fish. However, pieces, without bread and tail, are available for \$3.75.)

Peking Duck: As you are doubtless aware, this is a delicate and an expensive one at that. It served in crepes,

with the duck, the skin, and green onions rolled together and covered in plum sauce (\$15 for whole duck and pancake).

Double Happiness: Happiness dishes are vegetables that must be both green and white. In our case, asparagus and Chinese cabbage. Something to the palate, but may be omitted.

Imperial Noodle: The showpiece of the evening. The chef, Wei-Choi (Bill) and Tai-Chung (John) demonstrate the art of homemade noodle making every evening. They twist the dough as if it were a larva, double and tripling, under and over, until the dough achieves the proper elasticity and thickness. It's done in moments, with amazing dexterity, as if it were a magic trick. Then, while the guests are waiting, the noodles are boiled, rinsed in cold water, and stirred with shrimp and chicken in soy sauce. If you are a noodle fanatic, you can hardly contain a whole plate of this. (\$3.25)

Golden Duck: Dessert. Egg whites stuffed with pureed, sweetened red kidney beans and rolled in sugar. Must be eaten hot. (Available for banquets only.)

Golden Duck: Dessert. Egg whites stuffed with pureed, sweetened red kidney beans and rolled in sugar. Must be eaten hot. (Available for banquets only.)

Peking Duck: Also known as sweet and sour whole fish. The whole fish is fried in butter and covered with a light sauce that is more sweet than sour. Most Chinese restaurants use too much corn starch and vinegar. This fish was excellent. (\$7.50 for whole fish. However, pieces, without bread and tail, are available for \$3.75.)

Peking Duck: As you are doubtless aware, this is a delicate and an expensive one at that. It served in crepes,

WINNERS AND LOSERS OF THE SECOND ANNUAL CALIFORNIA CLEAN LIMERICK CONTEST

We would like to thank all those who sent in to take pen in hand and offer us rime. One again, picking out what we thought to be the best was not an easy task. Far easier was the elimination of clear losers: once again, the dozens and dozens we received which were not limericks. Somehow we neglected to follow our own advice from last year and define in plain broad English just what constitutes a limerick. Of course there is always next year.

It should be noted that of the 436 submissions, a whopping 120 sprung from the hyperactive imagination of one Ted Melnychuk (his wife used the word "obnoxious"). There were far fewer stylistic platitudes ("There once was a...") than last year, and submitter must have a decided sense of the tongue (tongue, earthquakes, the fate of Heron Plaza, a certain resident of San Clemente's Black Beach. Lower proved thick-skinned, and prompted more doggerel than Rod McKuen's father.

The following are the winners, runners-up, and also-rans. A new category (doers) was added this year and although I remained unmotivated until now, the competition, we regret to say, was extremely heavy. Any comments questioning the merit of our choices should be addressed to the editor (who will hopefully stop speaking in rhyme with a couple of weeks).

First Prize—\$25 to:

Each day at the plaza called Horton's. A tall person beats up two short ones. The strength in his thighs. From pounding those muds. Will one day compare with Ken Norton's.

Mike Gannon
 San Diego

Second Prize—\$10 to:

Three cellists who worked as a trio. Have recently left Oostello. They sat down to practice. Upon a ripe cactus. Unfused, they belovely con briss.

Ted Melnychuk
 La Jolla

Third Prize—\$5 to:

There's no alien like my uncle Dick. But his direction's a bit of a kick. As might him no wares. Climbing south-facing fences. Upon Baja looking for work.

Dr. Anne R. Snyder
 San Diego

Honorable Mention to:

You like cloverleaf lanes to drive under? Then sample the 805 wonder. Turn on your gnatcatcher. Drive 8 past the Mission. Mar has joined what once God put asunder.

Ted Melnychuk
 La Jolla

There once was a lady from Chula. Who ate nothing but pasta fagiola. Her problem, you see, was nothing to solve. Till she sank when she fell in my pool.

Jim McGlynn
 Solana Beach



There was an old sailor named Noman. Who landed his ark at Balboa. And then, two by two, He started a zoo. Need I say anything moah?

Be De Pre
 San Diego

And Others:
 Our City designers are loath. To provide us a sewer, since growth Would go hand-in-hand. And so that's where we stand. We can either have neither or both.

Lorraine Brown
 San Diego

My male teammate from South
 I'm not. I'm outraged when a women's team. Heat us. He muttered, "Muchacho. When one's mucho macho. I turns to succumb to chiquitas."

Dr. Anne R. Snyder
 La Jolla

The Plaza has something for me.
 The cleaners are pleasing to see. If this town tears it down. To profit some clown. Where will I go to be me?

Gary Anderson
 San Diego

"I'men Grove is a dead town," they
 said. Then they all got a into their head. The men of renown. On a dead town did town. "Let's make it a dead city instead."

John R. Pivarski
 Lemon Grove

At the Mission San Juan Capistrano,
 When the wallows return, priests cry. "Ah, no!" It's not the cheap-cheeping That has the priests weeping. It's the drop-drop-drip-drip-drip of reason.

Ted Melnychuk
 La Jolla

A devious dunder from Del Mar
 Sought to dazzle the dames in a bar. Till his jovial jive Put to sleep four or five. And he quietly Q'd in his car.

Douglas Jewett
 La Jolla

Some La Jollans erected a cross
 On Mt. Solidad. I'm at a loss. To know by what right This sectarian right Was inflicted. To show us who's boss?

Dr. Anne R. Snyder
 La Jolla

The Plaza has something for me.
 The cleaners are pleasing to see. If this town tears it down. To profit some clown. Where will I go to be me?

Gary Anderson
 San Diego

"I'men Grove is a dead town," they
 said. Then they all got a into their head. The men of renown. On a dead town did town. "Let's make it a dead city instead."

John R. Pivarski
 Lemon Grove

An energetic young mayor named Pete Wanted to hand Jerry Brown a defeat. But the people were sad For they only had A cheer between sermon and sweet. **Charles Bull**
 San Diego

A molester picked up in Pt. Loma
 Pleaded innocent, blaming glaucosia. Said the judge, "If you're blind, Why is it we find You grope only the feminine soma?" **Ted Melnychuk**
 La Jolla

"The Chicken" is known to all.
 He's dynamic, though not very tall. His gyrations are great. I think it's his first rate. Except when it comes to a brawl. **Jeff Goodheart**
 San Diego

A tourist who wanted to chat
 With a therapist, asked where it's at. I said, "Sir, you can't miss. We're a Center for Dis. And for those, and for them, and for that." **Ted Melnychuk**
 La Jolla

Our water supply's diminution
 Has triggered a sorry solution. Would it really be fair To the art that we share? You're merely bandito, not scholar. **Harry C. Reed**
 San Diego

A thug rhymed La Jolla with "holter"
 Got the letter not under the collar. "It's La Jolla," said he. "And it's easy to see. You're merely bandito, not scholar." **Harry C. Reed**
 San Diego

We met at a plaza named Horton
 On grass we pursued our first courtin'. But now we must cease; We will never find peace Upon concrete too hard for courtin'. **Cathy Hess**
 San Diego

When I'm fond of my wife, and I'm
 lonely, I say, "My passion am I'm not." And, according to which, She's an angel or bitch. I pity, or envy, the Governor. **Ted Melnychuk**
 La Jolla

Dishonorable Mention to:
 A day in San Diego was lovely. To park the fountains were bubbly. My girl said, "Oh so much." As we crowded the street Our arms were locked and cuddly. **Arthur Goldfarber**
 San Diego

Some come for education.
 Others like the exhalation. Whether you dive into the surf, Or picnic on the turf, San Diego you're pure inspiration. **Flora A. Farber**
 San Diego

The Word—One paper bag containing
 all 436 limericks awarded to: There once was a student from State Who thought life at San Diego was great. He'd party all day Down around Mission Bay And at night he'd go out on a date. **Patty Cates**
 San Diego

Phantoms of the Fortress

When active, Ashburn's 16-inch guns were capable of propelling a one-ton projectile 25 miles out to sea. During the first test firing, windows were shattered up to three miles away.

MICHELLE LEQUIN

Looking beyond from near an open spot along the tip of the Point Loma peninsula affords the most spectacular wide-angle view of the San Diego harbor area to be found anywhere. From a promontory on a sunny day, even the most insensitive urbanite is usually compelled to pause before the vista for a few moments of silent appreciation.

This sight of the low-moving harbor, dotted with languid craft of various types, produces a restless sense that is hard to reconcile with the fact that it was once considered a prime point of defense for the San Diego region. The Fort Rosecrans reservation, extending from the road just below the Naval Ocean Systems Center to the end of Point Loma and owned almost entirely by the Navy, contains the seldom-seen artifacts of a pugnacious age—concrete gun batteries that once housed

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

The harbor area fortifications

PHOTOGRAPHS BY IAN DYVEN

history, which is not surprising since it was involved in with one reported battle during the some 35 years of its existence. This little-known altercation took place in 1881 when the commander of the lost fleet in the Yankee brig smuggling gun—hand set out.

Because of the excessive inactivity, the Spanish abandoned Guajarro in 1815, and the pueblo of San Diego later acquired Point Loma through U.S. victory in the Mexican war. The military reservation was established in 1852 and its ownership transferred to the federal government.

Construction of the gun batteries began in 1873, but Congress appropriated no additional funds for seaward defense for about the next 20 years, so construction was not resumed until close to the turn of the century. About half of the permanent batteries were built after 1900, and most are named after a chronological series of the Army's dead heroes. None of them originally intended the guns they were built for; they have outlived their tenants and survived to serve new purposes.

The possibility of utilizing the batteries as the Navy acquired Fort Rosecrans from the Army, which had declared it outdated in 1949. The nature of the batteries today still remains arcane, hidden beneath the hills and bluffs of Point Loma. Battery Strong, located at the end of a short road leading from Catalina Boulevard, possesses a generous scattering of remnants from its former life. The battery's grounds are encircled from front to back by a double set of rail tracks for transporting ammunition.

Inside the battery the rails are cemented into the floor, concealing their path to the back of the U-shaped structure.

Rooms once used for storing gunpowder and shells are now occupied by a microwave component laboratory with what appears to be the last test set to be unutilized in the annals of complicated and foreign-looking equipment.

Bud Gorham, an electronics technician at Strong, pointed out most of what is left of the battery's wartime accouterments. In addition to the two sub-caliber guns, he pointed out the last of the secure multicolored camouflage netting for concealing the battery. A concrete and wood box holds scraps of gun-cleaning poles, underneath is a buried tunnel designed to be used by soldiers during an enemy attack. Another inviolable tunnel runs beneath the embankment in front of the battery, and the ends of its ventilation shafts can be protruding from the top. The guns once mounted here were cut with torches, removed and sold as reusable scrap.

The battery laboratory usually employs only six or seven people and, that fact coupled with the relatively isolated situation of the battery, might cause many to feel a certain negative sense of isolation. Bud Gorham, however, has an unusual appreciation for his place of employment.

"I enjoy working here. It's

springtime it's really very nice. The prettiest yellow and purple flowers bloom up there on the bank. If you take a walk over the path to the top, you'll usually see robins, some doves or quail." He points to a pair of water pipes with a rust underneath. "They're there because of a faucet that leaks a little, and the rain is always full, so the birds come here to drink. And of course we can always see the sunsets."

A scenic viewpoint is also the most interesting feature of Battery Humphreys, situated on the tip of the peninsula and a relatively unaltered structure. Like the others, about all that can be seen of Humphreys from the outside is the concrete-bordered, recessed entrance, the circular slabs that support the two ten-inch mortars, and the lookout room that tops the hill above the battery. The consummate "bat" were once used as magazines are now storage areas, office space, and computer rooms. Technician Bill Shepherd points out that except for a few modernizations like paint, insulation, and fluorescent lights, Humphreys has not been significantly modified beyond the closing of a few tunnels and the renovation of neglected areas.

By far the most impressive thing about Humphreys, which was named for the first commanding officer of Fort Rosecrans, is its location and the view it affords. Separated from the point's edge by just the width of a small parking lot, Humphreys commands a glistening, almost full-circle portrait of both harbor and ocean, as well as a (usually) spotless view of the Coronado Islands on the central horizon—an impressive panorama even by Point Loma standards.

To the north of Humphreys is Battery Ashburn, probably the most accessible of the batteries; it even has a sign on Catalina Boulevard announcing its presence. When active, Ashburn's 16-inch gun (the largest of all the batteries' weapons) were capable of propelling a one-ton projectile

25 miles out to sea. Because of the tremendous quakes caused by the gun's blast, the walls of the battery near the gun site are eight feet thick, to protect its interior as well as to keep the face of the cliff from being blown off. During the first test firing, with only a half-load of ammunition, windows were shattered up to three miles away, and some public panic ensued despite advance notice of the intended testing.

Ashburn, 36 feet underground, is now used mainly as an electronics lab, and is considered an ideally stable environment for the development of electronic parts so tiny that many of them must be worked on with the aid of a microscope. The battery has three interior tunnels, one leading to the original living quarters, which are now part of the electronics lab, and one leading to each of the gun sites. The latter two tunnels, dark and noisy with generators, still sport the overhead rail tracks which brought the huge missiles forward to be loaded into the guns. It was first equipped in 1905, and a multitude of tanks, rats, and spiders had to be forcibly excluded before the tunnels could be renovated.

Battery Whistler also represents a field of rather specialized technology, but of a different type from Ashburn's electronics facility. A separate laboratory occupies Whistler's 1916 battery of 12-inch mortars that was decommissioned in 1963. Administrative officer Sarah Hopkins began working for the government's Radio and Sound Laboratory (which later became part of NOSC) in 1941, and can remember the mortars being fired several times. The windows of the building in which she was working were sealed with tape during the firings to prevent shattered glass. After removal by the Army, the mortars were cut up for metal salvage, and the pits in which they had stood were sealed over.

Whistler presently houses the Arctic Submarine Laboratory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

springtime it's really very nice. The prettiest yellow and purple flowers bloom up there on the bank. If you take a walk over the path to the top, you'll usually see robins, some doves or quail." He points to a pair of water pipes with a rust underneath. "They're there because of a faucet that leaks a little, and the rain is always full, so the birds come here to drink. And of course we can always see the sunsets."

A scenic viewpoint is also the most interesting feature of Battery Humphreys, situated on the tip of the peninsula and a relatively unaltered structure. Like the others, about all that can be seen of Humphreys from the outside is the concrete-bordered, recessed entrance, the circular slabs that support the two ten-inch mortars, and the lookout room that tops the hill above the battery. The consummate "bat" were once used as magazines are now storage areas, office space, and computer rooms. Technician Bill Shepherd points out that except for a few modernizations like paint, insulation, and fluorescent lights, Humphreys has not been significantly modified beyond the closing of a few tunnels and the renovation of neglected areas.

By far the most impressive thing about Humphreys, which was named for the first commanding officer of Fort Rosecrans, is its location and the view it affords. Separated from the point's edge by just the width of a small parking lot, Humphreys commands a glistening, almost full-circle portrait of both harbor and ocean, as well as a (usually) spotless view of the Coronado Islands on the central horizon—an impressive panorama even by Point Loma standards.

To the north of Humphreys is Battery Ashburn, probably the most accessible of the batteries; it even has a sign on Catalina Boulevard announcing its presence. When active, Ashburn's 16-inch gun (the largest of all the batteries' weapons) were capable of propelling a one-ton projectile

25 miles out to sea. Because of the tremendous quakes caused by the gun's blast, the walls of the battery near the gun site are eight feet thick, to protect its interior as well as to keep the face of the cliff from being blown off. During the first test firing, with only a half-load of ammunition, windows were shattered up to three miles away, and some public panic ensued despite advance notice of the intended testing.

Ashburn, 36 feet underground, is now used mainly as an electronics lab, and is considered an ideally stable environment for the development of electronic parts so tiny that many of them must be worked on with the aid of a microscope. The battery has three interior tunnels, one leading to the original living quarters, which are now part of the electronics lab, and one leading to each of the gun sites. The latter two tunnels, dark and noisy with generators, still sport the overhead rail tracks which brought the huge missiles forward to be loaded into the guns. It was first equipped in 1905, and a multitude of tanks, rats, and spiders had to be forcibly excluded before the tunnels could be renovated.

Battery Whistler also represents a field of rather specialized technology, but of a different type from Ashburn's electronics facility. A separate laboratory occupies Whistler's 1916 battery of 12-inch mortars that was decommissioned in 1963. Administrative officer Sarah Hopkins began working for the government's Radio and Sound Laboratory (which later became part of NOSC) in 1941, and can remember the mortars being fired several times. The windows of the building in which she was working were sealed with tape during the firings to prevent shattered glass. After removal by the Army, the mortars were cut up for metal salvage, and the pits in which they had stood were sealed over.

Whistler presently houses the Arctic Submarine Laboratory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool, 30 feet wide and 16 feet deep, used for "growing" sea ice. Air temperatures in the pool enclosure can be lowered to -40 degrees F, and the ice is produced by means of a cooling

tory, an electric facility designed to test the effects of Arctic ice on shipboard equipment and materials. Among the features within Whistler is a 75-foot-long experimental pool,

RECORD REVIEW

FULL HOUSE
Pamela Miller
Chrysalis Records

Miller, a tough, gritty vocalist from Scotland, has served up another tasty stew of punchy rockers and tender, moving ballads. This time around, Miller has dropped the heavy studio musicians which supported him on his previous album *The Rock*, in favor of Full House, his regular touring band. Although there are guest appearances on the album (specifically by The Memphis Horns, Procol Harum's Gary Brooker, and guitarist Chris Spedding), the overall effect is of a group effort, rather than a self-indulgent solo affair. Miller is an infectious vocalist, with a delivery that resembles

which impress the most, and it seems safe to forecast that it won't be too much longer before Miller finally duplicates his European success in this country.

MARQUEE MOON
Television
Elektra Records

After brief flirtations with Pam Smith and the Ramones, I felt I had come to my senses at last and dismissed the New York punk band as ten percent talent (three months of guitar lessons) and 90 percent hot air which blew from the Village Voice's "Riot" section. The Big Apple punk band was the subject of many a humor-laden review, and all one could do was dismiss it as amateur hysteria.

BARTOK: BLUEBEARD'S CASTLE (COMPLETED)
Piero Boulez, BBC Symphony Orchestra
Toscanini, Tchaikovsky, Supraphon; Sigmund Nimsgern, Berliner

Bluebeard's Castle is a moral and symbolic fable rather than the long involved story we normally find in opera. Judah, after marrying Bluebeard and arriving at his castle, demands the keys to open seven locked doors. Each door reveals a chamber of blood-stained horror, each contains symbols of

Bad Company's Paul Rodgers, minus the stylistic overall. His band, Full House, offers taut, sparse instrumentation, with nothing here to be missed.

Highlights of the album include the rocking "2222," the bluesy "The Goodbye," and "The Goodbye to You," as well as a truly inspired version of John Lennon's "Jealous Guy." Elsewhere, Miller performs a sensual ballad, "This Love of Mine," which was co-written with Robin Trower. The real surprise is "Searching," a heavily orchestrated, traditional folk piece by Sireley's Paul Peter Knight and Robert Johnson. With its lush strings and comparatively ordinary lyrics, "Searching" could easily have been the record's failing point. As it is, Miller pulls it off with considerable aplomb, demonstrating another side of his multi-faceted abilities. Still, it is Miller's rhythm and blues-rockers

OVERWEIGHT?

Low pounds and inches immediately. Nutritionally balanced program burns fat from body. High protein-gives more energy. Minimal side-effects. Call Barb or Bob now 225-9883

LA JOLLA BEAUTY SUPPLY
is now open to the public

20% OFF
all Vidal Sassoon products
in stock

(OFFER EXPIRES 5/17 - PLEASE BRING AD)

705 West St. La Jolla
450-9888
Open 9-5 Monday through Friday

ZIMIZ HAS MOVED!
328 Boulevard
338-4616
Open Tuesday-Saturday
(Evenings by Appointment)

ZIMIZ

705 West St. La Jolla
450-9888
Open 9-5 Monday through Friday

the weapons and results of possessive love and greed, and the misery and destruction they reap. Thus, the finds rooms of war toys, torture accoutrements, and blood-stained jewels. Even nature is distorted in the form of billowing clouds of blood and a sea of human headdrops. The last door opened is Judah's death chamber where the joins Bluebeard's three former wives.



The music projects this simple story with overwhelming power and impact. Bartok is amazing in his pictorial use of the orchestra to suggest the contents of each horrific chamber. (The multi-instrumental glissando for the sea of stars is the most striking of all.) The vocal style is more dramatic oratory than typically developed characteriza-

—Ted Burke

Open House
Monday
May 2
8-10pm

Free lecture demonstration of our non-professional courses

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

4229 Park Blvd. (off E. Cajon Blvd.)
For more information, call 297-6960

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation



SPORTS OF ALL SORTS

ALAN PESIN

The Great Peelin Predicts

In 1978 Valley Stream Central High School's shortstop, Barry Freedman, trained a grouse muscle running out a ground ball to the pitcher during a pre-season exhibition game. Eddie Hernandez, sophomore hurler, was put in the game to run for Freedman. Eddie was promptly picked off first base.

Injuries are a part of baseball. Teams that play without being hit by severe injuries are usually the most successful. Teams that suffer the most injuries never perform up to expectations. I have waited until now to survey and predict 1977 major league baseball's pennant winners to avoid the predicament of choosing teams who lose their mainstays through injuries between spring training and opening day.

TURQUOISE JEWELRY

50% OFF

Rings, bracelets, square pendants, bead later necklaces, etc.

Same LIFETIME Guarantee

of S/S Sales

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

riener, would seem to have a lock on first place in their division. But degenerated batter Ron Blomberg is out with a knee injury and is not expected back in the lineup for two months. And ace right-hander Calvin Hunter has just been placed on the 21-day disabled list after being hit on the toe by a batted ball during his opening-day 14-inning effort over the Milwaukee Brewers.

Due to the Yankees' most trouble in the American League Eastern Division, which includes the Brewers, the Cleveland Indians, the Baltimore Orioles, the Toronto Blue Jays, the Detroit Tigers, and the Boston Red Sox, will be the rebuilding Orioles, the Brewers, and the Red Sox. Baltimore lost Bobby Lock to the Angels, but still has Jim Palmer and a manager, Earl Weaver, who has proved he can win with almost anything. The Brewers have the best pitching in the division—Angeline, Travers, Hawk, and Clayton, each a power 20-game winner. The Red Sox will have Luis Tiant and Ferguson Jenkins, but superior Fred Lynn is out with torn ligaments in his left ankle.

The Blue Jays are simply fighting for respectability, while

the Tigers and Indians have both suffered terminal injuries, the Tigers lost their Rookie of the Year, Mark Fidrych, while the Indians lost ex-Padre Johnny Grubbs and are picking Wayne Gorland despite biopsical tendons in his throwing arm.

In the American League West, where California Angel owners, Gene Autry, bought himself a mess of free agents to provide runs for his two aces, Frank Tanana and Nolan Ryan, the pennant race is destined to become a show-stopper. Charlie Finley's Oakland Athletics, seemingly dominated by trades, sales, and players playing out their options, are in the thick of it, despite starting seven different pitchers in their first seven games (Torre, Melich, Imbier, Norris, Bohnen, Longford, and finally Vida Blue who broke a five game winning streak).

Kansas City, the 1976 Western Division champion, is basically the same, except for the added season of experience under first baseman, Steve Garvey. Minnesota has Rod Carew, Texas has Nolan Ryan, and finally Vida Blue is still trying to buy more Seattle has the Kingdome.

In the Eastern Division I pick

the Orioles to win. They have the hitting, pitching, and managing to go all the way. Barring them down to the wire should be the Brewers. But the light-hitting Milwaukee team will fade in September. Third place belongs to the Red Sox, whose home field advantage, Fenway Park, keeps them in the race longer than they deserve. Bringing up the rear will be Frank Robinson's Indians, followed by the disheartened Yankees, the terrible Tigers, and the expansion Toronto franchise.

In the Western Division, Kansas City will repeat, they go on to win the division playoffs. Barring hard down their necks will be the aforementioned Chicago White Sox team, which under Bill Veck's ownership has become a winning group of quality players. Oakland and Texas will be for third, though in the last month of the season Finley will be sending players south to beaches in California, Minnesota, and the expansion Seattle Mariners will vie for the final three positions.

In a few weeks I will take a glance at the National League, where age-old values create the most better pennant drives each year.

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

A JOURNEY TO HEALTH

Total body health is the focal point of the evening. Every Tuesday evening, Ganel Professional Center, 2180 Garnet Suite 2-G, Pacific Beach.

Following the film, Dr. K. B. McKilloan will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncturists with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosing.

A. Impaired vital nerve supply
B. Nutritional deficiencies
C. Allergic and toxic responses

to reserve your seats 270-9400

This evening of health is being offered at no charge. A public service to your community by K. B. McKilloan, D.C.

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

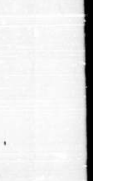
1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

1863 Bacon St. D.R. 222-1231

the weapons and results of possessive love and greed, and the misery and destruction they reap. Thus, the finds rooms of war toys, torture accoutrements, and blood-stained jewels. Even nature is distorted in the form of billowing clouds of blood and a sea of human headdrops. The last door opened is Judah's death chamber where the joins Bluebeard's three former wives.



The music projects this simple story with overwhelming power and impact. Bartok is amazing in his pictorial use of the orchestra to suggest the contents of each horrific chamber. (The multi-instrumental glissando for the sea of stars is the most striking of all.) The vocal style is more dramatic oratory than typically developed characteriza-

—Ted Burke

Open House
Monday
May 2
8-10pm

Free lecture demonstration of our non-professional courses

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

4229 Park Blvd. (off E. Cajon Blvd.)
For more information, call 297-6960

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

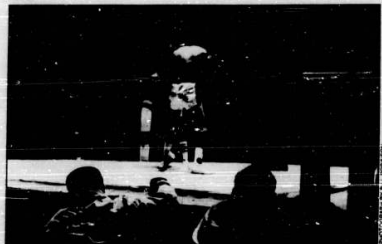
Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage
Reflexology
T'ai Chi Ch'uan
Basic Massage Workshop
Chinese Martial Arts
Psychosomatics
Critical Thinking
Meditation and Relaxation

Chia K'a-Deep Self Massage



BOXING

(Continued from page 1)

25 years the sport changed, and despite a steady stream of good fighters and a number of promoters, boxing has gone into a slow decline. Fighters like Ransford, Billy Paucot, and Kid Anas have fought before slim crowds of 500 to 800. Even big names like Sil Golden, Ken Norton and Charlie Powell couldn't break the town's apathy. Mickey Davies, the promoter who handled the boxing and wrestling cards before Millip, called it quits after 30 prize-fights, citing losses of \$24,000. Millip is never of it, of course. Sitting in his cramped office that doubles as his headquarters for his wholesale florist business, he is hopeful, once again trying to lure back boxing fans. Over the years, he has managed a number of good fighters including Bobby Valdez, Charles Anley, and Big Ski Golden. His stable "b" boxes has taken him to London, South Africa, South America, Tokyo and Rome. But now, at 61, an age when many men start thinking about that gold retirement watch, Millip is trying to sell boxing.

There's a reason why little money for advertising and almost no recognition by newspapers or television, just being the free know that boxing is

hope. After years in the doldrums, professional boxing is on the comeback trail. Within the past year, the sport has never looked healthier.

For a long time boxing meant Muhammad Ali versus somebody. But not anymore. He kept the sport alive during its weakest years, but the time has come for him to move over. After the galloping success of the movie *Rocky*, and all those gold Oscars, and last summer's five-gold-medalist US Olympic team, fights are back in the public's eye.

Ever television, blamed for keeping boxing fans glued to the only chair instead of the arena bleachers, is eager for more fights. Network bigwigs are going head-to-head in a mad scramble to gain the rights to top-name fights. ABC quickly moved to the forefront by picking up the rights to program Ali's old fights. And now, following their success, live fights are being desperately sought. Overexposure is the easiest way in the world to dull the viewer's interest, but it's also the quickest way to pump money into the fight game.

But even a good fight card and a minimum of no-shows do not automatically translate into good paying crowds. Light after light. As a promoter, you have to promise a good boxing match and then you have to deliver. "You can have one bad fight," says Greenmish, "and it can set you back. An early knockout, a lucky punch, or a promising fight that turns out to be a lackluster can sour the fight."

Or so fight manager Joe Lopez explained it. "The Padua can lose 40 games and still win the prize. In boxing, you get one bad night and you're a bum. Promoting small boxing matches seems less a business venture than a crapshoot—one where the dice are loaded against you. The chances are slim: small crowds; flaky, demanding fans; and boxes who don't show. You really have to love the sport to risk such a losing. But just when you start to wonder why Millip, or anyone for that matter, would want to promote boxing when a guy like Mickey Davies, no slouch when it comes to promotion, lost his shirt trying to fill the Coliseum, there emerges a glimmer of

inherent problems with boxing, it only makes forecasting its future that much harder.

Obviously, promoter Millip is one who thinks the time is ready for the return of Friday night fights. And there are indications that he might be right. Attendance, for one, is up. The last three fights, an average of 2,700 fans, has packed the Coliseum, mostly to watch a string of young, San Diego-based fighters. Another clear sign of boxing's resurgence is found in the youth programs such as the Community Youth Athletic Association, and Youth for Progress, where boxing attracts hundreds of participants. But perhaps the most encouraging development is the opening of the Fifth Avenue Boxing Gym.

Located at 511 Fifth Avenue, the gym has that shopfront appearance made famous by such movies as *Rocky* and *Foxy*. It is a drab place that served as a pool room before fight managers Burke Emery and Joe Lopez and trainer Dick Woods took it over. Now it's a place where amateurs can fight alongside the pros and see if they have the right mixture of strength, speed, and guts to someday get their names put on a Friday night card.

Through small and unexpected offers that made a television executive's pulse jump. Yet this year, Sugar Ray Leonard, the flashy Olympic gold medalist, got \$35,000 for his first professional fight. "That's an enormous sum of money," says manager Lopez. It's an enormous sum in fact more than five-time world champion Emile Griffith can earn for a world-wide, month-long tour.

If money follows the action, then boxing is slowly emerging from a long hibernation. Greenmish believes that the sport's popularity goes up and down depending upon the public's fascination with violence. "Every now and then the public gets interested in violence," he says. "People get interested in that kind of action. Hockey people look for players getting banged into the boards. I think it's an ideal time for boxing."

On a national level, Greenmish's prediction looks to be true. But San Diego is quirky when it comes to professional sports. And given the

APRIL 28 - MAY 4, 1977

"I think he'll be bigger than Art Hays," says Emery, who has worked with both fighters and is a former six-time Canadian light-heavyweight champion himself. "He has a good chin and a good left hook. In the ring he's difficult to hit. And for a short guy, I've never seen so much mobility." Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

APRIL 28 - MAY 4, 1977

"I think he'll be bigger than Art Hays," says Emery, who has worked with both fighters and is a former six-time Canadian light-heavyweight champion himself. "He has a good chin and a good left hook. In the ring he's difficult to hit. And for a short guy, I've never seen so much mobility." Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

gym. For Lopez, walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

It's raining inside and the damp chill has crept inside the gym. Lopez walks past several unknowns dressed in sweat clothes and leans against the wood partition that separates the fighters from the visitors. He is wearing a green windbreaker with "Mike Mayson" written across the chest, and the ring he's difficult to hit. And for a short guy, I've never seen so much mobility. Gonzalez is one of the group of fighters managed by Angelo Dundee, Muhammad Ali's trainer. No surprise, Gonzalez has picked up some of the champ's in-ring antics which both delight and infuriate the crowd. "In his first fight," says Emery, "he played with the opponent for ten rounds and was bored. Half the crowd loves him, the other half hates him."

Originally from Miami, by way of Allentown, Pennsylvania, Gonzalez now calls San Diego his home and is listed as a hometown boy on the fight card. But it's not his hometown how long he'll stay. Emery wants to take him to Los Angeles for a six-rounder at the Forum. San Diego is a good town for the up-and-coming fighters, but the big money, of course, is in the big cities. When Gonzalez gets the nod from the big-money promoters and moves on, there will be a growing nucleus of good club fighters coming up through the ranks. Some current names to watch are: But Lee, David Love, David Wynn, veteran Mike Mayson, and "Speed" Murphy, the Irish kid with the flattened nose and the lightning-fast

away from the kid "The Olympian," the Spinks brothers, and Sugar Ray Leonard—all good fighters. The movie *Rocky*. Yeah, I think the public's interested again."

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

The Deadline Is

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPE THIS SUMMER?

NOW

For June Charles E. Light. Limited seats are left available. Not in NOW! And while you're there, use

EUROPA PASS

STUDENT RAILPASS

See it for information & purchase in Pacific Beach across from Organ Power Plaza

1100 Garnet Ave. 270-2700 Mon-Fri 10:30-6:30 Saturday 10:30-5:00

THE TRIP IMPORTS

For the pleasure of your life

Come see our line of clothing.

100% Wool
100% Cashmere
100% Silk
100% Linen
100% Cotton
100% Polyester
100% Rayon
100% Nylon
100% Spandex
100% Leather
100% Fur
100% Lace
100% Beads
100% Buttons
100% Zippers
100% Snaps
100% Hooks
100% Closures
100% Trims
100% Embellishments
100% Accessories
100% Footwear
100% Bags
100% Hats
100% Gloves
100% Socks
100% Underwear
100% Sleepwear
100% Bathwear

THE BIG ORANGE

SARA MAILTSKY

Jump Street, an original theater piece with music created and performed by the inmates of the Terminal Island Theater Workshop at the Mark Taper Forum Laboratory, 2500 Chicago Boulevard, Los Angeles, 90028. For reservations and information (213) 972-7455 or 972-7357. Monday-Friday 10 a.m. to 8 p.m. and ask for Janet or Michelle.

Prison plays as a theatrical piece usually deal with the realities of life behind bars and the abusive personnel of the penal system who live there. *Jump Street*, which will have its world premiere public performance May 2-6 at the Mark Taper Forum Laboratory Theater in Los Angeles, attempts to deal with the broader realities of the human condition from both sides of the prison walls.

Jump Street is the result of the creative efforts of artists working together in the Drama Workshop at Terminal Island Federal Correctional Institution. In an unusual cooperative effort, men and women inmates have voluntarily attended the Drama Workshop at Terminal Island—some of them three times a week for over a year and a half—to meet with professional artists from film, television, and theater who, as part of a group called Artists In Prison, Inc., provide their expertise to coordinate theatrical projects which can be performed both inside and outside the prison walls.

Jump Street is the third professional-level production to come out of the Terminal Island Drama Workshop. The first was an original theatrical piece called *Convicts*, also performed at the Mark Taper Forum Laboratory Theater in October, 1976, inmate members of the Drama Workshop produced *No Place to Be Born*, a Charles Gordon's Pulitzer Prize-winning play, and presented it inside the prison for the inmate population and also for invited members of the general public. For this production the members of the Workshop were also responsible for lights, set, costumes, music, and art work relating to the play for the performances.

For *Jump Street*, director Vickie Kue and writer Dennis Bailey, who is playwright-in-residence at the Mark Taper Forum, have worked together with the members of the Workshop since January to bring the play to fruition. There has also been a film crew on location at the prison during the rehearsal and development process. Artists In Prison, Inc. in association with Focus Point Films, has footage necessary for the production of a 60-minute color documentary film on the process involved in creating an original dramatic piece within prison walls. Artists In Prison, Inc. has also arranged for the unusual and rare circumstance of a full-length members of the penal population so that they can appear in a public theater performance. Twenty members of the Terminal Island Drama Workshop will be featured each evening May 2-6 to perform and handle the technical aspects for the production. After the performance they will answer the questions from the audience.

Jump Street is an example of the extension of theatrical heretofore ignored areas of public life, an attempt of facilitation for the product has to be related to the process through which it was created. The management at the Mark Taper Forum Laboratory Theater is strictly a limited one. There are the limitations of time imposed by the prison authorities and the limitations of space imposed by the Lab Theater facility. For this reason in May, however, about a hundred people a night can be treated to a unique theatrical experience. The evening of May 2-6 are open to the public on a reserved seat basis, and the evening of May 5 and May 6 are benefit performances with the donations for tickets toward \$100,000 for the prison.

reservations, phone (213) 972-7356, 7357 between 10 a.m. and 6 p.m. Monday through Friday 10 a.m. to 8 p.m. Sunday at 7 a.m. Check in and ask for Janet or Michelle.

Current Attractions

Prison planning to attend performances in L.A. and strongly urged to inform ticket and program information provided in the column.

A Midnight Moon at the Greyhound Spring is Magic Power at the Los Angeles Actors' Theatre, 1809 North Oxford Avenue, Los Angeles 90028. World premiere, through April 1. Reservations and information: (213) 464-5300. Free theater.

Beckling Brown Sugar at the new Pacific Theatre, 6231 Hollywood Boulevard, Hollywood 90028. Musical celebrating Horton Hight in the last of his century. (213) 466-7841.

"Chapel" Actors for themselves present the songs of Harry Chapin at The Intermountain, 8162 Midway Avenue, Los Angeles 90049. Friday-Sunday at 7:30. Rums indiscreet. (213) 852-0657.

"American Expatriate Painters of the Late 19th Century," at the Los Angeles County Museum of Art, 2505 Wilshire Boulevard, Los Angeles 90006. Tuesday-Friday 10 a.m. to 5 p.m., Saturday and Sunday 10 a.m. to 6 p.m. Through May 29.

The Youth Man by Paddy Chayefsky at the United Theater, 205 North Crenshaw Drive, Beverly Hills, California 90210. Tuesday-Friday 8 p.m. and Saturday 8:30 p.m. Reservations and information: (213) 550-7077.

Low by Edward Bond at the Community Theatre, 1653 South La Cienega Boulevard, Los Angeles 90045. Thursday-Saturday at 8 p.m. Reservations and information: (213) 514-3153.

And the Boat Shall Dance by Wladimir Yermakov, directed by Mako and Alberto Isaac, at East West Players, 4224 Santa Monica Boulevard, Los Angeles 90029. Friday-Sunday at 8:30 p.m. Reservations and information: (213) 660-0306.

The American Nightmares at the Chubb Theatre, 1739 Chubb Boulevard, North Hollywood (213) 980-7508. Premiere West Coast appearance of the *Stavrostenia* New York Festival Theatre Company. Thursday-Sunday at 9 p.m. Check May 1.

Handed by The South African Black 77 Theatre Project at the Elroy Theatre, 4718 West Washington Boulevard, Los Angeles 90016. (213) 936-1107. Evenings at 8 p.m.

The Cherry Orchard at The California Theatre, 8451 Melrose Place, Los Angeles 90069. (213) 766-2097. (213) 853-2000. Thursday-Saturday 8 p.m., Sunday at 7 a.m. Check May 15.

When La Jollans slum, where do they come?
Sat./Sun. \$1.75
Breakfast Special 10-2

NUMERO UNO
Mexican Restaurant
Our love for our culture is reflected in our food.
David Chomsky Spanish Guitar plays Sunday

1432 Center Ave., Pacific Beach 92161
Open 11am-10pm daily
Menu Change - Reservations
Free Parking - Tables to 100

GIFT Certificates Now Available
Share the quality that endures - present one to a friend.

NewSpeed
a natural food store
946 Garnet Avenue, Pacific Beach
Open M-F, 107; Sat. 106; Sun. 116

WEAR IT AGAIN SAM
GRAND OPENING
APRIL 29/30 MAY 1
We've Moved! Refreshments Live Music Sun.
379 Indiana Street / 299-0185

Notices

WHITE SMALL POOLS will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

SAN DIEGO will be held at the San Diego Convention Center, 1615 La Jolla Village Drive, San Diego 92161. Tickets \$1.00. (619) 594-1234.

BUSINESS COUNCIL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

THE HOLY SPIRIT will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WE ARE HERE will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

PERSONAL MYTHOLOGY will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

ATTENTION will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

JANE GOODALL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WELL BE ROCK & ROLL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

HOMES MUSIC will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WANTED will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

READER FREE CLASSIFIEDS

NOTICES

WHITE SMALL POOLS will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

SAN DIEGO will be held at the San Diego Convention Center, 1615 La Jolla Village Drive, San Diego 92161. Tickets \$1.00. (619) 594-1234.

BUSINESS COUNCIL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

THE HOLY SPIRIT will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WE ARE HERE will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

PERSONAL MYTHOLOGY will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

ATTENTION will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

JANE GOODALL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WELL BE ROCK & ROLL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

HOMES MUSIC will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WANTED will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

NOTICES

WHITE SMALL POOLS will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

SAN DIEGO will be held at the San Diego Convention Center, 1615 La Jolla Village Drive, San Diego 92161. Tickets \$1.00. (619) 594-1234.

BUSINESS COUNCIL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

THE HOLY SPIRIT will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WE ARE HERE will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

PERSONAL MYTHOLOGY will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

ATTENTION will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

JANE GOODALL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WELL BE ROCK & ROLL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

HOMES MUSIC will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WANTED will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

NOTICES

WHITE SMALL POOLS will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

SAN DIEGO will be held at the San Diego Convention Center, 1615 La Jolla Village Drive, San Diego 92161. Tickets \$1.00. (619) 594-1234.

BUSINESS COUNCIL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

THE HOLY SPIRIT will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WE ARE HERE will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

PERSONAL MYTHOLOGY will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

ATTENTION will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

JANE GOODALL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WELL BE ROCK & ROLL will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

HOMES MUSIC will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

WANTED will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

FOURTH CHURCH will be held at the Los Angeles Convention Center, 1201 S. Figueroa Street, Los Angeles 90015. Tickets \$1.00. (213) 464-5300.

