

READER

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# FINAL REPORT

By Joe Applegate



RADIO 560

When he died four months ago, James Edward Morris, Jr., had his fingers on top of the wall that successful people stand on. He was climbing, then he fell. Thirty-one years old, he had just received the California Teacher Association's John Sweet Award for his coverage of the teachers' strike here in June, 1977. He was a news reporter for KGB radio and worked with morning newscaster Jeff Prescott, who said, "I have one word that sums up Morris: impeccable. He knew what makes a good story, he knew how to get interviews out of people, and he was a craftsman—the best I've ever worked with."

Late in September of last year he and his girlfriend, Michele LaRue, drove to Salinas to visit an old friend of Morris named Mallos Alver. They had been in Alver's apartment only a day or two when Morris and LaRue quarreled sharply, and because a recent fight between them had escalated quickly and dangerously, LaRue didn't feel like staying to see the end of this argument. She left for San Diego in her own car, but not before Morris had given her his intimate possessions: his silver bracelet, his rings, and even the brass buckle of his belt. Then he borrowed Alver's 1971 Chrysler Newport and stayed out all night with it, calling the next morning, a Friday, to say he'd found the place where he wanted to die. He said that if no one heard from him by ten o'clock Saturday morning, he would have achieved his end.

When the day had passed, and then the night, without a word from Morris, Alver at last called the Monterey County sheriffs, who broadcast a "BOI" (be-on-the-lookout) report. Alver said that Morris had talked about driving into the hills, which may have meant Johnson Canyon, on the eastern side of the valley where he and LaRue had spent some time. But Alver had no idea where his friend really was, for Morris's story seems now to have been his design for throwing rescuers off the track. He didn't drive to the hills, but to a corn field fourteen miles south of town. A dirt lane, white as smoke, led him east of Old Stage Road, then dwindled into tire ruts that ran along a windbreak of eucalyptus. A gap in this stand of trees was wide enough for the Newport, which Morris guided to a spot veiled by the trees and shoulder-high corn. From here he could see the distant road on his left, through the shaggy trees, and to his right a high white shaft that rose from the center of the field—a well outlet—and

(continued on page 6)

Jim Morris Filed Every Story but His Own

# City Lights

## After The Fall

Theresa Yamilos, self-appointed defender of San Diego's palm trees, once again is raising the battle cry. Noted for her previous skirmishes with the Port District (which a year and a half ago cut down a line of Harbor Drive palms), Yamilos now is taking aim at San Diego Gas & Electric. She says the utility for years has been

company had obtained city permission to do so (a standard procedure when trees are rooted in city-owned land), but it hadn't applied for a permit from the regional coastal commission—even though the Coastal Act of 1976 prohibits "removal of major vegetation" from the coastal zone. Though SDG&E plans to replace the trees with two young King palms (in fifteen-gallon drums),

In rebuttal, Yamilos points to a seventy-five-year-old *Phoenix* columnist who reports over her own view property. She says SDG&E has been using her for twenty years to let workers cut it down (owner permission is needed when a tree is on private property) and has regulated her with scare stories about how the tree could catch fire or cause a blackout throughout La Jolla Shores.

Yamilos hopes that a coastal commission investigation will force SDG&E's top management to appraise the tree-cutting policy, which she assumes the company president, Robert Morris, is unaware of. "I think here we're dealing with ignorance of the larger picture," she says.

She's less charitable when assessing the motives of the Port District, however, against whom she won a battle last year. Then the state and regional coastal commissions ruled that the Port had violated the Coastal Act by cutting down trees in late 1977 along of Harbor Drive across from the airport and along Broadway and Pacific Highway downtown. The commission ordered and approved a plan for replanting, but Yamilos says she lost the war then. The Port is replacing the nineteen Canary Island date palms cut down across from the airport (Yamilos puts the figure at twenty-four) with twenty Mexican fan palms, but Yamilos says she's seen plans which call for planting the replacement trees in clumps of four. (Port District spokesman Bill Deck contradicts her to say that the twenty will be planted individually.) In any case, Yamilos complains even more bitterly about the other section of Harbor Drive. To replace the thirty-five (Yamilos says forty-two) palms removed from it, the Port is putting in only fifteen Senegal date palms. They grow a number of trunks out of a single base, and Yamilos says the Port only won coastal commission approval of the plan because it counted each trunk as a separate tree, an approach which she dismisses as "pure chicanery."

## Well, I've Gotta Run

City council member

Maurice O'Connor's announcement last week that he won't seek a third term may have acted like the starting gate in a horse race, but O'Connor's second district (which includes Point Loma, Loma Portal, and Mission Hills), isn't the only one in which a herd of hopefuls is already pawing at the ground. Although few campaigns in the four districts to be contested have formally opened, a dozen candidates already are off and running, and the pack of those contemplating joining them is a little funny right after they've pruned it.

The nub of the controversy is whether chopping down the palms is ever necessary. Yamilos says no, but SDG&E forester Dave Orchutt says the company only cuts down trees when they endanger public safety. (He says SDG&E trimmed 12,000 to 43,000 trees of all kinds last year, but only removed 150 to 200 palms.) "A palm tree is really like a big blade of grass," he argues, asserting that when one grows right up beneath a high-voltage line, it can't be sufficiently pruned without killing the tree.

chomping his whiffs from Lacy Killea's eighth district stronghold to the one now sans incumbent. Betty Kaploff, who runs the Kennedy homecare care program serving the elderly, also seems likely to follow suit (although the former wife of Assemblyman Larry also is eyeing the sixth district). Point Loma activist Ardella Steiner and city councilman Tom Gade's assistant Steve Wittman also both admit that the open second district seat may tempt them.

In the sixth district, which covers the beach areas, where incumbent Gade seems likely to run again, the field of challengers threatens to equal the record set four years ago when ten different candidates splintered the primary vote. Former CPO staff member Art Letter moved to the district and began campaigning virtually full time in November. He already faces well-organized, though as yet unnamed, efforts by Ocean Beach activist Maryann Zoumes, and by Mike Giochi, the former Mission Beach town council president who served as the executive director of LAPCO (the Local Agency Formation Commission). Miles Broxton, who organized and promoted last fall's open space initiative (Proposition C), admits that he's feeling the urge to join the throng, which may be further swelled by La Jolla Democrats' president Howard Cohen, and by former city council aide Phil Shuler (who finished third in the district in 1975) and Ruth Peyton.

When Lacy Killea was appointed to fill Jess Han's eighth district (North Park, Hillcrest, and parts of the South Bay) seat on the city council last summer, she made it clear that she would also run for election to it this year. No other contestants have formally announced, but Jose Diaz (who's served Assemblyman Pete Chacon for six and a half years) says he will be doing so, as does Gray Mesa community leader Ruth Schneider. Also rumored to be considering the race is Chicano activist Margaret Castro, businessman Tony O'Donnell, and San Ysidro immigration counselor Albert Garcia.

Finally, incumbent Leon Williams seems certain to go for a fourth term in the fourth district, and Norma Freeman, the Chicano Community Health Center administrator who also spearheaded the Save Our Kids anti-child pornography campaign two years ago, announced her candidacy yesterday. Other names mentioned as possible contenders for the Southeast San Diego Community College (District Board). Ridgeway immediately made up his mind and formally announced his bid. He'll be joined by independent taxi driver/owner Jerry Newport, by recent law school graduate Jackie Garner, and by Rudy Murillo, a veteran aide to Congressman Lionel Van Deerlin, who was seduced by O'Connor's departure into

J.D.

## Good Morning, Classmate

A little over four years ago, in November, 1974, voters in the San Diego Unified School District approved Proposition XX, which provided for the construction of thirteen new schools and three "career centers." All but one of the schools—University City High School—have been completed. The progress on U.C. High School thus far amounts to a graded site on Genesee Avenue in the trough of a canyon, and so far about \$4 million of the projected \$16.5 million has been spent.

There have been two reasons for the delayed construction of the school: a lawsuit filed by a group of residents whose property is adjacent to the school site, and more recently the squeeze of Proposition 13. The Edmonston Homeowners' Association, which filed the suit in May, 1976, on behalf of about thirty-five families, objected to the destruction of the canyon (about a million cubic yards of dirt were shifted, and several trees, plants, and animals lost). The group also was opposed to the site because of its proximity to Miramar Naval Air Station (the end of Miramar's runway is 2.2 miles to the east). The lawsuit was settled by November of 1976 with a ruling against the

homeowners. While the group appealed, the school district went ahead and graded the site, scrapping the case out from under the Edmonston Homeowners.

As the vote on Proposition 13 approached, work on the school site slowed and then stopped altogether until the chips fell after the election. As a result of the proposition's success, the lease bonds the district needed to sell in order to finance the school lost their credit rating. Now, ratings for the bonds have been established by Standard and Poor's credit index, and the school district is waiting for another bond rating agency to do the same so that bids can be taken and construction begun.

However, the Edmonston Homeowners' Association and other groups which ask outside University City are now protesting more than ever that the school should not be built at all. One reason, they say, is that the school's planned capacity of about 1,800 students.

Homically, the district is now looking at several schools throughout the district that may be closed due to underutilization. "There probably are schools in this district that need to be closed," comments Eleanor Brown, a Claremont resident and outspoken critic of U.C. High. "How do you justify building another school that will be underutilized?" Brown is a member of a small group of parents in the Claremont area who have consistently fought

the enrollment figures, provided by the school district,

show a continued decrease in the number of students throughout the district. Madison, Kearny, and Claremont high schools (Claremont is the high school most students living in University City now attend)

show a combined decrease in enrollment of twenty percent since 1975, from 9017 students then to 7147 now. The district predicts this decrease will continue into the 1980s. Since 1975 the enrollment of the three (now four) elementary schools in University City has declined by about twelve percent. If University City High School were to open soon, it would have about 1,200 students; this figure is based on the district's estimate that about half the students at Claremont High are from University City. This number would be well below the school's planned capacity of about 1,800 students.

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the building of U.C. High School. Her primary objection is that U.C. High would open under capacity, and since almost all its students would be drawn from Claremont High, that school, too, would be underutilized.

Last August the school board voted tentatively to delay construction on the school for a year. But after hearing the arguments of the University City Community Council in favor of building it, the board reversed itself. Now all it's waiting on are the final bond ratings. Two members of the board, Rev. George Walker Smith and John Watt, have stated publicly they will vote in favor of building the school only if three votes are needed, and Smith says, "I'm not on too many losing sides as well. He and Eleanor Brown debated the topic on *Teleplay*. Harold Keen's public affairs show, a couple weeks ago. "That community needs its high school like every other in the community," says Smith.

"Who's Eleanor Brown to say 1,200 students isn't enough? If we decide to build a for twenty students, we have to live with it, not Eleanor Brown." Smith feels the school board has a "moral obligation" to build the school, and that's partly because "these people for twenty years have paid to transport their kids to another community. I've been around

thirteen years. I know these folks. It wasn't the reason it

be something else. The University City Community Council, which helped persuade the board against delaying the construction for a year, claims support of at least 300 parents in University City. Jack Billy, who heads the group, enumerates several reasons for going ahead with construction. "The board has been promising a high school well over ten years," says Billy. "That promise exposed down through real estate people. Many bought houses here because of that. Jack Billy says he also reminded the board that the public had voted for the school in 1971 when it approved Proposition XX, and he brought up the binding issue as well. He made an appeal on the "human relations" aspect, noting that University City students go to elementary and junior high school together, and then at the age of fifteen are "torn apart" from their community and feel they're outsiders of high schools outside University City. "Education should be handled on the local level," says Billy. "It gets more personal that way. A greater number of small schools is better than a small number of larger schools."

N.M.

depleting San Diego's tropical symbols, but now there may be a way to halt the destruction. The La Jolla horticulturist says she had heard for years about SDG&E chopping down palms, reports confirmed by the pile of dead palm tree trunks which the utility stores at its Miramar Road warehouse. "I've watched as the mountain of palm trunks has grown and grown," she says (SDG&E keeps the trunks to grind up and sell as mulch), but she couldn't find any way to stop the tree removal. Yamilos says she complained about the policy a year ago "but it apparently never got any further than middle management." Now she has chanced upon a promising technique.

When SDG&E recently felled two Canary Island date palms, which had towered under some high-voltage conductors on La Jolla Shores Drive, Yamilos found that the

Yamilos last week filed a violation complaint with the commission. She claims the mature palms had an economic value of as much as \$15,000 each, while the King palms might be worth \$30 each. "It's like taking a twenty-carat diamond and replacing it with a quarter carat."

The nub of the controversy is whether chopping down the palms is ever necessary. Yamilos says no, but SDG&E forester Dave Orchutt says the company only cuts down trees when they endanger public safety. (He says SDG&E trimmed 12,000 to 43,000 trees of all kinds last year, but only removed 150 to 200 palms.) "A palm tree is really like a big blade of grass," he argues, asserting that when one grows right up beneath a high-voltage line, it can't be sufficiently pruned without killing the tree.

Undaunted, Yamilos and her husband only let the company cut off offending fronds, but won't let it chop down the tree, which has grown right up through the wire. "It may look a little funny right after they've pruned it," the palm defender says, "but there is no need to cut down the tree." (Orchutt all but moans at the mention of Yamilos' "cutted palm.")

"That's not a good situation," he says. "It's a calculated risk."

Photo by David C. Galt



## Seven-Year Itch

He drives a forest green 240Z with plates that read "PUCKY," and yes, Gary Puckett still has that red hair. He's thirty-six and lives in Vista now with his mother and a sister while looking for an apartment in Encinitas. He's also trying to put together a new band, having taken a seven-year sabbatical from commercial music, the Union Gap, and hit songs in

which he crooned about the deflowering of young women. Though you could never call Puckett a Sixties rock and roller, he was a product of that decade, just as he has changed into a product of the Seventies. The Eastern philosophies he now embraces mark their effect in the warm date eyes, which should be cool, and the lithe,

loose body, which should be taught. "I'm striving," Puckett says as he munches a slice of apple he snatched from a plateful of fruit. "I just don't have the attachments to it. That's what the great teachers say—work. That's what karma yoga is all about, it's about work, existing, being involved—constantly. But not for the fruits of the action. Don't do it because it's going to bring you a million dollars or

something. Do it because you love to do it. Then, whenever the fruits come, they're going to be well-deserved and they're going to be more enjoyed because you didn't have the attachment to it."

Puckett hasn't always avoided meat and meditated twice a day, like he does now

His spirituality came about only in the last seven years, while he was living in Hollywood. Though he credits the rising cost of meat as a factor in his decision to give it up, the bigger reason was his nerves, which were causing chest pains. "The world is structured in such a way that if you go along with what the TV says, what the billboards say, you're gonna poison yourself and die at an early age," Puckett says he was poisoned, he had nervous problems, and he wanted his nervous system to repair itself. At one point his doctor had him taking thirty milligrams of Valium a day, but he protested. "I wanted to be a whole person without being drugged up," he says. No five years ago he became a vegetarian and, startled because of his name, he became Roba Ram Doo.

This is the second time Puckett has come to San Diego looking to put together a band. The first was 1969, when he came with his family from Twin Falls, Idaho. His father had been transferred down here by his marketing firm to work at a department store in Pacific Beach. They settled on Hila Street in Claremont. Puckett had a mind to become either a psychiatrist or a psychologist, and he chipped away at that ambition in City College for

Photo by David C. Galt







March 1978

## FINAL REPORT

(continued from page 1)

power and telephone lines that crossed over the car's carbon monoxide fumes.

Why did he kill himself? "Can I explain it?" asked his mother, Clarnelle Morris,

a legal secretary for Revlon in New York. She hesitated, then spoke in a clear and untroubled voice. "No, I just can't. And not only can I not explain it, I think it's better that I not try. There are too many things that nobody knows about Jim, and it would be a guess on my part to say why he did what he did. Of course, everyone goes back to himself to ask why this happened. Michele [LaRue] was saying that Jim was going to a psychiatrist at the time he did this, but my very personal feeling was that he was not going to be frank enough with anybody for them to help."

He came to San Diego two years ago and was, at first, the house guest of Ernesto

Gladden, now the midday disc jockey at KGB-FM. Gladden knew Morris from their days together at WIND radio in Chicago, where Morris was a reporter at the time Gladden moved into his first big assignment as an announcer. "I'll tell you a typical thing about Jim Morris," Gladden said. "He was the one who showed me his home town. I was new, he took me around. We ended up walking in the early morning along the North Shore, and Jim pointed to the skyline and said, 'There it is, Ernesto. There's your new home. This town is ready for your music. This town is ready for you.'"

Gladden repaid that hospitality when

Morris moved here, and Morris was happy to have it, for his first few months were difficult. He had visited here the summer before and had found it to his liking. So when Rick Leibert, program director at KGB and a friend of Morris's from WIND, told him there might be a job for him in KGB's news room, Morris headed for San Diego. When he arrived, however, he discovered that the job he had hoped for had already been filled. He was put to work helping the station with a door-to-door survey. "I go out for six, seven, eight hours a day—pounding the pavements like some goddamned magazine salesman," he wrote to a friend in Chicago. And yet if the work was discouraging, it didn't keep Morris from his natural interest—the strength of his reporting, which was to draw extraordinary conclusions from ordinary people.

"You know what breeds in the sun?" he wrote. "Paranoia. These surveys have given me time to talk to San Diegans in different phases of freak outedness, and it seems paranoia is the thread holding the San Andreas fault together. People rage about overpopulation of the region by 'them' (meaning newcomer snowbirds from the north and east), but it's difficult to infect someone who isn't from somewhere else."

When he wasn't on the surveys, he took part-time reporting assignments, which kept him fairly busy, since he didn't have a car. Morris wasn't been the only reporter in San Diego—perhaps the only radio reporter in California history—to follow the news on a city bus. At 4:30 in the morning he used to catch the 441 bus from his cottage near Hoover High and report for a day's work that often didn't end until mid-evening. The news director, Lew Rogers, called him "the amazing Jim Morris."

The first time I saw Morris he didn't seem so much amazing as outstanding, in the proper sense of the word. The scene was a press conference called by the San Diego Labor Council, which proved so useless that a television crew (I can't re-

"All the old friends and relatives who heard from Morris while he was here got the same story. He was working hard at what he wanted to do. He was happy. But those who knew him well understood they weren't necessarily hearing everything."

member which) wondered loudly if they should even set up their camera tripod. But there was Morris, asking questions with verve and striding from one end of the room to the other. His size was prominent—not overly tall (five eleven), but thick everywhere you looked, from his Afro to his feet. Clearly he had mastered the journalist's task of being heard in a crowded room, and of starting a friendly conversation from nothing. Whenever he spoke he gave the impression that his smile, his eager eyes, that what he was going to say next would be funny. His eyes looked completely soft brown, with little white in them, and his nostrils flared. This man who was chosen to play Santa Claus at a KGB Christmas party looked fierce as a totem god when he didn't smile. And he used his smile; he had a practiced art of being exactly as refined as he wanted to be. He was the up-to-date Hemingway character, the urban Rick Adams, whose passions were boxing and bullfighting, and yet whose preference was always fish over red meat and jazz over rock and roll. He asked one of his girlfriends in town, who belonged to the National Organization for Women, if NOW approved of his newscasts. "He really cared what we thought of his reporting," she said, quite touched. (This woman insisted on with holding her name for what she said were political reasons.)

He was usually seen in tweed pants and an ordinary dress shirt; he smoked a pack or two of Camels a day, wanted to lose weight from time to time; drank Dos Equis and gin to excess; smoked good pot; snorted cocaine on election night (according to the woman from NOW); and was found at his autopsy to have four, perhaps five, apparent needle punctures on the middle of his right forearm (which proved inconclusive as there was no drug paraphernalia in the car and no alcohol or barbiturates in his blood—apart from the cocaine monoxide, which had saturated the hemoglobin at 72.4 percent).

I remember him best at a dozen press conferences for the way he asked his questions, his superb delivery. He smiled at the same time he projected outrage, and his queries were more like accusations—challenges to the news source to say one single thing that was worthy of attention. "Jim didn't always know what he was talking about, but he knew what he wanted," said one of his former colleagues.

I remember a press briefing on school integration, where Dr. Oscar Kaplan explained the results of a public opinion survey, which cost the district \$2,000 and which said white parents would rather leave town than send their offspring to schools where half the children are Chicano or black. These same parents, though, favored voluntary integration where one third of the students could be minorities.

Morris, who was seated at a pupil's desk in the front row of the briefing room, rose and asked Kaplan what the survey really said. Didn't it say that white parents think it's time to import minorities to white

schools, so long as not too many of them agree to ride the bus?

"There have really turned around for me since our last communion," wrote Morris the week he was finally brought on as a full-time reporter at KGB. "I've become the station's instant expert, a title which carries a monster workload and a lot of head-up prestige. Not a lot of money yet, but I'm not worried anymore. I'm enclosing a copy of my promotion."

Other letters followed.

Sunday, June 5 (1977)

"We've got a teachers' strike going here," starting tomorrow—and I'm right in the thick of it."

Friday, June 10

"It might be difficult for you to believe, but this is the first time I've had a home, so to speak, since I started this couple of days ago. I'm living across the bed, exhausted to the point where it's just not possible to sleep. Since I went to sleep on Sunday evening in midtown, I've worked sixty-eight hours and have totally amazed myself."

Monday was the start of the teachers' strike, and I covered that on my like a blanket for five days. I was everywhere—fourteen hours a day, average—and I put an exclusive interview with the school superintendent after he had just been stabbed in the back by a school board capitulation. He wouldn't talk with anyone, his secretary told me, but I sent him a little note and he put came out, took my arm, and let me into his office and gave me a good interview. That was my second scoop in seven days—nobody else had

him—and it was a perfect end to the week.

All the old friends and relatives who heard from Morris while he was here got the same story. He was working hard at what he wanted to do. He was happy. His abundant life included friends, an apartment, a car. But those who knew him well understood they weren't necessarily hearing everything.

"Jim was a very sensitive person," said Sandra Pickton, 39, the woman he lived with for seven years in Chicago. "He wanted you to know where he was at, he projected the image. No more, no less."

He was an incredible guy who could talk about anything in the world except himself and his own life. He was raised in Chicago—Southside, near Vernon and Sax's fourth street, a part of town where families moved around a pool deal but never left the neighborhood."

Jim and his younger sister Pamela were raised by their mother and grand mother; their father was murdered when Jim was in high school, about three years after his mother had divorced him. "Did he miss his dad?" his mother said. "Yes, I'm sure he did. It was one of those things he kept to himself." For many years, he gave me such a hard time that I felt he was punishing me for having left his father. But there was an old friend of mine, a contemporary of my mother, whom James would visit and talk to when he was a boy. And she told me very early on that he recognized his father was a good interview. That was my second scoop in seven days—nobody else had

(continued on page 9)

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# I Want to

JONATHAN SWILE

Every age develops its own conventional forms of theater. Here is one of our own, which you will immediately recognize. The setting is American (or more often English, contemporary, ordinary, and domestic—a sitting room or the like, with characteristic furniture and appropriate pictures on the walls, a bit of cultivated shabbiness is never out of place. The chief characters are of the professional class—doctors, teachers, actors; they consist of a sadomasochistic couple, often homosexual, whose alliance of several years is on the rocks, and an interloper, sometimes heterosexual, who is helping to break things up. Everyone's life is in great disorder and there is much emotional suffering, but the play is also continuously funny, with a wry, ironic, self-deflating, and linguistically witty humor. The world portrayed is entirely devoid of moral or ideological systems—religious faith, national pride, class consciousness, ethical standards—that might provide an intelligible set of values for the characters to live their lives by. The subject is loneliness; the manner is realistic; and the ending is sad.

Such a play might be by Simon Gray, or Penelope Gilliat, or a dozen other able contemporary playwrights. In the present instance it is by Frank Marcus and is called *The Killing of Sister George*, which you may see in a dazzlingly good production at the Second Avenue Theatre. By summing up the generic features of the play in this way I am not suggesting that there is something wrong with it—as a lack of originality, for example, or a clever and superficial adherence to the current fashion. A similar kind of generalized description could be made for Elizabethan tragedy, a category that includes *Hamlet* and *Macbeth*. What I'm trying to point out is that a fairly new and fairly standard theatrical form has evolved, that audiences have become used to it, and that a number of different writers are currently working within its conventions. The quality of a play like *The Killing of Sister George* does not lie in any startling newness of artistry or of vision, but rather in the skill with which the author fleshes out the well-known skeleton. In this respect, Mr. Marcus has shown himself a master of his craft: *Sister George* is a lively, funny, touching, and beautiful play. As to the form itself—the whole category of plays to which *Sister George* belongs—

presumably its success is due to the fact that it reflects something real in present-day life, that it makes us see what our late twentieth-century Anglo-American culture is really like. It is a case of an artistic form perfectly fitted for expressing the spirit of an age and of a people, and *Sister George* shows us, more pointedly perhaps than some other plays of its type, just how apt the form and its devices are.

Mr. Marcus's play is about a female homosexual couple, held together by the way their individual neuroses perfectly complement each other. Jane Buckridge (called "George") because she plays a nurse named "Sister George" on a BBC radio serial is masculine, domineering, sadistic, and quasi-alcoholic; she smokes cigars, and at one point punishes her younger companion by making her cut one of her breasts. This other woman is a pretty, feminine, infantilized creature who—at the age of thirty-four—still plays with dolls; her nickname is "Childie." What is the playwright's point in showing us such a bizarre pair? I suppose one of his motives may have been to satisfy an audience's curiosity about the home life of an eccentric minority among us. But the effect is by no means one of spying on circus freaks. The obsession in today's theater with homosexual relationships is primarily due to the discovery that the tensions, conflicts, desires, and frustrations of all intimate sexual relationships can be represented in a particularly striking and intense way by making the partners members of the same sex. It is a device for waking us up to the realities of intimacy; because the context is unusual, the mixture of love, dependency, and domination found in all close relationships suddenly shows itself in its full, painful gaudiness, without the dulling varnish of the everyday and the familiar. What really matters about George and Childie is not that they are both women, but that their unhappy "marriage" is so much like most unhappy heterosexual marriages, only more so. Even the master-slave aspect of their relationship is nothing uncommon, except that these two troubled women have driven it to a pathological extreme. Their relationship is an unhappy and unstable one not so much because of their individual quirks but because both of them are entirely self-centered and because neither of them has any commitment to a reality outside of herself—to family, to future, to belief, to any meaning in the world larger than the satisfaction of personal desires. *The Killing of Sister George* is not essen-



Priscilla Allen

tially about lesbians; it is about the spreading moral failure of our whole culture.

One of Frank Marcus's more striking inventions in this play is the radio serial Miss Buckridge (Sister George) is employed in, a weekly visit to a fictitious English village, where sentimentality and hokum seem to be the chief building materials. Everything about this serial is fraudulent: its picture of society, its vision of moral reality, its attitude towards character (everybody is a giant, talking cliché), its dependence on audience polls for determining what will happen next in the plot, its cynical manipulation of the listeners' emotions. The program, which is constantly alluded to and discussed (we

even hear excerpts from a couple of broadcasts), serves several functions in Mr. Marcus's play. It is first of all a ferocious satire directed at the BBC, at the popular media, at popular culture in general, and ultimately at all fraudulent and manipulative theatrical art. This is the kind of art that gives the public exactly what the public thinks it wants: entertainment, an occasional tear, and an insurance policy against having to confront life as it really is. The phoney English village is by implication contrasted with the realistic London flat of the actress and her companion, just as the phoney art of the radio program sets into greater relief the honest and truthful art of *The Killing of Sister George* itself.

A second function of the radio serial is to show the emptiness of Jane Buckridge's life, for her identity as the fictitious Sister George has a far greater reality for her than anything else in her existence. The village, a product of the cheap fantasy of some hack BBC writers, has become the environment in which she feels herself alive; it is far more vivid to her than the drab surroundings of her flat or the sordid, disorderly, anxiety-ridden circumstances of her "real" life. The paths of all this is

# Report a Killing



Priscilla Allen, Ina Felsler, Darla Cash

overwhelming, particularly in the scene where the drunken actress, in her home, mounts a chair as though it were the fictitious Sister George's motorbike, and with her eyes closed and a look of bliss on her sodden face, pretends to ride it through the BBC-fantazied countryside. A real life that is tawdry, painful, lonely, and meaningless, and a fantasy life that is the worthless creation of some prostituted writer's imagination—this is Sister George, but it is also, Mr. Marcus's play suggests, a great many other people in our world, including perhaps you and me.

The radio program has the additional function of providing much of the play's humor—with all its pathos, this is a very funny piece of theater indeed, and another of its products is a character named Mrs. Mercy Croft, who as the serial's administrator at the BBC, embodies in her own life and values all its moral flimsiness. As an admirer of Sister George's flat mate Childie, Mrs. Mercy (as she is called) also supplies the necessary third member to the triangle situation that makes up much of the plot. In the Second Avenue Theatre production by the Women's Theatre Ensemble, this role is played with great

panache by actress Kit Goldman, who also produced the play. Miss Goldman's performance is memorable for its consistency of style—very British, very condescending, with a stick of artificial amiability always poised on the brink of self-pity. The artificiality of her character is mirrored in the performance, which is highly mannered and stylized, with telling comic effect, but Miss Goldman also manages to suggest Mrs. Mercy's concealed reality, the core of coldness, hardness, selfishness, and emotional greed that lies beneath the thick syrup of gentility and solicitude. This is acting of the first order.

So, for that matter, are the other performances in this outstanding staging of the play. Ina Felsler is appropriately sentimental, extravagant, and flaky in the role of the downstairs neighbor, the fortune-telling Madame Xenu. Darla Cash plays Sister George's companion like a slightly rancid Alice in Wonderland, all innocence, daintiness, and childlike vulnerability, with tiny, brief—and all the more disturbing—touches that reveal the depth of her emotional illness. Most impressive of all is the Sister George of Priscilla Allen, who with this one part establishes

herself as perhaps the finest actress on the San Diego stage today—and potentially a lot better than that. Sister George is a grand role. If Mr. Marcus had done no more than provide an actress with such an opportunity to show off her abilities, his play would still have been a valuable addition to the repertory—and Miss Allen's performance is simply stupendous. Her wonderfully rich voice, her superbly expressive diction, her mastery of the large theatrical gesture and of the finest change of facial expression, her total comprehension of the character of Sister George, with that defensive aggressiveness, that rusty joy in humiliating Childie, that pathetic fear of losing friend, job, and favored identity, and above all that humor, that elasticity of spirit, that strength of will, in spite of all the kindness and suffering and victimization of anomie—Miss Allen's command of these technical and artistic powers in her interpretation of the role make of her performance as grandiose and as moving a theatrical event as any I have experienced in a decade of frequenting San Diego playhouses.

As to this particular playhouse, it is not much—just a hole in the wall in the Community Arts Complex at Second Avenue and F Street. The facilities are primitive, but it is therefore all the more to the credit of the Women's Theatre Ensemble that they succeed in making such good theater in such an unpromising environment. Director Will Simpson, who unobtrusively brings out the best in his actresses and in the play, has skillfully made use of the house's limitations to create an atmosphere of almost frightening intimacy. You are right there in Sister George's flat, the serviceable set is by Robert Earl, and whatever its makeshift quality, it seems overwhelmingly the real thing; the great "lady" herself trundles across your stretched-out legs, waving her cigar, and thundering in her resonant bass-contralto about the slaughter the BBC is contemplating in killing off several of the chief characters in the radio serial; and the usual distinction between real life and the story on the stage disappears and disappears.

*The Killing of Sister George* will continue through February 3, Wednesday through Saturday evenings; an additional performance will be given Sunday, February 4. If the evening is cold one, by the way, you would be wise to dress up warmly or take a blazer. And if you know what these London flats are like in the middle of winter.

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# READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photo to: READER EVENTS EDITOR, P.O. Box 88833, San Diego, CA 92188.

## Lectures

**Reggie's Lecture:** Earl "Fatha" Hines will speak on "Black Music in America." Thursday, February 1, 2 p.m., room 8152, Mandeville Center, "Understanding Western Music," Saturday, February 3, 11 a.m., room 8210, Mandeville Center, UCSD, 452-5120.

**"The Performance Aspects of Shamanism,"** a presentation by Diane Rutenber, will be the next lecture in the UCSD series for Music Experiment and Related Research Winter Colloquium series. Thursday, February 1, 1 p.m., Building 408, Warren Campus, UCSD, 452-4181.

**Artist, Critic, and Author of "Sunshine Music,"** Peter Plagens, will speak in conjunction with the San Diego Art Guild's All-Media Exhibition, Thursday, February 1, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7331.

**"New Age Issues in Live Interactions,"** a ten-part video series, will continue with a controversy between Vernon Howard, author of "The Power of Your Supermind," and CPR founder Constantine Lerner-Russell, Thursday, February 1, 7:30 p.m., Center for Psychological Revolution, 1530 Humboldt Street, Pacific Beach, 233-4673.

**"Verbal Self-Defense for Women,"** a lecture by SDSU linguistics professor Suzanne Elgin, will be presented as part of the "Center for Women's Studies and Services" "Feminist Forum" series, Friday, February 2, 7 p.m., CWSS, 508 F Street, downtown, 233-8984.

**"Ceremonial Sites of the Classical Maya,"** an illustrated lecture by Charlotte McGowan, will be presented in the continuing "Man and His World" series, Friday, February 2, 7:30 p.m., Lecture Hall 801, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1691.

**"Identity and Creativity"** will be the topic of George Pollock, president of the Center for Psychological Studies in Chicago, sponsored by the extension division of the San Diego Psychanalytic Institute, Friday, February 2, 8 p.m., Cove Room, La Jolla Village Inn, 1-5 and La Jolla Village Drive, 459-7676.

**The Sculpture of I-Sad** will be the topic of a lecture by Charles Millard, Tuesday, February 6, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7331.

**"New Views of Women"** lecture series continues with "New View of an Old Myth: Farrah Fawcett and the Femme Fatale," presented by Bonnie Zimmerman of the SDSU women's studies program, Wednesday, February 7, 3 p.m., Room SS-100, SDSU.

**"Historical and Mythological Themes in Ancient Greek Vase Painting"** will be the topic of a presentation by Ida Rugh, Wednesday, February 7, 7:30 p.m., at The Hellenic Cultural Society of San Diego, 3662 Indiana Street, 291-2030.

When a series of public lectures was scheduled last year at UCSD, at which San Diegans could observe local political, business, and media figures discussing regional issues and the intra-structural mechanics of city government, many expected the series to offer intellectual and political discourse. Instead, the series was a series of heated arguments that tested the moderator's abilities to maintain control. This year the series, entitled "San Diego Inside: A Look at the County's Future," promises to provide the same sort of vocal jousting as before, something most citizens only read about in newspaper accounts of city council meetings.

To believe the glossy publicity leaflets, this is merely a series of three presentations dealing with "Leadership," "Growth," and "Commerce," respectively, each featuring three panelists with anywhere from slightly to radically opposing viewpoints on the issues. But to students of San Diego politics, the programs may read more like a Friday night fight card.

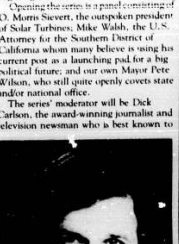
Opening the series is a panel consisting of O. Morris Sivert, the outspoken president of San Turbines; Mike Walsh, the U.S. Attorney for the Southern District of California whom many believe is using his current post as a launching pad for a big political future; and our own Mayor Peter Wilson, who will quite openly cover state and national office.

The series' moderator will be Dick Carlson, the award-winning journalist and television newsman who's best known to

San Diegans as the former anchorman for Channel 8 news and more recently as executive vice-president and director of special projects for San Diego Federal Savings and Loan. Carlson will begin the presentation with an explanation of the series and its purposes, followed by what are hoped to be brief statements by each participant on the subject of leadership. Then the hell will ring for round two and the sparring will commence, with referee Carlson acting as a kind of journalistic devil's advocate.

The other two programs will focus on "Growth," with panelists Sanford Gaskin, Steve Degen, and Roger Hedgecock; and "Commerce," featuring Dick Davis, Jim Mills, and Gerald Trimble. "San Diego Inside: A Look at the County's Future," co-sponsored by San Diego Inside newsletter and UCSD's Mandeville Lectures '79, will open with the "Leadership" discussion on Thursday, February 1, at 7:30 p.m. in the Mandeville Auditorium, UCSD. For more information, call 452-4559 or 452-4102.

—John D'Agostino



Dick Carlson



O. Morris Sivert



Mike Walsh



Peter Wilson



Mike Walsh

## Dance

**Ballet Benefic,** the San Diego Ballet will present two world premieres in a benefit for the Center for Inner Motivation and Awareness, Friday, February 2, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 442-2277.

**Country Dancing** from New England's town halls, led by caller Joseph Toulton to live music, will take place Thursday, February 1, 8 p.m., United Commercial Travelers Hall, 4469 16th Street, North Park, 252-6757 or 451-1874.

**Palmers Square Dancers Jamboree**, for participants and viewers, will begin Friday, February 2, 8 p.m., and continue through Sunday, February 4, 9 p.m., Beach Community Center, 400 N. Strand, Oceanside, 726-5562 or 439-7290.

## Music

**Russian Pianist Boris Bloch** will appear in SDSU's "Young Concert Series," performing works by Beethoven, Chopin, Rachmaninoff, Busoni, and Mozart, Thursday, February 1, 8 p.m., Music Building Recital Hall, SDSU, 246-0497.

**"Music to Read Science Fiction By,"** a computer music recital in the "New Music Concert Series," will feature three pieces composed by Victor Sauerdo, utilizing the timber tuning system, Friday, February 2, 8 p.m., Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1691.

**"Facade" and "The Bear"** will be featured in "An Evening of Music by William Walton," Friday, February 2, 8 p.m., Main Stage, Dramatic Arts Theatre, SDSU.

**Solo/Ensemble Instrumental Festival**, an annual event sponsored by the Sweetwater Union High School District, will feature string, brass, woodwinds, and percussion, Saturday, February 3, 8 a.m. to 4 p.m., Southwestern College, 900 Otay Lakes Road, Chula Vista, 425-1700.

**Symphony**, the San Diego Symphony, with Rene Klyenstern conducting and double bassist Gary Karr, will present pieces by Rossini, Bruch, Dargomizky, and Schubert, Thursday and Friday, February 1 and 2, 8 p.m., Civic Theatre, downtown, and Saturday, February 3, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 236-6510 or 442-2277.

**Sonic Meditations** composed by Pauline Oliveros will be presented Sunday, February 3, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

**Chamber Recital**, the San Diego Chamber Players, under the direction of Charles MacLeod, will be presented Sunday, February 4, 7:30 p.m., Oaks North Community Center, 12570 Oaks North Drive, Rancho Bernardo, 466-0112.

**Chamber Music Concert**, including the Brandenberg Concertos, 4 in G Major, the Hummel Trumpet Concerto, and Mozart's "Eine Kleine Nachtmusik" for Strings, will be performed by the Grossmont College Symphony, Monday, February 5, 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 442-2277.

**"Pilgrim Affairs,"** an opera based on the life of Michael Sather, a 16-century Anabaptist, will have its world premiere Wednesday, February 7, and Friday and Saturday, February 9 and 10, at 7 p.m., Salomon Theatre, Point Loma College, 3800 Comland Drive, 222-6474 x344.



The Dove

It has been traditional, during the years, to have a series of ten programs under the title "Academy Leaders." Each episode contains three or more Oscar-winning and nominated shorts, selected from all three of the Academy's categories: animated, live action, and documentary. Host and writer for the series is the multi-talented Corwin, himself a nominee in 1956 for his screenplay for *Last for Life*, and for fourteen years chairman of the Academy's documentary committee.

The first installment offers four widely varied approaches to the form. *Upstream with Otter*, a 1963 documentary by Hungarian biologist Janos Vadas, which uses time-lapse X-ray photography to record the development of a human embryo. *Bob Godfrey's Great*, the 1975 winner for best animated short, is a wild and wacky send-up of the British establishment. From the heyday of the studio short comes the 1949 *Spill and Chills*, a lively documentary collection of dancelike stunts and amazing feats, written and directed for Warner Brothers by the late Robert Youngson. Finally, John Ford's animated *The Road Game*, produced by the National Film Board of Canada, uses hundreds of brightly colored beads for a cascade of complex imagery and pattern.

Films to be showcased in upcoming episodes include *A Time Out of War*, a 1954 student film by Dennis Sanders, which has become a minor classic of clean, economical short story adaptation. *The Dove*, a shy satire on the themes and preoccupations of Ingmar Bergman in particular and the European art film in general, and Robin LeMah's *The End of the Game*, the 1975 winner for best documentary short, an intimate and involving view of African animal life.

A rare chance to view neglected excellence, "Academy Leaders," which comes out of KCTV in Los Angeles, will premiere nationally on PBS this Monday, February 5, at nine p.m. It can be seen locally on KTRT, Channel 15.

—Rick Geary

Tennessee Williams opens the program with *A Perfect Absence* based on a 1958 sketch of two young women in search of understanding and a night out. Their evening dissolves into potholes, mercurial laughter without humor. Williams is a poet of a dramatist whose southern province has always been ascribed by tender and brutal despair. His is a poignant, intimate portrait of a dramatist whose southern province has always been ascribed by tender and brutal despair. His is a poignant, intimate portrait of a dramatist whose southern province has always been ascribed by tender and brutal despair. His is a poignant, intimate portrait of a dramatist whose southern province has always been ascribed by tender and brutal despair.

## Theater

**French Music Musical** will be presented by the San Diego Music Theatre, Friday, February 3, 8 p.m., Civic Theatre, downtown, 236-6510.

**"The Killing of Sister George"** will be performed by the Women's Theatre Ensemble, Wednesday through Saturday, February 3, 8 p.m., Second Avenue Theatre, 863 Second Avenue, downtown, 233-0141 or 232-7831. Sunday matinee, February 4.

**"Pippin,"** a benefit performance of this musical will be presented Saturday, February 3, 8 p.m., Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1691.

**"The Remarkable Mr. Pennypacker,"** a comedy, will be presented by the San Diego Little Theatre, Friday and Saturday, through February 3, 8:30 p.m., Apperich Building, Exposition Grounds, 1515 San, 252-7225.

**"Touche in Mind,"** by Alice Childress, will be presented by the Southeast Community Theatre, Friday, February 2, through Sunday, February 4, 8 p.m., Educational Cultural Complex, 4143 Ocean View Boulevard, 263-7254 x10 or 33.

**"The Amazing Kravink,"** a mentalist act, will appear Monday, February 5, 7 and



Sexual Perseus in Chicago

Tennessee Williams, John Guare, and David Mamet are three of the more accomplished playwrights. All are noted for their fecundity, exceptional command of language, unique dramatic voices, and unquenchable Broadway success. *Glass Menagerie*, *One Flew Over the Cuckoo's Nest*, and *Glengarry Glen Ross* are three of the more successful plays. Williams is a poet of a dramatist whose southern province has always been ascribed by tender and brutal despair. His is a poignant, intimate portrait of a dramatist whose southern province has always been ascribed by tender and brutal despair. His is a poignant, intimate portrait of a dramatist whose southern province has always been ascribed by tender and brutal despair.

The evening's featured production is *Sexual Perseus in Chicago*, by David Mamet. Mamet has a command of his chosen idiom, the fragmented syntax and hallucinatory cadences of his native city. With this language, Mamet has evoked something almost alien to traditional theater: a verse poet and deeply respected playwright, without being "theatrical." Mamet '31, is the current phenom of the American stage. Six of his plays have been given "most produced" in the past three years, and he's now on Broadway in *Chicago*, *Glengarry Glen Ross*, and *Glengarry Glen Ross*. Information on the midtown production can be obtained by calling 258-8111.

—Kent Brink

8:30 p.m., Teatro D'Amor Theatre, 3803 Campa Road, Spring Valley, 497-8977.

**"The Importance of Being Earnest,"** a comedy by Oscar Wilde, will be presented Friday and Saturday, through February 3, 8 p.m., with a Sunday matinee on February 4, 2 p.m., Pato Playhouse, at the Vineland Shopping Center, 1311 East Valley Parkway, Escondido, 746-6661.

**"Butterflies Are Free,"** a comedy by Leonard Gershe, will be presented Friday and Saturday, through February 3, 8 p.m., with a Sunday matinee on February 4, 2 p.m., North County Community Theatre, 121 West Orange, Vista, 726-0862.

**"Sexual Perseus in Chicago,"** by the Award-winning playwright David Mamet, will be presented with a one act comedy by Tennessee Williams entitled "A Perfect Absence" by a Troupe, Thursday through Saturday, through February 11, 8 p.m., Mayan Hall, Theatre, 121 West Orange, Vista, 726-0862.

**"Piercing of Second Avenue,"** a Neil Simon comedy, will continue through February 18, Tuesday through Saturday, dinner at 7, curtain at 8:30 p.m., Sunday evening at 7, curtain at 7:30 p.m., and Wednesday and Sunday matinee (dinner at noon, curtain at 1:15 p.m.), Jovian Dinner Theatre, 8663 Campa Road, Spring Valley, 497-8977.

**"Private Lives,"** a comedy by Noel Coward, will be presented Thursday through Sunday, through February 18, 8 p.m., with added Sunday matinee on February 11 and 15, 2:30 p.m., San Diego Repertory Theatre, 1620 North Avenue, 231-5555.

**"The Misanthrope,"** Moliere's play, concerning the clash between a man's ideal of compromise his intimate desires, will continue through except Monday, through February 18, 8 p.m., with added Sunday matinee at 2 p.m., after center stage, Old Globe complex, Balboa Park, 232-7255.

**"In Ann Hampton Lavers Overlander,"** the second play of Preston Jones "A Texas Trilogy," will continue Friday, Saturday, and Sunday through February 24, 8 p.m., Colorado Theatre, Silver Strand, Colorado, 435-4556.

**"The Shadowed Secret of Double Deal at the Party Live Saloon,"** a midwestern western for children, will be presented Saturday and Sunday, through February 25, 2 p.m., Astor Quarter Children's Theatre, 482 East Street, downtown, 238-9629.

**"Comedies,"** a comedy by Jack Benfield, will continue an open end run, Thursday through Saturday, 8:30 p.m., Mission Playhouse, 581 Town Street, Historic Park, Old Town, 295-6453.

perhaps his manner. He has been described as "the first playwriter to create a formal and moral shape out of the unbridled experiences of our soul-murdered times. Words are frank and absolutely real. 'Words create action.' Mamet insists, and here the action demands respect as well as laughter. Fiercely, persistently, and fifty-ton language not the only attributes of his tongue. While this show presents an intriguing combination of styles and humor, just as exciting is the facility in which it has been produced. Mamet's *Private Lives* is by the government's definition, a "public stage"—these facilities are accessible to anyone. Fees are nominal; government subsidizes, and the location in the Balboa Park Arts Complex an increasingly popular one. Various music and multimedia interludes have already been scheduled in the theater, but the Mamet is very much an available and growing opportunity for the San Diego community.

*Sexual Perseus in Chicago* and its two companion one acts will be presented Thursday through Sunday until February 11. Curtain at eight p.m. in the Mayan Hall Theatre, 3717 India Street. Information on the midtown production can be obtained by calling 258-8111.

*Sexual Perseus* has been a hit since its first production in 1975. Mamet's midtown production, but it is

## READER'S GUIDE TO LOCAL EVENTS

(Continued from preceding page)

## Special Events

"The Naughty Nineties and Other Ages in the Dressing Chamber," a fashion performance to benefit the La Jolla Chamber Music Society's concert and educational programs, will be presented Wednesday, February 7, 1:30 and 5 p.m., The Copper Room (Terrace Level), Convention and Performing Arts Center, 202 C Street, downtown. 459-6645.

While watching the California gray whale migration may be seen through mid-February from various spots on our coastline or daily excursions. (See Local Events highlight of December 14.)

Nature Tours conducted by the San Diego Audubon Society, covering plants, animal life, and rock formations in the 80-acre Silverwood wildlife sanctuary, will take place every Sunday, 10 a.m. and 1:30 p.m. Silverwood sanctuary, Holmes Mountains, five and one-half miles east of Lakeside on Wildcat Canyon Road. 291-8271.

## Radio/TV

"State of Siege," Costa Gavras' ("Z," "Special Section") film about a kidnapped U.S. official in a South American country, will be shown Thursday, February 1, 1 p.m., Channel 15.

"Centennial," chapter 11 of this James Michener dramatization will be shown Saturday, February 3, 9 p.m., Channel 39.

"M.A.S.H.," the movie, with Donald Sutherland and Elliot Gould, will be shown Saturday, February 3, 11:30 p.m., Channel 10.

"An Evening with Frederick Douglass," a dramatized interview with this internationally famous orator, author, and statesman will be broadcast as part of Black History Month, Monday, February 5, 7 p.m., KPBS-FM (89.5).

"Padre Preview '79," hosted by Jerry Coleman and Dave Campbell, will include film clips of the 1978 season and interviews with Gaylord Perry, Rollie Fingers, Ozzie

Smith, Mike Hargrove, Dave Winfield, Jerry Torner, and Randy Jones, Monday, February 5, 9:30 p.m., Channel 6.

"The Graduate," this 1967 film, starring Dustin Hoffman, will be repeated Tuesday, February 6, 3:30 p.m., Channel 10.

"The Tall Blond Man with One Black Shoe," a French farce starring Pierre Richard, Bernard Blier, and Mireille Darc, concerns the head of French espionage realizing that his deputy is trying to supplant him, screening Wednesday, February 7, 9:30 p.m., Channel 15.

"Metropolitan Opera," live broadcasts of the "Metropolitan Opera," direct from the Met in New York, can be heard Saturdays, through April 14, 11 a.m., KPBS-FM (94.1).

## Sports

Hawk Hockes, playing very well at late, our San Diego Hawks of the PHL will play host to the Spokane Flyers, Thursday, February 1, 7:30 p.m., San Diego Sports Arena. 225-9631.

Golf Tournament, a two-day golf tournament, jointly sponsored by the Pala Mesa Country Club and Scripps Memorial Silverwood sanctuary, Holmes Mountains, take place every Sunday, 10 a.m. and 1:30 p.m. Silverwood sanctuary, Holmes Mountains, five and one-half miles east of Lakeside on Wildcat Canyon Road. 291-8271.

Tennis Tournament, the first annual Martin Luther King Tennis Tournament, with competition in men's and women's singles and doubles in the A, B, C, and D categories, will continue on Saturday and Sunday, February 3 and 4, all day, San Diego City College and San Diego High School. 228-1181 x230.

Clippers Basketball, the San Diego Clippers, in their bid for fourth place, will entertain the Denver Nuggets, Friday, February 2, and San Antonio, Wednesday, February 7, both at 7:05 p.m., San Diego Sports Arena. 224-4176 or 226-1125.

Irene Cash Memorial Bowl For Hearts, this fifth annual bowling tournament, benefiting the American Heart Association, will take place Saturdays and Sundays, through February 18, beginning at noon, Monday, February 12, and Saturday, February 24, beginning at 1 p.m., Price's Linnite Bowl, 955 Cardiff. 463-9371 or 291-7454.

## Film

"The Andes," a travel film of South America's highest mountains, will be presented in the continuing "Evenings at the Apollo" series, Thursday, February 1, 8 p.m., Montgomery Junior High School, 1470 Ute Street. 278-2300.

"Duck Soup," the Marx Brothers classic, and "Cannod Fishing," with the Little Rascals, will kick off the "Midnight Movies" series, Saturday, February 3, midnight, USD Student Union, lower level Sem Hall, USD, Alcala Park. 291-6480 x426.

"The Lost World of Maya" will be the next film in the series entitled "Ancient and Often Mysterious Cultures," Sunday, February 4, 1, 2, and 3 p.m., Museum of Man, Balboa Park. 239-2001.

"Escape to the South Seas," a travel/adventure film shot in Fiji, Tahiti, Bora Bora, and other locations will be presented by "Explorations," Tuesday, February 6, 8:15 p.m., Civic Theatre, downtown. 236-6510.

"Hemingway," a film which chronicles the life of this writer, will be shown as part of the series entitled "Cinema 55" series, Wednesday, February 7, 2:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City. 477-5131.

Children's Films, including "The Happy Prince," "The Fisherman and His Wife," "The Sorcerer's Apprentice," and "How Beaver Made Fire," will be screened Thursday, February 8, 3:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City. 477-5131.

"The Loneliest Factor," a planetarium show concerning communication with other galaxies, will be presented Wednesday, February 7 and 21, 7:15 and 8:30 p.m., Palomar College planetarium, San Marcos. 744-1150.

"Cosmos," a film exploring primordial ocean depths, volcanic eruptions, and black holes of outer space, will be shown with "The Great American Thrill Show," daily through March, Reuben H. Fleet Space Theater, Balboa Park. 226-1133 or 238-1168.

"Beyond the Ocean, Beneath a Leaf," an exhibition of nature photography by Smithsonian Institution photographer Kjell B. Sandved, will continue through February 1, Natural History Museum, Balboa Park. 232-3821.

New Work in Marble, by sculptor Norm Hase, will be exhibited through February 9, Vesuvius gallery, 1262 Ketterer Boulevard. 236-1916.

Mixed Media Exhibit, featuring members of the Palomar College continuing education art facility, will be exhibited through February 9, the Boehm Gallery, Palomar College, San Marcos. 744-1150 or 727-7529 x277.

"Revelations," a collection of photographs by Jonathan Saville, will be shown through February 4, and run through February 10, The Other Gallery, UCSD. 459-4806.

"Yanomami Indians: Videotapes, Paintings, and Drawings," an exhibition of the work of Juan Downey, will continue through February 11, Mandeville Art Gallery, UCSD. 452-2864.

Dinosaur Sculpture, a retrospective of the work of Arthur Putnam will continue through February 18, San Diego Museum of Art, Balboa Park. 232-7931.

"Points," installation/sculpture by Jeff Landmesser, will be exhibited through February 23, Grossmont College Gallery, Grossmont College, El Cajon.

Two-Person Show, "Viva Guatemala," a series of ch. matic, acrylic paintings by Luis Stecker, and "Reliquarium/Crucial Remains," consisting of vinyl and fiberglass sculptures with organic matter, by David Allen, will be featured through February 14, Spectrum Gallery, 4011 Goldilocks, Mission Hills. 295-2725.

1979 All-Media Membership Exhibition, featuring more than 25 selections of the San Diego Art Guild, will continue through February 25, San Diego Museum of Art, Balboa Park. 232-7931.

New Gouache Paintings by Dennis Blatt will be featured through February 28, Or's Gallery, 2222 Fourth Avenue. 234-4765.

Color Photographs: Cibachrome Prints, by Andrea Bocal, will continue through March 1, A.C.C.E.S. Gallery, 3957 Goldilocks. 296-6219.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet/Good Humor" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard Aronson's "Untitled" wall construction (1968), and Richard Serra's "Drawing for Documenta VI" (1976), running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-7171.

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## Galleries

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## Restaurants The Little Man's Legacy

ELEANOR WIDMER

**The Restaurant:** The Blue Man  
**The Location:** 7874 Broadway, Lemon Grove (460-8173)  
**Type of Food:** French  
**Price Range:** Dinners \$7.95 to \$8.50  
**Hours:** Closed Tuesday. Reservations only. Serving begins at six p.m.

Approximately a half dozen years ago a party of eight of us visited a newly established restaurant, The Blue Man, located in Lemon Grove. The occasion was the birthday of our friend and colleague, Jonathan Saville, and we set out in two or three cars for an adventure in what we then considered to be the hinterlands. My predecessor in writing this column had arranged the details and the informed us that the feast would cost us eight dollars each. Most of us gasped at the price, repeating like a Greek chorus prophesying doom, "Eight dollars!" Since we also had to divide the cost of our guest's dinner, plus tip, the evening's pleasure would cost ten dollars. Of the party, Jonathan and I were the ones employed as teachers; the rest were teaching assistants or graduate students, struggling on paltry salaries. While we blanched at the cost, none of us faltered. We simply decided to live a bit dangerously.

The ride to Lemon Grove seemed quite antedote, and when we saw the storefront wedged between a beauty parlor and an empty store on Broadway in Lemon Grove, we intensified our laughter to stave off our apprehensions. Nor were we consoled by the minuscule size of the interior, its dull stucco walls, the absence of a heating system, and the fact that the dinginess of the kitchen was visibly apparent (the height of the partition enabled us to see the chef at work). We did have privacy—not another soul was able to enter the restaurant because we had bought out the house.

The owner, known simply as Roberto, claimed to have had a dream vision while he was in France, in which a little blue man urged him to return to the San Diego area and to open a restaurant. None of us will ever know whether this story is apocryphal.

We began our dinner with French onion soup, went on to the *salade nicotise* (lettuce and tuna with black olives in vinaigrette dressing), ate our way through seafood in tarragon mushroom sauce, cleaned our palates with sliced tomatoes, and finally came to the entrée of braised rabbit, to which few of us could do justice. I remember that before the rabbit was served several of us took a short walk down Broadway and then braced ourselves afresh. Only the desert disappointed me as it consisted of apples and wedges of

cheese presented in their silver foil wrapping.

Our dinner began at approximately seven-thirty and we did not leave until midnight because Roberto would join us between courses to tell us the history of each dish, the story of his life, and how he perceived and related to each of us. His friend, a sculptor and painter, helped us out, discussed on wine and the nature of the arts, and felt we were rather rude to leave as early as we did. On the way home the birthday celebrant remarked that the evening had the quality of a comic opera. Several years passed and I heard that Roberto had turned The Blue Man over to his wife, that the menu and style of cooking had changed, that he had left the area. Often I would receive notes from diners urging me to sample their discovery in Lemon Grove, but I held off until the other night, only to discover that now two new owners are running The Blue Man and that the chef is from Arkansas.

My astonishment, almost nothing has changed in the decor except for the fact that the tables are now covered with cloths. The plaster walls are still anemic looking, and the addition of a tiny electric heater gives off enough warmth to heat one's toes (I had my dinner with my coat on). The Blue Man operates by reservation only and thus its hours are flexible—the last party was seated at 9:30 p.m., which meant a closing time of 11:00 p.m. As soon as the last dinner is served, the owners lock up and go home.

Except for the name and the room itself, the various incarnations of The Blue Man differ markedly. Each chef has had her or his own style of cooking, as unique as a fingerprint, and any comparison between the diner's had the other night and the one of many years ago is like comparing two entirely different restaurants. The new chef is a good cook, but not a fantastic one. He turns out a creditable meal, but not a memorable one. The portions are large, the food is fresh, and by current prices, the cost of about eight dollars for entrée and salad, which seemed so astronomical on my first visit, now appears standard.

Despite the French names and the beautifully lettered menus, the fare is also standardized. My friend had the *spécialité du jour*, which proved to be (guess what?) red snapper in hollandaise sauce. It is not that I have become jaded, simply that red snapper is available at virtually every restaurant that serves fish. There's nothing exciting about red snapper, and my favorite French restaurant doesn't even bother serving it. With it came boiled rice, steamed carrots,

and a really good creamed spinach. The most stimulating part of this dinner proved to be a well-tossed and zesty salad, and my companion very much enjoyed his hard roll which came from Solano's Bakery on India Street. His appetizer of snails was not marked by any distinction.

I had the chicken breast sautéed with mushrooms, Swiss cheese and a light wine cream sauce. For my taste, the breast was tough. Properly prepared, chicken should not require the intense use of a knife. While the carrots can get away with being crunchy, the chicken cannot.

My escort for the evening was my young journalist friend who suffers immensely if I complain to the waiter. When we heard the waiter/owner remark that he learned by people's comments, my friend took it upon himself to first praise the salad, the roll, the spinach, the fish, before saying that I thought the chicken was not soft enough. Since my friend is always more benign than I am about food—indeed, I can always count on him to clean my plate—I asked whether he would ever return to The Blue Man. He answered promptly, "If I happened to be in the area, I would. But I wouldn't make a special trip out here." This summarizes my view exactly. If I were in the vicinity and wanted a good but not outstanding meal, I would attempt to get a reservation for that same evening. But in its present incarnation, The Blue Man is no longer so special that I would make a reservation a week in advance and then pity my evening on this experience. This is not to say that The Blue Man should be avoided, only that it's not an A restaurant, but a solid B. In the years since I was last there, hearts have broken and iron has rusted. The Blue Man is entitled to its own history. Nothing lasts, not even the uniqueness of certain restaurants.

One of this city's minor success stories is about to come to an end with the sale of Osaka, the Japanese restaurant located at Thirty-sixth and University. It started as a grocery that served a few meals, expanded to a full-blown restaurant, and throughout its years the family, who did all the cooking and serving, always prepared honest food at extremely low prices. Amazingly, the success of Osaka also caused its demise: the mother felt too overworked to continue, and the father could not carry on alone. On March first they will vacate for new owners, who will serve Filipino cuisine. People frequently ask me whether I will ever run out of restaurants to review in San Diego. In view of the high attrition rate, it seems unlikely. But the sale of Osaka is particularly ironic as this mom-and-pop business couldn't handle the hard work involved in such a loving and generous enterprise.

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# Welcome to My World

FRED MORAMARCO

This is not a review; it is a celebration. One that comes a bit late, perhaps, since others have been singing the praises of John Irving's *The World According to Garp* for some time now. But I wanted to go on record with a string of superlatives about this book before John Irving becomes a *Newsweek* and *Time* cover, a household name, a regular on the talk-show circuit. He's already been on the Dick Cavett show and the word about Garp is getting around.

Quite simply, *The World According to Garp* is the most significant achievement by a novelist of Irving's generation (he is thirty-six) and possibly the most richly imagined novel published in this country since *Catch-22*. That said, I will try to restrain my propensity for blurb language and tell you what the book is about and why it's so damned good.

"A writer's job," says Irving, "is to imagine everything so personally that the fiction is as vivid as our personal memories." Most fictional characters and events are as forgettable as yesterday's newspaper, but occasionally a Mark Twain comes along to invent a Huck Finn, a being made of words who lodges in the same house of memory that contains our uncles, cousins, long-lost friends. Other people made of words, like Emma Bovary, Dimitri Karamazov, Lady Brett Ashley, Jay Gatsby, Holden Caulfield, Yossarian, and Randall Patrick McMurphy, are more familiar and memorable to many of us than people we actually have known. Everybody's list will be different—shaped by individual reading habits and preferences—but it's sure to be a select list. It's not easy for a man or woman evoked solely by language to have the same remembered presence in our minds as the boy or girl we sat next to in the fourth grade, and

when two such creations arrive in one novel, it is clearly a cause for celebration.

The two characters John Irving conjures up for us are T.S. Garp and his mother, Jenny Fields. The novel tells the story of the whole of Garp's life, from the moment of his conception (a marvelously imagined scene, reminiscent of some of the best moments in Joseph Heller's fiction) to the moment of his death, with an epilogue called "Life After Garp," which offers us brief synopses describing "what happens" to the other characters in the novel after Garp's death. T.S. is Jenny's only child and his initials stand for "technical sergeant."

He is named after his father, a World War II casualty who has only one bodily part functioning well outside the bandages in which he is wrapped. Jenny is a hospital nurse who believes lost to be human-kind's major weakness, but as she has always wanted a child, yet never wanted any sexual relations with men (or women), she judges the dying, bandaged, Technical Sergeant Garp to be a likely candidate for fatherhood. Settling her self comfortably atop the best part of this dying man, she does what needs to be done and *voilà*, a child is conceived. Irving conceives, for fatherhood, settling her self comfortably atop the best part of this dying man, she does what needs to be done and *voilà*, a child is conceived. Irving conceives, for fatherhood, settling her self comfortably atop the best part of this dying man, she does what needs to be done and *voilà*, a child is conceived.

Garp grows up in the New England prep school environment of the Steering Academy, where his mother has a job as the school nurse. There he becomes interested in wrestling, writing, and girls—not especially in that order, and falls in love with Helen Holm, the daughter of his wrestling coach. In 1961, when Garp is eighteen, Jenny takes him to Vienna, where they live for a year. Jenny, though not particularly interested in writing or particularly good at it, de-

cides she wants to tell her life story and begins working on a book and begins working on a book and begins working on a book.

Meanwhile, Jenny, after several false starts, completes her autobiography, "the book that would make her famous," which she calls *A Sexual Suspect*. The opening sentence sets the tone for the book and gets Jenny's writing underway: "In this dirty-minded world we are either somebody's wife or somebody's whore—or fast on your way to becoming one or the other." The sentences which give her the book's title are these: "I wanted a job and I wanted to live alone. That made me a sexual suspect." Here is clearly a case of a book arriving at the right time in the right place (America, circa 1961) and *A Sexual Suspect* becomes something of a bible for the then fledgling feminist movement.

In a few years Jenny is touring the country with an entourage, making speeches in her crisply starched white nurse's uniform, while Garp is struggling along trying to make his way as a "serious" writer of fiction. His first novel is called *Procrustean* because it took so damned long to write.

Garp marries Helen, the wrestling coach's daughter, and she—

steadily on his second novel. His mother continues her activism and becomes sort of a den mother to a group of radical feminists called Ellen Jamesians. Ellen James is an eleven-year-old whose tongue was severed by two rapists. "People in the Ellen James Society have their tongues cut off," Jenny explains to an incredulous Garp, "to protest what happened to Ellen James."

—either delighted or put off or just puzzled—by the combination of so much joy and comedy with so much violence and pain. I guess some readers find that strange. It's not strange to me; it's just truthful exaggeration—and not much of an exaggeration, to my mind, either.

When people are happy—when we're in love, when we have orgasms of one kind or another, when we're proud of our children, or high on ourselves—it strikes me that we're very happy indeed. And who can say the world isn't comic, especially at those times? But we have pain, too. Quite simply, the pain wins.

The pain wins in *The World According to Garp*, but only by a small margin. The sheer exhilaration of living fully with it with neck and neck to the wife. I tell you no more of this book's densely unraveling plot except to say that I do not recall laughing aloud so much while reading a novel for many, many years. The whole of it put me in mind of the famous remark recorded in F. Scott Fitzgerald's notebooks, "The test of a first-rate intelligence," he wrote, "is the ability to hold two opposed ideas in the mind at the same time and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise."

The book is filled with mutilations of various sorts: Garp loses an ear as a child; his son Duncan loses an eye and later an arm; the

Jamesians lose their tongues; and Helen's lover loses his penis (golf). However, our noses are not rubbed in the brutality of these events. They are presented with a braced stoicism that tells us of his sleeves to see what terrible calamity life next has to offer. "Some readers are surprised," Irving told novelist Thomas Williams in a *New York Times* interview.

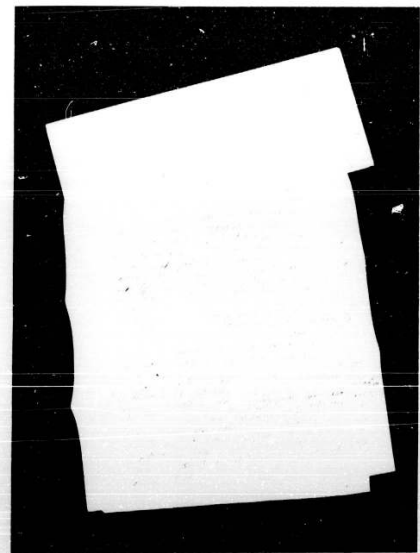
—either delighted or put off or just puzzled—by the combination of so much joy and comedy with so much violence and pain. I guess some readers find that strange. It's not strange to me; it's just truthful exaggeration—and not much of an exaggeration, to my mind, either.

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Yossarian

Yossarian



## FINAL REPORT

(continued from page 9)

In San Diego, almost none of Morris's friends were willing to talk about him, some out of a sense of loyalty and others out of fear that this story might defame them as well as him. As a result, the last events of his life seem sketchy and not well connected. He continued his work at KGB with documentaries on illegal aliens, boxing, bullfighting, brush fires, and early-morning life in San Diego; and only his closest friends know (presumably) what tipped him toward depression in the middle of last summer, and committed him to suicide.

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Gentry reason to think for a moment, then rush to LaRue's house by a quarter to three. LaRue, meanwhile, had already come home to face Morris, who had hit her on the head with his fist and threatened her with a steak knife. By the time Gentry came through the door, however, LaRue was holding an ice pack to her head and Morris was fairly calm. "She wanted till his back was turned, snatched up the knife, and had it in the bathroom," LaRue told the two of them left Morris in the house and walked out to Gentry's car. Morris then yanked them outside with a note that he gave to LaRue, and told her to read aloud. The police report said Morris wrote, in effect, "You and Hollis killed me."

They drove around the block wondering what to do, and when they saw the house again they noticed that Morris had turned all the lights out. Instead of entering the darkened house, they raced to the fire station at Claremont and Cole and banged on the dormitory window. A little while later Morris was found semiconscious in the back bedroom, with three fires burning in the house. "Another three, four minutes," Morris would have died, wrote investigator Jim Raines (whose report, along with information from other city documents, provided the basis for this account). LaRue and Gentry followed their friend to Claremont Community Hospital, and when they saw him again he was his restored-to-usual self, telling the attending doctor how to do his job.

The following day, in an odd reversal of roles, Morris the reporter was interviewed in his hospital bed by fire investigators, who asked him bluntly why he'd done it. Calm and relaxed, he told them he didn't know why. He'd been drinking that night, he said, and "just freaked." He told them, too, that he'd been working sixteen-hour days and had been under pressure at the station and at home. At KGB, general manager Jim Price and program director Leibert refused to discuss the details of Morris's career either before or after his firing, saying that they had been misquoted and mislabeled by this newspaper in the past.

LaRue, for her part, said she didn't want him punished for having hit her or threatened her with the knife. She said he needed attention; and Morris himself, on July 14, the day before his thirty-first birthday, told two investigators that he would ask for a psychiatric evaluation that day. (The hospital would not confirm whether he asked for or received that kind of help.)

Now he faced a felony charge of arson, and went some way toward ignoring it. He missed his arraignment in August, notice of which found its way to the *San Diego Union* and resulted in an article which appeared August 8. It was the first public disclosure of the incident. (Not even his

colleagues at work were aware of the incident until the *Union* story. That paper's account, however, did not point out that Morris was inside the house he'd attempted to burn down. The arraignment was rescheduled for September 14, and the time Morris was represented by attorney Michael Richter, who had him plead not guilty, but who intended to argue the case later on the basis of Morris's insanity, not always one to build for a man so much in control of his job and his appearance. Morris's life went on as usual while his attorneys were stalling for time, waiting for a higher court to release a decision that, as expected, relaxed the definition of insanity, to include defendants who could not stop themselves from committing an act they knew was wrong. A hearing was set for October 16, about two weeks after the end of what was supposed to have been Morris's vacation.

Then on the night of September 25, when Morris had been gone three days from his work at KGB, the Monterey County Sheriff's Department sent two cars out on a call of suicide in progress. These cars turned out to be a metaphor of journalism: lights flashing and sirens wailing, they rushed to view a scene they could neither alter nor prevent. Morris had been dead more than a day.

"I talked to him the night before he died," said Sandra Picken from Chicago. She said it had been an "up" conversation. "He asked if I could contact some friends in Chicago because he didn't have their telephone numbers. He said his work was going well and he mentioned some awards that he'd won." She said he turned sad for only a moment when he told her of having to kill Charlie, an Amtrak he'd brought from Chicago. He said they'd been walking in an alley near his apartment when he was hit by a car. "Jim said he went up to the dog and saw its bones were broken," and he said he broke its neck.

I believed him. I don't know whether it's a true story but I believed it, because it's something Jim could do and it's the kind of thing that could happen to him." KGB, informed of Morris's death Sunday the 30th, delayed broadcasting the news (til the following Wednesday), meanwhile, the first public notice appeared in the *San Diego Union* of September 25. The article contained one error of observation. It said Morris had left suicide notes, when in truth the note he'd written had nothing to do with himself. To the end he was well intentioned without being open, for the notes said only: "Car belongs to Madsen Alver," and gave his friend's telephone number. The same issue, incidentally, carried front-page news of the crash of Flight 182, and on page five, a short article describing the first day of medical school for Allan Bakke.

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*But it's been a long way*

*Raymond LaPointe*

administration from Boston University and working part time as a clerk in the Cuban consulate in that city, a job he'd gotten through his grasp of Spanish. LaPointe had been a stamp

backstage so I could rape him and get his autograph." LaPointe's collection indicates that he believes politicians and religious figures are important, popes and presidents, the Dalai Lama and Richard Nixon. Yes, there are celebrities in LaPointe's collection, but he's quieter ones than Presley, collected in LaPointe's quiet way—an autographed photo of Mahalia Jackson, obtained after standing in line at Boston's Symphony Hall for three hours, and one of Arthur Godfrey, a response to a writer request. Godfrey is an especially gentle addition to the collection—the television personality of the 1950s is seated on a finely grained horse, which is standing by a stone wall in front of an elegant colonial-style house. The horse is bowing, forelegs extended, as Godfrey, wearing a plaid shirt and riding breeches, smiles under carefully pomed hair. The inscription: "To Raymond LaPointe, with

**RON RAPOSA**

Raymond LaPointe's request for the autograph of the Dalai Lama was in transit to Tibet when uprisings against Chinese intervention erupted there in 1959, causing that country's religious/political leader to flee in fear of communist reprisals. The Dalai Lama, Tibet's fourteenth, must have been a gracious man. Despite the concern he undoubtedly felt for the 12,000 of his countrymen reportedly killed in the wake of the protests, the Dalai Lama six months later sent his signature to LaPointe. The request had been forwarded from the Lhasa palace the Lama had fled, to Gangtok, Sikkim, where he had taken exile. "I chased that guy all over the place," LaPointe recalled.



Raymond LaPointe

collector "for as long as I can remember," and the transition to autographs seemed a natural; he could still collect stamps when foreign dignitaries returned a request, and the signatures in the bank collection had a fascination. "There was something about seeing all those people's names. They must have gone back twenty-five years."

Once charmed by collecting, LaPointe felt hard. "I bought my first world almanac—it gives the names of rulers—and I began buying *Time* magazine, which is still my best source today." He had 1000 letters printed: "I have a collection of Autographs and Photographs and would like the honor of adding yours to my collection. Please use the enclosed card for your signature. Yours truly." And the letters were sent out from his 1557 Whipple Road, Tewksbury, residence. "Half my week's pay went to stamps. I was spending fifteen to twenty dollars a week on postage and only making forty-five or fifty dollars then." The investment paid off. "I just started getting autographs back and getting them back."

The collecting made LaPointe the recipient of more than autographs. "I got on everyone's mailing list, especially the Russians [thanks to a successful request to Soviet Deputy Premier A. I. Mikoyan]. I got so the mailman was complaining. 'The mailman wasn't the only one. LaPointe's mother worried about the possible consequences of receiving literature from Russia in the midst of the Cold War.' 'My mother used to say, 'Some day the FBI is going to

come and arrest the whole family.' But neither mailman nor mother nor later marriage could dissuade LaPointe from his self-appointed collecting rounds. Seeking signatures was a constant as he married in 1960, worked as a stockbroker, helped run his father's business, moved to Phoenix because of an asthma problem, and to San Diego in 1973, where he worked as a computer operator at the North



Photo by Bob Gurnea for Newsday

Island Naval Air Station for two and a half years. Along the way five children were added (two adopted). The years also included "numerous operations" for calcium deposits in his back. LaPointe was divorced last year—his wife has custody of the children—and is working the midnight shift as a machinist at Solar. There have been few constants in his life. "About the only thing I had left after the divorce was my suitcase of autographs."

The collecting has brought LaPointe successes and frustrations in the twenty years he's pursued it. Tens of requests finally brought Pope John's autograph. About the same number of requests brought Nicaragua's president, General Anastasio Somoza-Debaly, have drawn mixed results. "Somoza of Nicaragua wouldn't sign the cards I sent him. But he kept sending back signed letters saying that he wouldn't."

LaPointe continued sending requests. "I wanted it on the card. It's easier to file that way." And the great frustration is that tens of requests—including many by certified mail to Havana's Sheraton Hilton—have failed to get the signature of Cuba's premiere. "The guy I can't get to this day is Fidel Castro. He doesn't even have the courtesy to say, 'No' to my ass."

As well as working at the Cuban consulate, LaPointe did volunteer work with Cuban refugees in Boston, and that got him interested in Castro. "I've never been a great admirer of communism. But when I was working with refugees, I saw

doctors, lawyers, and judges who had been made nothing by this man [Castro]. I just wanted the signature of this big person who had made them nothing." It's almost as though the signature in some way could help LaPointe better grasp the meaning of the Cuban revolution, in some way give him a handle on this one event in the vastness of history.

Beyond forming the collecting a challenge, LaPointe is somewhat at a loss to explain its hold on him. "When I began, I looked at it in an objective way; I didn't know why I was doing it." He has reflected since on the collecting, but can't verbalize the psychological motivations. I asked him if his collecting met needs similar to what writing fans for some authors—getting a hold on the transitory nature of existence, preserving a part of life in a form that will survive the death of particular individuals. "Yes, that's it exactly," he replied. Could he elaborate? No. In some ways the collecting speaks for him on this point, through an emphasis on the moment in time an autograph is obtained.

Although he had gotten the signature of Nixon as vice-president, he tried again after he was elected president, and during Watergate. "It's very important when a man signs." The signature of Mikoyan is one LaPointe values highly because it represents a victory of sorts over time. "Russians are usually in power such a short period; it's hard to get their autographs."

Since his divorce, LaPointe has been less active in collecting. He's taken some nursing courses, been involved in church, and campaigned against Proposition 6, the Briggs Initiative. He even got caught up in the disco scene. The reason for his getting off collecting for a while was that he was beginning to run my life. I was subscribing to all types of magazines. "No matter who you get, there's more to get. When I got the Dalai Lama, I thought he was the tops. Then you open up a magazine and there's another one you want to get, another top guy. I just said the hell with it; let it set for a while."

Apparently it's set long enough. He's gotten back to the collecting, although he says it will be more of a hobby and less of an obsession. He's started subscribing to *Time* again and begun making collecting plans with a new roommate. "We've talked about it. I think I may go for corporation presidents this time—presidents of motel chains and oil companies, people who are responsible for big accomplishments. I recently got the president of Amway" (LaPointe has worked part time as a distributor of that company's products since 1963). That's the immediate future of LaPointe's collecting, but what of the long-range future of that collection which now sits in a black suitcase in the North Park apartment?

One thing, LaPointe says, is certain: it won't be sold. "I don't know how much it's worth. I once was offered \$500 for Kennedy. I said there ain't no way I'll sell." I guess the collection will be left to someone. I can't say where I'll be at the time I die. I don't know who's going to get it, but I'll give it to someone. It ain't going to do me no good. I imagine one of my kids will get it; it'll be part of my estate.

All reviews are by Dave Karger. Movies are ranked by one to five stars and length by the box office. Most movies are for home viewing.

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
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For example, the  
proposer has only  
one choice: *Be-  
cause* is the only  
choice that is gram-  
matically correct.  
The other choices  
are incorrect.



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RECORDS

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TAPES

# TASTY NEW MUSIC

EXCITING NEW LPs & TAPES AT SPECIAL LOW PRICES!

<b>THE BARYS</b> <i>Head First</i> LP or TAPE <b>4<sup>69</sup></b>	<b>AL GREEN</b> <i>"Truth &amp; Time"</i> LP <b>4<sup>69</sup></b>	<b>MCGUINN, CLARK &amp; HILLMAN</b> <i>McGuinn, Clark &amp; Hillman</i> LP or TAPE <b>4<sup>69</sup></b>	<b>BE BOP DELUXE</b> <i>The Best Of Be Bop Deluxe</i> LP or TAPE <b>6<sup>99</sup></b>	<b>SHIRLEY BASSEY</b> <i>The Best Of Shirley Bassey</i> LP or TAPE <b>4<sup>69</sup></b>
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<b>HAZARD</b> <i>No Mean City</i> LP or TAPE <b>4<sup>69</sup></b>	<b>JOHN DENVER</b> <i>John Denver</i> LP or TAPE <b>5<sup>69</sup></b>	<b>EDDIE MONEY</b> <i>"Like For The Taking"</i> LP or TAPE <b>4<sup>69</sup></b>	<b>ELVIS COSTELLO</b> <i>Armed Forces</i> LP or TAPE <b>4<sup>69</sup></b>	

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## Second Section

### Reader's Guide to the Music Scene



#### This Week's Concerts

From an economic standpoint, Peter Tosh's decision to leave the Wailers in late 1974 was a bold move. Although he and Bunny Livingston (who also left at that time) had contributed as much to the band as Bob Marley, the group achieved commercial success

only after they left. The Wailers became virtually the only reggae unit to make a significant mark in America, and Bob Marley became an international celebrity. Over the last couple of years, however, it has been proven that Tosh's split was warranted on two grounds: without him, the Wailers' music has grown flaccid and chaotic; and without the Wailers, Tosh's fiery temperament has

resulted in three of the best "commercial" reggae albums of all: "Legalize It," "Equal Rights," and "Bush Doctor." As a reference point, Marley could be compared to Paul McCartney (level, wholesome, earnest) and Tosh to John Lennon (bunt, angry, guileful). Personally, I'd take the latter over the sweet any day. What's most important, though, is that Tosh's songwriting is

probably the strongest factor in the Wailers' success. Tosh's lyrics are a blend of social and political commentary, religious inspiration, and a deep understanding of the Rastafarian faith. His music is a powerful statement of resistance and hope. Tosh's split from the Wailers was a necessary step for the group to achieve the commercial success they deserved. Tosh's music is a powerful statement of resistance and hope. Tosh's split from the Wailers was a necessary step for the group to achieve the commercial success they deserved.

—Steve Ismedino

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## Reader's Guide to the Music Scene

The Music Scene is compiled every Friday. Send information and photos to **BRUCE CAMERON**, SCENE, P.O. Box 80803, San Diego, CA 92181 or call 234-1507 by 4 p.m. Friday. **IMPORTANT!** Information must be received by the Friday preceding the Thursday issue to insure inclusion.

### San Diego Concerts

**Butch Lacy Quintet** featuring **Ello Ruth Higgins** and **Hollis Gentry**, Claremont High School, Friday, February 7, 7:30 p.m., 4501 La Brea, 273-0321.

**Peter Toah**: Roy Theatre, Tuesday, February 3, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Alleycats, Offenderz, and Standby**: North Park Lions Club, Saturday, February 3, 8 p.m., 3927 Utah Street, 469-5338.

**Ronnie Laws** with **Lenny Williams** and **Willie Bobo**: Fox Theatre, Wednesday, February 7, 8 p.m., 7th and B streets, 236-6510.

**John Lee Hooker**: Backdoor, Thursday, February 8, 8 and 10 p.m., 50501 286-6947.

**Santana and Sad Cafe**: Sports Arena, Friday, February 9, 8 p.m., Sports Arena Boulevard, 224-4776.

**Camel**: Roy Theatre, Tuesday, February 11, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Ferrante and Teicher**: Civic Theatre, Tuesday, February 13, 8 p.m., Convention and Performing Arts Center, 236-6510.

**Gil Scott-Heron, and Brian Jackson**: Calamarian, Tuesday, February 13 through Thursday, February 15, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Pat Metheny Group**: Backdoor, Friday, February 16, 8 and 10 p.m., 50501 286-6947.

**Oscar Peterson**: Calamarian, Friday, February 16 and Saturday, February 17, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Al Jarreau**: Roy Theatre, Sunday, February 16, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Evie Costello and the Attractions** with **Carl Perkins**: Fox Theatre, Sunday, February 19, 7:30 p.m., 7th and B streets, 236-6510.

**Lennie Urton Smith and Cosmic Echoes**: Calamarian, Wednesday, February 21 through Sunday, February 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Immylou Harris**: Roy Theatre, Friday, February 23, 8 and 11 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

**Yusef Lateef**: Backdoor, Monday, February 26, 8 and 10 p.m., 50501 286-6947.

**Gary Burton**: Backdoor, Tuesday, February 27, 7:30 and 10:30 p.m., 50501 286-6947.

**Earl Kitha Hines**: Calamarian, Wednesday, February 28 through Sunday, March 4, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Clubs**  
**Alpine Gardens**, 926 Turquoise, Pacific Beach, 488-1400. James and Thomas, Thursday and Friday, American traditional music, Saturday, talent night, Tuesday.

## ANCHORAGE FISH CO. FRESH SEAFOOD AND PRIME BEEF

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BUTTER & LEMON TUNA  
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(CRAB CAKES, TUNA, TUNA)

**HALIBUT**, BRED SEA FISH, DRESSED IN BUTTER... 7.95

**MAHI-MAHI**, BRED, HAWAIIAN STYLE, SERVED WITH SAUCE, GARLIC, & LEMON... 5.95

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**RED SNAPPER**, GARLIC, SERVED IN A TOMATO... 6.95

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**1st Prize - \$50\*\***  
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New jazz groups and individual jazz musicians,

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and give your appetite a treat: your budget a break! At each Triton Location, on the nights noted above, we select three outstanding entrees from our regular menu and offer your choice at a very special price. One at The Triton... the savings are delicious! Dinner served nightly from 5 p.m.  
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# Reader's Guide to

# the Music Scene

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Feb. 9th

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**Santana**

Feb. 9, 1979

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Thurs. **Russ Kirkpatrick and Favorite Son** Rock 'n Roll with Dixie Soul

Fri. Sat. **Chuck Wagon and The Wheels** (from Tucson) Country Swing

Tues. **Blue Wind** (one night only) Synthesized Acoustic Orchestra

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Happy Hour 5-7 Mon.-Fri. 25c hot dogs \$1 pitcher 25c glass  
656 First St., Encinitas 753-2578

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Annex, 1862 Palm Avenue.

Imperial Beach 429-1161 Feelin', top 40, Country, Casanova, country, Tuesday through Saturday

Anthony's Harborside, 1355 North Harbor Drive, 232-6358, S.R.O., dancing music, Tuesday through Saturday

Antonio's, 822 National Avenue, National City, 477-2208, Hot disco jams, Monday through Saturday

Antonio's Hacienda, 700 North Johnson Avenue, 462-0857, Neutral Ground, country and soft contemporary, Tuesday through Saturday

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434, Eddie Preston Unlimited, contemporary, disco, and disco, Tuesday through Saturday

Beecham, 8022 Claremont Mesa Boulevard, Claremont, 660-8022, Hot Spot, top 40 and disco, Tuesday through Saturday

Bahia, 908 West Mission Bay Drive, 488-0501, Kiki Bales, dancing, Tuesday through Saturday

Barr X Ranch House, 117 East Broadway, Vista, 724-0810, Who's Drivin', country and Western swing, Thursday through Saturday

Billy Tap Tavern, 143 South Cedros, Solana Beach, 481-9022, Top Cotton, country, Friday and Saturday

Black Angus, E Street, Chula Vista, 426-7000, Hands, Tuesday through Saturday

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055, Summer Wine, contemporary, Tuesday through Saturday

Black Angus, 5427 Kearny Villa Road, Kearny Mesa, 279-3100, Globe Lapiano Band, contemporary dancing music, Tuesday through Saturday

Boathouse, 2040 Harbor Island Drive, 291-8010, Jobe and John, contemporary, Wednesday through Saturday, Larry Page, contemporary, Sunday through Tuesday

Boon's, 2888 Pacific Highway, 291-5555, Nightly entertainment

Buchford's Old Place, 1205 Prospect, La Jolla, 457-8262, Fred Larmon, 1988, Tuesday through Saturday, Brian Roney, classical guitar, Sunday and Monday

Cafe Del Rey, 1549 El Prado, Balboa Park, 234-8011, Morning Thunder, contemporary, Tuesday through Saturday

Castaways, 10757 Woodside Avenue, San Jose, 449-6700, Listen, top 40 and originals, Tuesday through Saturday

Charlie's Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666, Grammer Ridge, country, Thursday through Saturday

City Yard, Old Market Square, Palazada Street, San Clemente, 495-1211, New Berta Stomper, discoland, Saturday through Monday

Chateau, 3623 College Avenue, 582-8800, Beecham's, contemporary, Wednesday through Saturday

UC San Diego University Events Office presents  
An Intimate Evening with

**Jesse Colin Young**

February 4, Sunday, Mandeville Auditorium  
2 Shows: 7:00 p.m. & 10:00 p.m.  
UCSD St. \$5.00, G.A. \$6.00  
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452-4102

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**AND**

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**HALCYON**

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**THE RAM BAND**

DISCO ROCK  
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SUNDAY 8-11 PM

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CASH DRAWINGS

**TROJAN HORSE**

W. BLOCK EAST OF COLLEGE ON UNIVERSITY AVE.

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 746-5100, Dago, originals and contemporary, Wednesday through Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325, Jazz, Friday through Sunday, Elia Ruff, jazz, Monday through Thursday

Comedy Store, 646 Pearl Street, La Jolla, 454-9716, Dick Shawn, Thursday through Saturday

Crossroads, 345 Maual Street, downtown, 233-7856, Sammy Tiff Trio, jazz and fusion, Friday and Saturday

Dick's of the Beach, 327 North Highway 101, Solana Beach, 755-7672, Bratz, rock, Thursday through Saturday, North Hill, rock, Monday, Temor, rock, Tuesday and Wednesday

Barlo's, Tony Pines Road at La Jolla Shores Drive, 459-0541, Suave things, nightly

Elk's Club, corner of Commercial and Hensley, 237-9475, Reality, jazz, Sunday

Fat Cat's, 656 First Street, Encinitas, 753-2678, Favorite Son, Thursday, Joe Burnham, Friday and Saturday, Illustrated Band, Tuesday, Rolling Grass, Wednesday

Freddie, Washington at Centre City Parkway, Escondido, 746-7031, disco music, weekends

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-6635, Giant City, top 40 and disco, Tuesday through Saturday, disco derived entertainment, nightly

Halcyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559, Splash, top 40 and disco, Tuesday through Saturday

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474, Ron Bolton Group, contemporary, Tuesday through Saturday

Harpoon Henry's, 2725 Shelter Island Drive, 224-8242, Stone's Throw, Thursday through Saturday

Horse Shoe Tavern, 7664 Broadway, Lemon Grove, 469-6344, Escape, top 40, Thursday through Saturday

Hungry Hunter, Interstate 8 at Taylor Street, Mission Valley, 291-8074, Melissa Makalinen, R.R., Thursday through Saturday

Ivanhoe, 14240 Poway Road, 748-7531, Serpentine Fire, top 40 and disco, Wednesday through Saturday

Ivy Inn, 911 Camino Del Rio South, 574-7644, Norman and McGuogin, folk, Tuesday through Saturday

Jay's Vegetarian Cafe, 4527 Mission Boulevard, 272-7781, Joaquin Lowell, guitar and vocals, Friday, Myrtelaco, Saturday and Sunday

Jeremiah's Steak House, 17051 West Bernardo Drive, 487-7181, Steven Voss, singer-songwriter, Friday and Saturday

John Bull, 2300 Highland Avenue, National City, 474-2201, Lighthouse, originals, Wednesday through Saturday, Mike Scilla, guitar, Sunday and Tuesday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220, live bands, nightly

Journey, 5475 Kearny Villa Road, 270-2340, From Sylvia, disco, Thursday, Seventh Wonder, top 40, funk, and disco, Friday, Forward Motion, disco, Saturday

King's Grille, 1333 Hotel Circle West, 2231, Linda La Vire, Jack Cloyd, Chris Harpold, and Don Lopez, case English ballads and Renaissance music, Tuesday through Sunday

**Kung Food**, 2949 Fifth Avenue, 299-7332, Mike McCombs, classical guitar, Thursday through Sunday

**La Costa Cantina**, 1475 Encinitas Boulevard, 753-4888, Cuarteto Crystal, serenades, Thursday through Saturday

**La Chetel**, 5546 Newport Ocean Beach, 222-3300, Foray Four, jazz, Wednesday and Thursday, Seven's

Pierly, jazz, Friday and Saturday, Even Seven, jazz, Sunday through Tuesday

**Little Bavaria**, Carmel Valley Road, Del Mar, 755-1383, Bratz, rock, Wednesday, Swing Band, Friday, German polka, Saturday, Discoland, Sunday afternoon

**London Opera House**, corner of Balboa and Genesee, 279-2360, Aspen, contemporary, Tuesday through Saturday, Bill Brackett, novelty music, Sunday and Monday

**Macho's**, Midway and Rosecrans, 224-2457, Cuscuta, latin and disco, Tuesday through Saturday

**106 The Photo Studio** with WOLF & RISSMILLER CONCERTS PRESENTS

**ARMED FUNK TOUR**

**FEATURING**

**ELVIS COSTELLO**

**AND THE**

**ATTRICTIONS**

**RUBINOS**

**SUNDAY, FEBRUARY 18 - 8PM**

**SAN DIEGO FOX THEATRE**

All seats reserved, \$7.50, \$6.50  
Tickets available at Center Box Office, 202 "C" St., at Select-A-Seat outlets and San Diego County Bill Gamble's Stores. Information: (714) 236-6510

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**ROXY**

4642 CASO PACIFIC BEACH 466-1363

**PETER TOSH**

FRI. FEB. 9, 10:00 P.M. & 11:00 P.M.

**CAMEL**

FRI. FEB. 9, 10:00 P.M. & 11:00 P.M.

**AL JARREAU**

FRI. FEB. 9, 10:00 P.M. & 11:00 P.M.

**TOWER OF POWER**

THURS. FEB. 22nd 7:30 P.M. & 10:30 P.M.

**EMMYLOU HARRIS**

FRI. FEB. 23rd 8:00 P.M. & 11:00 P.M.

**TAJ MAHAL**

THURS. MAR. 1st 7:30 P.M. & 10:30 P.M.

**MARK ALMOND**

FRI. FEB. 9, 10:00 P.M. & 11:00 P.M.

**DIRE STRAITS**

FRI. FEB. 9, 10:00 P.M. & 11:00 P.M.

SONGWRITERS SHOWCASE WED. FEB. 8th

**TICKETS ON SALE AT: ROXY THEATRE**  
1 & TICKETRON OUTLETS CALL 565-9947 OR 488-3303

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**SAD CAFE**

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RESERVED SEATS \$7.75 & 5.75. TICKETS AVAILABLE AT ARENA BOX OFFICE, BILL GAMBLE'S, AND ALL ARENA OUTLETS.

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Mark V, San Marcos Boulevard at Freeway 78, 744-3520, Disco Ken, Thursday through Sunday, Miso Dave Stewart, Monday through Wednesday.

Mike's Hideaway, 8203 Wintergarden Boulevard, Lakeside 443-9501, Blue Edge, rock, blues, and boogie, Friday and Saturday.

Miki Son, 2424 Fifth Avenue, 335-6141, Japanese Entertainment, Friday and Saturday.

Mississippi Room, 2223 El Cajon Boulevard, 298-6686, Jack Contreras Quartet, contemporary, Wednesday through Saturday, Dave Toranzo, Duo, Sunday through Tuesday.

Mom's Saloon, 943 Gower Avenue, Pacific Beach, 488-3366, Peter Rabbit, rock, Tuesday through Sunday.

Monk's, 10475 San Diego Mission Road, Mission, 563-0000, Synergy, top 40 and disco, Tuesday through Sunday.

Monterey Whaling Company, South Side of Interstate 5 at Mission Center Road, 291-1038, Snake Eye, Tuesday through Sunday.

Moonglow, 4615 Claremont Drive, 273-1023, Good Times, Tuesday through Saturday, Danny Lopez, Sunday and Monday.

Nashville Country, 5933 University Avenue, 583-6670, Dalton Group, country, Tuesday through Saturday.

Ocean Beach Inn, 1838 Bacon Street, Ocean Beach, 222-6822, Just La, Thursday, auctions, Friday and Saturday.

Old no. 7 Distillery, 140 South Sierra Avenue, Solana Beach, 755-0731, Felix, disco-decadence, nightly.

One Night Stand, 4970 Voltaire, Ocean Beach, 222-2146, Tom Cat, R&B, Thursday, Or Die I, Friday, Masked Hamster, Saturday and Sunday, Donna and Danny, Monday, Greg Long, Tuesday, Kraft-9 re, Wednesday.

Outpost, 652 Grand, Spring Valley, Single brand, country, Saturday.

Palomino Star, Main and Hermosa, Chula Vista, 427-5689, Mark Lashlee and the Coronado Cowboys, country-rock, slide, and originals, Thursday through Sunday.

Prophet Vegetarian Restaurant, 4401 University Avenue, 263-7448, Louie Bell and Ram Saper, light jazz, Thursday and Saturday, Orion, classical guitar duo, Tuesday, Wednesday, Friday, and Sunday.

Rainbow, 10485 Pico Road, 280-1441, Joint, dance music, Tuesday through Saturday.

Rasputti's, 4230 West Point Loma Boulevard, 223-1693, Ron J, disco, nightly.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, 298-8281, Blue Sides, contemporary, Monday through Saturday, Paul Wayne Beach, Sunday.

Reuben's, 880 Harbor Island Drive, 291-1880, Conspiracy, contemporary, Tuesday through Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3463, Don Livingstone, country, Tuesday through Saturday.

Rudy's Heartbeats, 5530 La Jolla Boulevard, 454-0318, Ray Corea, American traditional and Latin, Tuesday through Saturday.

Shelter Island Inn, 2051 Shelter Island Drive, 222-0561, Mike Spencer and Company, pop, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Road, 291-2000, Fred Thompson and the Guadalupe Philharmonic, Tuesday through Saturday.



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## Reader's Guide to the Music Scene

Spunky's Saloon, 2655 Midway Drive, 223-3154, Disco, Thursday through Wednesday.

Spirit, 1130 Buena Vista and Moreno Boulevard, 276-3993, Shadow Falls, rock, Thursday, Tremor, rock, Friday and Saturday, Crystal, rock, Sunday.

Springfield Wagon Works, 690 North Second, El Cajon, 440-5757, Spunk Hollow, rock, Thursday through Saturday, Gary Makinzie, Tuesday and Wednesday.

Springfield Wagon Works, 5255 Kearny Mesa Road, 565-2772, Homefolk, folk, Wednesday through Saturday, Ralph Vacca, Sunday and Tuesday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802, David Cheney, Tamenca guitar, Thursday and Saturday, Chuck Penn, guitar, Friday.

Taven, 1298 Prospect Street, La Jolla, 454-5587, John Cook, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, 291-9110, Sandbar and Save contemporary, Wednesday through Sunday.

Travelodge, 1900 Harbor Island Drive, 291-0700, Justice, top 40, Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, 582-1070, Ram Band, Wednesday through Saturday.

Vacation Village, Vacation Inn, Mission Bay, 274-4630, Shine it On, disco, Monday through Saturday, Jamie Marsh, Sunday.

VIP Lounge, 500 Hotel Circle North, Town and Country Hotel, 291-7331, Taple, pop, Tuesday through Saturday.

Windsong, Half Moon Inn, 2241 Shelter Island Drive, Champagne, contemporary, Tuesday through Saturday, Wangle's Room, 6028 Mission Gorge Road, 280-0623, Larry Hewitt and Cannonham Ridge, Wednesday through Saturday.

Zard's, 1310 Moreno Boulevard, 276-5637, Disco and top 40, nightly.

### Los Angeles Concerts

Santana: Anaheim Convention and Performing Arts Center, Wednesday, February 7, 8 p.m. (714) 635-5000.

The Clash and Bo Diddley: Santa Monica Civic, Friday, February 9, 8 p.m. (213) 396-9981.

Rose Royce with The Bar-Kays, Michael Henderson, and Evelyn Champagne King: Inglewood Forum, Saturday, February 10, 7:30 p.m. (213) 673-1300.

Pablo Jazz Festival featuring Ella Fitzgerald, Joe Pass, Count Basie, Oscar Peterson, and other stars: Dorothy Chandler Pavilion, Monday, February 12 through Wednesday, February 14, 8 p.m., 135 North Grand Avenue, (213) 972-7611.

Boston and Sammy Hagar: Inglewood Forum, Thursday, March 1, 7:30 p.m. (213) 673-1300.

### Clubs

Concerts by The Sea, 100 Fishermen's Wharf, Redondo Beach, (213) 379-4998, Yusuf Latief, Thursday through Sunday, The Heath Brothers, Tuesday and Wednesday.

Don'ts, 4269 Lankersheim Boulevard, North Hollywood, (213) 769-1506, Art Pepper, Thursday, Bill Watrous, Friday and Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach, (714) 536-9600, Jimmy Radford, Saturday and Sunday, Randy Hansen's Machine Gun, Monday.

Jerry Van Dyke's, 17167 Ventura Boulevard, Encino, (213) 992-2938, Pete Barbuti and Jody Donovan, nightly.

Lighthouse, 30 Pier Avenue, Hermosa Beach, (213) 372-6911.

Mose Allison, Thursday through Sunday.

Palomino, 4907 Lankersheim Boulevard, North Hollywood, (213) 765-9296, Eddie Rabagliati and Sonora Locke (stars of "Every Which Way But Loose"), Thursday and Friday, Emmy Lou Harris with the Doug Dillard Band featuring Byron Bellini.

Pasquale's, 22724 Pacific Coast Highway, Malibu, (213) 456-2007, Joe Farrell, Thursday and Friday.

Roxy, 9009 Sunset Boulevard, (213) 878-2227, Gil Scott-Heron and Brian Jackson, Thursday through Sunday, Richard T. Bear, Monday, Peter Topf, Tuesday and Wednesday.

Starwood, 2151 Santa Monica Boulevard, (213) 656-2200, Paguris, Thursday, Uncle and Monkeys Chase, Saturday.

Whiskey Go Go, Sunset Strip, (213) 652-4202, The Mystic Knights of Orgo Bongo, Friday and Saturday.

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1. *Introduction*  
 2. *Background*  
 3. *Methodology*  
 4. *Results*  
 5. *Conclusion*  
 6. *References*  
 7. *Appendix*  
 8. *Index*  
 9. *Table of Contents*  
 10. *Summary*  
 11. *Abstract*  
 12. *Keywords*  
 13. *Subject Headings*  
 14. *Notes*  
 15. *Footnotes*  
 16. *References*  
 17. *Appendix*  
 18. *Index*  
 19. *Table of Contents*  
 20. *Summary*  
 21. *Abstract*  
 22. *Keywords*  
 23. *Subject Headings*  
 24. *Notes*  
 25. *Footnotes*  
 26. *References*  
 27. *Appendix*  
 28. *Index*  
 29. *Table of Contents*  
 30. *Summary*  
 31. *Abstract*  
 32. *Keywords*  
 33. *Subject Headings*  
 34. *Notes*  
 35. *Footnotes*  
 36. *References*  
 37. *Appendix*  
 38. *Index*  
 39. *Table of Contents*  
 40. *Summary*  
 41. *Abstract*  
 42. *Keywords*  
 43. *Subject Headings*  
 44. *Notes*  
 45. *Footnotes*  
 46. *References*  
 47. *Appendix*  
 48. *Index*  
 49. *Table of Contents*  
 50. *Summary*  
 51. *Abstract*  
 52. *Keywords*  
 53. *Subject Headings*  
 54. *Notes*  
 55. *Footnotes*  
 56. *References*  
 57. *Appendix*  
 58. *Index*  
 59. *Table of Contents*  
 60. *Summary*  
 61. *Abstract*  
 62. *Keywords*  
 63. *Subject Headings*  
 64. *Notes*  
 65. *Footnotes*  
 66. *References*  
 67. *Appendix*  
 68. *Index*  
 69. *Table of Contents*  
 70. *Summary*  
 71. *Abstract*  
 72. *Keywords*  
 73. *Subject Headings*  
 74. *Notes*  
 75. *Footnotes*  
 76. *References*  
 77. *Appendix*  
 78. *Index*  
 79. *Table of Contents*  
 80. *Summary*  
 81. *Abstract*  
 82. *Keywords*  
 83. *Subject Headings*  
 84. *Notes*  
 85. *Footnotes*  
 86. *References*  
 87. *Appendix*  
 88. *Index*  
 89. *Table of Contents*  
 90. *Summary*  
 91. *Abstract*  
 92. *Keywords*  
 93. *Subject Headings*  
 94. *Notes*  
 95. *Footnotes*  
 96. *References*  
 97. *Appendix*  
 98. *Index*  
 99. *Table of Contents*  
 100. *Summary*  
 101. *Abstract*  
 102. *Keywords*  
 103. *Subject Headings*  
 104. *Notes*  
 105. *Footnotes*  
 106. *References*  
 107. *Appendix*  
 108. *Index*  
 109. *Table of Contents*  
 110. *Summary*  
 111. *Abstract*  
 112. *Keywords*  
 113. *Subject Headings*  
 114. *Notes*  
 115. *Footnotes*  
 116. *References*  
 117. *Appendix*  
 118. *Index*  
 119. *Table of Contents*  
 120. *Summary*  
 121. *Abstract*  
 122. *Keywords*  
 123. *Subject Headings*  
 124. *Notes*  
 125. *Footnotes*  
 126. *References*  
 127. *Appendix*  
 128. *Index*  
 129. *Table of Contents*  
 130. *Summary*  
 131. *Abstract*  
 132. *Keywords*  
 133. *Subject Headings*  
 134. *Notes*  
 135. *Footnotes*  
 136. *References*  
 137. *Appendix*  
 138. *Index*  
 139. *Table of Contents*  
 140. *Summary*  
 141. *Abstract*  
 142. *Keywords*  
 143. *Subject Headings*  
 144. *Notes*  
 145. *Footnotes*  
 146. *References*  
 147. *Appendix*  
 148. *Index*  
 149. *Table of Contents*  
 150. *Summary*  
 151. *Abstract*  
 152. *Keywords*  
 153. *Subject Headings*  
 154. *Notes*  
 155. *Footnotes*  
 156. *References*  
 157. *Appendix*  
 158. *Index*  
 159. *Table of Contents*  
 160. *Summary*  
 161. *Abstract*  
 162. *Keywords*  
 163. *Subject Headings*  
 164. *Notes*  
 165. *Footnotes*  
 166. *References*  
 167. *Appendix*  
 168. *Index*  
 169. *Table of Contents*  
 170. *Summary*  
 171. *Abstract*  
 172. *Keywords*  
 173. *Subject Headings*  
 174. *Notes*  
 175. *Footnotes*  
 176. *References*  
 177. *Appendix*  
 178. *Index*  
 179. *Table of Contents*  
 180. *Summary*  
 181. *Abstract*  
 182. *Keywords*  
 183. *Subject Headings*  
 184. *Notes*  
 185. *Footnotes*  
 186. *References*  
 187. *Appendix*  
 188. *Index*  
 189. *Table of Contents*  
 190. *Summary*  
 191. *Abstract*  
 192. *Keywords*  
 193. *Subject Headings*  
 194. *Notes*  
 195. *Footnotes*  
 196. *References*  
 197. *Appendix*  
 198. *Index*  
 199. *Table of Contents*  
 200. *Summary*  
 201. *Abstract*  
 202. *Keywords*  
 203. *Subject Headings*  
 204. *Notes*  
 205. *Footnotes*  
 206. *References*  
 207. *Appendix*  
 208. *Index*  
 209. *Table of Contents*  
 210. *Summary*  
 211. *Abstract*  
 212. *Keywords*  
 213. *Subject Headings*  
 214. *Notes*  
 215. *Footnotes*  
 216. *References*  
 217. *Appendix*  
 218. *Index*  
 219. *Table of Contents*  
 220. *Summary*  
 221. *Abstract*  
 222. *Keywords*  
 223. *Subject Headings*  
 224. *Notes*  
 225. *Footnotes*  
 226. *References*  
 227. *Appendix*  
 228. *Index*  
 229. *Table of Contents*  
 230. *Summary*  
 231. *Abstract*  
 232. *Keywords*  
 233. *Subject Headings*  
 234. *Notes*  
 235. *Footnotes*  
 236. *References*  
 237. *Appendix*  
 238. *Index*  
 239. *Table of Contents*  
 240. *Summary*  
 241. *Abstract*  
 242. *Keywords*  
 243. *Subject Headings*  
 244. *Notes*  
 245. *Footnotes*  
 246. *References*  
 247. *Appendix*  
 248. *Index*  
 249. *Table of Contents*  
 250. *Summary*  
 251. *Abstract*  
 252. *Keywords*  
 253. *Subject Headings*  
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**Free Skin**

Don't be embarrassed  
wrinkles, spots or lines  
**FREE SKIN ANALYSIS**  
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face lifts, acne treatment  
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1976 MOPED CIAD in excellent shape. Ap-  
proach must sell. Sacrifice all offers consid-  
ered. 455-2373 or 481-9570 home.

1971 YAMAHA 650 cc. recent rebuilt with  
over 1500 miles put into engine and have re-  
ceives. Excellent running. Has slay bar  
regway cruise foot pegs. \$600. 560-8002.

1971 YAMAHA 650 cc. recent rebuilt with  
over 1500 miles put into engine and have re-  
ceives. Excellent running. Has slay bar  
regway cruise foot pegs. \$600. 560-8002.

1976 KAWASAKI KZ-400 street bike in ex-  
cellent condition. shines. \$700. David  
282-4994.

DEL MAR CYCLERY. Your Trek headquar-  
ters for San Diego County has 18 frames in  
stock now, with more frames and complete  
bikes arriving every day. Some at last year's  
prices. Call for a quote and further infor-  
mation. Before you get a good quality bike, check  
with us. You'll be glad you did. Del Mar Cy-  
clery, 175-1845, open Tuesday thru Saturday  
10 am.

AZULI CENTURY has 10 speed women's  
new, never used. \$100. 460-9990.

DRT BIKES 1973 CZ250 and 175 Kawasaki.  
1971. Both need minor work. Mile 270-9624  
after 5pm.

1977 MOPED BATAVUS good condition  
all-around, low mileage, 100 miles per gallon,  
shiny and complete. \$500. 440-2133.

BKES. 1 10-speed and 1 3-speed, both for  
both, both are in good condition. \$500. Baby  
cruiser. \$10. 385-4023.

2 10 SPEED BIKES, ladies' 21" frame, man's  
21" English. Road. Hood quality bikes  
at bargain prices. \$75 and \$50.  
Come see. 460-3568.

QITANE 10 SPEED, excellent condition, 531  
battled, low mileage, 100 miles per gallon,  
shiny and complete. \$500. 440-2133.

MUST SELL 1973 Honda 500 "4", good con-  
dition, reasonable price, \$650. Call  
278-8576 evenings.

1975 HONDA CB 360T, excellent condition,  
3600 miles. \$1000. 279-8814 after 4pm.

TOURING GEAR: Girardette Overalls  
Panties (600) out of stock, 10 compari-  
ment. \$100. 440-2133.

RED SCHWANN 5 speed bike - 880; water-  
tuff pump, \$20; small heater, on coast. \$15;  
single bike springs \$10. 435-0055.

QAG TANK for 250 Yamaha, petcock, cap,  
boots, over \$100. Small steel makes a  
820. Honda seat covers \$50, 600 or trade. Face  
sheet, 10-15. 480-5805.

1976 YAMAHA X3500 road bike, electric  
starter, luggage rack, 100 miles per  
\$600. Peter 452-2025 (day, 765-5824) (even-  
ing, 765-5824).

1977 YAMAHA 500 cc low mileage (3000),  
good condition, best rest, and cover. \$1200.  
Ken 278-5257, days 277-4827 after 4pm.

AZULI, 10 speed, low mileage condition \$65.  
452-7845.

1965 YAMAHA, 2 cylinder, 100 cc motorcycle  
- new tires, new battery, low mileage, excel-  
lent operating condition. \$1100. 460-3945.

AMF 10 SPEED, 20" frame, all  
chrome. Paramount 21" frame, all  
chrome. Canyon, aluminum, center-pull  
brakes. WB sell parts separately. 270-4725.

BATAVUS MOPED good condition, 3600  
miles, 1977 model. Asking \$225 or best  
offer. 268-7845.

YAMAHA 1977 YZ 125, 1000. 460-4592.

HONDA 90, street/road bike, is registered  
through 79. Has good tires & rear seat. Auto  
transmission very easy to use. \$1200.  
278-5257, days 277-4827 after 4pm.

1974 C-2 MOTO-CROSS 250, Kona,  
extra clean. \$375. 267-2271.

1978 Honda Elanor 275-500. Excellent  
condition. Street legal. \$500. 278-5257,  
278-7845.

750 TRIUMPH 450, 460-1510.

76 YAMAHA, 400, 3400 miles, \$1050. must  
sell. 452-2007 or leave message at 287-1412.

1975 HONDA CB 360T, bought new in 1977,  
5000 miles, garage kept, safety bars, wind  
shield, YAMAHA 450, 483-7802 after 5pm.

1969 YAMAHA 250, needs work. \$50.  
480-8543.

XL 400 Honda 74 4 stroke engine. Many  
extra. 2000 cc. 1000 cc. 1000 cc. 1000 cc.  
more. Low miles. Asking \$825. Mark  
460-3670.

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10:00 pm. All time greats sound  
almost "live" through the special elec-  
tronics of Audio Directions, San Diego's highest fidelity stereo.

Enjoy super-fm Jazz  
Saturday 10:00 PM

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Your concert music station

WOMAN'S 3 SPEED bicycle, \$25, set of quick  
release 27" wheels, \$20, small portable  
luggage rack, \$15, pressure cooker, \$5.  
452-8006.

NSHKK ROAD COMP 10 speed, excellent  
condition and will take best offer. 480-7850  
after 5pm.

HONDA 500-4, 1972, strong motor, well  
cared-for, extras. Will sell for \$750.  
285-8312.

CINELLI 21", Colnago 25", both at Camp,  
both excellent condition, \$550 and \$600,  
wheels (Camp LP, Mavic Clinch), \$35, ex-  
tra. 278-7845.

1976 HONDA EXPRESS, 285 miles, \$225.  
452-8006.

1970 YAMAHA 200 street bike, clean, 12,000  
miles, recent tune-up, free helmet, \$225.  
268-7845.

1978 HONDA EXPRESS, 285 miles, \$225.  
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MUST PART with my intermediate cruiser. 1975  
Honda 500cc, 1976 Honda 500cc, 1977 Honda  
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FURNITURE. Plastic bar. 4 piece maple table set consists of a coffee table, a parson's table and 2 end tables, stereo cabinet and many small goodies. 299-6789.

POP MACHINES. Coca-Cola and 7-Up models. 478-5330.

MOVING SALE-Garage Sale. Furniture, washer, dryer, air conditioners, microwave. Call 273-9037 or stop by 3789 Promontory, Pacific Beach.

CHANGELER. attractive new 5 globe. Sunny yellow, complete with chain and lights. Value \$80, price \$30. 234-1303 days or 273-4023 evenings.

Brides! Beautiful wedding gown, worn once, perfect condition, matching veil acts as train, size 5. set originally \$325, only \$150. 277-8900 x1067, 1 to 7pm.

LEWITT CANISTER vacuum cleaner, lightweight, all attachments, good working condition. \$10. 466-9275.

FLUORESCENT LIGHT fixtures with lights. 8, \$15; 4, \$20. 4 fixtures are enclosed. 452-1829.

BED, full innerspring mattress and frame. \$25. Teak headboard from Denmark. \$85. Together or separately. 299-4254.

GENUINE SUEDER leather jacket, tan, in perfect condition, made and sold medium sized. \$50 or best offer. Bob 462-0316 days.

FURNITURE FOR SALE. Sofa, loveseat, matching chair, 2 lamps, 1 table, 1 chair, green, plaid, 5 months old, paid over \$500, sell for \$350. 579-8554.

PACHINO MACHINE, good condition, \$20. 560-7571.

40 CHANNEL CB, Rgm, watt output meter, 1 year old, paid \$125, will sell for \$50. 579-8554.

41' ROUND table with 18" leaf. Formica wood top finish, with center pedestal. Brand new. Never been used. \$98 or 747-3967.

KING SIZE bed, new pad, and bedspread for sale or trade for good refrigerator or desk and chair. Eileen 228-0588 or 560-1081.

UNIBOND 787 calculator, plus in desk model. Has memory and does all functions. \$20. 275-2674 days.

"NEGOTIATING TECHNIQUES" by International Entrepreneur \$3. Quanta's 4 Answers for 1st & 2nd class. Radio Shack. Licensee #5, and correspondence course Dan Martin School for Men \$10. 584-0785.

ANTIQUE WHITE bedroom set with gold trim. 6 piece, full size bed. \$195. 278-9885.

DUNCAN PHYFE dining room set (refinished) with 3 chairs, china cabinet, oak stained bookcase, mixer, Refinished tables and chairs. 299-3645.

PORTABLE TYPEWRITER \$10. Hand printed china, lampshade and set. GE 34. 284-8384 or 295-1577.

REFINISHED WOODEN desk - \$40 or 7 Marlene 1200 stereo amplifier, Pioneer 1330 cassette deck - offers! John 270-9863 keep trying.

COUCH, 8 long, blue \$20. 2 matching lamps. \$10. 10 speed line \$40. 299-5254 after 5pm.

NAUGHAYDE'S 5 colors, 23 rolls from \$50 to \$95, all \$1000. 565-0737.

ANTIQUE BRASS bed. Best offer over \$300. 438-6756.

CHAMPS \$200 SLIP 3 colors some silk, some silk. 5 each. 423-1814.

ZEISS, FOUR objective, binocular, microscope \$800, cost \$1500. Four rafter chairs \$30 each, cost \$55 each. Two rafter tables and chairs \$90 each, cost \$150. 298-0103.

ANTIQUE BOTTLES - large collection by private party - call to make appointment. 488-4087.

CORNER set, two beige beds and walnut table. Brown plaid cover and boxers. Good condition. 222-8462.

LITHOGRAPH - 8 frames, aligned & numbered, Miro and Kelly with confessions. Orla and Chagall. \$125 each. 583-9814 after 4pm or anytime weekdays.

NEUMAN "SURFER" wetsuit, penguin, wetsuit, new. \$750. \$750. Heavy framed with bag, fishing. 583-2369 after 3:30pm or weekends.

PORTABLE DISHWASHER. Maytag. Never been used out of the box. Cost \$500, will sell for \$400. Still has full warranty. Hal 288-1187.

TABLE, 6' maple with 18" leaf, must sell. \$30. 287-5674.

SCALE. OHIOAS Triple beam with weights. \$75. 288-8022 between 8pm only.

ROUND WOODEN table 36" diameter, dark stained with 4 matching chairs, perfect condition. \$100. Armoire-white with glass and drawers separate. \$50. 231-2960 evenings.

SEVERAL PSYCHIC books - "Doctors of Death" 4 volume set cost \$25, sell for \$12. "Eerie Art Book by the Masters" cost \$10, sell for \$12. 265-1968.

TELEVISION, like new, 19" black and white. Must sell. \$100. 287-5674.

SEARS EXERCYCLE \$30. 454-4085.

44 FEBRUARY 1, 1979

## Add some class to your life.

### San Diego State University College of Extended Studies Spring Semester begins this week.

Over 300 credit and non-credit special learning opportunities to choose from.

Call (714) 286-5147 or stop by the SDSU Extension Programs Office for your free copy of SDSU PORTALS- Spring 1979, featuring:

**Weekend Seminars**  
Off-campus and night classes  
Travel/Travel Programs  
Spring Teacher Workshops  
16 Nursing Courses applicable for RN & LVN licensure  
Art & Artists Lecture Series  
Professional Certificate & External Degree Programs

**PLUS The Concurrent Enrollment Option**  
providing access to YOU, as an extension student, to most non-filtered SDSU academic classes.

SUEDER JACKET coat, genuine fur collar, steam pressed, 16" belt. Paid \$125. Will sell for \$85. Excellent condition. 458-1008 evenings, early mornings best.

CHAIRS 2 velvet wingback and 1 swivel rocker, full table lamp (living room), cassette recorder, stereo console record player, wall-mounted picture, gill, rosette, broiler, grill. 443-9737.

BABY FURNITURE - crib and mattress, bed-dressing, changing table with baby bath, carriage/stroller, infant seat, small high chair, rocking horse, mac. toys. 222-8521 after 5pm.

MUST SELL. Queen hidebed brand new never used. \$500 will sell \$335. Donna 222-8224.

REDS, DOUBLE, queen, two twin. Complete with mattress, springs, frame. As is, clean, good condition. Must offer. 271-8333 X220 or 226 day. 481-7708.

READY TO GO, students - students' names, etc. Selling white uniforms, tops and pants size 9, 10 and 14. 279-0358.

WATER DISTILLER, aqua clean model. Drink only the purest water, great for your plans too. \$90. Greg 454-0750 or 280-3055.

QUEEN size waterbed frame, base, heater, thermostat, and mattress. \$75. 275-0408.

8 X K SWEEP generator model 415. Like new. \$175. 560-8865.

GRACEFUL FULL-SIZE. Air lamp for modular couch. Settle new at \$110. you can have for \$50. 291-2078.

ELECTRIC HEATER, Sears, dual setting, new, perfect. \$5. 223-7579.

TOOL CHEST-SEARS Craftsman-double tier roll around with 500 tools. 3 months old. New condition \$300. 566-7333.

MUSIC STAND, \$45, power mower, \$30, 30" maple bed, latex mattress \$29, folding bike, 20" maple bed, \$35, Royalce Union, 10 speed. \$35. 456-8413.

LARGE 1/2 METAL deck. Excellent condition. 488-4087.

ORIENTAL RUGS: Sarok, Kerman, Tabriz, Kashan, Bouharra, from \$1000 to \$5000. 271-3416 days, or 439-6502 for info.

MAYTAG WASHING MACHINE. Kenmore electric dryer, both are in mechanically good shape and work good. \$175. 580-0603. Or make offer. P.O. Box 33883, San Diego, CA 92163.

LARGE COLLECTION of speech pathology and audiologic books, cheap. 291-4387 evenings.

3 PIECE BEDROOM SET, double mattress and springs in excellent condition; wood tufted rectangle chaise; cassette tape player. 297-0687 after 5, keep trying.

SPR. NEW, 8' octagon, 41" deep, with all equipment, must sell. \$1995. 755-5343 after 6pm or weekends.

MECHANICS TOOLS: Socket set, combination wrench set, tool box, pipe wrench, crescent wrench, harmonics, screwdrivers, electric drill. No dealers, no giveaways. 295-8529.

KNOWSIE WATERBED, finished frame, all hardware, pillows, matching sheets and pillowcases. \$175. 261-6838, mornings best. Please to call.

WORLD WAR II German Army and SS seal helmets, excellent condition, complete with liners and chinstraps. \$35 each. 287-9899.

KNOWSIE BED with blue velvet headboard. \$50, brown sofa with sleeper. \$60, single bed, \$40. 295-2828, leave message.

LAWN SALE, February 3, 6:00 P.M. La Jolla Boulevard, La Jolla. Starts at 5:30am.

ELECTRONICS GRAB BAG full packs, music processors, LEDS, diodes, VOM read 20,000 ohm/volt, etc. \$25. 275-1139.

KNOWSIE WATERBED with pedestal, heater, heater, hot water, \$25. Bazzard snow size 34, 36 and 38. \$75. Finn-Cross Country ski with boots and poles. \$75. 223-1910.

REWOOD HOT TUBS, beautiful, from \$250 to \$600.

FARLOW WOODBURNING stove. 764-1084.

WATCH, Omega Speedmaster chronograph. The watch that went to the moon. Xmas gift. \$45. New condition. \$50. 566-7333.

KNOWSIE WATERBED, 4 poster, Country Roy, new condition, heater, padded wood rails, sheets and comforter. \$425 or offer. 447-9035.

TOOL CABINET for sale, Sears model, less than a year old, like new. \$50 cash only please. 275-6661.

APARTMENT SALE 2 twin beds for sale. \$20 each. Please call 441, Lamp 35. 460-5374.

ELECTRIC STOVE, Frigidaire upright twin-oven, deluxe, harvest gold. Self-cleaning lower oven, only 6 months. 439-5078. 6:00pm.

ROLLING STONE magazine collection years 1972 through 1977. \$15. Carol 232-8803.

GARAGE SALE: February 3, 4, 10, and 11, Girls 20' line \$25, kitchen cabinet, \$20, TV set, \$50, lots of children's and adult clothing, miscellaneous. 4201 Lake Arroyo, San Diego, CA.

CHAIRS, very handsome living room chairs, mahogany pair, excellent condition. \$50. 1 white living room chair, good condition. \$20. Bruce 481-5613.

8' GREEN COUCH, needs reupholstering. \$50. Stuffers and latter double oven and range, electric. \$25. Ladies' double dresser, walnut with mirror. \$30. 453-6317.

LAWN MOWER, Briggs and Stratton, 3.5 hp, runs good. \$35. 371-273-1177.

MAGNAVOX 19" color TV, good condition. \$85. 299-5916.

RADIA, ARM SAW, Sears best 10', 2.5 hp, with stand and accessories. Sold for \$475, new, still looks new. \$300. 299-0977.

TV ANTENNA, Whinnig UHF VHF, 40' mast with 16' add cable, 2 years old, you take down, \$40 or best offer. 223-8008.

GARAGE SALE, Outgrown wardrobe, women's 8-10 suits, slacks, blouses, blouses, excellent condition. Children's clothing 6, 7, 8, 10, miscellaneous. 5528 Glenview, Escondido, February 3 & 4.

LAJOLLA REFRIGERATOR/Freezer, \$50, extra long bookcase headboard bed frame. \$20. 224-8905.

TELESCOPE, Optical Techniques Quantum 4, Meade-Cassagrain type similar to Quade but better. With portable pair and accessories including photographic adapter. \$248-3709 for details after 8.

GOLD CHAIN, 14 carb, 22" serpentine. \$75. 1 designed 14 carb gold band. \$75. 1 Bessie design ring with diamonds. \$75. 295-2832.

BEAUTIFUL SCENIC picture with gold embossed frame. 39x41 sacrifice, \$100. 295-1584.

DRESSER, 5 drawer, 10' large black vinyl bean bag chair, \$10; round rotating solid color table. \$85. 1979 new, 3 hp, Montgomery Ward's. \$15. 484-0857.

KENMORE WASHING MACHINE and dryer, top quality, perfect condition, see to appreciate. \$248. 168-0960.

200 LB. WEIGHT SET for sale, 2 bars, 2 dumbbells, 180 lbs. of plastic weights. \$40. 578-8504.

BARCALOUNGER RECLINER, black, mahogany, swivel and rock, contemporary styling, tufted back, like new, reasonably priced. \$248. 168-0960.

POOL EQUIPMENT, vacuum head and pole, heavy duty hoses, best offer. 488-8022 after 6pm.

PICNIC STYLIC custom made dark wood dining room table and benches, paid \$250, take \$125. 5m. Small metal desk. \$40. 282-3558 after 6pm.

GARAGE SALE: Saturday and Sunday, February 3 and 4, 1703 Bacon Street, in alley between Del Monte and Santa Cruz, Ocean Beach. 224-1275 or 224-0205.

MARINE HEAD, self-contained Thorford toilet, 10' by 10' Lammertown, complete with linen and chinstraps. \$35 each. 287-9899.

LAWN EDGER, Black and Decker electric, heavy duty, 10' by 10' Lammertown, complete with linen and chinstraps. \$35 each. 287-9899.

LARGE ANTIQUE ENGLISH buffet with mirror, heavy, will trade for child's bed, \$200 or best offer. 753-2458.

GARAGE SALE, January 4, 8am. Furniture, slats and boots, clothes, jewelry and lots more. 813 Kensington Court, Mission Beach. 488-7175.

REFRIGERATOR, white 2 door, Frigidaire, 1915, black stainless. \$25. Frontal drop, 100". 500. Electric Kaffee. \$25. Westinghouse 10 hp new motor. \$25. 285-4373 after 5pm.

TWIN BEDS, frame and headboard included. Good condition. \$20 per set. 481-8840.

WASHER AND DRYER, matching Whirlpool, heater, built-in, both excellent. \$175 or offer. 295-8754.

GARAGE SALE, Saturday, February 3rd and 4th, February 4th 10am. Furniture, slats and boots, clothes, jewelry and lots more. 813 Kensington Court, Mission Beach. 488-7175.

SOLD OAK PARQUET dining table, 42x72, 16x19. General Electric black and white television. \$100. 278-8002.

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## THE READER PUZZLE

No. 41 We Interrupt This Program . . .

**Tuesday**  
Evening

By Don Rubin

People ask us where we get our puzzles, what deep and mysterious resources we tap to deliver up these peculiar tests of American wit and wisdom. Well, we're not exactly sure ourselves—this one, for instance, came straight from our rubbish.

We were cleaning out the attic, you see, when we came across this box, a bunch of old papers, and, wait a minute, what's this? Yes!

The following program capsules appeared in the nation's most widely circulated magazine during the fall premiere seasons of 1965 and 1966—great seasons, if you can believe the rave reviews that accompanied them.

Pay no attention to the station affiliations, time slots, and date; we just put them in to make you feel more comfortable. Simply fill in the blanks with the appropriate program titles.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be copies of the Reader book.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by nine a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name and address.

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five books to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

Winners of Answers to Reader Puzzle #39, E.S.P.

According to puzzle Aile Steen of Encinitas, the odds of correctly identifying all five of the Zener cards (by clairvoyance or any other means) are 1 in 120, or .83 percent. Anything more than that, and, strictly speaking, you're doing better than chance.

Well, with our small sample (ninety-seven entries), you came pretty close to these odds. No one chose all five correctly, so we awarded books to those who won the lottery from the "three correct" category.

4 —Comedy  
"Bentley, the Angel." Sammee Tong.

7 —Comedy  
"I've Been Here Before." A gang of crooks is patterning its jobs after "Crime Busters"—Toody's favorite TV show. Joe E. Ross, Fred Gwynne.

9 —Adventure  
When an electronic test boat sinks during a hurricane, Mike Nelson is hired to recover valuable equipment on board. Lloyd Bridges, Ted de Corsia.

5 —Comedy  
Opie plans to make money selling salvie. Opie: Ronny Howard.

7:30 —Mystery  
"Ferry to Algiers." Rex and Cal go on a fishing trip, leaving Kenny in charge of the office. Andrew Duggan, Richard Long, Van Williams. (60 min.)

6 —Drama  
"The Gun." Saunders and his men begin their fifth year of duty. The GIs plan to use a captured 75 Millimeter gun to knock out a German bunker, but there's one hitch: They must drag the piece over a mile of rough, enemy-infested terrain. Saunders: Vic Morrow. Kirby: Jack Hogan. Littlejohn: Dick Peabody. Cajé: Pierre Jalbert. (60 min.)

5 —Western  
"Bluff." This half-hour film series chronicles the adventures of Marshal Dan Troop of Laramie, Wyo. and his deputy, Johnny McKay, played by John Russell and Peter Brown. Today: "The Deputy." Dan Troop is appointed marshal of Laramie.

4 —Comedy  
Ward demands final approval of the car Wally wants to buy. Jerry Mathers.

8:00 —Adventure  
"Hubert." Hubert, a young knight, loves the fair Rowena, but her father has promised her to a lord of the realm. Richard Greene, Dorothy Bromley.

6 —Mystery  
"One False Step." Washington attorney David Evans retains Bailey and Spencer to protect his wife. Evans: Edward Kemmer. (60 min.)

5 —Drama  
This one-hour film series, narrated by Walter Winchell, stars Robert Stack as Treasury Agent Elliott Ness, crime fighter of the Prohibition era.

12 MOVIE—To Be Announced

4 —Variety  
Jack's guests and actor Lorne Greene, comics Mike Nichols and Elaine May, singer Betty Johnson and "Second City" satirists Dick Schaaf and Bob Dishy. Joy Meis conducts the orchestra. (60 min.)

3 —Comedy  
"Her Master's Voice." Affair begins this series' third season. Solo and Illya investigate an exclusive girls' school where the daughters of prominent people have been psychically programmed to obey all orders. Solo: Robert Vaughn. Illya: David McCallum. Waverly: Leo G. Carroll. (60 min.)

3:30 —Comedy  
As the Douglasses begin their seventh season, Steve finds himself fleeing from a police raid on a bachelor party—in the company of the scantily attired entertainer Steve. Fred MacMurray. Charley William Demarest. Robbie Don Grady. Chip: Stanley Livingston. Ernie: Barry Livingston.

6 —Comedy  
Constance goes into labor; Lee wants Steven to win back Chris. Constance: Dorothy Malone. Betty: Barbara Parkins. Steven: James Douglas.

4 —Comedy  
Bert Parks sees the oldest U.S. beauty contest. Emcee the Close-up on page A-22. (Live; two hours)

9:00 —Game  
This series begins its 10th season in this new time slot. Panelists are Orson Bean, Peggy Cass, Tom Poston and Kitty Carlisle. Host: Bud Collyer.

6 —Western  
Bud is turned down for a part-time job. Bud: Billy Gray. Jim: Robert Young.

9 —Western  
Liam Fitzmorgan joins the wagon train to find an Irish trader he suspects is traveling with Adams' group. Liam: Cliff Robertson. (R; 60 min.)

5 —Drama  
Rita Moreno bids for the audience. Bill Cullen is the moderator.

7 —Mystery  
"One False Step." Washington attorney David Evans retains Bailey and Spencer to protect his wife. Evans: Edward Kemmer. (60 min.)

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