

"Bi-Cycle," with a flip-side called "Lady Rhythm," was released here last September as a forty-five single. Both tunes have made several San Diego radio station playlists, and have inspired encephalic nibbles from the music industry at large. *Cash Box*, a record-industry

City Lights

But Will It Hold Water?

For the past two winters, it seems the San Diego River has been mistaking itself for the Nile. And just as surely as the Nile's flooding brings the promise of fertility, the overflow of the San Diego River is certain to germinate the old seeds of anger and befuddlement over the existence of a major transportation, shopping, and hotel district in the middle of a flood plain. But the closing of streets and the anger have all been seen and heard before. About the only new and surprising change in the deluge two weeks back was the swamping of San Diego Stadium. Eight inches of water covered most of the grass; the bullpen and dugouts were awash with the same pools that provided ten inches of water for the newly carpeted floor of the umpires' dressing room, and the south end of the parking lot sat under seven feet of water. It was a flood that rolled through the valley at 17,000 cubic feet a second, or about half the rate of the dreaded hundred-year flood. To the casual driver or shopper who had the misfortune of being in Mission Valley a couple of Wednesdays ago, it probably appeared that nothing was being done to deal with the flooding, aside from cordoning off Mission Center Road and Stadium Way. But planning is on the books and minds of some San Diegans, and with a little impetus from another big flood or two, by this time next decade the flood threat may be a dim memory.

If a group of private developers have their way, a trip down the San Diego River in the late 1980s will reveal a topography much different from today. Beneath Interstate 805, where garbage and flood flotsam now are strewn, a wildlife reserve would be established. The huge blocks of concrete lying on the northern shore in the area will have been cleared away, and in their place willows and shrubs will be flourishing. Farther down the river, across Stadium Way and behind the Mission Center. Three cinemas, the river will meander through grassy knolls built up on both shores.

Between this point and Highway 163, areas of wild bushes and trees will alternate with manicured, park-like footbridges. Footbridges will traverse the river here and there, office buildings will front on the water, and tangles of condominiums will overlook it. Progress is being made for the realization of that dream; there are two flood-control-channel projects currently in different stages of construction. One is to be built by the consortium of private developers and is to run between Interstate 805 and Highway 163, a distance of about two miles. The other channel, designed by the city but to be paid for through an assessment district formed by property owners along the river, will extend from about a mile east of the stadium down to I-805, and from Highway 163

to the Morena Boulevard crossing. Both projects will hook up to each other, though each is designed to carry different amounts of water. The channel being designed and funded by the private developers is supposed to contain water from the hundred-year flood, a hypothetical drenching of a magnitude to be exceeded only once in a hundred years. The "pilot channel" being designed by the city will hold the more common levels of flooding. As one might expect, the reason private developers are building the hundred-year flood-control channel, in the words of Don

Sammis, is "to take money." Sammis, one of the founders of Lion Properties, a builder of office buildings and condominiums, is the chief organizer of the developers, which include Hazard Construction Company, MBM Corporation (which owns much of the land beneath the Mission Valley Shopping Center), Concock, and Russel Grant, who owns about thirty acres just east of Stadium Way. (Grant, however, is not yet contributing money to the project.) These four companies own most of the land along the river between I-805 and Highway 163, and they can't build on much of it because of the way it's zoned. (Since October, 1977, when the city council enacted new zoning in the flood plain, an 800-foot-wide swath of land has been off-limits for new construction.) By building the hundred-year flood-control channel, the restricted zone will be shrunk down to about half its width, and the developers will be able to get on with their business.

Of course, a project of this size presents myriad problems. There are about nine agencies that are going to make sure each of their special requirements are met. Most of those requirements center around the protection of the wildlife in and along the river, and the preservation of the riverbed and its environs, which are referred to as wetlands. Any dredging or filling of the river first must be okayed by the Army Corps of Engineers, since the corps has jurisdiction over all navigable waterways. (The corps, between 1965 and 1972, had planned on putting in a cement-lined channel through the whole valley, a plan killed by pressure from environmentalists. The corps claims it cannot build the kind of dirt-lined, meandering channel now planned because of the high cost.) The U.S. Fish

birds are primarily startlings, house finches, and coots, and there are a few ducks. The aquatic life is a little more abundant. Orville Ball, an aquatic biologist who is head of his own consulting firm, says he found the water enriched with nutrients, primarily from the Santee sewage treatment plant, and this has caused a concentration of cattails and tules. He also found a lot of water hyacinth, which is a floating plant with a purple blossom. As for the fish population, Dr. Ball calls it a melting pot. The usual sport fish are present, including bass, crappie, and bluegill. But there

are also carp and "an amazing assemblage of goldfish," says Ball. Fish production is about the same as at the Santee Lakes — 200 to 400 pounds per surface acre per year—but much of that is non-sport fish. Several varieties of turtles have been found to live along the river, most of them not native to this area. The red ear slider, the Missouri slider, and the heryoglyph slider are turtles which have been introduced here. The snapping turtle is also down there, hungry for your fingers and toes. The two native turtles present are the Pacific pond turtle and the soft shell turtle. When asked if the area can be preserved, Ball recalls and asks back, "Preserve what? Is that really in the public interest? It's not necessarily considered a prime environment. But there are opportunities for enhancement."

So to preserve and enhance the area, the channel is being designed to course along the same gently winding route as the river. According to Chang, the San Diego State hydrologist hired to devise the channel's configuration, the more vegetation there is along the banks of the river, and the less it is manicured, the better the channel will work in slowing and controlling the

and a meandering channel. "We're actually increasing the amount of wetlands," claims Sammis. He says they'll be ready to apply for all the permits in a few months. City officials are generally enthusiastic about the plan, the original concept of which was contained in a report completed in 1973 by the city's flood control task force. A city planner working on the Mission Valley plan says, "Any valley-wide plan would be compatible with what they're doing."

Perhaps because the river is so unremarkable, there is an air of optimism surrounding the project. "Wetlands are rare, even though these aren't that hot," says John Abbott, who is putting together the environmental impact report. "It's like having a Studebaker that's old and won't run. We're trying to make it run."

I Cover The Watercess

May we introduce you to Burl Stiff, her a vivacious, man-about-town, who's sitting at the moment in the Whaling Bar at La Valencia Hotel? Of course, you already recognize the face, which occasionally tops Stiff's four-times-weekly *Union* society column — the frosty hair, the dagger beard, the twinkling eyes framed by stylish glasses. But here he sits in the flesh, clad in an elegant three-piece suit by Bill Blas, slipping judiciously on well-mixed bourbon. The bar is dark compared to the bright sun on Prospect outside, but luncheon patrons pot Blar regardless; every few moments the bright smile, the breezy little wave, the saluting eyebrows switch on.

Despite his smooth responses, Stiff says his loss of anonymity jolted him when he first assumed the job of chronicling San Diego's beautiful people. "The worst part was trying to remember that what I'd written was going to be hanging up there with my name on it." Before then, he had publicized people more quietly.

He had started out with a journalism degree from North Texas State in Denton "Where all the Miss Americas come

from", but put in only a few years editing copy at the *New York Times* and covering police news at the *Wichita Falls Record News* before the appeal of greater money and glamour lured him to accept a Ft. Worth job in public relations. A stint with the army and at the Otis Art Institute in Los Angeles interrupted him, but only temporarily, while vacationing in 1955 he almost unintentionally landed a job working for Barnes-Chase, then San Diego's most prestigious ad agency. There Stiff eventually rose to copy chief — and easily plugged into the wide-open San Diego social circuit.

The contacts he made then were to serve him well, and not only in his future job as a columnist. Before the collapse of C. Aronson Smith's financial empire caught up with Barnes-Chase (part of the Smith holdings), Stiff had accepted an offer in 1965 from Robert O. Peterson to become advertising manager for Peterson's Jack-in-the-Box and Oscar's chains. That eventually led to a similar job with the Southern California First National Bank, where he worked for five years, until Golden Door owner Deborah Mazzanti tapped him in 1975 to publicize her North County spa.

Stiff had actually begun discussing the possibility of writing a society column with *Union* editors before going to work for Mazzanti, but the negotiations didn't grow serious until 1976. Facing the imminent retirement of Eileen Jackson, the forty-year empress of San Diego's social scene, editor Gerald Warren (an old friend of Stiff's) began looking over sample columns written by the ad man. "There were never really any other serious contenders," Warren now recalls.

Now, two and a half years after his first column appeared, Stiff may have grown more comfortable with his public role, but he still wrestles with another aspect of his column. "All my stories are basically the same story," he explains. "And it is very tough to write the same thing over and over again four times a week."

A few innovative devices for combating the boredom began with his very first efforts. He introduced the use of

photographs, a format he admits he borrowed from the pages of *Women's Wear Daily*, and he adopted a breezy writing style ("Not too smart-ass, but lively").

Stiff began popping in on previously unreported social happenings: an "Hour in the Barrio" luncheon, a Drinking Society pub crawl on St. Patrick's Day, a Shriner's installation. In the never-ending search for color, Stiff also found himself juggling a far more frantic party schedule than had Jackson, who compiled most of her voluminous daily columns through telephone research.

Tonight, for example, Stiff will show up at a preview reception for an Indonesian art exhibit at the San Diego Museum of Art at 5:30, then he'll return to La Valencia's Veranda Room and a party for actor Ralph Bellamy at 6:45, then he'll hurry up Mt. Soledad to a 7:30 dinner party for eighteen in honor of Washington Post publisher Kay Graham at Helen Copley's Foxhill estate. It will be a calm evening compared to some, Stiff's record for one day is 6 parties, and he now racks up about 300 a year. Tonight he'll spend the rest of the evening at Copley's party, but that's a rarity occasioned by his close friendship with the publisher and fortuitous scheduling. Normally he doesn't join sit-down dinners. "He usually doesn't go to the party like he's going to a party," confirms

Union photographer Tony Deuback. "He goes like 'I'm going to work.'"

If Stiff remains ever vigilant, his hosts and their guests-long ago learned to relax around their urbane observer. "Of course this thing that he does with using only complimentary photographs gives people confidence in him that he isn't going to absolutely destroy them," socialite Elinor Ostrann murmurs approvingly. "I think he has good judgment and he's well bred." He's very discreet. "Along with carefully controlling the photographs" ("Because I don't think people want to see unattractive people"), Stiff also limits reports of disasters to public foul-ups, such as one notable Jewel Ball parking fiasco. An

occasional minor gaffe might make it in the column, like the time Alice Dutton, Jane Metzger, Sue Bell, and Jane Chalmers showed up in the same blazing sequined gown at THE COMMITTEE Ball of 1977, or the time Russell Jarecki's tent leaked in La Jolla, but more wicked incidents never cross Stiff's typewriter. "And no one has told me that I cannot go in there and do a Charlotte Curtis number," Stiff insists. In fact he says he personally enjoys the *New York Times* columnist's bitchy, caustic tone, "and I have a bitchy streak in me," he adds with characteristic ingenueness. "But I don't want to do that here. I feel the people have to kind of ask for it

in some way, and I just don't feel that this community is asking for that."

Instead, he says he gives the community simple entertainment. "I try to think, 'How do I make this even moderately interesting for somebody who didn't go to the party, didn't plan to go to the party, and probably never will go to any of the parties in the column?'" He says originality (of party themes) grabs his attention, yet all too often he runs into the same foods ("Rumaki, quiches, egg roll-type things, ham and turkey and steamboat roasts"), the same florist (Adelaide's) and the same style of clothing over and over again. "You might see somebody like Barbara Zell, who is a free soul, do something

goofy with her hair, or buy hats at the Western Hat Works, or wear a tuxel to a party, but she has very little competition."

Typically self-effacing, he rejects the notion that San Diego parties might grow livelier as people specifically strive to receive coverage in an increasingly open social column. At least one well-known hostess agrees — partially. "I don't know that people exactly plan a party to attract Burl," she muses, "but I don't know of a hostess in town who wouldn't give her eye teeth to have Burl there. A party isn't a party unless Burl is there. It's the frosting on the cake. You've really made it."

San Diego River

and Wildlife Service has its permits to bestow, as do the California Department of Fish and Game, the San Diego Regional Water Quality Control Board, County Public Health, and even the U.S. Environmental Protection Agency. So the developers, who estimate the channel's cost at \$5 million (a figure close observers scoff at as being too low), have tapped some of the best local talent to survey the river to find out what's there, and to design a channel that will satisfy the most hardened environmentalists. The environmental impact report is due to be completed in about sixty days.

Biological survey teams have been working in the valley for a year, and what they've found, they say, is not too exciting. The survey teams found the area "highly disturbed," with wrecked cars scattered in some places just west of I-805, off-road vehicles screaming about and terrorizing what little wildlife is left, garbage heaps rotting on the riverbed, and even a butchered cow decomposing in the weeds. The

are also carp and "an amazing assemblage of goldfish," says Ball. Fish production is about the same as at the Santee Lakes — 200 to 400 pounds per surface acre per year—but much of that is non-sport fish. Several varieties of turtles have been found to live along the river, most of them not native to this area. The red ear slider, the Missouri slider, and the heryoglyph slider are turtles which have been introduced here. The snapping turtle is also down there, hungry for your fingers and toes. The two native turtles present are the Pacific pond turtle and the soft shell turtle. When asked if the area can be preserved, Ball recalls and asks back, "Preserve what? Is that really in the public interest? It's not necessarily considered a prime environment. But there are opportunities for enhancement."

So to preserve and enhance the area, the channel is being designed to course along the same gently winding route as the river. According to Chang, the San Diego State hydrologist hired to devise the channel's configuration, the more vegetation there is along the banks of the river, and the less it is manicured, the better the channel will work in slowing and controlling the

be deeper. Though Stadium Way and Mission Center Road will still flood over in the hundred-year flood, larger culverts are going to be cut beneath those roads so that smaller floods will pass without the roads having to be closed. Naturally, the developers are quick to emphasize that some parts of the channel are going to be landscaped, with picnic tables and areas for model boats, and a bike path threading back and forth across the river. Sammis has a color rendering drawn showing little islands, many trees, bridges, docks, and children's play areas. He says the government agencies that his group has been meeting with are downplaying the flood-control aspects of the project, and instead are pushing for preservation of the wetlands. By building islands

I'll See You After Chopstick Practice

GrinYee Chui's phone rings. It's an East San Diego elementary school seeking cultural programs on China, and she's back. "Preserve what? Is that really in the public interest? It's not necessarily considered a prime environment. But there are opportunities for enhancement."

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students simply want to learn more about China, like the Mira Mesa family of fourth-generation Chinese-Americans, including a father who's a senior architect, an artist mother, and two children. "They think they might want to go to China and be a part of the change there." Right now they're interested in anything they can offer.

Inquires from individuals wanting to do business with China have also suddenly blossomed, the director says. One couple interested in importing silk shirts to San Diego and Miami came to her for help in finding a mainland Chinese contact, and two travel agencies have approached in the last few weeks seeking tour participants and interpreters.

But the director says the greatest thrush of excitement has raced through San Diego's Chinese-American community. Some individuals have received dramatic personal notices in the last two months, like the elderly North Park couple (born in Taiwan, China, but fifty years in California residents) who had been applying since 1966 for permission for relatives to resettle here from mainland China. "The United States had

approved it but China hadn't. Then right after the normalization, China did." Now the relatives are waiting in Hong Kong for GrinYee and the Chinese-American couple to complete the necessary paperwork. "Almost every day we have Chinese seniors wanting to bring relatives over for a visit," the director says. "Others merely are especially asking for information about China for the first time. People dare to talk now. Before, everything was hidden." They thought it was not allowed to talk because of communism.

GrinYee Chui and Neal Matthews



Burl Stiff

Photo by Tony Deuback



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A Case Of Ives

Concerning the "ethical" matters discussed in Welton Jones' article, dealing with the Cal-Pacific contest (subsequently rehashed in Saville's piece, "The Strange Case of the Missing Ethics," February 8), I feel that a major issue has been overlooked. The American composer Charles Ives once wrote that if the Vatican were to hold a contest to judge which bishop loved God the most, the winner would in fact love God the least. I would amend this statement. All those who entered and all those who judged could share equally in this indictment. A work of art, itself an act of devotion, represents one of the most intimate of human utterances. To subject it to the "objectified" judgments of a reviewing stand denies its value and serves only to encourage soulless exercises. In the present case, I feel the judges have largely avoided this trap by choosing a work of substance in search of its proper articulation, rather than one of "craftsmanship" in search of a soul.

But the very posture of anonymity—in submission, judgment, and choice—as it strives to "objectify" the quality of an act of devotion, merely serves to deny that quality. Theater is not a democratic institution; it cannot provide equal-opportunity employment. The best theater is "family-run," growing out of the special concerns and relationships of an ensemble whose nature resembles that of the closest of families. As intimate as love-making, art cannot be paraded in front of reviewing stands like so many pounds of flesh. Equating the ethics of a playwright's content with that of a Proctor-and-Gamble promotional giveaway only illustrates the "ethical" problems of conducting art-oriented contests in the first place. Herein lies the real issue. Jonathan Sachs San Diego

Hosanna Bath

I hate to join the legions who regularly criticize your critics' opinions. However, I feel I must. David Lipset, in reviewing Joan Downey's exhibit at the Mandeville Art Gallery at UCSD relating to the Yonamami Indians of northern Venezuela ("Local Events," February 8), missed a number of important points. True, the paintings have the least to offer. The videotapes are, in fact, the raison d'être for the entire exhibit.

And very fine videotapes are. It is plain from the tapes that Downey was allowed to record (and edit) some of the habits of the extremely primitive Yonamami without interference or excessive "hamming it up." For this feat alone Downey deserves a friendly hug and many hosannas. So costly, Downey's tapes are extremely well balanced and far from biased in favor of the Yonamami's lifestyle as Lipset contends. It is certainly true that Downey congratulates the Yonamami on their positive accomplishments: harmony with the environment and a four-hour day. Yet Downey takes pains to demonstrate that the Indians of this wild region suffer equally from lack of access to the western miracle of modern medicine, as they benefit from retention of ancient custom. Let's accept this work for what it is: an anthropological delight. Larry McAuliffe San Diego

Blue Collar Holler

I have been a steady follower of the Reader for the last two years, and I must agree with Douglas Frake, Craig David, and others who feel that Duncan Shepherd does in fact misrepresent the average and above-average movie-goer. David puts his finger on it when he ponders if Shepherd even likes movies ("Letters," February 8). Movies have been a source of entertainment throughout everyone's (present) lives. When one goes to a movie, one must be open-minded to whatever the film company is going to give you for your two or three dollars. But every time I open the Reader to Shepherd's page, I feel depressed without even reading it! How about reviews for the common man who can't catch the eleven p.m. showing at the Ken, or can't afford tickets in advance to the La Jolla Film Festival? The majority of San Diegans have to work for a living god would enjoy a "representative" review. Also, don't let me catch Steve Esmerina taping his foot to any Santana song or I'll have his tongue, put tabs on it, and make him eat his review of the warm-giving band, Santana. Robert J. Gilbert Carlsbad

Screen Defense

For some time I have wondered why the Reader seems so willing to offer up the head of Duncan Shepherd as a weekly sacrifice to the deities: letter writers, and though I have been reluctant to enter this peevish (and probably pointless) fray, the appearance of this work of a blatantly self-serving complainer requires a response. Bounty hunters make me nervous.

Letters

Craig David's letter at first follows the customary path of indignation at Shepherd's disagreeableness to the majority of the films he reviews and the fact that he seems not to share the so-called "common taste" in current movies. I find both of these observations accurate and applaud Shepherd accordingly.

David's note does not become of interest until it becomes startling. First, he compares Shepherd unfavorably with both John Simon and Pauline Kael, and then, probably wondering along with me why the Reader publishes the degree of Shepherd-haters it does, he files an employment application!

Let it here be noted that I am a professional screenwriter with four produced films to my credit, and that I have viewed under Shepherd's barbs on and off for at least five years. I believe my work stays rather consistently lodged in his two-star category, a crime against Truth and Art for which Duncan Shepherd should hang his head. Still, I do continue to make films, to read and enjoy Shepherd's criticism, and, trepidation notwithstanding, I write this letter in his defense.

Craig David, along with many, many others, apparently feels criticism must take the good guy/bad guy approach, so that on one hand you have the glibly superlatives of Pauline Kael ("Las Vegas in Paris" being the new "Rite of Spring" indeed!), or the really inexcusable cruelty of John Simon (to whom a great many members of the film industry will not even speak).

Criticism should be a cool business, not a bloodbath or a publicity bordello, and this is where Shepherd's work is found superior to so much of the rest, and certainly to Simon and Kael. He works from a large framework of film, both domestic and international, his wit is subtle and always amusing, his

prose smooth, and if his judgments are sometimes questionable, well, that goes with the best critics: an argument for being dislikable. Professional criticism, altogether, perhaps, but hardly for denouncing one of its tasks for preferring Claude Chabrol to Clint Eastwood and saying so, boy, office be damned.

Shepherd would have us all become more discerning movie-goers, and I will conclude with this thought: if this were so, the plight of serious-minded individuals within the film industry would be greatly lessened. It is our mediocre but office appetite which insures expensive, boring movies and makes artistic but financially risky films almost an impossibility. I don't know about David's "cinematically knowledgeable" UCLA frats, but anyone like myself who has had to sit across the barrier-reel decks of studio executives and try to "sell" them on a "serious project" will know exactly what I mean. I'd like to see Duncan Shepherd producing movies. Garry Michael White Del Mar

We're All In This Thing Together

I've never written a letter to a publication before but I just have to write and tell you how much I enjoyed Neal Matthews' article on the men who take care of our trash for us ("To Heaven and Back," January 19).

It was a beautifully written reminder that our mortality is much greater than our differences. Thank you, Carl McGhee La Mesa

Foster Grunts

A man who aptly expresses his personal impressions of us, at times, unforgiving world is enormously labeled "chronically depressed" ("This Week's Concerts," January 25)? Such people used to be referred to as poets. Steve Esmerina is pitifully in error. Mike Foster San Diego

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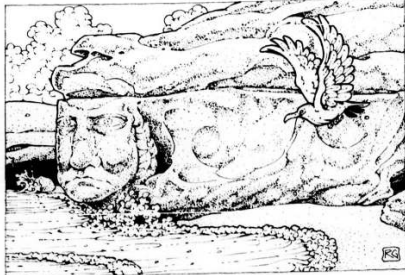
MATTHEW ALICE

Dear Matthew Alice:
Near the foot of Nautilus Street in La Jolla is a sandstone wall that rises from the beach, and into this wall has been carved a huge face. Who carved it? When? Why isn't it better known?

K.M.S.

Silvana Beach

The face was carved about six years ago by Peter Toth, a Hungarian-born psychology student who dropped out of school and was so successful at chiseling in California that he decided to take his skill to every state in the Union. At first his work drew only the attention of neighbors at Windansea, some of whom resented the change at their famous little beach. They chased Toth away, or had the police chase him away, in either case he persisted and finished the carving, which stands about five feet high and may be seen in the wintertime some one hundred feet north of the steps that extend from Westbourne Street to the shore. (Sand collects on the beach in the summertime and covers the face above the forehead.) Toth left town soon after his carving was completed. It gained some notoriety in 1975 when Toth returned to repair and improve his carving and to tell the *La Jolla Light*, a local newspaper, that the carving represented an Indian's face and that he intended to carve an Indian's face in every state in the country, drawing attention to the plight of native Americans. Toth's return and the publicity that attended it made one *La Jolla* so angry that he wrote the *Light* to complain about a similarity between Peter Toth's desecration of the sacred shoreline and the criminal act of Lázaro Toth, another native Hungarian (no evident relation to Peter), who whacked a hammer at Michelangelo's revered status, *La Pietà*.



Dear Matthew Alice:
I'm interested in becoming a contestant on the Hollywood Squares show. What should I do?

Gene Hope
Crown Point

First obtain a ticket to the show as though you were going to be a member of the audience, and then, inside the studio, fill out a card to request an interview with the show's producers, and hope they choose you as a contestant. For a ticket, write to Hollywood Squares Ticket Department, 3000 W. Alameda, Burbank 91505. Give the dates when you will be available to attend, and make them about a month from the time you write. It should not be difficult to obtain a ticket; the trick is to convince the producers that you are

the person they want to put on camera. Producers love enthusiasm. If you haven't enthused for a while, I suggest you stand before a mirror and make yourself talk, smile, and squeal at the same time. Contestants, incidentally, must be more than eighteen years old.

Dear Matthew Alice:

I want to find out if the possession of coca plants or leaves is illegal. How about home cultivation? Is San Diego's climate suitable for growing coca plants?

Tom Smith
Granville

Coca leaves are a federally "controlled substance" in the same way cocaine is.

You cannot grow the leaves or possess them without the approval of the government. Who has that approval? Coca Cola, of course. Since the essence of Coke's patented flavor is obtainable only from coca leaves, tons of them are imported each year to a company laboratory in New Jersey, where the essence is extracted from the leaves, and the alkaloid by-products, from which cocaine is made, are sold to a certified medical laboratory for the manufacture of anesthetics. Coca Cola is the only institution in the country that handles coca leaves; the Drug Enforcement Administration used to keep an agent in the laboratory, but has dropped that practice in favor of auditing the production of Coca Cola essence. The DEA knows how much essence and how much alkaloid the leaves will yield, and monitors that yield to see that the alkaloids become medicinal, and not recreational, cocaine.

As for growing your own, the South American plant, *Erythroxylum coca*, needs humid air and high altitude, an atmosphere not found in this country. Taylor's Encyclopedia of Gardening says the plant can survive in Southern California and Florida, but "nowhere in the U.S. does it produce leaves worth cocaine extraction." Should you dare to try greenhouse growing, the same encyclopedia says the best propagation is by keeping the cuttings in soil heated slightly warmer than the ambient air.

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

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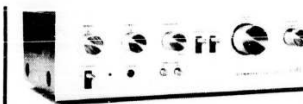
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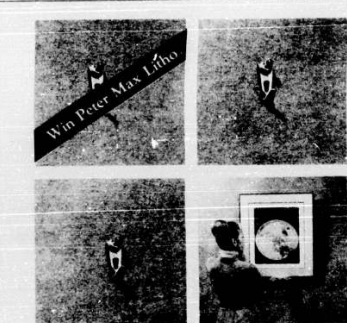
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money in exchange for air play. "It was so corrupt," fumes Warner, his voice trembling. "You have no idea. We had already invested over \$20,000 legitimately. Let's just say we lacked the additional capital for promotion."

But other things did work out for Warner. He became the manager of Joey Dee and the Starlighters, the group responsible for the Sixties hit, "The Peppermint Twist." "I had them under contract for three years," says Warner. "As far as the dance, when Dorothy Kalligallen got Arlene Francis and those kinds of people to come to the Peppermint Lounge, which was a little two-by-nothing on West Forty-fifth Street in Manhattan, the dance got to be quite a craze." But not so for "The Bicycle Hop." "Its time had not yet come

Warner kept right on promoting. In 1966 "The Bicycle Hop" became simply "The Bike." That year, sixty-six "go-go girls" pedaled bicycles around Yankee Stadium to open an event titled Sound Blast '66. The girls dismounted in unison and danced "The Bike" as a preliminary to headliners Stevie Wonder, the Beach Boys, and Ray Charles and his Raelettes.

A few years before this, Warner had spoken with John F. Kennedy about tying his record in with the President's physical fitness program. "I even coined the phrase, 'Ride a bike, dance a bike.'"

The Top 10 remained out of reach for Mal Warner's bicycle song, but he did not forsake the project altogether. Through a complex quid pro quo arrangement that involved releasing Joey Dee from his contract, Warner secured sole publishing rights to "The Bicycle Hop." "I wanted it absolutely clean all the way through," he says. "When the time came to do something with that tune—and I knew it would—I didn't want any parasites or leeches on my back. I wanted it as a completely new venture."

When the full force of the radio payola scandals shook the airwaves in the mid-sixties, Warner stepped quietly out of the music business at the urging of his wife, Helen. He was unfulfilled, but untainted. "I refused to consort with gangsters," he says tersely, closing the subject.

In 1966 Warner sold his home in Brooklyn and moved to San Diego. "I said to Helen, 'Listen, while we still have each other, let's enjoy it.' " Bag and baggage, the couple took off for California, eventually settling in at the Oakwood Gardens Apartments on Ingraham in Pacific Beach. The bicycle song also survived the trip nicely and was never far from Warner's lips or keen eye for promotion. A few years later things would finally click for Warner at Oakwood.

Robert "Rae" Racouillat stands a foot taller than his partner, and is almost thirty years younger. He has wavy, coal-black

hair, and smiling, open face. Racouilla is articulate, organized, and ambitious. He handles a briefcase as if he's never been without one. Starting out in 1966 as a sales and marketing representative for Xerox, Racouilla raced up the corporate ladder. By 1971, at the age of twenty-eight, he was the firm's youngest branch manager in the entire country. He left Xerox in 1976 rather than be transferred to the company's headquarters in Rochester, New York. "They offered me a significant promotion," he says, "but I just couldn't make the trade-off. I didn't want to live on the East Coast. Besides, San Diego enhances my creative juices as an artist."

Juices flowing, he wrote a successful book in 1976 titled *Management-Leadership Development: An Executive Digest*. Racouillat says that he now lives off the book's royalties. The money allows him to pursue his "first love"—music. "I am finally able to make my hobby my profession. It's very fulfilling."

Indeed, Racouillac's background is not all portfolio and three-piece suit. In 'the fifties he was lead singer, guitar, and pianist in a band called the Rhythms, a pianist player for a Sacramento group called The Legends. He was offered recording contracts from Imperial, Demon, and Mercury records. While a student at San Francisco State College he entertained at concerts and events. A "performance tour" in 1963-64 took him to twenty-three countries throughout Europe. He has written dozens of songs. "It was hard for me to believe," Mal Warner says of his partner, "that somebody could leave a \$70,000-a-year job to pursue a career in the music field."

Racouille began to conduct weekly "Song Evaluation Workshops" at Oakwood in 1977. His purpose was to "develop the craft of songwriting in San Diego songwriters." People would come downstairs to the party room and gather around a small piano to hear and critique each other's efforts. One Tuesday evening in September of 1977, Mal Warner shuffled into a session, plopped his portable record player down in front of the group, and spun "The Bicycle Hop." He wanted to know if anyone there thought the fifteen-year-old ditty had contemporary possibilities. "They laughed at me," he

But when the snickering had subsided, Accoutt was left with an idea. "When I heard it, I wanted to update it, to give it a disco feel and some Bee Gees harmonies." With Warner's approval, he collaborated with two workshop regulars—BeBe Gonzales, twenty, and Donnie Singer, twenty-one—and "Bicycle" was born. "They changed everything," says Warner with a wide grin. "Music, lyrics—it was the difference between night and day. Only the idea remained."

I just got a bicycle,
built for two
And I like ridin', my
bike with you
We go out ridin', on
summer night—Ridin'
I'm right behind you,
gonna make it right

This time out the song surfaced as what Racouillat describes as "disco-pop crossover." This means, he says, that the tune is appropriate for dancing and listening. "Some people hear the word disco and think it's jungle music. Those that don't know disco turn off to the word. But it's just up-tempo music."

Almost before the ink was dry on the lead sheets, Gonzales and Singer were at JEL studios in Newport Beach recording "Bi-Cycle." Donnie Singer and his brother Bruce, who coproduced the single, hastily garnered a group of musician friends and cut the record. "It was the buddy system," laughs Racouillet. "Just a natural thing that sort of flowed together. And the engineer up there had just expanded his studio from a sixteen- to a twenty-four-track, analog-style."

Gonzales and Singer, then both music majors at San Diego State, had met while members of the Aztec choir. They began to sing together, doing "Top 40" for a time at Quinn's Pub in Pacific Beach. Currently, they are both studying at the Dick Grove School of Music in Los Angeles. When "Bi-Cycle" came along, they both hopped on, wide-eyed and hopeful.

Warner and Racouillat sensed a hit and they started to prepare. A partnership was struck and they created Mal and Rac Music Publishing as well as Crown Point Records. Regal Productions, Limited, had already made the trip from Brooklyn with Mal Warner. Papers drawn up and battle plans sketched out, the partners shook on it and launched their promotional attack—which was more like a blitzkrieg. They made countless phone calls and knocked on doors and raced all over town. They played the record and talked the record and lived the record. The men pushed themselves sixty hours a week for six weeks. "We had all barrels smoking at one time," says Warner. "I had a hell of a lot of work went into it. Rac was saying the other day that if we had employed twelve people we couldn't have gotten more accomplished."

They tried to come up with some financing. In October of 1978 they sought the good offices of local restaurateur George Bullingsworth, who was to put them in touch with his "personal friend," Kurt Bacharach. The plan met with no success. By virtue of Mal Warner's connections as "Western Representative" of *Spotlight Magazine*, an Asbury Park, New Jersey, publication concerned with people, places, and things, "the pair found themselves sipping drinks at Sea



world on 'All-Star Night,' October twenty-second. Warner spared Padre owner Ray Kroc across a crowded room and went to him with a firm handshake, a full-on smile, and a mouthful of ideas. He managed to secure an audience with Kroc for himself and his partner for the following Tuesday morning, the day of the All-Star Game. At the meeting the pair talked with Ray Kroc about a promotional brainstorm to involve die-hard riders Rolie Fingers and Dave Winfield riding bikes around San Diego Stadium. Rasciselli claims that Kroc liked their ideas and wished the promoters luck, but explained that was already too busy with baseball and "But Macs to take on any disco interests." But that man saw us on the most important day of his career, so to speak," adds Warner, noting that he still has his All-Star souvenir melass.

Outside capital was not quick to materialize, so the partners produced a \$5,000 apiece, took deep breaths, and dove back into promotion. They went to eighteen radio stations in San Diego County. Some were put off by the slicky disco beat they heard on the demo cassette. "Jesse Builet of KPRI gave it all of ten seconds and told us to shut it off," says Racouillat. "He told us they wanted listeners who were stoned out of their minds. He wanted acid rock, not disco."

But other stations were more receptive. There were interviews on KSDO and San Diego State's KCR. XHRM added "Bicycle" to its playlist and linked a bicycle giveaway promotion to the record. KITT, San Diego's new "all-disco" radio station, added both the bike tune and "Lady Rhythm" to its playlist, spinning each nine times a day.

Ron Jay, a disc jockey at KITT, strikes a lot of a sour note when asked about "Bicycle." "It's a pleasant song," he replies, "but not one of high-energy disc jockey. It's light and airy, kind of Sixtish and bubblegum. The song doesn't really ring my chimes. It's cute, but cute doesn't always make it. I mean, 'Disco Duck' was cute. If it were out of 'L.A.', I'd say it was a hamburger and forget about it. But I'm pleased as hell that anybody in town has done this. And these guys are professional promoters. Rac seems like a pleasant fellow, but that guy Warner is like a virus that keeps coming back. I like his enthusiasm, but I mean he's a hype. But I'd like to see the song go. It is danceable. And I want to see more of this. Local guys, I'll push them as hard as anybody."

Do the bike—Do the bike—
Do the bike—Do the
bike—Disco!
Do the bike—Do the bike—
Do the bike—Do the bike
Ride—Ride—Ride!

Things had been taking shape on the dance floor. Warner and Racouillat approached three different dance studios

with the intention of persuading someone to create a new dance step for 'Bi-Cycle.' Arthur Murray's went for the idea and the "Bike Hustle" was the result. The dance was "previewed" by its originators, Nikkolas Remler and Frank Caruso, at Crystal Ball Emporium in Mission Valley in July of 1978. According to Warner, Arthur Murray's is now solidly behind the "Bike Hustle." He says that Chuck Carr, who "controls four Arthur Murray studios in San Diego," told him recently that "the more he thinks about it, the more he likes it." And although the relationship was Arthur Murray's is strictly promotional and no money changes hands, Carr wants to enter the step in the "Superama Dance Contest," to be held this November in Miami. "He's going hot and heavy on it," says Warner.

In September of that year there was a "Super Disco Dance-Off" sponsored by Flanigan's, and featuring the Arthur Murray dancers and the "Bike Hustle." Billed as "A search for the best disco-dancing couple in San Diego," the contest ran for ten weeks and each week boasted a \$150 first prize. "It's beautiful to watch," Mal Warner says of the dance. He bobs gracefully in his chair. "I'm from the Victor Herbert era, and it's exceptionally exciting for me now to see disco. I call this uninhibited dancing. They just let themselves go. The Twist never brought that out."

The project took on a distinct aura of success. Stories appeared in the *Tribune*, SDSU's *Daily Aztec*, UCSD's *Guardian*, and the *Sentinel*. BeBe and Donnie were photographed, interviewed, and fawned over. The golden phrase "hit record" began to circulate locally. Arthur Murray's studios ran a series of newspaper ads offering dance lessons for the "Bike Hustle." *Record World*'s "Single Picks" called "Lady Rhythm" a "slick and professional debut." "Steady high-hat work," said *Cash Box*. The forty-five single started to sell.

Well, I just got a bicycle,
built for two
And I like ridin', my

Seated at a table in the otherwise deserted party room of the Oakwood Gardens East, Warner and Racouillat discuss what's happened over the last year. The younger man wears a "Bike Hustle" T-shirt, black leather jacket, and five o'clock shadow. The older wears a turtleneck sweater and sports coat. His skin is a crubbed and reddish pink. He grins. A silent piano stands against the wall behind the men; and a soft, splashing sound drifts from the garden fountain just outside the room's glass doors.

"In the beginning," says Warner, "I didn't care whether we sold a record or not. We wanted to bypass L.A. and make it happen right here in San Diego. That's what the radio people said to us—make

things happen and we'll gladly put the record on. Nobody wants to take a chance, it was kind of a rough road. But except for one or two, we never got a total negative from the top man down. And that's what kept us going. Now," he smiles, "they're all coming to us."

Racoulat, crisply Xeroxed press clippings, fact sheets, and newspaper ads spread out on the table before him, chooses a frank tone in which to reminisce. "Some will stroke you and say they like your record when really they wouldn't play it in 10 million years. I know this game; I've been working a long time to get my own music commercially released. I've presented over one hundred songs. With 'Bi-Cycle' I've finally got record company executives, producers, and publishers saying, 'Here you've got a hit potential.'"

He says that what the music industry wants is promoters who will "make it happen." He settles in his chair with a slight sigh. "But it's like digging for oil. I'm ten years older than I was a year ago. You're creating a child; you're painting a picture," he says. "The music business is a huge industry. To make it takes talent, persistence, hard work, and a whole lot of luck. And nothing's constant. I know guys in this business who are afraid to take a vacation for fear their desk will be gone when they get back."

The tonic shifts to the disco phenomenon. "The game is timing and promotion. 'Without those two things, the Hula Hoop would still be in the closet.' He smiles across the table at Mai Warner. 'And no one but us,' he continues, 'has taken a serious step to tie a song and a dance together from the ground floor. We can make it happen.'"

non. Will it last? Is it a force in conservative San Diego? "Well, it's the hottest thing going," muses Racoullait. "People still like good music, but today they want to dance. By 1980 disco will be a \$10 billion industry. The real market for disco is international. There's no cultural barrier on tapping feet. Think about China," he says, the faintest gleam in his eyes.

The partners are convinced that the disco market in San Diego is palpable and strong. "There are fourteen discos in town right now," says Warner. "By the end of March there will be twenty

“And x now in Mission Valley alone,” adds Racouillat. “The word disco is becoming synonymous with nightclub. That’s why Arthur Murray’s was so excited about creating the ‘Bike Hustle.’ But most people just go to discos for the lights and energy. Most of the room there is for sitting and drinking. The clubs don’t make money when people are dancing.”

But the folks behind the “Bi-Cycle” stand to make some money if people are buying Warner and Racouillat initially

Once, while the pair stood playing the record for the manager of a local Licorice Pizza outlet, a young disco enthusiast strolled up, listened for a minute, and promptly purchased the disc "right off the turntable."

Off the Cuff

What would you eat for your last meal?



Veronica Gillespie
Sales Representative
Pony

Bread and wine, the symbol of communion. If I was going to die, it'd be a terminal illness or was going before the firing range. I'd like to think about how I was going to be with my Lord.



John Lawless
Sailor
San Diego

I'd get all decked out, formal, black tie, and I'd go to a swank restaurant on the Eastside of New York. I'd have the finest lady money could buy, because there's no time for courtship, and while I put in my order I'd light up a joint of Hawaiian. I'd open up with a mushroom soup and then I'd go turt and surf, that's the best of both worlds—big lobster tails and a filet with bacon wrapped around it. I'd order a bottle of good Italian wine, Bolla, and then I'd go down to little Italy and have pasta and cappuccino and top it off with a quarter ounce of Peruvian coke while I watched the lights of New York.



Colleen Ryan
Houseperson
Hillcrest

A bowl of stew with potatoes, carrots and cabbage, some bread and a tall glass of milk.



Dora Ortega
Teacher
La Jolla

First some cherries jubilee, though I don't think I'd feel much like eating if I was going to die, and then a cyanide tablet so I could get it over with.



Jessica Sinagra
Unemployed
Spring Valley

A half pound of bacon, three avocados, a can of anchovies, and a glass of Southern Comfort on the rocks.



SONG AND DANCE ROUTINE

(continued from page 9)

made the rounds of local record stores "on a personal basis," attempting to convince store managers to stock and sell the single. Once, while the pair stood playing the record for the manager of a local Licensor Plaza outlet, a young disco enthusiast strolled up, listened for a minute, and promptly purchased the disc "right off the turntable." Though the promoters were able to place a small number of records with local Tower and Target record stores, they recognized that the door-to-door approach had its drawbacks. So they recently signed on with Europe, a local record distributor. The signing gives them a shot at the wider San Diego and Tijuana market, to include military bases and all the "moon and pop" record stores. Racouillat says that "Bi Cycle" was added to Europe's Top 40 list, along with the new

Neil Diamond and the new Bee Gees record. Shops determine which records to purchase based on this list, he explains. "I called them and found out that we just sold eighty records in two days."

The serious money will come by cracking the national and international markets, and for that, an alliance with a major distributor is necessary. Negotiations with two such companies, Record Merchandisers and Pickwick, are underway. Funnelling his glowing glow with all the concern of Cy Vance contemplating the SALT talks, Mal Warner states that they are "not at liberty to discuss this until a deal is consummated."

To start out, 5000 records were pressed by Al Shire in Los Angeles. "Shire does all the Bee Gees stuff," says Racouillat. "Anyway, there are no pressing plants in San Diego." Four hundred of that batch

are in stores right now. If the disc moves, more orders will come. Hundreds of copies were sent out as premiums to radio stations, discos, record companies, reviewers, and the like. Many were awarded as dance contest prizes. The men know edge that free records are all part of the cost of doing business.

The subject of profits comes up. Racouillat feels off figures and percent ages with the casual assurance of a CPA. He uses the pie analogy to explain where the seventy-eight to ninety-nine cents you shell out for a forty-five single goes. First, he says, the writers and publishers split six cents, the artist and producer both get a nickel, the record company gets twenty cents, and a quarter goes for the cost of pressing the record and printing the jacket. What's left of the pie belongs to the distributor and the record store. The former executive adds that the profit margin on singles is generally slight, and that the really heavy money comes from album sales. When Warner and Racouillat did their own distributing, they were grabbing a twenty-five cent profit per record sold.

Racouillat leans back in his party room chair and expands on the topic of big bucks and wealthy moves. "Well," he says, narrowing his eyes, "there are all sorts of cross contracts on this thing, but if 'Bi Cycle' were to make it to *Billboard's* Top Ten, Crown Point Records would stand between one hundred and two hundred thousand dollars. An album is definitely a prime objective. And we want to add more artists to the label and build. We want to keep it on Crown Point Records all the way."

He is also Belle and Donnie's manager, and says that he has their long-range interests in mind as well as everything else. "But it's the record which is the key. All of our efforts are one hundred percent into this record. None of my propositions mean a thing unless this one breaks. When it does, it automatically follows that Belle and Donnie will get a major recording deal. When you've got hit material, you can really bargain for things."

Finally, the men talk of the future. On the immediate horizon, big things are in the making. A showcase of Belle and Donnie's "hip synching," "Laid Rhythm" on a television show entitled *The Great American Disc Experience* is being screened on local network affiliate TV stations, with an eye toward regional or possibly national syndication. "As yet, the show has no buyers," Warner will take the tape in cassette form, to New York City this month to "Disco Forum V," a sort of disco convention where he will rub elbows and palaver with as many key executives in the field as he can. "I'll be meeting and talking with anyone and everyone there," Warner vows enthusiastically.

There is talk of a three-minute film shot called *San Diego Fever*. A "Bi Cycle" contest for prize money will kick off the month at Rasmusen's on West Point Loma Boulevard. The song's name, "Bi Cycle," will soon go the way of "The Bicycle Hop" and "The Bike." It will henceforth be known throughout the land as simply "The Bike Huckle." And on and on. Belle and Donnie, levelled off, Racouillat says he will write a book on the music business. "I plan to use the entire experience as a case study, to help give people shortcuts on how to make it in this business."

For the "baritone of the airwave," the experience has "created an excitement." Warner says he would like to sing for senior citizens. "I'll keep busy," he grins. "I'll be able to do the things I like. I can see the end of the rainbow."

Crown Point Records, reports Warner, will most assuredly remain in San Diego. "People told us to sell off to a major label and maybe make twenty-five or fifty thousand, and then get on to another project. But we said no. There isn't another record label whose home is San Diego. This is exactly what San Diego needs. And in all humility, Ray and I are the ones that made it happen. As for myself, if I could become another Beverly Sills, I would be very much interested in promoting myself along those lines."

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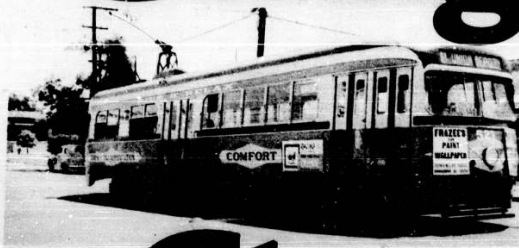
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Clang



April, 1948

Clang



Park Boulevard and Adams Avenue
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Clang



La Jolla, 1925

COLEMAN WARNER

Eleven-year-old Sylvia Benson could think of nothing better to do on a Saturday than take a dip in the surf. There was little extra money available for recreation—her father was a fisherman, and the family lived in a relatively poor Logan Heights neighborhood—but even for them the five-cent trolley fare was cheap, and during that summer of 1938 she often grabbed some beach attire and a few friends and headed for the trolley stop a few blocks from her home.

The spacious trolley car carried them up Sixteenth Street and down Broadway where at Horton Plaza they switched to the line heading up what is now Pacific Highway. As the trolley cruised out Midway Drive and across a stretch of Mission Bay, the scenery changed from that of a sparse business district to an open sea marsh. The trolley would lumber north through the wind-blown frame-cottage community of Mission Beach and pass by thinly populated Pacific Beach, stopping at various points to pick up or drop off a few passengers. There were no homes or businesses to speak of at the point called Birdrock, just a few vegetable gardens, and along the barren stretches the speed of the trolley would pick up quickly. The journey would come to an end at the Prospect Street station in La Jolla. From there Sylvia and friends walked the few remaining blocks to La Jolla Cove.

Now married and working as an elementary school administrator in San Diego, Sylvia Brandeis savors her memories of the city's electric transit system. "We could afford to use the trolleys . . . In the summer you could get a fifty-cent pass for the whole week." She recalls passing her ticket out the window to a friend to squeeze two rides for the price of one, joining others in rocking the vehicle back and forth until the motorman became angry, and using the trolley to ride to San Diego High in the morning or to music lessons in the afternoon. "That was your lifeline out of your neighborhood," she says now.

There are few remnants from the days of the San Diego Electric Railway Company and its trolley predecessors. The overhead lines have been torn down for many years, and trolley tracks now lie beneath layers of pavement. However, for an important chapter in its history, San Diego was largely dependent upon the trolley-car system, which took root downtown and then spread its lines, like twisting tentacles, out across the city. The first West Coast city to establish an electric street railway, San Diego later became noted as one of the first cities to scrap its trolley system.

Mass transit in San Diego dates back to the 1880s and the San Diego Street Car Company, which consisted of a few horse-drawn wagons with hard wooden benches for the passengers. Later, there was the Coronado Belt Line, San Diego & Old Town Railroad, and the San Diego Cable Railway Company. But it was as the San Diego Electric Railway Company that the trolley system reached its zenith.

That company was owned and managed by John D. Spreckels, the wealthy businessman and investor who adopted San Diego as his personal development project and poured millions into the building of hotels and upgrading of the city's cultural

and transit facilities. He achieved the title of "the great builder" and acquired a fortune in the county totaling about \$25 million. Spreckels saw mass transit as a crucial factor in the establishment of San Diego as a prominent city. "Before you can hope to get people to live anywhere," he said, "you must first of all show them that they can [travel places] quickly, comfortably, and, above all, cheaply." The investor furnished the system with hundreds of the most luxurious trolley cars available and spurred the construction of routes to outlying communities.

A map shown in Richard Dodge's book *Rails of the Silver Gate* and dated December, 1918, indicates the extensiveness of the electric railway company. Downtown the trolley lines crisscrossed about every three blocks, then branched out in all directions to serve less congested areas. One route ran north from downtown up through Old Town by way of India Street; another ran east on M Street (now Imperial Avenue) and out to the city limits; beginning on Twelfth Street, one of the more scenic routes wound north through Balboa Park, continued up Indiana Street, and upon reaching Adams Avenue turned eastward and extended out to Normal Heights; another line extended from Euclid Avenue in East San Diego, west down University and Washington, and out almost to Old Town.

A trolley line also served Coronado—dating back to the days when the island served as the "Tent City" recreational haven. And though the 1918 map doesn't include them, trolley lines were also established to Point Loma and La Jolla shortly thereafter.

But even as work was being completed on new routes to some communities, other lines were being gradually singled out for elimination. In 1922 the bus came into use and set in motion the system's increasing reliance upon the "motorcoach" as a

means of remaining flexible to meet changing demands. Contributing to the demise of San Diego's trolley was the death of Spreckels, June 7, 1926. He had served as the primary financial support, in good times and bad, for the mass transit system.

The frantic war effort of the Forties provided for a sudden resurgence of San Diego's trolley activity. Metals used in the manufacture of automobiles and buses were suddenly restricted to the production of war materials, and the rail system became crucial in the transport of workers to local plants manufacturing munitions and aircraft. But that time of prosperity was short-lived, and transit officials reported that with peace came a drastic cutback in ridership.

In March of 1948 the Spreckels interests agreed to the \$5.5 million sale of the San Diego transit system to City Transit Systems, a company owned by J. L. Haugh of Oakland. Haugh made clear from the outset his intention to carry on with the elimination of the trolley cars from the system (by that time only 78 cars remained, as opposed to 284 buses).

A parade down Broadway on April 24, 1949 gave emphasis to the trolley's last day of operation. It was a demonstration of the passing from the old to the new, led by a twenty-five-piece band, followed by forty-five glistening buses. Local residents who over the years had developed a strong affection for the clanging trolley took part in the final official run, line number seven, which passed through Balboa Park and ended at a storage barn on Euclid Avenue.

"That day my traffic was heavier than most," remembers Edwin Herold, one of the motormen serving the electric railway during its last days. "I had people that I knew, friends would come over, and they made it a point to ride so they could be with me on the car that last day. I ran a little over eight hours that day . . . kept my schedule, but I also kind of held off, you know, took it easy with my car. I took more of an effort to operate it smoothly, and I did everything to please people. You know something is coming to an end, and you don't want it to end."

The passing of the trolley system has left Herold with more than an occasional touch of sadness; he harbors resentment. Herold operated a trolley for the last sixteen years of the system's existence, then drove buses for another six years before initiating his current career as a business machine repairman. Having viewed both sides of the transit picture (in hand, he still doesn't understand why the nonpolluting electric trolley was scrapped).

"I was in favor of the [trolley] car over buses any day. I feel they give you a better ride, and they're safer and faster. Buses are rough; the passengers fall down easier. With the streetcars, you knew where they were—smooth starts and stops. They weren't swaying back and forth—therefore, less accidents. And with a streetcar operating over the same lines, I could make faster time than I could with a bus. We used to run from downtown San Diego to La Jolla in thirty-five minutes, and you

don't put a bus out there in thirty-five minutes."

Travel time is difficult to compare fairly—traffic congestion and road conditions were not the same decades ago, and exclusive rights-of-way on some trolley routes would distort measurements—and transit officials supporting the bus would have argued with Herold on that point. It is true that the trolley—especially on University Avenue—often caused a backup of frustrated motorists, since it traveled down the street's center and allowed for little passing room on the sides. The bus had an obvious advantage in its flexibility—trolley lines could not be easily altered to meet changing needs. Trolley supporters claim, on the other hand, that the inner-San Diego areas, which most of the system served, will never decrease in population density and thus the transit demand would have remained. As the argument goes, buses would have been best utilized as "feeders" into the outlying trolley stations.

"I do know buses cost more to operate, and the life expectancy of a bus is much shorter than that of a trolley car," Herold contends. "Some of those cars they took out of service were close to thirty years old . . . and look at the number of motors

(Continued on page 19)



LEADER'S GUIDE TO LOCAL EVENTS

Contributions to LEADER 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 materials. Send complete information and photos to: LEADER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92138.



Late last summer, while the San Diego Sockers' hopes of advancing to the National American Soccer League's play-off were being drenched in a driving rainstorm in Tampa, the Sockers' manager, Van Der Veen, was already preparing for the 1979 season. During July and August, the Sockers demonstrated that they were a solid play-off contender; despite suffering a number of serious injuries, the Sockers just missed upsetting the Tampa Bay Rowdies in an exciting overtime game played in near-hurricane conditions (the Rowdies, of course, eventually advanced to the NASL's final round against the powerful New York Cosmos). Of more long-range importance to the Sockers, however, was the fact that they were also beginning to sell local fans and businessmen on the idea that big-time soccer in San Diego is here to stay.

The results have been encouraging indeed. Whereas last year the Sockers tended to play before gatherings that were enthusiastically called game, prospects for more active fan involvement look good for this season. Only 109 season tickets were sold last year, but the count for this year is already over 700—and a rapidly rising. With an exceptionally attractive home schedule for 1979, including a visit by the NASL champion Cosmos on March 31, the Sockers are hopeful of beginning to draw the same kind of wide support for soccer that is already evident in such cities as New York, Tampa, Minneapolis, and Seattle.

The season's first challenge for the Sockers will be a match with the powerful Moscow Dynamo in an international

exhibition game February 21. The Dynamos are well known to world observers to be one of the top-rated clubs in the Soviet Union; they have compiled an impressive record since they were founded back in 1923. For example, they have been the USSR champions eleven times (most recently in 1976) and have won the league cup five times (with 1977 being their latest triumph). They were also the club that fielded the legendary Lev Yashin. Yashin, who starred during the 1950s and up until his retirement in 1970, is generally regarded to be one of the greatest goalkeepers ever to play the game. So the Sockers will be playing a team of both talent and tradition. Sockers coach Hubert Vogelsinger is especially eager for the opportunity to engage the Dynamos because of that team's disciplined, patient, cohesive brand of play—an approach the Sockers should profit from by viewing up close.

The game against the Russians should go some way towards answering many of the questions Sockers fans have been pondering the past several months. The Sockers' revolving-door policy regarding players has continued since last season, with such familiar names as Brian Joy, Frank Kraushausen (both of whom died last season), and Axel Neumann all being dispatched to league rivals, the California Surf. More importantly, the Sockers have also sent Van Der Veen—last year's team captain and, according to Vogelsinger, "the best all-around player in the NASL"—to the Tampa Bay Rowdies. Van Der Veen was known to have had some serious disagreements with Vogelsinger last season (he was even suspended for a period), but was also a steady influence on a team that was continually shuffling its lineup.

If Van Der Veen will be missed, the Sockers should welcome the addition of a high-scoring center forward, Jose Nieto, whom the Sockers picked up as a free agent. But the likely center of attention for Sockers fans will be Ade Coker, who suffered an extremely serious leg injury last season. Coker's rehabilitation reportedly has been remarkable and he appears ready to test his leg in the NASL. The club's most popular player, American Alan Mayer, will be ready to man his position as goalkeeper. At the time, the game should provide some idea if Vogelsinger will be able to field the pieces of his team together in time for its opening NASL game with the California Surf on March 24. Game time for the Dynamo game is 7:30 p.m. on Wednesday, February 21, at San Diego Stadium. For ticket information, phone 280-GOAL.

—Larry McCaffery

Galleries

Contemporary Jewelry and Silvermithing from the Beaulieu Academy of Arts and Design in Jerusalem, Israel, will be featured in an exhibit which runs through February 16, Master's Gallery, SDSU.

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

Works and Performance by Trapp will be featured through February 23, Mandeville Gallery, with a performance by the artist on Saturday, February 17, 7:30 p.m., Room 8118, Mandeville Center, UCSD. 452-2864.

"Poems," installation/sculpture by Jeff Landau will be exhibited through February 23, Groumout College Gallery, Groumout College, El Cajon.

Photography by Geoff Leidecker will be on display from Monday, February 19, through February 23, The Other Gallery, Humanities Library, UCSD. 452-4042.

Two-Person Show, "Viva Guatemala," a series of chromatic acrylic paintings by Luis Steyer, and "Reliquarium/Crucial Remains," consisting of vinyl and glass sculptures with organic matter, by David Allen, will be featured through February 24, Spectrum Gallery, 4011 Goldfinch, 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.

Hand-Colored Photo Etching by Laguna Beach artist Chover Boehm will be exhibited through February 25, Phaedra Gallery, 1111 Prospect Street, upper level, La Jolla. 454-6332.

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

Color Photography: Chlorochrome Prints, by Andrea Bical, will continue through March 1, A.C.C.E.S.S. Gallery, 3957 Goldfinch Street, 266-6129.

"Four Ways of Doin' It," an exhibition of photographs by California Paul Diamond, Wanda Hammerbeck, Victor Landwehr, and Karen Truax, will continue through March 2, Southwest Center Art Gallery, 900 Day Lakes Road, Chula Vista. 421-1691.

All-San Diego Student Art Exhibit, a competitive exhibition of drawings, prints, and photographs by San Diego county art students, hosted by USD, will continue through March 2, Foundry's Gallery, USD, Alcala Park. 291-6480 x4396.

"For in San Diego," an exhibit of the works of local artists Martha Alf, drawings; John Koch, paintings (collage); Iolo Scarce, sculpture; and Dorothy Stratton, prints, will be presented through March 4, SDSU Gallery.

Two-Person Show, featuring the photographs of Kathryn Harris and the figure paintings of Ellen Irvine, will continue through March 16, Celebrations Gallery, 645 G Street, upstairs, 239-5252.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Grey" (1963), Claes Oldenburg's "Alphabet Good Humor" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty Six Pieces of Wood" (1969), and "Merestur Pointe," Richard Artschwager's "Unrelated" wall construction (1966), and Richard Serra's "Drawing for Space Theater," Balboa Park. 238-1233 or 238-1168.

"Comes," a film exploring primordial ocean depths, volcanic eruptions, and black holes of outer space, will be shown with "The Great American Triforce" Sunday, February 18, 1 and 2:30 p.m., San Diego Museum of Man, Balboa Park. 239-1201.

There has been a concerted effort on the part of many American artists, especially in the last fifteen years, to retace and determine exactly how much daily life—be it manifested in speech, dress, art, or pure physical expression—derived from distant, foreign cultures. Identifying and acknowledging genealogical heritage has become both a means of saluting one's own ancestry and a method of furthering pan-cultural awareness. Black artists have probably been the most adamant in their efforts to show that many cultural behaviors generally considered native to America were derived exclusively from traditional African rituals.

This Wednesday evening, one such group of artists, the African Music and Dance Ensemble of UC Berkeley, who refer to themselves as "a living museum of traditional African music and dance," will perform at UCSD's Mandeville Auditorium. The ensemble specializes in interpreting the experiences of the people of Ghana through long, theatrical song and dance sequences. They have received high acclaim from critics, professors, and peers throughout this state. The most consistent qualities credited to their work are their unbridled flamboyance and physicality, their cohesive sense of dramatic emphasis, and their thoroughness in presenting the Ghanaian lifestyle with documentary-like realism. The image of Ghana they portray is complete, unvarnished, and gives the audience the sense of being transported to an exotic continent instantaneously.

For performance, the ensemble will perform "Wishes," February 21 at 8 p.m. in the Mandeville Auditorium at UCSD. For further information, please call 452-3229.

—Steve Emdina

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people are to their many debts, especially Afro, who is considered the liaison to other gods, and who must be consulted before any human undertaking. From there, the movements portray such important moments of human existence, from birth, puberty, marriage, and war to death. Frequent religious ceremonies will be detailed, climaxing in a spectacular confrontation between the gods of war and war itself.

According to the ensemble's director, C.K. Ladrop, the group is dedicated to re-creating, unerringly, the original dances as they have been practiced for centuries. Ladrop, a noted researcher of African music and dance, is a member of a family of African musicians and dancers who belong to Ghana's Ashanti tribe. Ladrop's Fulde Band of the Southeastern United States will present an evening of music sponsored by the San Diego Folk Heritage, Wednesday, February 21, 7:30 p.m., Community Arts Gallery, Third and E streets, downtown. 233-0141 or 278-6704.

String Band Musicians Vicki Gray and David Swann, of the Squallin' Panthers Fulde Band of the Southeastern United States, will present an evening of music sponsored by the San Diego Folk Heritage, Wednesday, February 21, 7:30 p.m., Community Arts Gallery, Third and E streets, downtown. 233-0141 or 278-6704.

There is a dual purpose to such reverent treatment. Aside from introducing us to traditions of which we would otherwise remain ignorant, it can reveal how art and the day-to-day rigors of life can complement and elevate each other. And with modern forms of American dance to obviously and heavily influenced by African motifs, the show may illuminate the notion that "modern" does not necessarily mean "new."

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Music

Two Solistas, cellist Marcus Zeev and pianist Margaret Rose will perform works by Debussy, Beethoven, and Brahms, Saturday, February 17, 8 p.m., Jewish Community Center, 4079 54th Street, 581-3320.

Microtonal Concert, members of the Microtonal Consort will present an evening of innovative works, Monday, February 19, 8 p.m., Manque Public Theatre, 3717 India Street. 298-8111.

String Band Musicians Vicki Gray and David Swann, of the Squallin' Panthers Fulde Band of the Southeastern United States, will present an evening of music sponsored by the San Diego Folk Heritage, Wednesday, February 21, 7:30 p.m., Community Arts Gallery, Third and E streets, downtown. 233-0141 or 278-6704.

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"Honor is my life," says National Lampoon's Chris Miller. His shrill, bird-like voice is eerily muffled through a prosthetic rubber "Silence" mask. "I had Nancy and Fritz Trutz," he adds, peeling off the mask to reveal his own pale and pinched features. "But I sold them to a kind beggar in New Orleans." His shrilling, high-pitched laughter draws uneasy glances from a group of freckled, gray-haired Sambo's waitresses.

Hastily, dressed in a pair of dark glasses, Miller steps to the service bar to discuss his life, career, and admitted reputation as a "self-styled buffoon." He says that the first piece of his "Silence" mask was a "cheap, off-the-shelf" parody of the famous grade-school "Dick and Jane" primers. But, through a series of "See Spot Vomit" and "Dick Kills His Hammer" merely produced Miller's prompt expansion from P.K. Parker Elementary School in Des Moines, at age eight.

Early academic humiliation and subsequent parental scorn forced the budding humorist to seek employment prematurely, and to turn increasingly toward the love and security denied him

by "a school board full of alcoholic, cretins and a brace of rabid and salacious parents right out of Charles Dickens."

He found work delivering beer and sandwiches to isolated students of gaudy boarding houses in the Yuccas. In 1957 he landed a position as "joke editor" for Jack and Jill. He soon lost that post over this supposed but some G.Q. Who did little Billy jump off the roof? A. He didn't. He mother pushed him.

Miller struggled and scratched his way through adolescence and into early adulthood, doing odd jobs. "I cleaned harmonicas for a while down in Nashville," he whines, "and mowed lawns and even looked into prostitution. But my heart remained in comedy writing."

In the Sixties, good fortune finally grinned upon a deteriorating Chris Miller. "And," he sniffs, "not a moment too soon. I mean David Eisenhower who gave me my first big break," he says, distractedly fanning several dozen napkins from the tumbled and grimy chowder Sambo's dispenser. "At that time, David had just started a little satire mag in the Bay area, which he and his business partner, Stephen

Weed, were going to call *Good Humor*. I was in pretty bad shape in those days. Mashed on glue sniffs, but still big enough to hear that badinage comment. So I contacted those two nerds and told them they didn't put me the writing of it immediately. I would see to it that a tasteful flock of Colorado ewe butts would be picked out of the writing of it, and screaming crotchets would furnish eight months. Later, we changed the magazine's name to *National Lampoon*, and the rest," he booms wildly, reaching again for the "Silence" mask. "Is history."

Chris Miller, National Lampoon contributing editor, co-author of the film *National Lampoon's Animal House*, and writer of the pilot for ABC's new series *Fish Hawk*, will present a lecture at San Diego State University at eight p.m., Wednesday, February 21, in Arts Center's Montecito Hall. Miller will discuss his experiences as a comedy artist, and show "our takes" on Animal House. For more information, call 286-0445.

—Bill Owens

Theater

"Electro-Buck," a political satire focusing on a young Chicago plant manager who refuses to compromise and his romantic desires, will continue tonight through Friday, February 18, 8 p.m., with added Sunday matinees at 2 p.m., Carter Center Stage, Old Globe complex, Balboa Park. 239-2255.

"An Sam Hampton Lavary Oberlander," the second play of Preston Jones' "A Texas Trilogy," will continue Fridays, Saturdays, and Sundays through March 2, 8 p.m., Coronado Playhouse, Silver Strand, Coronado. 435-4856.

"My Three Angels" will be presented Thursdays through Saturdays, through February 24, 8 p.m., Actor's Quarter Theatre, 480 Elm Street, downtown. 238-9609.

"The Chinlavan Drive," a contemporary social comedy concerning a close-knit black family struggling toward its goals, written by SDSU graduate student Estelle McGill, will be presented Friday and Saturday, February 16 and 17, and Wednesday, February 21, through Saturday, February 24, 8 p.m., University Theatre, Dramatic Arts Building, SDSU. 286-6864.

"The Caucasian Chalk Circle," Bertolt Brecht's drama centering around a revolution by the princess against the Grand Duke in Georgia, Russia, will be presented by the San Diego City College Theatre Arts Department, Thursdays and Saturdays, through February 24, 8 p.m., First District Theatre, 6065 Camino, 15th and C streets, 239-7854.

"Private Lives," a satire on upper-class life by Noel Coward, will be presented Thursdays through Saturdays, through February 18, 8 p.m., with an added Thursday matinee on February 18, 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3585.

"The Shadowed Secret," a melodrama western for children, will be presented Saturdays and Sundays, through February 25, 2 p.m., Actor's Quarter Children's Theatre, 480 Elm Street, downtown. 238-9609.

"The Misanthrope," Moliere's play concerning the clash between a man's refusal to compromise and his romantic desires, will continue tonight through Friday, February 18, 8 p.m., with added Sunday matinees at 2 p.m., Carter Center Stage, Old Globe complex, Balboa Park. 239-2255.

"An Sam Hampton Lavary Oberlander," the second play of Preston Jones' "A Texas Trilogy," will continue Fridays, Saturdays, and Sundays through March 2, 8 p.m., Coronado Playhouse, Silver Strand, Coronado. 435-4856.

"My Three Angels" will be presented Thursdays through Saturdays, through February 24, 8 p.m., Actor's Quarter Theatre, 480 Elm Street, downtown. 238-9609.

"The Chinlavan Drive," a contemporary social comedy concerning a close-knit black family struggling toward its goals, written by SDSU graduate student Estelle McGill, will be presented Friday and Saturday, February 16 and 17, and Wednesday, February 21, through Saturday, February 24, 8 p.m., University Theatre, Dramatic Arts Building, SDSU. 286-6864.

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Film

"Controlling Interiors," a film concerning the impact of multinational corporations on economic and political developments in the U.S. and other countries, and "The Mouth of Babylon," a Bill Moyers documentary on the harmful effect of baby-formula peddling in dependent nations, will be screened as part of the continuing political film series sponsored by the UCSD Museum for World Democracy.

"A Nos La Liberté," a 1931 fable by Rene Clair, will be shown in French with English subtitles in the continuing "Man and Machine" film series, sponsored by UCSD Extension, Wednesday, February 21, 7 and 9:30 p.m., Unicorn Cinema, 7461 La Jolla Village, 238-1233 or 238-1168.

"Comes," a film exploring primordial ocean depths, volcanic eruptions, and black holes of outer space, will be shown with "The Great American Triforce" Sunday, February 18, 1 and 2:30 p.m., San Diego Museum of Man, Balboa Park. 239-1201.

"The Shadow Catcher," a film on North American Indians, will be shown as part of the continuing "Ancient and Other Mysterious Cultures" film series, Sunday, February 18, 1 and 2:30 p.m., San Diego Museum of Man, Balboa Park. 239-1201.

"And Now for Something Completely Different," a film featuring Monty Python, will be screened Wednesday, February 21, 7:30 p.m., Salomon Lecture Hall, DeSales Hall, UCSD, Alcala Park. 291-6480 x4396.

"For in San Diego," an exhibit of the works of local artists Martha Alf, drawings; John Koch, paintings (collage); Iolo Scarce, sculpture; and Dorothy Stratton, prints, will be presented through March 4, SDSU Gallery.

Two-Person Show, featuring the photographs of Kathryn Harris and the figure paintings of Ellen Irvine, will continue through March 16, Celebrations Gallery, 645 G Street, upstairs, 239-5252.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Grey" (1963), Claes Oldenburg's "Alphabet Good Humor" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty Six Pieces of Wood" (1969), and "Merestur Pointe," Richard Artschwager's "Unrelated" wall construction (1966), and Richard Serra's "Drawing for Space Theater," Balboa Park. 238-1233 or 238-1168.

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READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Sports

Jack-In-The-Box Invitational Indoor Track Meet, the third annual, will take place Friday, February 16, with high school events beginning at 5:30 p.m., open events at 7:30 p.m., and featuring an incredible line-up for the indoor mile event, including John Walker, Filbert Bayi, Steve Scott, and Samson Coughlin. San Diego Sports Arena. 224-4176.

Women's Basketball Tournament, the Apache Classic Invitational, hosted by Southwestern College, will include teams from Arizona's Mesa College, University of Mexico, San Diego Mesa College, San Diego City College, Ventura, Mira Costa, Southwestern, and Mt. San Antonio, with games on Thursday and Friday, February 15 and 16, at 2, 4, 6, and 8 p.m., and the finals on Saturday, February 17, at 2, 4, and 6 p.m., Southwestern College gymnasium, 900 Lakes Road, Chula Vista. 421-6700 x266.

Hawk Hockey, the San Diego Hawks will entertain the Tucson Raguers, Saturday, February 17, 7:30 p.m., San Diego Sports Arena. 225-9633.

Clippers Basketball, the San Diego Clippers will host the New Orleans Jazz, Thursday, February 15, 7:05 p.m., and the Atlanta Hawks, Sunday, February 18, 12:45 p.m., San Diego Sports Arena. 226-1275 or 224-4176.

Canadian Club Pro-Celeb Tennis Classic, a benefit for the Muscular Dystrophy Association, will feature participants Charles Heston, Wayne Rogers, Rod Laver, Roy Emerson, Martin Shuster, and Andy Schiemann, Sunday, February 18, 2 p.m., Peterson Gym, SDSU. 286-6947 or 291-4555.

L'Eggs YMCA 10,000-Meter Run, this second annual all women's 6.2-mile run through Balboa Park will take place on Monday, February 19, beginning at 8 a.m., at the Palisades area in Balboa Park. 239-0355.

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, and Saturday, February 14, beginning at 1 p.m., Price's Loomis Bowl, 955 Cardiff. 463-9371 or 291-7454.

Heart Tennis Tournament, sponsored by the San Diego County Chapter of the American Heart Association, will be held Saturdays and Sundays, through February 15, all day, Rancho Bernardo Inn, Morley Field, City College, and USD. 291-7454.

Lectures

"The New Performer and the Music of Our Times", a lecture by music professor Devian Turetzky, will be the final presentation of the winter Center for Music Experiment and Related Research Colloquium series. Thursday, February 15, 1 p.m., Building 458, Warren Campus, UCSD. 452-4383.

"The Iconography of Frida Kahlo", a UCSD Extension presentation of films and slides of the self-portraits and fantastical images of this Mexican painter of the Forties, will take place Thursday, February 15, 7 to 10 p.m., Mandeville Art Gallery, UCSD. 452-1400.

"San Diego Inside: A Look at the County's Future", continue with a panel discussion on commerce, featuring Economic Development Corporation director Dick Davis, politician Jim Mills, and Center City Development Corporation vice president Gerald Trimble, with moderator Dick Carlson. Thursday, February 15, 7:30 p.m., Mandeville Auditorium, UCSD. 452-4559.

"A New Approach to Autism", a giant-screen video-discussion program, will be presented Thursday, February 15, 7:30 p.m., Center for Psychological Revolution, 1529 Hornblum Street, Pacific Beach. 273-4673.

"The Battered Spouse", a seminar of panels from the legal, social services, psychological, and ministerial fields will address some of the causes of the battered spouse on Thursday, February 15, 7:30 p.m., second floor dining room, Community Hospital of San Diego, 446 76th Street. 234-4341 x211 or 376.

Government Finance Symposium, including panel members Ralph Flynn of the California Teachers Association, Dartmouth economics professor Colin Campbell, Librarian attorney Ed Clark, and Assemblyman Larry Karpiloff, will debate "Financing of State and Local Government: How Much and What Kind of Taxes Are Needed?" Thursday, February 15, 8 p.m., Salomon Lecture Hall, USD, Alaska Park. 291-6480 x4296.

"The Changing Face of San Diego's News Media", a one-day seminar moderated by Harold Keen, will include a panel composed of Evening Tribune TV critic Steve Carey, consultant Howard Chernoff, Union reporter Nolan Davis, former Channel 10 news anchorman Harold Greene, Gloria Brenner of KFSB-TV, LA Times reporter Nancy Skelton, and Fred Steman, news director of KMBZ, Saturday, February 17, 9 a.m. to 1:30 p.m., Room 2250, Humanities and Social Sciences Building, Muir-Campus, UCSD. 452-4400.

Photography Seminar, sponsored by the Southern California Association of Camera Clubs, will include "How to Shoot the

Zoo," by Richard Van Nostrand; "Wildlife Photography," by Kenneth Fink; and "Space, Scale, and Perspective," by Paul Kovach. February 16, all day, Photo Arts Building, Balboa Park. 449-9735 for reservations.

"Sate and 'Les Six'", the first in a series of lectures which will discuss and perform works of composers Darius Milhaud, Arthur Honegger, and Francis Poulenc, all of the early 20th-century French neo-classic school of "Les Six," will be delivered by David Ward-Stennan, a former student of Milhaud, Sunday, February 18, 8 p.m., Music Building Recital Hall, SDSU. 286-6047 or 286-6031.

"Men's Liberation and Male Sexuality", the next lecture in the continuing "New Views of Women" series, will be presented by Warren Farrell, author of "The Liberated Man," Wednesday, February 21, 3 p.m., Room SS-100, SDSU.

"UCSD New Poetry Series" will feature four San Diego poets reading their new work, including Austen Callahan, Tom Marshall, Bonnie Rittenbeck, and Fanny Wooden, Wednesday, February 21, 4 p.m., Revelle Formal Lounge, UCSD. 452-2533.

"The Changing Roles of the President and the Congress" will be the topic of former President Gerald Ford, Thursday, February 22, 3 p.m., Mandeville Auditorium, UCSD. 452-4559.

Special Events

Chinese Art Festival, presented by the UCSD Chinese Student Association, will feature arts and crafts exhibits, through Friday, February 16, demonstrations of paper cutting, jade tree making, and brush painting, Friday, February 16, 2 to 5 p.m., both in the Other Gallery, Room 1200, Humanities Library Building and a lecture entitled "Appreciation and History of Chinese Painting and Calligraphy," delivered by Ting Wai Tong, Saturday, February 17, 7:30 p.m., Humanities Library Auditorium, UCSD. 452-4042.

Black History Week Celebration continues with an art exhibit sponsored by New Dawn Graphics, Friday, February 16, 4 to 9 p.m., Holiday Inn, 595 Hotel Circle South, Mission Valley.

Nature Walk for the Blind, sponsored by the C-4U Guides of the Natural History Museum, will take place Saturday, February 17, 10 a.m. to noon, Oak Lakes Country Park. 295-8426 for reservations.

Japanese Cooking Demonstration, performed by the chefs of Benihana of Tokyo Restaurant, will take place Saturday, February 17, 1:10 p.m., outside Walker, Scott Department Store, Escondido Village Mall, East Valley Parkway and Ash Street, Escondido. 746-0631.

Chinese New Year Celebration, presented by the Chinese Student Center, will include authentic Chinese food, arts and crafts from China, dragon-style Kung-Fu demonstration, paper cutting, jewel trees, calligraphy, and a lion-dance Parade, Saturday, February 17, 11 a.m. to 5 p.m., with the parade beginning at noon, at the Chinese Social Service Center in "Old China Town," 428 Third Avenue. 234-4447 or 234-0442.

Restaurants

Stranger Around These Parts

ELEANOR WIDMER

The Restaurant: Dai La Thien
The Location: 4965 El Cajon Boulevard (287-5760)
Type of Food: Vietnamese and Chinese
Price Range: Individual items from \$1.85 to \$14.95
Hours: Closed Monday. Open Tuesday through Friday, eleven a.m. to ten p.m.; Saturday and Sunday, nine a.m. to eleven p.m.

There's a scene in the Italian movie *Bread and Chocolate* in which the hero, a novice waiter in a posh Swiss restaurant, attempts to assimilate the mannerisms of the more accomplished waiters. Not only is he dealing with a foreign language, but with the toy's expectations of his puffed clientele. In amazement our hero watches another waiter slice the skin of an orange so that the inner fruit is presented intact while the skin falls in the shape of petals. Unable to accomplish this feat, he suggests that the diner try strawberries. When he is summarily instructed to bring an orange, he rushes into the kitchen, bites open an orange's skin with his teeth, rips the rest off with his fingers, and then drops the fruit into a petal-shaped skin miraculously present among some abandoned dishes. With a flurry of courtly gestures he then presents it in the state acceptable to that restaurant.

The power of art is that it can portray nightmare or anxiety situations in a satiric manner, where the pain is tempered by the comedy. Few can fail to identify with the hero, and equally few would like to be in his situation—always dancing attendance on people whose customs, mores, and language have a dramatic incomprehension. Frequently, when I visit a newly opened ethnic restaurant in which the owners are new arrivals in this country, I am aware of the amount of adjusting and coping they have to do. If I were suddenly thrust into Japan, Korea, or Vietnam, I doubt that I would do as well. This occurred to me when I dined at Dai La Thien, a Vietnamese-Chinese restaurant where most of the people involved are from Saigon.

The chef, for example, operates a kitchen in a hotel in Saigon that seated several hundred people. Now, he works in a storefront restaurant whose maximum capacity would be well under fifty. The owner speaks French and some English, but one of the women in his family had to translate the long and detailed menu. (While the dishes are listed in English as well as Vietnamese, it was difficult, for example, to know that noodles braised with *chu si* meant noodles with assorted meats.)

Similarly, the waitress had some trouble understanding our needs. As it happened, a large party arranged by the owner's son was in progress. It seemed to take the facilities of the personnel to prepare the ban-



When we slit open the paper, we discovered gizzards, necks, wings, livers, backs, and very little of what we would normally associate with chicken

quet and to wait on our party of five as well. Actually, though we received many apologies for the slowness of the service, we scarcely had to wait, and the problem lay in asking the waitress for suggestions. The place had been open less than a month, and when it came to ascertaining our tastes in food, she was as adrift as the waiter in *Bread and Chocolate*. To play it safe, she suggested a sweet-and-sour dish. (Americans are notorious lovers of sweet-and-sour sauce—myself included—though I would tend to think this concoction in a Vietnamese restaurant.) However, with my growing knowledge of this cuisine and with the help of the waitress we avoided sweet and sour and instead ordered the following: imperial rolls, shrimp dumpling in supreme soup, steamed fish with pork and mushrooms, special dry braised shrimp, fried wrapped chicken, braised pork with assorted vegetables, and beef with two kinds of mushrooms.

The imperial rolls (thin and elongated versions of what may roughly be called egg rolls) were delicately prepared in a bed of lettuce. I am always impressed by the way most Vietnamese restaurants prepare a lettuce leaf, usually keeping it whole, washing and drying it thoroughly, and then using it as a natural cup for other dishes. A special sauce accompanies these rolls, and the sauce may also be added to the soup.

The soup was pleasant but not as distinguished as that served by Kim, who operated a restaurant at this same location prior to Dai La Thien's opening. Her soup, with its glass noodles, shrimp and pork, was a meal in itself, while this was merely a good opening for a meal.

Of the main dishes, the most interesting to our palates were the steamed fish

(\$4.25) and the braised shrimp (\$3.85), though on the night of our visit our portions were small. Whether this was due to the party or whether this is the policy of the restaurant I will only discover upon my next visit. The steamed fish had a delicious pork-and-mushroom sauce, but the portion enabled us each to sample but a few mouthfuls, rather than to feel that we had eaten heartily of fish. The same was true of the fish shrimp—double the amount would have better satisfied our party.

Ironically, the one dish that we ordered in double quantity, or at least received in double quantity, also proved the most problematic for our taste: fried wrapped chicken (\$3.75). I've had fried wrapped chicken, sometimes known as paper chicken, in many Chinese restaurants, but the pieces of chicken were individually wrapped. Here, all the pieces were wrapped in one large parchment paper and then deep fried. When we slit open the paper, we discovered gizzards, necks, wings, livers, hearts, backs, and very little of what we would normally associate with chicken. There was no evidence of breast or thighs, and while the sauce inside the paper and the chicken itself was very tasty, we were mostly chewing on small bones or bits of fat. The dish is authentically prepared and presented, because in many parts of the Orient chicken breasts are saved for special occasions. If you like to chew-and-spit, then try this house specialty. But you can consume the whole packet without chancing upon a chunky morsel.

As for the pork and vegetables and the beef with two kinds of mushrooms, they appeared standard for Cantonese cooking. In fact, my friends were surprised that

these dishes were so clearly Cantonese. I was not, because the influences on Vietnamese cookery have all but obscured what was once indigenous Cantonese-style cookery has been considered the equal of high French and Italian, and it does no disservice to the Vietnamese. However, to forestall those who may ask, "Why go to a Vietnamese restaurant for Chinese cooking?" it is worth repeating that Chinese has become an integral part of Vietnamese cooking, and in fact, at Dai La Thien the menu places the word Chinese before Vietnamese.

With the double order of chicken, our dinner came to seven dollars each, and this sum did not include the tip. Dai La Thien is more expensive than some Vietnamese restaurants, but it also offers the most extensive menu. The next time I go, I want to try the Lion's Head chicken (\$4.95), which was served at the banquet, and the noodles braised with assorted meats (\$2.95). Our sensitive waitress realized that I regarded the banquet dishes with longing, but she was in the unenviable position of having to make suggestions to Americans. In retrospect, I realized that we should have said, "We'll have the same as the people at the banquet." But this is a small matter; one only knows the menu after several visits. Dai La Thien means The Rainbow, and I hope the name augurs well. Their Chinese style is not as elegant as that of our best Chinese establishments, but neither does it fall that short of the mark.

The Restaurant: A Dong
The Location: 3797 Park Boulevard (298-4420)
Type of Food: Vietnamese
Price Range: Most expensive Vietnamese dish, \$2.99
Hours: Closed Monday. Open Tuesday through Sunday, eleven a.m. to nine p.m.

This small restaurant caters mostly to Vietnamese families. Paradoxically, it was the most American vegetables of any Vietnamese restaurant in San Diego, and cuts them American style, horizontally, instead of diagonally. The cook uses a great deal of American celery, carrots, and cabbage, and none of the dishes are prepared with care.

Of the ones I sampled, the imperial rolls were downright awful, as they were full of pork fat. The cold salad with shrimp and pork was served with red peppers, celery tops, and fatty pork slices. The passable dishes proved to be the chicken with cashews and young corn, and noodles with assorted vegetables, shrimp, and beef.

None of the food here is noteworthy, yet on a recent Saturday night a Dong was jammed. Cost may have something to do with it—you can get sweet-and-sour pork for \$2.25 and the noodle dish mentioned above for only two dollars.

A Dong, which means The Orient, is not in a class with Thanh Viet. It's "cheap eats" in every sense of the phrase. □

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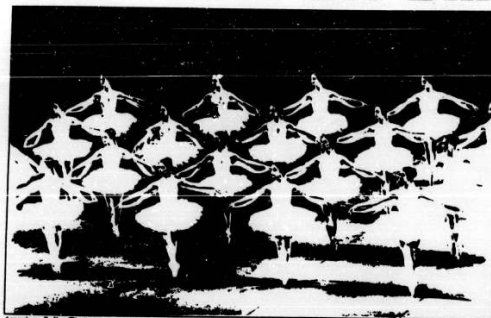
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ABT Fools the Bill



American Ballet Theatre

JONATHAN SAVILLE

The American Ballet Theatre did not get to San Diego this season, but their five weeks in the Los Angeles area were rich in beauty and interest. Most interesting of all—if by no means most beautiful—was the world premiere of Glen Tetley's *Contra-dances*, to music by Anton Webern.

There are three criteria for judging a piece of choreography: the inventiveness and expressiveness of the dancers' movements, the success in interpreting and illuminating the music, and the quality of imagination. *Contra-dances* can be given full marks only for the first of these. Tetley's characteristic fusion of classical ballet and modern dance—he studied with both Hanya Holm and Martha Graham—provided some startling and stimulating visual experiences; for those familiar with this vocabulary of athleticism and angst (on pointe), the movements the choreographer devised were intriguingly varied and nuanced. Above all, Tetley provided Natalia

Makarova and Anthony Dowell—both distinguished classical dancers—with something to test their mettle. Both came through the ordeal splendidly, and Makarova gave further proof that she is the greatest female dancer on the stage today.

As for interpreting the music—and interpreting human life through the imaginative use of movement—Tetley's choreography had a good deal wrong with it. The ballet was set to Webern's *Pasacaglia*, Opus 1; *Five Movements*, Opus 3; and *Six Pieces for Orchestra*, Opus 6. The *Pasacaglia* is a long, tormented, expressionistic work, a kind of Mahler in delirium; Opus 3 and Opus 6, in contrast, are already in that distinctively Weberian style of brevity, disjunctiveness, and reliance on the fragmented, enigmatic gesture, rather than on discernible themes and their variation or development. These pieces have also gone beyond tonality, into a strange new world that no nineteenth-century composer would have recognized.

It was a bizarre idea, in the first place, to combine works of such a

different stamp, and to play them one after the other as though they belonged to a single consolidated utterance. But what really damaged *Contra-dances* was Tetley's failure to see—and to make us see—the gulf that separates the Webern of Opus 1 from the Webern of the two later works. The setting for this abstract ballet was a vacant, menacing, futuristic plain, its endless loneliness accentuated by Oliver Smith's geometrical perspectives and by Toshiro Ogawa's wan, greenish lighting. The only indications that the music had shifted from one piece to another were slight, ineffectual changes in the scenery (some of the geometrical grids were pulled up into the flaps), and a progressive dimming of the already subaqueous light. The choreography, too, showed no sense of change; it was thirty-five solid minutes of the same music. But after several reiterations, the effect was revealed not as a cunning aesthetic device but as a defect in Tetley's musical sensibilities.

The flaws of Tetley's choreography were brought into special relief by the juxtaposition of *Con-*

tra-dances with Balanchine's familiar *Theme and Variations*. The music of this Balanchine ballet is Tchaikovsky's last movement of the Suite No. 3, and a musical score it cannot compare in interest, excitement, or grandeur of conception with the Webern pieces Tetley used in *Contra-dances*. But Balanchine seems to have done more with any ten bars of these pieces than Tetley did with the entire Webern conglomeration. Balanchine's vocabulary of movement in this work is much more limited than that of Glen Tetley; all pure ballet, without any admixture of Martha Graham. And yet the subtlety and variety of movement is considerably greater than the best Tetley manages to attain. The value of *Theme and Variations* as an interpretation of the music is something phenomenal. Balanchine has taken this pretty, undemanding, and sometimes insipid score, and by turning it into a series of expressive, almost meditatively, almost mystical experience of passivity. If anything unites these three early works, it is the contrast in all of them between the expressive outbursts and the periods of stasis (later in Webern's career the tormented movements become progressively rarer, and the stasis, without quality, takes over almost completely).

This contrast is the primary aesthetic fact of these pieces, anterior to tonality or at least to colorism, to structure. But Glen Tetley showed a continual indifference to it. At moments when the music was scarcely moving, when the mind seemed abstracted, the thought of action or suffering dissolved in a rapt contemplation, Tetley kept his dancers twisting and shuddering and skittering and circling, as if there were no connection at all between their movements and Webern's sounds. At such moments, with the orchestra so hushed as to be virtually silent, you could hear nothing but the musically unmodulated thumps and squeaks of the dancers' shoes. The first time this happened, the effect was striking, as though the choreographer had decided to wake us up by giving us dance movements intentionally in opposition to the music. But after several reiterations, the effect was revealed not as a cunning aesthetic device but as a defect in Tetley's musical sensibilities.

The flaws of Tetley's choreography were brought into special relief by the juxtaposition of *Con-*

tra-dances with Balanchine's familiar *Theme and Variations*. The music of this Balanchine ballet is Tchaikovsky's last movement of the Suite No. 3, and a musical score it cannot compare in interest, excitement, or grandeur of conception with the Webern pieces Tetley used in *Contra-dances*. But Balanchine seems to have done more with any ten bars of these pieces than Tetley did with the entire Webern conglomeration. Balanchine's vocabulary of movement in this work is much more limited than that of Glen Tetley; all pure ballet, without any admixture of Martha Graham. And yet the subtlety and variety of movement is considerably greater than the best Tetley manages to attain. The value of *Theme and Variations* as an interpretation of the music is something phenomenal. Balanchine has taken this pretty, undemanding, and sometimes insipid score, and by turning it into a series of expressive, almost meditatively, almost mystical experience of passivity. If anything unites these three early works, it is the contrast in all of them between the expressive outbursts and the periods of stasis (later in Webern's career the tormented movements become progressively rarer, and the stasis, without quality, takes over almost completely).

As for imagining, it is an amazing truth that although *Theme and Variations* is pure dance, without characters, without story, without even the atmospheric suggestiveness of a painted backdrop, nevertheless the whole of life is there: tenderness, joy, melancholy, love, rivalry. Yet all of these feelings are so refined to their essences that only the language of dance is fit to speak about them. I could see this charming, insouciant ballet a hundred times and always find something deeper in it; I saw the extremely earnest and willfully profound *Contra-dances* twice, and even for Makarova I doubt whether I will ever want to see it again.

I certainly want to see the ABT again, and I join San Diego ballet lovers in hoping that this great company's next season will include a visit—and a lengthy one—to us.

Clang

(continued from page 15)

you have to put in those buses, in rebuilding them constantly to keep them on the road. The former motorman says the life expectancy of a bus is about seven years, whereas some of the trolley cars purchased for the San Diego system in 1936 are still operating in Juarez, Mexico.

Unlike today's San Diego Transit Company, which is a city-controlled and heavily subsidized, the electric trolley was a venture in private enterprise, expected to operate in the black. But according to available records, the electric railway company had been in a state of financial decay almost from its beginning. About the time the Spreckels interests agreed to sell the system in 1948, figures were released to the Public Utilities Commission (which could grant or deny permission to eliminate routes) indicating that the trolley network during its half century of operation had never achieved a decent profit margin for the owners; rather, it had sustained a net loss of \$1.7 million. The report implied that public transit was not a feasible investment for a private company, although it wasn't until eighteen years later that the city got into the transportation business.

It is generally acknowledged that the public's infatuation with the automobile and the corresponding attractiveness of privacy and leisure during the post-World War II period was at the root of the trolley's demise. But for Edwin Herold it seemed less clear. The free-wheeling mood of the late Forties did result in an exodus to the suburbs and a growing dependence upon the car. Herold, however, maintains that a substantial percentage of San Diego's populace would never willingly have turned to the automobile. "Many of the riders I had, when they went to buses, they wouldn't ride any more. . . . The buses are slow, and they didn't give you the ride [the trolley] car did, so a lot of

people look to driving cars."

Even with the popularity of suburban living, Herold, who compiled experience as a motorman on almost every route, doesn't recall a time when ridership was low enough for concern. He also is skeptical of the reports of vast deterioration in the system by the company officials during hearings before the state authorities. And he hints that those reports may have been intentionally misleading. He believes that at that time the system was still sound economically.

Eric Sanders, a teacher at Briar Patch elementary school in La Mesa who maintains an interest in trolley history, said San Diego's trolley system during its final months had been whittled down to about three routes; thus, officials may have wanted to eliminate quickly the lingering trolley lines to avoid the problems of coordinating both bus and trolley operations. Another possibility is that company officials desired a modern, all-bus image. In any case, even if the officials were eager to see the trolley phased out, a belief that they intentionally misled the PUC is highly speculative with the limited evidence available today. There exists, however, circumstantial evidence to indicate that General Motors may have had a hand in the termination of San Diego's trolley.

In March of 1974 Bradford Snell, a lawyer for a U.S. Senate subcommittee on antitrust and monopoly, released a report titled "American Ground Transport," which alleges that General Motors, often with the aid of Ford and Chrysler (they comprise, in Snell's words, the "Big Three"), was instrumental in the destruction of more than one hundred electric surface-rail systems in forty-five cities, with the goal of selling more trucks, cars, and buses. "The economics are obvious," the report asserts. "One streetcar, subway, or rail-transit vehicle can displace 1000 passenger cars; one train can displace 1000 cars; or a fleet of 150 cargo-laden trucks."

Snell charged that GM and other "allied highway interests" brought about the conversion of rail transport to GM buses through direct and indirect means. His re-

port states that through ties with the stock and management of Omnibus Corporation in New York in 1936, GM influenced the conversion of that extensive streetcar network to buses. And by changing industry through a holding company, National City Lines, GM, he alleges, bought out and brought about the destruction of the huge Pacific Electric Railway system in Los Angeles. "The noisy, foul-smelling buses" that replaced the extensive electric rail system in Los Angeles, Snell claims, "in effect, sold millions of private automobiles. Largely as a result, this city is today an ecological wasteland."

GM responded to the Senate subcommittee with a report titled "The Truth About American Ground Transport," in which it is argued that GM couldn't have destroyed thriving trolley systems, since most were in a state of economic decay long before GM exerted any influence or buying power. The response also cites a 1951 Circuit Court of Appeals decision in which GM was acquitted of charges that the company had conspired to control a number of transit companies across the country.

However, GM did not explain the motive behind its investment of \$500,000 in National City Lines in 1937, or acknowledge that it had initially directed three GM employees to form that holding company. According to the Senate report, over a fourteen-year period following 1936, GM joined with Standard Oil of California, Firestone Tire, and other companies to contribute \$9 million to National City Lines for the purpose of converting rail transit systems to bus operations.

In the years before Oakland-based City Transit Systems purchased the trolley-bus system in San Diego, J.L. Haugh, that company's owner, had direct contact with General Motors. For six months in 1946 Haugh served as a director for National City Lines, the holding company used by GM in the acquisition of rail systems. Also, other transit systems owned at one time by Haugh in five other cities—Oakland, Fresno, Butte, Montana; and Bellingham and Everett, Washington—

are among the streetcar companies listed as having been "bought up" by GM in the Thirties and Forties, according to a 1974 report in *Environmental Action magazine*. J.L. Haugh is dead now, however, his son Jim, who heads the local investment firm of Haugh Enterprises, denies that GM influenced the elder Haugh's decision to convert the system here to buses in 1948. Jim Haugh said, however, that since GM did produce the "best bus" at the time, it was chosen as the main vehicle supplier for the new San Diego Transit Company. This contention is disputed by former employee Herold, though, who claims there were better buses available than those produced by General Motors. He says he learned during his years as a driver that the frame of a GM bus did not withstand impact in an accident as well as the frame of other lines, such as the ACF Brill. The GM engine frequently caught fire, he claims, and there were problems with the brakes on the early GM buses. Herold is unsure how GM ranked against others in fuel efficiency.

In Herold's mind, the various funding uncertainty within San Diego Transit Company and the resulting cutback of bus service adds weight to the position that bus transit is no improvement over what was offered by the trolley system, and on many counts is inferior. He and other trolley buffs feel authorities should have demonstrated more skepticism during the hearings over cutbacks in the trolley system, and they resent the fact that city officials didn't work to preserve trolley rights-of-way for future use. Such foresight would have made a return to light rail transportation today much less costly.

But it wasn't just the public officials who may have failed to question the conversion from rails and electricity to wheels and gasoline. The general public, although saddened by the close of the trolley story, showed little interest in actively opposing the transformation. There were public hearings, a few letters to the editor, but no widespread protests. Many undoubtedly viewed the transition as a symbol of progress; the trolley had been faithful, but it was time to step aside.

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PHIL



DUNCAN SHEPHERD

One of the occasional advantages (or aggravations, as the may be) of a movie being unusually late in its coming out, whether the delay is for post-production tinkering or for marketing reasons best understood in the film studio front offices, is that almost before you have twisted your head around straight again, the director's next opus has dropped into town without so much as a postcard's warning. This is how it is with the new Walter Hill movie, *The Warriors*, which follows so close and quiet on the tailfights of *The Driver*, long in the works before its release last summer, that my main gripe against it is that it gave me nothing to look forward to. But now that it's here, all is forgiven. I am glad to say it is quite, quite good. I am also tempted to say I told you so, except I am not so intoxicated as to believe *The Warriors* will meet with any more universal approval than *The Driver* did.

It will naturally fall into rapid dispute with the strict adherents of realism, naturalism, or any of the allied social sciences which look to art and artists to be pulling for the same causes as all right-thinking congressmen, educators, petition circulators, and editorial writers. This, the first in what promises to be a cycle of street gang movies this year, intends just what such realism as *West Side Story* or such science-fictional visions of Youth Amuck as *A Clockwork Orange*, *Wild in the Streets*, and *Gone with the Wind*. From the outside, from a sociological standpoint, there would be little basis and less impulse to differentiate right from wrong, good from bad, in street gang culture; there are only shades of black. But Walter Hill, who the spectator deep into youthful imagination, a dark and enclosed place where there flourishes a natural and unpolished taste for melodrama, a taste (prerequisite for the understanding of this movie and already deeply instilled in innumerate moviegoers like myself, who, through choice or exposure to the emissions of the Hollywood dream factories, have been arrested in a state of perpetual immaturity.

Limited in their experience as in their vision (they take a rat's-eye view of the world), the youthful heroes of *The Warriors* are an unselfconsciousness that lets them mimic the surface style of melodrama's heroes—their sticking up airs, their stuck-out chins, their whupping glances—without worrying overmuch about the moral underpinnings which justify such arrogant attitudes. There is a wonderfully funny glimpse during the throbby-tempered credits sequence of one of the gang members standing up in a subway car and battering one of the metal straps hanging from the ceiling as if it were a punching

bag—a nutshell illustration of the Quixotic imagination of these leather-vested ghetto glamor boys. The unknown but ungrudgingly chosen actor, led by a sultry, long Dallesandro look-alike named Michael Beck, are extraordinarily skilled at getting the hard, bulging, crustaceous surface of these characters, and at suggesting nothing much underneath.

At that, *The Warriors* will not sit well, either, with moviegoers who like to think of characters and plots exclusively in terms of "development," and who like to come out of a theater feeling a little older, sadder, wiser, or at least one of the above. This movie offers no more character or plot development—but then again, no less drama and color and precociousness—than the annual Golden Gloves tournament. Hill, from *Hard Times* to *The Driver* to the present, has been moving towards a daring sparseness of character and plot—daring because it demands of him the virtuosity to draw out a line of action unbroken, unslaked, and totally unsupported by such conventional narrative pick-me-ups as the surprise twist, the knotty complication, the strange coincidence, and the psychoanalytic straggles. This is a challenge he meets very well indeed, fitting together his shots as snugly and securely as the cars of a subway train and maintaining a pace that's like the subway at rush hour—a more or less smooth-running stream, interrupted by an occasional lurch or stall or two, and then a mad scramble of human bodies, then another run, another scramble, and so on. The story doesn't "go" anywhere except geographically.

The basic situation is efficiently laid out in a single scene following the credits. A visionary gang leader named Cyrus, "the one and only," the would-be Simon Bolivar of the New York boroughs, orders a big powwow of all the tribes, like something out of *Gunga Din* or *Lives of a Bengal Lancer*; and in the middle of Cyrus's *et pluribus unum* speech, a dyed-in-the-wool anarchist named Luther, performing a sort of *acte gratuit* and striking a blow for chaos and individualism, assassinates him. In the ensuing bedlam, a Coney Island gang has the finger of guilt inaccurately pointed at him, and the problem becomes how to get from the meeting place in the Bronx to their home turf in Brooklyn, traveling through streets and subways awash with police and rival gangbangers. The movie is a *deus ex machina* play, a sort of black *Psycho Rose*, relays the latest bulletins on the manhunt and plays demoralizing tunes like "Nowhere to Run." The movie is thus a simple cartoon in logistics: how to get from here to there. Or more accurately, for director Hill the problem is how to prolong their getting from here to there by throwing enough trouble in their path to bear comparison with the Labors of Hercules. The movie has an obvious cinematic wish of

hostile-territory branch of action films, including both the *Stagecoach*-type western and the *Objective Burma*-type war drama. But there is a more specific reference as well.

If the apparent point of departure for *The Warriors* was the French gangster films of Jean-Pierre Melville, the corresponding point for *The Warriors* would be the samurai films of Akira Kurosawa. I don't know whether this has been perfectly apparent to everyone watching the movie or whether it has been monotonously mentioned by every reviewer; but if not, I fully expect there to be a collective inhalation to the effect of: "Good God, it's true." There is, in the first place, the feudal clanlikeness of the street gangs. Then there is the strict sense of military hierarchy about the gangs, setting apart those made up of true "soldiers" and "boppers" from those made up of "wimps" and "fags," just as samurai are generally set apart from common swordsmen and hand-its, so that mere numbers mean nothing to determining the odds and the outcome of any skirmish. (The way one multitudinous gang known as the Oprians scurries into battle formation is strictly for comic effect, as with Kurosawa's baboonish bit players.) There is also the obvious use of baseball bats as sword substitutes, and there is even a Toshio Mifune kick trick lifted intact from the climax of *Yojimbo* and transplanted here. I could launch im-

personally, too, into the matter of codes of honor; but while the samurai certainly have one and Walter Hill's hoodlums just as certainly have one, I can't honestly conclude that one matches up well against the other. In matters purely of cinematic technique, there is the use of old-fashioned wipes as transition devices between scenes, done exactly as Kurosawa does them, quick, clean, nothing fancy. And there are the ferocious action scenes, shot so close and cut so fast as to be impressionistic rather than (God and Judith Crist forbid!) really graphic or sadistic. These action scenes come off seeming remarkably fresh-minded, and only the too frequent slow-motion used, a la *Seven Samurai* has the feeling of an action-film cliché.

As much as his work seems meant to appeal to the all-around cinema buff, the genre specialist, the phonetician studying the evolution of Hemingway-esque speech, the pop Existentialist, and other assorted eggheads, Hill nonetheless does not need to post signs warning others to stay away, keep out, beware. His traditional action vehicles (bus-sized vehicles for plenty of room for everyone, sit where you want) invite the broadest audience to enter. And it is arguably a mark of populism, rather than elitism, that he makes no judgments about what the mass audience is

able to appreciate or tolerate, and that he invests his work with a degree of taste and care and culture demonstrably unnecessary on this level of commercial art.

The Warriors, like *The Driver*, is, for all its physical savagery, primarily a mood piece executed in shades of semi-darkness. If it lacks some of the visual fineness of *The Driver*, the difference can probably be measured in the photographer this time as opposed to last—Andrew Laszlo as seen to Philip Lathrop. Hill's eye seems as sharp as before. There is, an immediate testimony to that, the magical opening shot of Coney Island's "Wonder Wheel," a minimalist tracing of neon dots and dashes against a pitch-black sky. There is the continuous fashion parade of peacock-proud gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau flour faces, etc.), which, for people-watching purposes, makes this movie as much fun as a punk-rock or glitter-rock concert. There is the surrealistic spookiness of the various appearances (apparitions might be the better word) of the other denizens in this desolate nightworld: the school bus overcrowded with shaven-headed goons prowling the rail-slicked roadway in front of one subway station; the gang known as the Baseball Furies, decked out with pinstriped uniforms, Louisville sluggers, and ghoulish facial makeup (they look like they might be the zombie remnants of one of the Great Yankee teams of the past), who surround the site of another subway station; the lone roller skater in bluejean overalls who glidingly patrols the tunnels inside yet another station; and two immaculate porn couples, less belligerent but somehow no less threatening, who stumble gaily into a subway car, exchange uneasy glances with the bruised and dirtied street toughs sitting opposite, and then discreetly disappear, the camera gazing afterwards at their vacated seat as at a vanished mirage.

Where Walter Hill gets the incentive to do such meticulous work as this is a secret buried somewhere in the hell, hallowed, and forbidding realm of Art. Heaven knows he has gotten little enough encouragement from either the public or the critics. If he has been gambling all along that the proven commercial value of Charles Bronson's *Hard Times* has not shown (in *The Driver*) would insure against the risks of attempting really good work, it hasn't paid off in him thus far (I mean hasn't paid off in hard cash, I don't mean hasn't paid off in good work). *The Warriors*, which takes up this year's trendiest subject matter and rushes it into the marketplace of the competition, is the same gamble all over again. I don't know how many times Hill can afford to return to the gam-gam tables and go bust, but here's wishing him better luck this time.

So see it, you punks.

If reviews are by Duncan Shepherd
1979
(Stand: 2-19 and 20)

Assault on Precinct 13 — An effective cinematic salute to Valium from the first cinematic musical to share the first smoke-clearing, it exercises an

infectious a genius upon gang, and your mind, flanked by daily doses of the so-called news, turns automatically to meditate on racial strife in urban society. But director writer John Carpenter quickly counters your expectations by shifting the clock



back South Coast Unleashing tug on the viewer. The upper-crust British critics responsible for ensuring this classically styled Hollywood B picture have been quick to turn out to Howard Hawks. The effusion, together with the confusion, produces an effect of lightness and abandon that is more like confetti than graffiti. With Ron Howard, Richard Dreyfuss, Candy Clark, and Cindy Williams, directed by George

Lucas. 1979
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Theater 5: The North Avenue Impulse
Theater 6: Every Which Way But Loose
Theater 7: The Warriors

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The North Avenue Impulse and I
Amoroso and 818, 219 and 210
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CURRENT

so quiet, couldn't they at least have called it ANOTHER SIDE OF THE MOUNTAIN, or maybe TOP OF THE MOUNTAIN, or maybe ANOTHER DAY, ANOTHER MOUNTAIN?), but the new information remains just as bashfully discreet about her physical discomforts. This wheelchair ro-

Pretty Baby A faded, laundered memory of the notorious Styloville. New Orleans red-light district and of the mysterious photographer, E. J. Bellocq, who allegedly captured the faces of the Styloville girls. The film's analysis seems frozen in the same way that a still photo is frozen, and it 'develops' hardly more than a still photo develops. It never really gets into the heart of the matter, and is a bit cozy, tasteful color scheme, doom-

nated by browns, and in rich, fastidious sets and costumes. Which is perhaps just what you ought to expect from a script written by an experienced production designer, namely Polly Platt. With Keith Carradine, Susan Sarandon, and Brooke Shields, photographed by Sven Nykvist, directed by Louis Malle. 1978.
** (Mira Mesa Cinemas)

Revenge of the Pink Panther — Robert Webber, Robert Loggia, and Paul Stewart carry with them the strong masculine smell of the straight gangster movie, and Peter Sellers' Inspector Clouseau trails after them, skunking up the air as though armed with perfume atomizers and deodorant aerosols. His most direct and telling blast at gangsterdom comes

when he disguises himself as a balloon-like Godfather figure such as might float down the street in a Macy's Thanksgiving Day parade. Blake Edwards, the writer and director, endows this tired reprise with his patented blend of enigmatic dirty jokes and sterile visual opulence. Herbert Lorn, Dyan Cannon. 1978. * (New Valley Drive In)

Same Time, Next Year — From Bernard Slade's stage comedy, with Alan Alda and Ellen Burstyn, directed by Robert Mulligan.
(Cinema Plaza 5, Fashion Valley)

Sleeper — The 200-years-in-the-future format admits some fond reprises of science-fiction nonsense (battling a giant blob of chocolate

padding with a broom) and the usual round of gags about computers, robots, utopias. Typically, in this sterile and stark white-black and flesh-colored movie, Woody Allen is so negligent about establishing some ambience or momentum that each

With Diane Keaton. 1973
** (Strand, 2/16 and 17)

Somebody Killed Her Husband—Farrah Fawcett-Majors, in her first top-line movie role, gets rudely upstaged by Jeff Bridges, whose pushy yet klutzy charm as a Macy's toy depart-

MOVIES

ment clerk as the single appreciable element in this apparent copycatting of a patented Hiltchick formula, one part unflinching truth, four parts comedy "rebel." Detected by Larned Johnson 1978

Superman — Out of a desire to be "definitive," this lavish Superman adventure allows itself to become bogged in biography. It presumes a familiarity with Superman mythology, and often plays on that familiarity, but it is still willing to bore the audience with elementary information about life

on Krypton (where the culture is proven to be "advanced" by having the inhabitants speak in British accents) and about Superman's rural upbringing on Earth. After an hour or so, the

inventor faculty, arrives in Metropolis (and its antithetical New York City) as the Statue of Liberty and its twin, the Eiffel and antithetical Christ the Redeemer, are forced, as the Caped Crusader is, to stand as a new, more clank-rattling, speaking at a goth slamm-guy Andy Hardy idiom. And the rest of the movie recalls the BATMAN television show in the late 1960s, with its vaudeville villainy, tactician Bizarro, and Boy Scout morality Gene Hackman. Marlon Brando, Margot Kidder, and Valerie Perrine, directed by Richard Donner. 1978.

An Unmarried Woman — More a diagrammatic than a dramatic account of a woman on the rebound, this

money is like a poignantly illustrated version of one of those self-help motivational success stories. The figures are undeniably through the roof, but the real story is that, like any other business, it's over-

Dubrovnik's representative and somewhat radical, but at the very least it makes a widely accessible lunch-hour or cocktail-hour discussion topic. Writer-director Pavić Mazarovský, possibly doing penance for his culturally imprisoned male chauvinist program, seems a little cowardly. He for the most part has quelled his normal, and better, instincts toward his probing, and has made a concerted effort to be

*** (Sports Arena 6, University Towne Centre)

The Warriors Returnward the movie. With Michael Beck, James Remar, Dorothy Wright, and Edward Van Veen, it stars led by Walter Hill.

Watership Down — The classically drawn cartoon version of Richard Adams' best-seller recalls Walt Disney's early features in its meticulous mimicking of real-life animal models. It always stays within its naturalism, though Disney even did, but it if doesn't

venture far beyond naked eye observation into mind's eye imagination, and also doesn't descend very deep into cute caricature. Like Disney, too, it has a sense of hot-blooded motion.

dispute, although the timing of it
frames the political argument, and remains
an exceptionally low instance of the
nationalist tendency and growing sense
of crisis in the country's immigration

probably the most ecologically sophisticated animal story yet told in the science fiction genre, and certainly one of the best. It is a challenge to us, the science fiction readers, to follow the author's lead and direct by Martin Huxley. 1978.

Women Hungarian film with Marina Vlady, directed by Márta Mészáros. Co-talked with Michael Southern. **FACES OF LOVE** starring Dolph Lundgren, Stryker, and Lisa Marnett. (Harcum)

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
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—Reader's Guide to the Music Scene

are best known for their ingratifying version of Tommy James' "I Think We're Alone Now" and the outrageous "radio radio" or "organism government policies" ("Senior Services," "Oliver's Revenge"), which is his take on the already "New American." "Armed forces," is especially bracing in the regard: "I'm a soldier, I'm a soldier, I'm a soldier," justifies the record's original title, "Emotional Fascism."

But the record doesn't stop at betrayal, his recorded persona for a moment. He struts and preaches for a start to finish. He also has some of the most compelling lyrics of the group. The Attractions They perform at the Fox Theatre on the Grand Concourse, who

agile as he is, there's a quality about him that doesn't strike on all important chord. At times he is too clearly, too rigid—well, right, rigid. He's quite good, of course, and though one must grant thorough technicians such as Jarrold their due, there are still qualities missing, such things as emotion and surprise. If any artist's work comes off too effortless, how much can it really matter?

Coincidentally, another tripping virtuoso, pianist Oscar Peterson, opens a two-night engagement at the Catamaran Friday. Like Jamaica, Peterson (or "Satch," as he has so immediately dubbed himself) is a facile player who dazzles more for his capabilities than his taste, ambition, or accomplishments. It may be naïveté coming to the fore, but I will always value the adventure, idiosyncracies, and private myths provided by men such as Monk, Tatum, Taylor,

Battling Peterson for small bucks on Friday are jazz rock guitarists Pat Metheny of the Black Dog, jazz bassist Roberto Morando and synthesizer player Lee Kaplan, at Del Mar's Stratford Court Theatre, and new waveers the Alley Cats at the same theatre. The first two, at least, have earned my ears in such limited doses that it wouldn't be fair to comment beyond pointing out that Metheny

is currently quite popular, that Morandi has played with shakers such as David Murray and Julius Hemphill, and that Leo Kottke is an imposing outside jazz entrepreneur in Los Angeles (he heads up Rhino records). The Alley Cats show, scheduled for two weekends ago but postponed because of problems with city permits, ought to be a lot of fun. You really should expect much more from such a show—kindly Cats go, please! before entering. The Alley Cats sing. Nothing Means Nothing. Anyone? (Don Meade). Little Red is one of the best (and more slickly produced) of the American groups, which independent salesmen, *Los Angeles Times*.

Wednesday, one of the more renowned "theatrical" rock groups, the Tubes, promise a whole new show at the Sports Arena. I've got nothing against Theatrics, if I just didn't know better about the quality of the Tubes' records in the past. Give me David Byrne and the Talking Heads. Opening for the Tubes is a popular Los Angeles band, Elton Duck, who speak interest because their excellent drummer, Andy Robinson, is an ex-son (orphan, you see, for years, was the chief instigator) of the group called *Householders*. Also on Wednesday, fusion, fragile, lounge, Udon Smith begins a five-night stay at the Calamari.

Where! Have I left anything out? Oh, yes, Get Scott-Heron and Brian Auger & The Trinity, and Bruce J. Gray, conclude their tour tonight at the Calamari, tonight, Thursday.

—Steve Esmeding

— Steve Farned

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Reader's Guide to

The Music Scene is compiled every Friday. Send information and photos to **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92188 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

Oil Scott-Heron and Brian Jackson with the Midnight Band: Catamaran, Thursday, February 15, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

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

Pat Metheny Group: Backdoor, Friday, February 16, 8 and 10 p.m., 6281, 286-6947.

Roberto Morando and Lee Kaplan: Stratford Court Theatre, Friday, February 16, 8 p.m., 1333 Stratford Court, Del Mar, 755-8623.

The Alley Cats: North Park Lions Club, Friday, February 16, 8 p.m., 3927 Utah Street, 469-5338.

Elvis Costello and the Attractions with The Rubinos: Fox Theatre, Sunday, February 18, 8 p.m., 7th and B streets, 236-6510.

Al Jareau: Roly Theatre, Sunday, February 18, 7:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

The Tubes and Elton Duck: Sports Arena, Wednesday, February 21, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Lonnie Liston Smith and the Cosmic Echoes: Catamaran, Wednesday, February 21 through Sunday, February 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Tower of Power: Roly Theatre, Thursday, February 22, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

Emmylou Harris: Roly Theatre, Friday, February 23, 8 and 11 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

George Sands and Lewis Jordan: Stratford Court Theatre, Friday, February 23, 8 p.m., 1333 Stratford Court, Del Mar, 755-8623.

Jack Tempchin: Backdoor, Saturday, February 24, 8 and 10 p.m., SDSU, 286-6947.

Yusef Lateef: Backdoor, Thursday, February 25, 8 and 10 p.m., SDSU, 286-6947.

Boston and Sammy Hagar: Sports Arena, Monday, February 26, 8 p.m., Sports Arena Boulevard, 224-4176.

UCSD Jazz Band: City College Theatre, Monday, February 26, 7:30 p.m., 14th and C streets, 236-1181.

Robben Ford: Catamaran, Monday, February 26, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

The Knack: Catamaran, Tuesday, February 27, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

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

The Boomtown Rats: Roly Theatre, Tuesday, February 27 and Wednesday, February 28, 4:42 Casa Street, Pacific Beach, 488-3303.

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

Tai Mahali: Roly Theatre, Thursday, March 1, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

Peabo Bryson: Fox Theatre, Thursday, March 1, 8 p.m., 7th and B streets, 236-6510.

Mark Dresser, Diamonda Gales, Phil Keeney, Jim French, and Tripp Sprague: Stratford Court Theatre, Friday, March 2, 8 p.m., 1333 Stratford Court, Del Mar, 755-8623.

Al Green: Fox Theatre, Friday, March 2, 8 p.m., 7th and B streets, 236-6510.

Jose Feliciano: Roly Theatre, Friday, March 2, 8 and 11 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

Bob Seger: Sports Arena, Monday, March 5, 8 p.m., Sports Arena Boulevard, 224-4176.

Freddie Hubbard: Catamaran, Thursday, March 10 through Sunday, March 18, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Mark Almond Band: Roly Theatre, Tuesday, March 20, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

Dave Straits: Roly Theatre, Tuesday, March 27, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303.

Hugh Masekela: Catamaran, Thursday, March 29 through Sunday, April 1, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

U.F.O.: Civic Theatre, Monday, April 2, 8 p.m., Convention and Performing Arts Center, 236-6510.


Clubs

Alpine Gardens: 926 Turquoise, Pacific Beach, 488-1400. James and Thomas, collaboration guitar. Thursday and Friday, American traditional music. Saturday, talent night. Tuesday, Charles Williams, classical guitar. Wednesday.

Anchorage Fish Company: 5440 La Jolla Village, 452-4644. Gary Ruckert, contemporary. Wednesday through Saturday. Joe Marillo, jazz, Sunday.

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Judy Collins: Civic Theatre, Tuesday, March 13, 8 p.m. Convention and Performing Arts Center, 236-6510.



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Bahia: 908 West Mission Bay Drive, 488-0561. Kiss, Boies, dancing. Tuesday through Saturday.

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Billy Up Tavern: 143 South Cedar, Solana Beach, 488-9022. Tall Cotton, country-rock, Thursday. Jerry McCann, band, rock, Friday and Saturday. Dance of the Universe Orchestra, jazz, Sunday.

Black Angus: E Street, Chula Vista, 428-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 441-5656. 52nd Street, top 40, Monday through Saturday.

Black Angus: 5427 Kennedy Villa Road, Kearny Mesa, 279-3100. Contemporary, Tuesday through Saturday.

Boothouse: 2040 Harbor Island Drive, 291-8010. Collins and McVinnie, contemporary. Wednesday through Saturday. Larry Page, contemporary, Sunday through Tuesday.

Boon's: 2888 Pacific Highway, 291-5656. Bill Backus, comedy music, Tuesday through Saturday.

Botford's Old Place: 1205 Prospect, La Jolla, 459-8262. Steven Vasek, Tuesday through Saturday. Fred Lehman, R&B.

City Yard: Old Market Square, Palisades, San Clemente. Sunday and Monday.

Carlos and Charlie's: 5530 La Jolla Boulevard, 454-1318. Disco, night.

Cash and Cleaver: 140 South Santa Boulevard, Solana Beach, 488-0738. Charles Engler, light rock and contemporary. Wednesday through Saturday.

Castleways: 10767 Woodside Avenue, San Luis Obispo, 746-5100. Connor and Daphne, originals and contemporary. Wednesday through Saturday.

Charlie's Horse Lounge: Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6606. Mainstream, contemporary, Tuesday through Saturday.

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

Chuck's Steak House: 1250 Prospect Street, La Jolla, 454-5325. Zed, jazz, Friday through Sunday. Bob Pagan, jazz, Monday through Tuesday.

Country Bumpkin: 1962 Palm

Del Mar's Poseidon: 1670 Coast Blvd., Del Mar, 755-9145. Presents

JAZZ!
Mark Lessman Quartet
Sunday nights 9 to 1:30

ROCK "Zeus"
Monday nights 8:30 to 1:30

Disco Tues. thru Sat. with **D.J. Bob Miller**

Lasagna or Eggplant Parmigiana: Reg. \$13.75, \$9.95

Lasagna or Eggplant Parmigiana with antipasto salad and a basket of bread. Good on days excluding holidays. Expires 3/15/79. Limit - two dinners per set. Live entertainment Friday & Saturday.

LUNCH SPECIAL \$2.25
Daily 11am-4pm Monday-Friday

Carabaggio's ITALIAN RESTAURANT
3208 Midway Dr., San Diego 222-0541

Del Mar's Poseidon: 1670 Coast Blvd., Del Mar, 755-9145. Presents

JAZZ!
Mark Lessman Quartet
Sunday nights 9 to 1:30

Mandarin House

Specializing In Peking Food

真北京

Every evening our chef will demonstrate the art of making hand-made noodles.

Open 11:30 a.m. - 10 p.m. daily
Open Friday & Saturday 'til 11
Sunday 2:30 - 10
Serving Lunch & Dinner

Suggest you call 454-2555 for reservations
6765 La Jolla Blvd., La Jolla. Parking available.

DINE NATURALLY.

Dinner for two only \$6.95.
regularly \$5.25 per person.
includes entree, soup or salad, & homemade bread.
Different vegetarian entree each night.
Offer expires 2/27/79

Capé Jorango
QUALITY NATURAL FOODS
112 W. Washington • Mission Hills, Hillcrest 299-4174

Jay's Vegetarian Cafe
4527 Mission Blvd. 772-1781

OPEN EVERY DAY AT 9:00 AM

Good for you it's Broasted

Broasted Chicken is the best. The freshest chicken is pressure fried to seal in up to 75% of the natural juices. The result is only 4% oil absorption for a more flavorful, nutritious meal. You just can't get better (pressure) fried chicken anywhere.

Three piece Chicken Dinner
Served with Ju Ju Potatoes (a real treat) and buttered roll.
\$2.19

LIVINGSTON'S
Chicken Kitchen
Bacon at W. Pl. Loma at entrance to Robt Field
Open Daily 11:30 a.m. to 9 p.m. except Sundays
in OB 224-1270

MISSION BEACH BASH

The Gilbert Initiative fund raiser at Mariner Point in Mission Beach 10-5 p.m.

with the Back Alley Band, Pearl, Anneli, Bad Reputation, Tree Bear, Blind Clams

All proceeds for the Gilbert Initiative
Hundreds of door prizes with ticket purchases
Tickets \$1.00 in advance at

CHULA VISTA 142 E. Broadway THE BLACK SWANETS Ave.
PACIFIC BEACH 525 Laurel THE HIGH ROAD Side
S.D.S.U. 3788 College Ave. El Cajon Blvd.
CLARKSON 117 25 Commerce Ave. STONE WOLVES Saloon
CLARKSON 1411 Harbor Pkwy. in the West Ward

Reader's Guide to

Crossroads, 340 Market Street, downtown. 233-7856. Sammy Tritt, Hollis Gentry, Gary Nieves, and Ella Ruth Piggee. C&W. Tuesday.

Daisy's, 1396 Third Street, Chula Vista. 427-8683. Paul Beach, C&W. Thursday and Friday.

Daisy's Lounge, 4196 Claremont Mesa Boulevard. 272-5661. Roland Klotz, dinner music. Monday and Tuesday.

Dina's at the Beach, 327 North Highway 101, Solana Beach. 755-7672. Bratt, rock. Thursday through Sunday. Back Alley Band. 848. Monday and Tuesday. Thunderbolt the Wonderbolt. rock. Wednesday.

Distillery, 1922 Miramar Road, Mira Mesa. 271-8780. Magic Lamp and disco. nightly.

Ellie's Club, corner of Commercial and Hensley. 237-0475. Disco. Friday through Sunday.

Elk's Club, 656 First Street, Encinitas. 755-2678. Favorite Son, rock. Thursday. Chuck Wagon and the Wheels, country swing. Friday and Saturday. Illustrated Band, rock. Tuesday and Wednesday.

Ellington's, 5373 Mission Center Road, Mission Valley. 291-8635. Giant City, top forty and disco.

Gold Coast Lounge, Towne and Country Hotel, Mission Valley. 291-8074. Melissa McKracken, folk. Thursday through Saturday.

Harpoon Henry's, 2725 Shelter Island Drive. 224-8242. Homegrown, contemporary. Friday and Saturday.

Hill Country Bar, 1775 East Mission Bay Drive. 276-4010. People Movers, disco and top 40. Tuesday through Saturday.

Hill Place, 740 South Escondido Boulevard. 741-1665. Mark Newman, Christian music. Friday. Heaven Hill, Sunday.

Hungry Hunter, 1221 Vista Way, Carlsbad. 433-2633. Checkfield, contemporary and soft rock. Wednesday through Saturday.

Jeremiah's Steak House, 17051 West Bernardo Drive. 487-7181. Miller Lucky, variety music. Friday and Saturday.

John Bull, 2200 Highland Avenue, National City. 474-2201. Lighthouse, originals. Wednesday through Saturday. Mike Sello, guitar. Sunday and Tuesday.

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

King's Grille, 1533 Hotel Circle. 297-2231. Linda La Vere, Jack Clyned, Chris Hespeler, and Don Lopez, disco English ballads and Renaissance music. Tuesday through Sunday.

Kung Food, 2949 Fifth Avenue. 298-7322. Mike McCann, classic guitar. Thursday through Sunday.

La Costa Cantina, 1476 Encinitas Boulevard. 753-1488. Cuarteto Crystal, serenades. Sunday through Saturday.

Le Chateau, 5046 Newport, Ocean Beach. 222-3300. Fanny For, jazz. Wednesday and Thursday. Jeremy's Plenty, jazz. Friday and Saturday. Even Steven, jazz. Sunday. Johnny Best, Dandelion, Sunday.

Little Bavaria, Carmel Valley Road, Del Mar. 755-1333. Bratt, rock. Wednesday. Frank Sherman, swing. Friday. Alpines, German music. Saturday. Johnny Best, Dandelion, Sunday.

Mach's, Midway and Rosecrans. 224-2481. Colour, latin and disco. Wednesday through Sunday.

Magnolia Mulvaney, corner of Magnolia and Mission Gorge Road. 548-4882. Night Fever, disco. Thursday through Saturday. Teen disco. Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3917. King Blacut, blues. Thursday through Saturday. Michael Bies, contemporary guitar. Sunday, Tuesday, and Wednesday. outland, Monday.

Mark V, San Marcos Boulevard at Freeway 78. 744-3520. Disco. nightly. Gong Show, Sunday. Dance Contest, Tuesday.

Mike's Hideaway, 8203 Wintergreen Boulevard, Lakeside. 443-9508. Blue Edge, blues, boogie, and rock. Friday and Saturday.

Miki San, 2424 Fifth Avenue. 235-6444. Japanese entertainers. Friday and Saturday.

Mission Inn, 502 East Mission Road, San Marcos. 744-2223. White Lightning Express, C&W. Thursday through Sunday.

Mississippi Room, 2223 El Cajon Boulevard. 298-5558. Jack Constantino Quartet, contemporary. Wednesday through Saturday. Dove Toppo, Due, Sunday through Tuesday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach. 485-3366. Night Five, rock. Thursday through Sunday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060.

Nashville Country, 5933 University Avenue. 583-6670. Dalton Gang, C&W. Friday and Saturday.

Navajo Inn, 8555 Nathan Road. 665-1700. Knock, top 40. Tuesday through Saturday. Disco. Sunday and Monday.

Old No. 7 Distillery, 143 South Santa Avenue, Solana Beach. 755-6733. Disco. nightly.

One Night Stand, 4970 Voltaire, Ocean Beach. 222-2146. Tom Cat, blues. Thursday. C.Y. Digby, country. Friday. Kraft Five, folk rock. Saturday and Wednesday. Nocturnal Homies, variety. Sunday.

Organ Power Pizza, 5375 Kearny Villa Road. 560-8908. Tommy Stark, Monday, Wednesday, Thursday, and Sunday. Chris Gouch, Tuesday.

Palomino Star, Main and Hemlock. 434-5150. 457-5889. Coronado Cowboys, C&W. Thursday through Saturday.

Portofino, 1355 North Harbor Drive. 232-3861. Taste, dancing music. Tuesday through Saturday.

the Music Scene

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

Innovative, 14240 Pinney Road. 745-7131. Serpentine Fire, top 40 and disco. Wednesday through Saturday.

Ivy Room, 911 Camino Del Rio South. 574-9164. Dave Bowley, mellow rock. Tuesday through Saturday. auditions. Sunday.

Jay's Vegetarian Cafe, 4527 Mission Boulevard. 272-1781. Joaquin Lowell, guitar and vocals. Friday. Mylascio, Saturday and Sunday.

Jeremiah's Steak House, 17051 West Bernardo Drive. 487-7181. Miller Lucky, variety music. Friday and Saturday.

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The J. GEILS BAND

MONDAY, MARCH 12
SPORTS ARENA

All seats reserved. \$6.75, 5.75.
Tickets available at Sports Arena Box Office, all
Bill Gamble's Stores and Arena Ticket Agencies.
Information: (714) 224-4176

FREE PARKING and MILITARY DISCOUNT

PRODUCED BY WOLF & RISSMILLER CONCERTS

Poseidon, 1675 Coast Boulevard
Del Mar, 755-5448. Robert Miller
live 40 and disco. More western
quartet jazz Sunday. 2000 rock
Monday.

Prophet Vegetarian Restaurant,
2421 University Avenue, 291-1445.
Laure Bell and Pam Saper, light
jazz. Thursday and Saturday.
Open, classical guitar duo,
Tuesday, Wednesday, Friday and
Sunday.

Quinn's, La Jolla Boulevard at
Turquoise, 488-0565. Cock of
gold, Irish folk music. Thursday
through Saturday. Don't leave jazz
Tuesday.

Raspolini's, 4230 West Point Loma
Boulevard, 223-1993. Ron J. disco,
nightly.

Red Candle Lounge, Mission
Valley Inn, 875 Hotel Circle South,
298-8781. Polge Powers, variety
music. Monday through Saturday.

Reuben E. Lee, 880 Harbor Island
Drive, 291-1880. John Campbell
and Company, pop, rock and C&W,
Tuesday through Saturday.

Reuben's, 5455 Grossmont Center
Drive, La Mesa, 465-3463. Don
Livingston, pop, rock and C&W,
Tuesday through Saturday.

Reuben's Plankhouse, 7637
Balboa Avenue, 278-7373. Daily
lunch, contemporary ballads,
Tuesday through Saturday.

Royal Vista Inn, 636 E. Street,
Chula Vista, 426-2500. Gary
Wade, vocals and country,
Tuesday through Saturday.

Shelter Island Inn, 2051 Shelter
Island Drive, 222-0561. Mike
Sweeney, contemporary, Tuesday
through Saturday.

Sheraton Harbor Island, 1380
Harbor Island Road, 291-2900.
National Guadalupe
Philarmonic, contemporary
variety, Monday through Saturday.
Patterson, mellow, Sunday.

Spunky's Saloon, 2855 Midway
Drive, 223-3154. Disco, Thursday
through Wednesday.

Spirit, 1130 Buena Vista Avenue and
Morera Boulevard, 278-3993.
Exotic, rock, Wednesday.
Shadow Fox, rock, Thursday, 500
Doo, rock, Friday and Saturday.

Springfield Wagon Works, 690
North Second, El Cajon, 440-5757.
Skunk Hollow, folk, Thursday
through Saturday. Gary McKinnis,
Tuesday and Wednesday.

Springfield Wagon Works, 5255
Kearny Mesa Road, 565-2272.
Homelife, folk, Wednesday
through Saturday. Ralph Vacco,
Sunday and Tuesday.

Surfer, 711 Pacific Beach Drive,
488-9134. Mary and Ray, variety
music, Friday and Saturday.

Swan Song, 4287 Mission
Boulevard, Pacific Beach,
272-7802. David Cherney,
flamenco guitar, Thursday and
Saturday. Chuck Fern,
contemporary, Friday.

Tavern, 1208 Prospect Street, La
Jolla, 454-9587. John Close,
classical jazz, Wednesday
through Saturday.

Tom Tom's Lighthouse, 2150
Harbor Island Drive, 291-9110.
Sardaval and Sayo,
contemporary, Wednesday
through Sunday.

Top of the Arc, 1940 Harbor Island
Drive, 291-6700. Hot contemporary,
weekends.

Trotan House, 6774 University
Avenue, 582-1070. Tom Tom's,
Wednesday through Sunday.

Vacation Village, Vacation Inn,
Mission Bay, 274-4630. Dine in On
Tap 40, Monday through Saturday.

Windsong, 1401 Mission Inn, 2241
Shelter Island Drive, Rite Mass,
Latin and vocal styles,
Wednesday through Saturday.
Chambrone, pop, Tuesday
through Saturday. Jimmy Namas,
dinner music, Sunday and
Monday.

The Pat Metheny Group
Best new jazz group, 1978
Rolling Stone

Jack Tempchin
Writer of "Peaceful Easy Feeling" & "Already Gone"
Sat. Feb. 24

Yusef Lateef
African/American Jazz Flautist
Sun. Feb. 25
(tickets sold for Feb. 26 show, will be honored)

Gary Burton Quartet
with Dance of the Universe
Tues. Feb. 27

All shows 8 and 10 p.m.
Tickets available at the Astor Center Box Office,
Bill Gamble's and all Select's Best Outlets.
Ticket information: 298-6947

THE BACKDOOR
Astor Center, San Diego State University

1015
WOLF & RISSMILLER CONCERTS ANNOUNCE

The TUBES
(With ALL NEW MATERIAL)
WEDNESDAY, FEB. 21 - 7:30PM
SPORTS ARENA

All seats reserved, \$4.75, 5.75.
Tickets available at Sports Arena Box Office, all Bill Gamble's Stores
and Arena Ticket Agencies. Information: (714) 224-4176

Free Parking and Military Discount
PRODUCED BY WOLF & RISSMILLER CONCERTS

SPLASH
APPEARING
TUESDAY-SATURDAY
HALCYON
4258 W. P.T. LOMA 225-9559

fat cats

Siers Bros. Band Country
Rock

Joe Bummer & The Maniacs Country
Disco

Loose Change Contemporary

The Illustrated Band Right
Now

SPECIAL: Pitches \$1.50 Wednesday night

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

Billy Up Tavern

Friday and Saturday (Feb. 9 to March 17)
Dance to
JERRY McCANN BAND
Thursday (beginning Feb. 8)
TALL COTTON
Country music at its best

(Country swing lessons 6:30-9 p.m., March 1)
Advanced registration. Call Maggie 753-8840 or Jeff 272-8419

Sundays (February 25 & March 4)
**DANCE OF THE
UNIVERSE ORCHESTRA**
Bands begin at 9 p.m.

143 S. Cedros, Solana Beach 481-9022

DICK'S AT THE BEACH
DINNER, DANCING & ENTERTAINMENT

BRATZ BACK ALLEY BAND
THURSDAY, FRIDAY, SATURDAY, SUNDAY

BACK ALLEY BAND
MONDAY, TUESDAY

THUNDERBOLT THE WONDERCOLT
WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY

GREAT SCOTT THE MAGICIAN

TOP SIRLOIN STEAK \$2.95
WITH FREE DRINK

327 N. HWY. 101, SOLANA BEACH 755-7622
2 BLOCKS NORTH OF LOMA SANTA FE
OPEN FOR LUNCH AND DINNER

Wrangler's Room, 10501 Mission
Boulevard, 293-0623. Jimmy
Power and Locomotion, 8000
C&W, Wednesday through
Saturday.

Zorba's, 11200 Mission Boulevard,
272-5837. Disco and tap 40
nightly.

Los Angeles Concerts

Boston and Sammy Hagar, San
Bernardino Swing Auditorium,
Saturday, February 24, 8 p.m. (714)
864-0178.

Nazareth and special guest star
Santa Monica Civic, Tuesday,
February 27, 8 p.m. (213) 520-9111.

Boston and Sammy Hagar,
Inglewood Forum, Thursday,
March 1, 7:30 p.m. (213) 613-1303.

**Donna Fargo with Ray Price and
Joe Stampley**, Anaheim
Convention Center, Friday, March
16, 8:30 p.m. (714) 635-5000.

California World Music Festival,
featuring Ted Nugent, Cheap
Trick, Cheech and Chong,
Fabulous Poodles, Mahogany
Rush, The Outlaws, RTO
Speedwagon, and Toto,
Saturday, April 7, Aerosmith,
AC/DC, Boatswain, Rats,
Cheech and Chong, Mother's
Finest, Toto, and UFO, Sunday,
April 8, Los Angeles Memorial
Coliseum, 1 p.m., both shows (213)
748-6131.

Clubs

Backlot Theatre, 657 Robertson at
Santa Monica Boulevard, West
Hollywood, (213) 659-0472. Eartha
Kitt, Thursday through Sunday.

Baked Potato, 3757 Canyons
West, Hollywood, (213) 980-1015.
Don Branch and Guest, Thursday
through Saturday.

Concerts by the Sea, 100
Fairwinds, Wharf, Redondo
Beach, (213) 379-4998. Willie Bobo,
Thursday through Sunday.

Dante's, 4269 Lankershim
Boulevard, North Hollywood, (213)
769-1566. Dave Frishberg,
Thursday, Bill Watrous, Refuge
West Big Band, Friday and
Saturday.

Golden Bear, 306 Coast Highway,
Huntington Beach, (714) 536-9600.
John Stewart, Saturday and
Sunday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach, (213) 372-6911.
Pasekinger, Thursday, Robben
and, Friday through Sunday.

Palomino, 4907 Lankershim
Boulevard, North Hollywood, (213)
765-7256. Elvis Costello and the
Attractions with Ray Camm and his
Rockabilly Brothers, Friday, Joe Ely
and Galt Davies, Saturday and
Sunday, Coplene Carter and the
Old Dog Band, Monday.

Parison Room, La Brea and
Washington, (213) 636-9754.
Mango Santamaria, Thursday
through Sunday.

Pasquale's, 22724 Pacific Coast
Highway, Malibu, (213) 456-2007.
Bobby Shaw, Geoff Greenman,
and Ray Pitt, Friday and Saturday.

Roxy, 9009 Sunset Boulevard, (213)
378-2222. Corner, Thursday
through Sunday, Ray Metheny,
Monday and Tuesday.

Starwood, 5444 Santa Monica
Boulevard, (213) 556-2200. Spider
Kelly and LA Gals, Thursday,
Ready, made and 20/20, Friday
and Saturday, Vince Vance and
the Valiants, Tuesday and
Wednesday.

Sweetwater, 264 North Harbor
Drive, Redondo Beach, (213)
372-0442. Richard Thompson,
Friday, Jimmy Namas, Saturday.

Whisper a Go Go, Sunset Strip, (213)
352-4522. The Rag and Bone Tones,
Thursday, Smile and Pegasus,
Friday through Sunday.

THE TRIP TICKET
AGENCY
Main Office: 4274 Genesee, Claremont
Best available seats for:

AL JARREAU Feb. 18
BOSTON Feb. 26
THE TUBES Feb. 21
TOWER OF POWER Feb. 22
EMMYLOU HARRIS Feb. 26
TAJ MAHAL Feb. 26
JOSE FELICIANO Mar. 2
ELVIN BISHOP Mar. 2
CHEECH & CHONG Apr. 12
UFO Apr. 2

Also taking a small refundable deposit for:
ROD STEWART JUNE
Carrying the very finest seats to all
ROXY THEATRE CONCERTS
These... all if you don't see what you need!

TRIP TICKETS 24 hour phone **268-3838**

The 50's are back at Mom's
with
**Vince Vance
and the Valiants**
Reviving Rock 'n' Roll
More Entertaining than
Sha Na Na

Blue Wind will be our special guest between shows

Two Shows Monday Feb. 19
9:30 & 11:30
\$1.00 Cover Charge

Mom's Saloon
945 Garnet Ave., Pacific Beach
488-3366 or 276-5364

LOOK . . .
what's happening at the
Old 7 DISTILLERY

Mon. Only 4 weeks left to qualify for our
\$250 cash
DANCE CONTEST March 19th

Tues. MAGIC BY JOSEPH
Wed. THE ALL NEW JEROME CARTER SHOW
Thurs. MICHAEL ROY BALDRIDGE -
A NIGHT OF JUGGLING
Fri.-Sat. YOUR WEEKEND PARTY NIGHTS

Old 7 DISTILLERY
ISN'T IT TIME YOU DROPPED BY???

140 S. Sierra Ave.
Solana Beach 755-6733
15 - Lomas Santa Fe Exit
DANCING NIGHTLY

LEADS FREE CLASSIFIED ADS

(PLEASE SEE BACK PAGE FOR INSTRUCTIONS)

Notices

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DISCUSSION GROUP

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FEBRUARY 15, 1979 •

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1971 DATSUN Sedan 2 door, dark green, automatic, 31000 295-345 wear mileage. 1977-1980 295-345 wear mileage.

VOLKSWAGEN parts, tires, bumpers, hood, etc. battery, car starter, regular headlight assembly, muffler, tires, etc. 453-5378 after 5pm.

JAGUAR 1963 3 Mark II Sedan, cream beige, \$3000. Automatic transmission 295-2945 wear mileage.

MERCEDES 280SE, 1975 automatic, power steering & brakes, and window, air conditioning, new brakes, tires and muffler. AM/FM radio, excellent condition. \$4500 or offer. 566-6035.

1969 FAIRLANE 4 door, runs good, body perfect. \$1900. 453-5500 after 6pm.

1970 DODGE SKYLARK, 300 hp, excellent in size and out, runs great. Recent overhaul. AM/FM cassette, automatic, air, wheel power brakes and steering, 12-30 miles per gallon. \$3000 or best offer. 448-0844.

HAVE A RIP in your vinyl or leather upholstery? I can repair it instantly, saving you the cost of reupholstering. All work guaranteed. 224-6171 after 5pm.

1971 VW CAMPER bus, excellent mechanical condition. Needs minimal body work. \$2000. 224-6171 after 5pm.

VW 1965 NEW urethane part - rear. Many new parts. Excellent transportation. \$800 from Barbara. 275-6343.

MOB GT runs and looks great. \$2000 or best offer. 224-2637 Tuesday, Thursday, Saturday. (evenings), 224-1611 wear phone number.

AUSTIN HEALEY, Bugatti mechanically excellent. New made and out. \$1750 or make offer. 448-5239 wear mileage.

1974 FLYMOUTH Duster, good condition. Air, 6 cylinder, automatic, power steering. \$1700. Must sell. 222-9603 after 5pm and weekends.

1975 FORD Brougham, 2 brand new radial tires, 41000 miles. AM/FM 8 track, power steering & brakes, air. 1 owner. Asking \$2850. 274-9010 after 5pm.

PORSCHE 911S European. 1969 model. 10000 miles on odometer. Beautiful. AM/FM tape, stereo, 4 speed, 5 speed, 6 speed, mag wheels, 4000. 498-6555 or 270-2232.

HARRY'S Western Wear
20% discount
LEE
1973 FORD FORD, automatic transmission, power steering and brakes, 65,000 miles, well to well equipped, stereo, mag wheels, excellent condition. \$2650. 222-2024.

1973 LTD BROUGHAM, top of the line luxury suit, all options and low miles, excellent in good condition. 224-6171 after 5pm.

1971 BUICK CENTURY, loaded, 6000 miles, under guarantee, \$2000 or \$1000 and payments or best offer. Must sell. Mar 29-71-704 days or 277-8718 evenings.

1961 TRSA, body and engine are in perfect condition, has overdrive and very low miles. 282-8041.

A-16 for Sleeping Bags
PolarGuard or GooseDown Filled
Sales Rentals

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411 South Hill St., Ste. 1932 1381 Third Ave. 424-4121 4754 University 285-5459

1977 DATSUN 100 hatchback, 5 speed, front wheel drive, 31000 miles, 295-345 wear mileage. 1977-1980 295-345 wear mileage.

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PORSCHE 911S European. 1969 model. 10000 miles on odometer. Beautiful. AM/FM tape, stereo, 4 speed, 5 speed, 6 speed, mag wheels, 4000. 498-6555 or 270-2232.

1977 DATSUN 100 hatchback, 5 speed, front wheel drive, 31000 miles, 295-345 wear mileage. 1977-1980 295-345 wear mileage.

VOLKSWAGEN parts, tires, bumpers, hood, etc. battery, car starter, regular headlight assembly, muffler, tires, etc. 453-5378 after 5pm.

JAGUAR 1963 3 Mark II Sedan, cream beige, \$3000. Automatic transmission 295-2945 wear mileage.

MERCEDES 280SE, 1975 automatic, power steering & brakes, and window, air conditioning, new brakes, tires and muffler. AM/FM radio, excellent condition. \$4500 or offer. 566-6035.

1969 FAIRLANE 4 door, runs good, body perfect. \$1900. 453-5500 after 6pm.

1970 DODGE SKYLARK, 300 hp, excellent in size and out, runs great. Recent overhaul. AM/FM cassette, automatic, air, wheel power brakes and steering, 12-30 miles per gallon. \$3000 or best offer. 448-0844.

HAVE A RIP in your vinyl or leather upholstery? I can repair it instantly, saving you the cost of reupholstering. All work guaranteed. 224-6171 after 5pm.

1971 VW CAMPER bus, excellent mechanical condition. Needs minimal body work. \$2000. 224-6171 after 5pm.

VW 1965 NEW urethane part - rear. Many new parts. Excellent transportation. \$800 from Barbara. 275-6343.

MOB GT runs and looks great. \$2000 or best offer. 224-2637 Tuesday, Thursday, Saturday. (evenings), 224-1611 wear phone number.

AUSTIN HEALEY, Bugatti mechanically excellent. New made and out. \$1750 or make offer. 448-5239 wear mileage.

1974 FLYMOUTH Duster, good condition. Air, 6 cylinder, automatic, power steering. \$1700. Must sell. 222-9603 after 5pm and weekends.

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THE FORMULA V
An incredible lens at an incredible price:
\$166.

New 85 210mm compact-1:4.5 (especially designed for today's compact, 35 camera)

Advanced computer-designed optics that replace 4-5 regular lenses. One Formula V zoom lens allows you to change your subject magnification, composition, and shoot from one distance instead of moving back and forth—you get great candid shots!

Or 75-205/3.5 Standard \$166!
Or new 75-205/3.5
One-touch zoom—the perfect sports photographer's lens—\$199!

Included are:
Free case; free cap; free five-year warranty; free shade!

Check these authorized dealers for the lens you want:

Cameras World San Diego
Costa Camera Encinitas
El Cajon Camera El Cajon
San Diego Camera San Diego
International Camera Chula Vista
Lakeview Camera Lakeview
La Mesa Camera La Mesa

*One touch zoom comes without shade

ALL NEW POLKA Grass she. \$95. Abbie
pendling. \$10 each. Regency 16 channel
swarm. The Touch. \$22.95. Vintage
juice. breads. for cream. \$200.
475-5442.

2 GASOLINE TANKS 20 gallons each. 2 map
wheels. 13. 4 inch. 273-5887.

KINGSIDE ROSEWOOD waterbed. \$550 or
best offer. 276-3010 days or 273-2431 nights.

DINETTE SET, 6 plush chairs, table with 2
walnut leaves. Cost \$550, will sell \$250. Call
Noyes 565-5444.

ELECTRIC ADDING machine. \$507. Maria's
cheaper. \$25. wood rocker. \$25. Many, many
hardback and paperback books. very cheap.
miscellaneous elsewhere and pots and pans.
Make offer. 276-3010.

HANDCRAFTED COFFEE table. imported
Italian tile surface. ash trim. blue with a splash
of green. 36". Mediterranean style. great for
entertaining. \$350 or best offer. 279-9358.

QUEENSIZE BOX spring and frame plus new
bedding. 454-5483 mornings.

STEAK PLATES, white, commercial. \$1 at
each. 273-4225.

BRAND NEW 20 wood commercial
contemporary. \$150 value, will sell \$99. Also
other tables. \$50 each. Must see to ap-
preciate. Dave 222-5224.

PRIVATE PARTY double sink. \$10 single sink
\$5. toilet seat. \$5. old heavy iron sink. \$8.
3024 9th. 291-2297.

NEW KINGSIDE bed, frame and headboard.
\$85. old Kirby vacuum, works. \$10. twin
headboard/headshelf, matching nightstand.
\$20. 463-6009 after 5pm.

VACUUM, upright Sears, color yet works per-
fect. \$20. Heater, portable electric, nice for
1994. 3 speed plus fan will keep you warm.
only \$20 each. 697-2819.

1 GASOL. ceramic logs on a grate with gas
line. length 27". depth 18". height 17". \$35.
Becky 481-6527.

HEAVY wood dining room set with 4 chairs.
\$150 firm. John 571-1045 anytime.

SOFA, 9 piece set. 2 love seats, armless, com-
forters, ottomans. Solid wood construction,
brown plush covering. 3 months new. Original
\$1500, asking \$800. 299-0689 after 5pm.

YARD SALE, February 17 and 18. Tools, fur-
niture, stereo equipment, records, art
supplies, everything! 3330 Fortuna Avenue
276-3638.

BEAUTIFUL, UKRAINIAN hand embroidered
linens, European handwoven linens, nice
for wall hanging. Washer and gas dryer.
281-0518, 94 only.

MATERNITY CLOTHES, would like to buy
good reusable size 5 maternity clothes.
462-4555 after 5pm or Saturdays.

UNBELIEVABLE HOUSEPLANTS for sale.
Must move soon. Selling entire collection for
cheap. Beautiful plants. \$5 to \$150. Larry
255-0881.

JUST OUT OF STORAGE. Private party has
beautiful, long recession coat, early 1940s,
perfect condition. \$750 or offer. 294-5436
evenings and weekends, keep trying.

ORIENTAL DESIGN, red blues and red color
on. Beige rug, 7'2" x 10'. In good condition
for needs cleaning. \$15. 435-5327.

BUTCHER BLOCK shelves for sale, solid
wood, attractive contemporary design. Beas-
tiful wall decoration, excellent condition, as-
king \$55. Shelly 273-7958.

I AM DEEPERATE for cash and will have to
sell my matching couch and loveseat. \$800
each. Only 7 months old, cost over \$800
total. For \$395. It's a steal. 272-7085,
keep trying.

ORIGINAL ABSTRACT primitive pieces (ac-
cording to buyer). Will be worth a lot more after
I'm dead or famous. 273-0302 after 5.

1968 NASHUA TRAILER, 12'x4', 2 bed-
rooms, fully hooked up, centrally located, very
good condition. \$8000. 291-1963.

MUST SELL! 1st mattress, box and frame.
\$75. Twin size and box in good condition.
464-0284 between 7 and 9pm.

BO FRETT! World's size 14C shoes for sale.
291-2075, leave message.

JAPANESE World War I reprints, catkins
and Samurai sword. Rare collector's items.
\$395 for lot. 276-4223.

PROFESSIONAL DRAFTING equipment, 29
gallon tank set-up, \$89. VW truck, \$30;
400 watt hair dryer, \$20. 1994. 475-5442.

QUEENSIZE WATERBED, everything in-
cluded. \$500 or best offer. 453-8693 evenings.

SOFA BED, like new, never been slept on.
\$150, green and gold upholstery. 429-4182.

CARPET, Ethan Allen 12'x20' set beige.
1 year old. \$200. Also serving tray, colorful
needlepoint turks in clear blue plastic. \$20.
452-7349 after 5.

2 PAIRS BOY'S patent leather Capers top
dresses. excellent condition. size 1
medium and size 2. medium. \$5 each.
224-4792.

SOFA, 9 piece black vinyl modern style with
velvet cushions and back. \$150. 283-3935.

You'll find the finest selection of wall systems,
bookcases and room dividers at **SHELVES &
CABINETS UNLIMITED**.



This Handsome Solid Oak ROOM DIVIDER
is highlighted with walnut inserts. The 5 adjustable oak veneer
shelves permit maximum flexibility, while its 19 1/2" depth will easily
accommodate all your T.V. and stereo components.

\$515 IN STOCK!
MATCHING TABLES AVAILABLE DELIVERY!

BRING IN YOUR WALL MEASUREMENTS

WE SPECIALIZE IN WALL SYSTEMS, BOOKCASES AND ROOM DIVIDERS
SHELVES & CABINETS UNLIMITED FAMILY OWNED...
A DIVISION OF ARNOLD'S FINE FURNITURE CENTERS
OPEN MONDAY THRU FRIDAY 10 TO 9, SATURDAY 9 TO 8,
SUNDAY 12 TO 5

SAN DIEGO
(Next to Arnold's Interiors)
6545 El Camino Boulevard
287-7277

KEARNY MESA
(In the San Diego Home
Furnishing Center)
4750 Kearny Mesa Road
Balboa Ave. & Hwy. 163
277-0880

DEL MAR
(In the Flower Hill Shopping Center)
2650 Via De La Valle, Suite C-240
Interstate 5 at Fleet Truck off ramp
481-7777

Where There's A Wall...There's A Way

\$20 This ad is worth twenty dollars off on above item in addition to our everyday
low price if presented at time of purchase. Offer expires Feb. 25, 1979

ADAMANT REFRIGERATOR, 21 cubic foot,
bottom freezer, perfect working condition.
\$135. 468-2082 before noon or after 7pm.

WOMAN'S FENCING jacket, medium, new.
\$20. 463-6919 after 5pm.

RECORD-A-CALL telephone answering
machine, model 400, many features.
\$145. New. 266-7756.

PONG MACHINE, 16 bar top, takes quarter
coins, in perfect condition. \$175. Pivoting small
calculator, new, excellent working condition.
\$22. 292-9919.

KARASTAN RUG, imported wool, midnight
gray, solid pale avocado color, 6'x9', \$600.
New. Sell for \$300. 468-8625.

LARGE WORKING refrigerator, white, mac-
hine defrost, \$40. 270-3821, leave recorded
message.

ESTATE SALE, dining table, caneback
chairs, china cabinet, sofa and bed with end
tables and lamp, refrigerator, etc. 4-4, call
222-2881.

24 TRAILER with 1000 room built on. Lo-
cated at the Imperial Oaks, Yuma, Arizona by
the Colorado River. 569-1531.

CINCA 1992 1/2 Simmons twin bed with
head and foot boards, complete with metal
springs and mattress. \$200. 276-4778.

RECLINER CHAIR with vibrator, \$50. Motor-
cycle magazines, 35 cents. National Geographic
magazine, Reader's Digest, Science Fiction
and others. Books 273-1595.

DESERT HOME, mountain cabin or a beach
apartment. \$135. Call the cabinet with wide
start-up working surface. \$350. Single brass
headboard. \$75. 458-5042.

QUINCY BIRD, like new, never been slept on.
\$150, green and gold upholstery. 429-4182.

CARPET, Ethan Allen 12'x20' set beige.
1 year old. \$200. Also serving tray, colorful
needlepoint turks in clear blue plastic. \$20.
452-7349 after 5.

2 PAIRS BOY'S patent leather Capers top
dresses. excellent condition. size 1
medium and size 2. medium. \$5 each.
224-4792.

SOFA, 9 piece black vinyl modern style with
velvet cushions and back. \$150. 283-3935.

GAS RANGE, O'Keefe and Merritt 34" white
bottom, timer, perfect working condition.
\$135. 468-2082 before noon or after 7pm.

SOFA, large green, \$50. Patty 297-0810 after
5pm or 270-3821.

CAUSE, "Oak" sleepers, 6, stove, toilet,
heater, storage, 5 years new, very good
shape. First \$1000 takes it. 500-0922 after
5:30pm.

YARD SALE, guitar, surfboard, electric blan-
ket, sweaters, baby clothes, quality men and
women's clothes, and much miscellaneous.
February 17 and 18. 4647 Saratoga Avenue.

TWIN BED, box spring and frame, excellent
condition. \$25. Round dining room table with 2
matching chairs, good condition. \$20.
283-9919.

IF SOFA and matching love seat, \$65/35 w/sg.
Gold velvet chair. \$40. 448-1822.

AUTHENTIC GUMBALL machine, table
model, red enamel over chrome, glass ball.
Sorry to let it go. New money. Asking \$45.
Shelly 223-7558.

CHEST OF DRAWERS, green, 31v high,
\$15. Colonial lamp, \$15. Riche 295-0170.

REFRIGERATOR freezer, Sears Coldspot,
\$200. 468-8625.

TEAR DINING TABLE and 4 chairs, and seat
cushion made overseas, dead fruit. Chairs
are brown suede, modern design, excellent
condition. \$500. 454-8695.

LITHOGRAPHY of a sperm whale, signed and
numbered by Paul Smith. Available March
\$25. 299-5999 evenings or weekends.

YARD SALE, Small folk art items collected on
world travels, furniture, fabric, housewares,
toaster, books, national sewing machine.
Saturday, 635 Westbourne La Jolla, 9am
\$20. Day 276-4778.

ANTIQUE FOR SALE, Carved dresser with
inlaid glass mirror. \$425. Dressing table
with 3 piece vanity mirror. \$175. Oak night-
stand. \$65. 410-7910 or 481-5446.

DINING TABLE and 3 chairs, 38" round,
super cheap! PICA Victor 21" color TV. \$60.
270-0703.

BABY STROLLERS, like new! Blue canvas
umbrella stroller with wheels. \$23. Stroller
yellow, pink, white, wind screen and
basket, adjustable. \$35. 224-4005.

MAGNIFICENT MARQUEE, 142 canal, 14
canal setting. Appraisal \$2500, increasing in
value. Need \$2000 cash or pickup in car in
good condition. At 279-7376 after 6.

ZIGZAG SEWING MACHINE, heavy duty
with built-in buttonholer. \$40. Red green and
white rug, 14x18. \$15. 292-5258.

MAYTAG WASHING MACHINE, old re-
frigerator, modern, recliner, hope chest, dresser
with 4 chairs and miscellaneous household
items, all cheap. Bob 488-2627.

QUEENSIZE WATERBED frame, bookcase
headboard, 12 drawer pedestal, padded rails.
7 months old, \$450 or best offer. Terri
298-7189 days or 277-8718 evenings.

IN GOOD CONDITION living set and end
table, \$30. Free Volkswagen, good for parts.
etc. You too. 329-8523 or 276-8547.

WATER PURIFIER, Reverse Osmosis
under-the-sink unit, never used. \$149.
298-1511 x1421.

REFRIGERATOR, Wards, 17 cubic foot, 2
door, good excellent condition. \$180. Electric
dryer, Sears, gold. Excellent condition. \$150.
455-0423 after 5:30pm.

SEARS KENMORE automatic washer, \$85
firm, good condition, white. 382-3532 after
5pm.

LOVELY HAND crocheted afghan, 48x60
cotton pattern in muted shades. \$35. Mrs.
W.B. Herby, 282-1489.

DUNCAN PUFFY dining room set, refinished
with 5 chairs, china cabinet, oak stained
bookcase, miscellaneous refinable
chairs. 289-3646.

LIVING ROOM SET, dining room set, king-
size bed, TV, chairs and other various house-
hold items must go, all new! 279-2207 after 5pm.

GIRLS 3 DRAWER set, oak and nightstand
white with olive green cabinet and accents.
Good condition. \$40 or offer takes it.
1458-6124 evenings.

CKEER and M. HERRIT countertop gas
stove with hood that built-in with boiler.
The new, harvested gold. \$125 for both or will
separate. 429-6580.

PORTABLE DISHWASHER, G.E., gold,
wood top, "Power Scrub", nearly new. Elec-
tric, G.E., gold, self-cleaning, nearly
new. 755-8334 evenings and weekends.

ELECTRIC TYPEWRITER, portable \$45.
275-3138.

BOX SPRING and foam mattress, futons,
bought in October and in immaculate con-
dition. \$95. Optional ruffles for attractive use
without bed frame. 293-2946.

BABY WALKER, \$20. Nursery hamper, \$20.
Pants, \$15. 401, \$40. 276-3935, 276-3935.

1 PAIR BEAUTIFUL English antique brass
metal carriage lamp, bargain. \$135. Antique
bridge lamp and shade frame. \$30. 757-3990.

GENERAL ELECTRIC tank-type vacuum
cleaner with attachments. \$30. 468-7055 be-
fore 8am or after 5pm.

HIGH CLASS QUALITY, absolutely new
men's authentic English flannel plus size
medium size. \$50. 3 matching mattresses.
1385-6124, new \$10. 757-3990.

OLD COUNTRY FURNITURE, large lamp
with blue felt, kitchen chair, school chair with
writing arm, night cabinet, night stand.
278-4828.

FURNITURE, Early American. Sofa \$175,
couch (redhead) \$225, love seat, \$125;
pillow, \$10; or make offer. 273-3161.

GARAGE SALE, Sunday February 18.
Books, stereo, radios, furniture, housewares,
clothes, portable radio, etc. 3560 Bound-
ary, North Park. 565-4778.

SOFA AND LOVESEAT, 3 tables, all very
good condition, take all \$250. 429-9799

ATTENTION CHURCH bazaar organizers!
17 attractive homemade aprons, large pockets.
\$25 for the lot. 565-7405.

N. SOKET SET, cost over \$200, sell \$95
each firm. Several truck warranties approxi-
mately \$5 each. 5 gallon gas can. 2. \$4 each.
Call Joe, 810. 295-8629.

PLANTS, 3 in pot, pseudotsuga noron, over
7, winding on trellis, make offer. 224-8918.

TOP QUALITY valisee French Provincial bed-
room set with head and footboards, night-
stands, dresser, and mirror. \$350. Also
quilted guest bed. \$25. 488-3865.

ANTIQUE, Oxford English 2 volumes,
with magnifying glass. Use new. \$45. Also
Widener's new International dictionary, 1919
edition. \$20. 228-8519.

14 PANASONIC TV, color, fine tuner needs
repair. \$100. Taylor 274-2998.

FURNITURE, solid oak table with 4 chairs
and maple sofa. \$425. Dressing table, chair
with mirror, hair bed, etc. Reuse table.
755-4006.

THE READER PUZZLE

No. 43 Footprints

By Don Rubin

Dancing by numbers is easy
(one, two, three . . . back,
two, three . . .). All you have
to do is count (. . . trip, two,
three . . . fall, two, three) and
remember to start with both
your feet on the same diagram.

We've outlined several of the
most basic steps on the dance
floor—everything from the fox
trot, introduced by Harry Fox
during Florenz Ziegfeld's 1913
Follies, to the hustle,
popularized, no doubt, by some
equally memorable personage
(Alfreda Huttle). And we've
tried to be fair about it, too.

What you're looking at
represents the most commonly
accepted versions of those
dances, as executed by men or
women.

You may begin as soon as
you hear the music. But please,
watch your step.

Rules of the Game

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

Neighborhood: The Small
Towns of San Diego.

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.

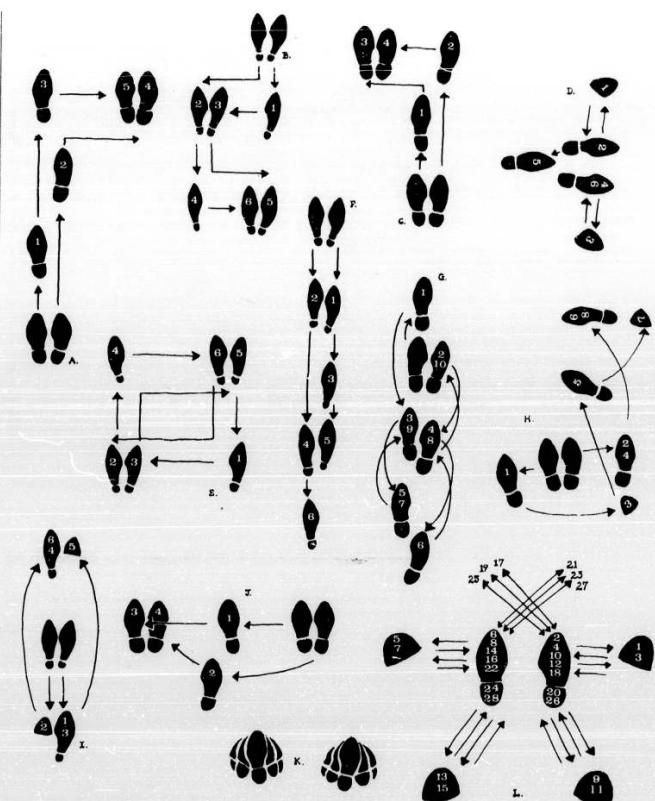
3. All entries must be
accompanied by your name and
address.

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.



JUST PUT THE LETTER OF THE STEP UNDER THE APPROPRIATE SHOE.



Winners of Answers to
Reader Puzzle #41, We
Interrupt This Program . . .

Watch out Fred Silverman!
Out of all those TV Guide pages
of the past (we got ninety-one),
more than half of you
(forty-eight) correctly
identified all of the television
program titles from more than a
decade ago. In fact, only a few
entrants made more than one
programming mistake. All that
talk about advancing age and
the loss of billions of brain cells

obviously doesn't refer to the
loss of old-TV-show winners
cells.

The book lottery winners are:

1. Norm Katana, San Diego
2. Ron Williams, San Diego
3. Nancy Reynolds, Coronado
4. Larry Simeral, Solana Beach
5. Katie Leist, La Jolla