

KING SIZED air-frame waterbed, primo condition, with heater, pedestal, insurance, sheets, only \$125. Tiny 200-3482.

PURIFIED DRINKING WATER, 3 cents a gallon, with my Reverse Osmosis home unit. Never used \$20 down, easy payments. 236-1511 x1421.

TABLE LAMPS: Pair, old French porcelain \$125. Also tall off-white classic lamp \$15. Fireplace screen 39"x31" \$17.50. Other items. 486-1137.

SOFA AND matching chair, perfect condition. \$100. 464-5617.

SOLID CHERRY Queen Anne style occasional tables, new \$40. 282-5347 evenings.

WEDDING GOWN size 5, beautiful. If you see it, you want it. Come try on \$100. Will \$25. All 277-8900 x 1067.

ELECTRIC RANGE, Gaffers & Sattlers 30" with double oven, white, excellent condition. \$150. 486-9225.

DRAPES, PALE yellow, 5 windows, fit max. 62" x 80", and traverse rods, \$100. 697-7321 after 5:30pm and weekends.

DINING ROOM SET, gold wrought iron and glass, with 6 beautifully upholstered chairs. Elegant design. 426-6258.

ZENITH 22" color, console TV, excellent condition. \$100. 291-3434 or 279-4050.

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PENTHOUSE MAGAZINE collection, 75 issues at \$40. 455-1814 before 7pm.

KARASTAN RUG, imported wool, mothproof shag, solid lime frost color, 6' x 9', \$400. new. Sell for \$200. 459-9023.

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TWIN BED complete, good mattress white with gold trim. At \$80. Janet 282-2996.

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SEARS Kenmore sewing machine, buttomers, zigzag \$25. Bob 753-6750 leave message.

EASTER EGG PANDORA, Franklin mint limited edition, including Certificate of Authority, Big Blue porcelain, 24 karat gold design hand painted. \$38. 286-2922 evenings.

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12x16".....12.50	6.25
14x18".....14.00	7.00
16x20".....17.00	8.50
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14x18".....14.00	7.00
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MAPLE DROP-LEAF dining room table \$80, early English buffet, serving table \$45. 295-5213, before 8:15am or after 6pm weekdays, anytime weekends.

16' COACHMAN camper trailer, stove, toilet, new tire. Must sell. \$750 or best offer. 295-5582.

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LAMPS SET of 3 on chrome, almost new, hardly used. \$40. Matching solid-sided luggage, garment bag, pullover case. \$25. 462-1070 or 287-4325.

CHINA CABINET and matching buffet 2 separate pieces, solid oak, stained mahogany, 1950's, excellent condition. \$200. 295-8905.

BRASS BUCKNER sprinker heads. 24. New. \$15. 424-8271.

CUSTOM MADE tables and clocks fashioned from the roots and barks of redwood trees from Northern California, reasonably priced. 224-5883.

REFRIGERATOR, Just right size for studio, office or home. \$75. Golden brown finish. Good condition. 753-6862. North County.

MULTI FAMILY garage sale Saturday, Sunday 7:00am-10:00am. No antiques, no lawn furniture. 9617 Kent Place, Del Norte.

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SPRINGS 1979
SAN DIEGO CA 92138

Stout Hearts and Salt Water



By Steve Sorensen

From the top of Mount Laguna you can sometimes catch a glimpse of the Salton Sea, glistening off in the east like a desert mirage. It doesn't seem to belong there, so why is it out in the boonies? I'm selling 4 tickets which are better than anything left. 222-4450.

HOUSEHOLD Electric oven, new unit. \$35. Baby clothes, \$15. 120 headboards, \$8. charcoal broiler with motor, \$12. TV trays, \$2 each. 276-9909.

TYPEWRITER, Smith-Corona portable. Good condition. \$65. 262-1096.

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CHINA CABINET and matching buffet 2 separate pieces, solid oak, stained mahogany, 1950's, excellent condition. \$200. 295-8905.

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could feel unwell here. There's nothing but rock, sand, and a few plants tough enough to grow anywhere. Covering everything is a white crust of salt that crumbles underfoot. It's enough to make you wonder what sort of catastrophe or curse of God might have fallen on this place.

The land of the Salton Sink, that area running nearly a hundred miles from India in the north to the Mexican border, is a land of natural catastrophes. It was a catastrophe that created the Salton Sea itself, just as it was a series of catastrophes that created and destroyed the ancient

(Continued on page 10)

City Lights

Bucket Brigade

The people living out near the foot of Barrett Lake Dam say if only their numbers were larger, the city wouldn't find them and their problems so easy to ignore. Just four families, a total of seventeen people, live along the section of Barrett Lake Road closest to the dam, and the solitude drew each of them to this area just east of Dulzura on Highway 94. None of them ever figured they'd be as isolated as they have been for the last two weeks, however, ever since workers in the city water department opened two "flash gates" in the city-owned concrete dam in order to drain an estimated 145 million gallons a day of excess water from Barrett Lake. The river created by the fast-flowing water has washed away the two roads connecting the families with Barrett Lake Road — and completely cut off their homes from the outside world.

When you stand at the site of the washed-out roads — on what now is the bank of the turbulent little river — you dismiss any thought that the families might wade across the water. The current looks unrelenting; it places the stream flows at least six feet deep. So when the water first began to rise and eat away at the road, two of the men ingeniously improvised an alternate way of crossing. First they rigged a cable across the widening gulf, and later they suspended a fifty-gallon drum from the cable. The stranded residents could then climb into the bucket one at a time and pull themselves across. Since then, the bucket has carried daily traffic. Four of the men and two of the women hold regular jobs in the city, so they all begin their commutes suspended in the air, as do their children, who all have continued to go to school. Food and supplies have had to come across in the bucket, not only for the seventeen humans but also for their animals, which include forty to fifty goats, four cattle, forty hogs, three lambs, and twenty dogs.

Now that such logistical problems are settling into a routine, the four families are worrying far more about what will happen when the water finally recedes, something that probably won't happen until at least the beginning of May, according to the city water department. The question looming then is one of who will pay to repair the road damage (which also includes several other roads running off Barrett Lake Road further downstream from the four stranded families).

Steve Finz argues that the city should pay, because the road was built three years ago, and now he drives an hour each day



Steve Finz

to work as a law professor at Western State University. The focus of Finz's argument is a flume (a type of aqueduct), which runs from the bottom of the dam through the mountains to finally dump its water into Dulzura Creek. Normally, the city pumps water through the flume to the creek, where the water eventually joins Cottonwood Creek, which in turn finally runs into the Otay

Reservoir. However, Finz points out that this year a section of the flume washed out in December and the city water department postponed repairing it, a delay Finz says caused the level of the reservoir to rise higher than normal. If that hadn't happened, Finz contends, the water department

wouldn't have had to allow the excess water to flow through the flash gates — and the roads never would have washed out.

Max Saska, a senior supervisor in the city's water supply department, admits that water hasn't poured through the flash gates since 1943, but he says the heavy rains this year and last — rather than the broken flume — are responsible for the current situation. He says his crew didn't immediately repair the antique water-diversion structure (which Chinese coolies began building by hand in the 1880s) because this winter's stormy weather stopped them from hauling in the necessary equipment. Even if the flume had been working, Saska claims that it couldn't have diverted all the necessary water, since "the maximum amount of water you can get through the flume is twenty million gallons a day."

Furthermore, Saska says he would have thought twice about using the flume to carry water to Otay Reservoir during the recent rains because Otay Reservoir itself faced the threat of flooding. "To accommodate a few people, you don't want to take a chance of flooding out hundreds," he says. (The water now running through the flash gates flows into Mexico, then returns to the United States in San Ysidro, where it flows through the Tijuana River bed into the sea, according to Saska.)

The supervisor sounds unsympathetic to the plight of the stranded families; he says roads never should have been built in the spillway's path. The families reply that county permits allowed the building of the roads, but Saska says, "If anybody had ever bothered to call the city, we would have told 'em they're living under a dam." At any rate, Saska says the city won't pay to rebuild the roads.

Finz and the other residents say they may reluctantly turn to the courts. Adding insult to injury, they say no official government agency has contacted them since the flooding began, and no one warned them of the pending onslaught of water before it started. "If God chose to send flood or famine, all we could do is shrug our shoulders and accept it," says Finz. "But in this case I don't think it was God who sent the flood. I think it was the City of San Diego."

J.D.

Remains To Be Seen?

A Sunday afternoon last month on the Ocean Beach pier, someone else may have never taken notice of the fellow in the yellow short-sleeved shirt and sunglasses, carrying three small boxes wrapped in white paper and ribbons. But Mike Hall had served eight years as a mortician in the army and had worked briefly outside the military at funeral homes in Los Angeles and San Diego, and was still familiar with the tools of the trade. He knew almost instantly what was contained in those boxes.

Hall and his housemate, Richard Heffernan, stood still and watched as the man came to a stop a short distance out on the pier. Almost ceremoniously, they say, he lined the small square boxes up on the railing, then cut into them with a razor blade. According to Heffernan

and Hall, the man then quickly dumped the powdery contents of the boxes. Much of it was scattered over a distance by the wind; the heavier particles, like granules of sand, fell below into the tidepools and the rush and retreat of the surf.

Task completed, the man dropped his razor blade into one of the three boxes, dumped the whole lot into a nearby trash can, and returned to land to drive away in his station wagon. But Heffernan and Hall, a postman and an elementary school teacher, would not leave it at that; they followed the ash-bearer, took down his license plate number, and returned to retrieve the boxes from the garbage can. Sure enough, listed on the boxes were three names, three dates, and three cremation numbers — 19752, 20197, and 20203.

The fact that human cremation ashes were actually being scattered off their pier caused the two thirty-year-old men to pause. "It just doesn't seem to be the best image to portray out there on a Sunday afternoon," Heffernan explained. They returned home with the evidence (one box contained nearly a handful of residue from its former

occupant — primarily bones and teeth reduced to powder and small bits) and called the county coroner's office, believing the practice of dumping cremation ashes off a public pier into tidepools to be illegal. They gave a deputy coroner the name of the mortuary and of the cremation facility, Palmrose and Rosedale, listed on the boxes, and raised questions regarding the fact that both businesses were located in the Los Angeles area. Though the deputy coroner didn't tell them the dumping was illegal, he suggested they hang on to the boxes for a while.

About 4:30 Monday afternoon, upon returning from work, the men received a call from a man named Allen Thomas, who said he was the owner of Palmrose. (The coroner's office had apparently contacted the two Los Angeles mortuary businesses, given them the men's phone numbers, and described their findings.) "He identified himself as owner of Palmrose Funeral Home," Hall said, "and said, 'I'm the one you saw dumping the ashes off the pier.'"

Thomas explained the change in the laws in recent years, which makes it legal to dump human

ashes into beachfront water. He also mentioned that representatives from Rosedale Mortuary and Cemetery were worried that the incident might lead to adverse publicity and were threatening him with legal action. Thomas vehemently denied that there were ashes remaining in any of the boxes, Hall said, and warned that if legal action were taken against him by Rosedale, he in turn might file suit against Hall and Heffernan. "I told him that I didn't care to see the dumping done on the pier," Hall said.

As soon as he finished his talk with Thomas, Hall said the phone rang again. It was Mary Dougherty, general manager of Rosedale, the cemetery that performed the cremation and whose name was printed elaborately on the boxes. Hall said Dougherty seemed basically in agreement, that the ash disposal shouldn't be conducted around other people (or the boxes dumped in a public trash can), and that it was unacceptable if there was a substantial amount of cremation ashes remaining in one of the boxes. But she maintained that Thomas had done nothing illegal. The men said Dougherty was very

complimentary, indicating repeatedly how she would send them gifts for their "good citizenship." Then Dougherty offered to drive down that night and pick up the three boxes. Hall said he refused to give the boxes to her, but agreed to turn them in himself to the coroner in San Diego. Dougherty gave Hall the name of a deputy coroner she wanted him to give the boxes to.

In his defense, Thomas maintained that he scattered the ashes at the Ocean Beach pier in connection with a family request. He said relatives of cremated persons generally leave it up to him to decide where a "sea burial" is to occur, and added angrily, "I can scatter them in any ocean in any place that I choose."

A spokesman from the county health department affirmed Thomas's contention, but San Diego mortuary establishments indicate that dropping ashes into shallow water from a pier is quite unusual. Health law previously stated that sea scattering was only allowable from a boat or plane at least three miles from shore, but three years ago the law was changed to permit almost any form of ash

scattering in the ocean. (Dougherty cited the case of a surfer whose ashes were scattered in the breakers by friends.)

The Telephone Society, a local cremation service, generally scatters ashes from a boat at least three miles from shore; Humphrey Mortuary does likewise, but usually by plane. The Neptune Society disperses ashes three miles off Point Loma, encouraging families to come along or view the ceremony from Cabrillo Point.

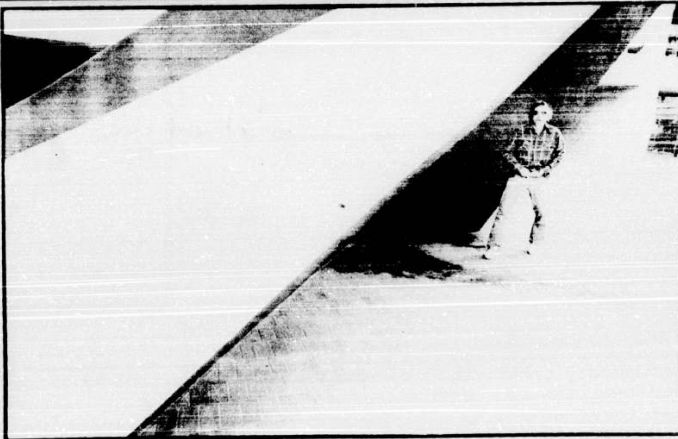
In any case, Hall and Heffernan's opposition to ash scattering on the pier is quite vocal. "My kids swim down there," says Hall. And Heffernan adds, "People here are really conscious of the environment of Ocean Beach."

C.W.

We're Number One

Maybe they are making bold but crude political statements. Or maybe some of those who are urinating on the federal building downtown feel the call of nature so urgently they can't make it to the public toilet facilities within walking distance. Whatever the motivation, the unhygienic evidence of their transgressions is painfully obvious — particularly early on Monday mornings, when puddles dot the concrete like some smelly, miniature chain of lakes. Maintenance workers say the problem has existed since the building opened three years ago, and the head of security at the building says his people now are issuing five to ten citations a month to those they catch "defacing public property."

Sergeant Robert Weathers, head of the Federal Protection Service officers who guard the building, says those who receive citations only represent the tip of the iceberg. Although officers who guard the building at night can check activities on the grounds with remote cameras, the cameras don't see into every section of the premises, so the culprits often slip in and out unnoticed. The forest of stone columns within the section of the building



Photograph by David Cooney

running along Broadway seems to be one of the most popular spots, as do the sheltered inlets standing at either end of the stretch of the building that runs east and west along F Street. Weathers says the stairwells that descend to the parking level on the F Street side also attract a motley crowd, which recently has included some drug

violators. (Weathers' patrolmen last week, for example, flushed out three Coast Guard men in the stairwells with both cocaine and peyote tabs.) Conditions on the property degenerate most over the weekends, since cleaning crews don't return until early Monday morning. Weathers says Navy paydays also seem to generate heavy volumes of "defacement."

Archie McGough, one of the maintenance mechanics at the building, says maintenance workers have suggested the installment of a flooding system, which could both wash out the urine and discourage people from prowling around the building at night. (McGough says transients also used to sleep on the lush lawn south of the building until a nocturnal water system was set up.) Both maintenance workers

and Weathers, however, assert that it wouldn't help much to install public washroom facilities. "That would just attract more of them here," asserts the security officer. "There are plenty of facilities where they can go now," he says, mentioning the Greyhound bus depot, the YMCA, and the Horton Plaza toilets. "The problem is just that they get an urge to go, and wherever they're at, that's it."

J.D.

Jeannette DeWitte and Coleman Warner



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Less Nuts

Congratulations on printing fewer "nut messages" recently! I feel that printing such trash in your classifieds at no cost simply encourages more oddball types to hang around the area (and live on their wits while trying to meet lonely souls they can use). Many sound like deviates whose influence is a danger to borderline teens who'd be better off without such easy contacts.

Your paper is too good to stoop to this level. Freak personals make decent folk ashamed to mention that they read the Reader!

B. Paris
San Diego

Thirty-nine Steps

Perhaps if Jack Walsh had learned all of the ropes of the television trade he would still be around to expose his social concerns ("City Lights," April 5). Or maybe if Channel 39 had given the ex-politician some training to go along with all of his staff, he would be on the air today. Maybe both parties are to blame. Whatever, television news lost when Channel 39 let Jack Walsh go. Despite his unprofessional style, he was the only TV reporter doing something other than

covering accidents, fires, and press conferences. Walsh gave San Diegans a small glimpse of what TV news could be doing if it ever got its act together. Unfortunately, it hasn't, and we are all the losers. And you don't need a ratings book to figure that one out.
Sandy Burger
San Diego

Mania Tear Has To Fall

It seems to me that Steve Esmedina is the one who needs help ("Help! It Needs Somebody," April 5). I've seen *Beethoven* once in L.A. and am about to see it again down here. It's obvious Esmedina is not a Beethoven fan. You must be one in order to sit through two hours of solid Beethoven music. When you hear their music and see on three giant screens working simultaneously slides of what happened all over the world at this time period (1963-1970), you wonder how we ever made it. You've got to remember, Steve, it's not the Beatles. It's an incredible simulation.
Connie Lindsey
San Diego

Dire Need

In the March 22 edition of your paper, Steve Esmedina pronounced judgment on the Dire Straits ("This Week's Concerts"). The verdict: the band is boring and derivative. Was he really crying sour grapes over the fact that the two shows were sellouts weeks in advance? Was he left out?

Letters

As two Dire Straits fans, we have taken it upon ourselves to give the band the review that they, the community, and the Reader deserve. Mark Knopfler's band put out one of the most electrifying performances we've ever seen. Knopfler told the crowd, "We're not going to just play the album and split for the delights of L.A. Let's have a good time!" That's just what happened. Dire Straits is an up-and-coming band, and an up-and-coming band, is a hard-working entity, hungry for success.

The band interspersed the album numbers with great new material and played until about two a.m.

Words and Music

Is Steve Esmedina trying to tell readers that we're stupid; or is it just me? I don't object to his musical taste, since that is a personal thing. But I'm tired of reading music reviews that pretend to be more profound than they really are. In the March 29 Reader, he wrote that saxophonist Hollis Gentry's upcoming solo performance would be a "test of an improviser's mettle and facility." Wouldn't it be easier and much clearer to say that the concert would test Gentry's skill as a musician?

In the same issue, he wrote that many progressive rockers rely on either "memorized formulas or patronizing commercial concessions." Come on—cut the bull. There's no rule that says that you can't write like you talk.

Who cares if Esmedina "won't unduly speculate" on the newest lineup for the band U.K.? It

(continued on page 15)

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Bombay Beach

Stout Hearts and Salt Water

(continued from page 1)

lakes that existed where the modern lake now lies. Bounded on the east by the San Andreas Fault, and about forty miles to the west by the San Jacinto Fault, the gaunt desert between has sunk to more than 260 feet below sea level; and it continues to sink, as if with all the rattling and grinding it has collapsed into a tired slouch. The fresh water which flows, quite by accident, into the Salton Sea instead of the Gulf of California, stubbornly turns to salt anyway. The birds and the fish that have arrived since the creation of the new lake have adapted to the unique conditions of the area, but only tentatively. They're cautiously waiting to see what the next catastrophe might be. Disaster is in the very character of this country. It's the land's sense of humor. And although the surrounding soil is very fertile, as it is in most of the vast Salton Sink, agriculture exists here only through a series of manipulations by man. The first of those manipulations resulted in the catastrophe that created the lake.

Around the turn of the century there was an organization called the California Development Company, whose goal was to bring water from the Colorado River to the Salton Sink, transforming it, as if in some biblical prophecy, from an inhospitable desert to a garden of choice irrigable farmland. A sister organization to the California Development Company, or CDC, was the Imperial Land Company, whose job it was to promote the marketing of the land. But who would move, sight unseen, to a place called the Salton Sink? So with a flourish characteristic of land developers, they promptly changed its name to the Imperial Valley. It had a nice sound to it, and after the CDC successfully engineered a series of canals to the valley, farmers from all over the country flocked to the place.

The water from the river was diverted at Pilot Knob, just below Yuma. It crossed the Mexican border, then headed north again into an old overflow channel of the Colorado called the Alamo River, and into the Imperial Valley. The Mexican government, failing to see how Mexico could benefit from all this, was hesitant about granting the necessary permission. So the

CDC chartered itself in Mexico as well as the U.S., and after a series of reconsiderations and adjustments on both sides, the Mexicans simply failed to express their opinion one way or the other, and the CDC went ahead with its project.

The U.S. government issued an authoritative scientific report stating that the land of the Imperial Valley was too alkaline to grow anything, but the farmers in the fields, holding the government report in one hand and huge heads of lettuce in the other, just laughed at the warning. The government's scientists might have been spared the embarrassment had they simply asked the local Indians for advice. Even though the natives had little interest in or need for agriculture before the arrival of the white man, they knew about the alkaline soil and they understood its potential. One of their legends credits the origins of agriculture to a blue frog with three stripes running down its back. This frog, they said, was the god Mukai, and from the victim's body sprouted the first agricultural plants — corn, beans, and squash. This blue frog, which is native to the area, can only survive in water with alkaline levels low enough to be tolerated by most crops. The presence of that blue frog in a particular stream may have been a key to the probability of crops surviving there.

It was true that the land was alkaline; so alkaline, in fact, that every time it rained, a residue of salt formed around the edges of mud puddles. But the new farmers, without the aid of the Indians' frog and in spite of the government's caveat, found that the alkali could be easily removed: fields were flooded and the water allowed to evaporate, leaving a concentration of alkalis to be scooped out, and soon there were 10,000 people and 125,000 acres of reclaimed land in the valley, where the only previous industry had been a salt mine at the bottom of the Sink.

The Southern Pacific Railroad then realized the possibilities of the Imperial Valley, and they ran a line from Yuma to the San Geronimo Pass on the North. This allowed the farmers to get their crops to market and gave the Southern Pacific ownership of choice land adjacent to their tracks.

The whole project appeared to be a great

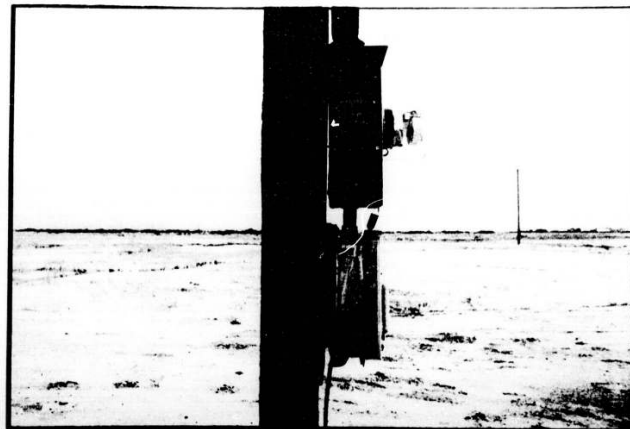
success for everyone involved. The only people who could possibly complain were the Caballero and Kanna Indians, who were being crowded out of their lands. It must have been very confusing for them to see the mesquite and screwbean plants, the cactus buds, agave, yucca, and Mormon tea, which provided them with very nutritious sources of food and which grew nearly everywhere with very little water and no maintenance, being plowed up and replaced with barley and wheat, which required a lot of water and just about all of a man's time. Once again, no one asked their opinion in all this. If someone had asked, the Indians might have told them something about the stubborn nature of that land, perhaps they could have hinted at the catastrophe that followed.

To understand that catastrophe, you have to understand the natural history of the Salton Sink. At one time the Gulf of California extended as far north as the town of Indio, 200 miles farther than it now lies. As silt from the Colorado River gradually filled in the gulf over the centuries, the area now called the Salton Sink was cut off from the rest of the gulf by a great bar of silt. With the deposits left by the Colorado and by the tides of the gulf, this bar grew until it was about fifteen miles wide. The salt lake that was left to the north of the bar eventually evaporated, leaving part of the salt deposits now found in the Sink. Over the years, the Colorado River would periodically hop the silt bar and dump its waters into the Salton Sink. This created a series of lakes, all of which eventually evaporated. The most recent was the ancient Lake Caballero, originally a freshwater lake, and much larger than the Salton Sea. The shells of freshwater nautilus can be found in the Santa Rosa mountains to the west, and travertine, which is a form of limestone carried by the Colorado, can be found deposited over much of the area. Lake Caballero finally disappeared, too, sometime around the Sixteenth Century. Melchior Diaz, a Spanish priest, found only desert when he passed that way in 1540.

In 1904 the irrigation canals put in by the California Development Company began to clog with silt from the muddy Colorado, and the developers hadn't really considered the carrying capacity of the canals was cut dramatically, and when the farmers saw that their crops were going to wither in the fields unless something was done, they demanded action. The CDC began dredging the canals to remove the silt, but this was obviously much too slow. The CDC painfully watched its own profits withering along with the farmers' crops. Finally, in an act of desperation, the company cut a temporary bypass into the bank of the ancient silt deposit to allow the water to circumvent the clogged canals and run directly into the valley. This satisfied the farmers' immediate needs, and the CDC, aware of the danger of such a move, planned to fill in the bypass before the next year's summer floods. What the company didn't take into account, however, was that in the desert there are generally two heavy runoff each year, one in the early summer when the snow melts in the mountains, and one in the winter rainy season. In this unfortunate situation, a December, 1904, flood during what turned out to be an exceptionally wet season, widened the bypass. Water ran uncontrolled into the valley, flooding the farmlands, the railroad tracks, and covering the New Livestock Salt Company with sixty feet of water.

The CDC tried to close the gap with a dam, but it quickly washed away, and by June of 1905 the gap was sixty feet wide. Water was now rapidly filling the Sink and the CDC was on the verge of bankruptcy. The developers appealed to the Southern Pacific for help, and the Southern Pacific, seeing that its interests were in jeopardy, loaned the CDC \$200,000. E.H. Harriman, president of the Southern Pacific, said with a peculiar choice of words that the money for the CDC was "to be used in paying off certain floating indebtedness and in completing and perfecting its canal system." The CDC built a dam at a cost of \$60,000, and it promptly washed out in the tracks.

(continued on page 9)



Matthew Alice

[illegible]



Illustration by David Doo

In One and Out the

BILL OWENS

Muzak is not music at all. It is not entertainment. It is soft, beguiling, unctuous with a specific purpose. It is the soothing voice of corporate America humming "Shenandoah" as you punch in at Ekstrom Industries in Kearny Mesa, cash a paycheck at Crocker Bank, or wait for a burger and Coke at McDonald's. Muzak is "Gualupe" piped into a crowded elevator in the Security Pacific building downtown. It is "Fascination" seeping into the subconscious while you search for nutmeg in the Safeway spice aisle. Muzak is "scientifically planned musical programming" designed to put you in the mood to worry less, spend more, or work hard.

More than 100,000 organizations in over 25 countries employ Muzak systems. More than 100 million people hear it every working day. There is Muzak at IBM, AT&T, Xerox, and General Motors. There is Muzak at Caterpillar, Tractor, C.P. Penny, Gierbers, and E.I. Army, marched into the New York offices of the North American Company, a huge public utility holding company. Squier, a man who had actually flown with the Wright brothers, had an idea to discuss, and a patented plan to present.

He wanted to use existing electric power lines to transmit programs of news, music, lectures, general entertainment, and advertising into private homes, for a fee. North American's executives loved the idea, and the utility quickly had a license to broadcast their "piggyback"

signal to potential subscribers via power lines throughout the United States. Wired Radio, Incorporated, was formed.

A subsidiary of North American named Associated Music Publishers, Incorporated, swiftly grabbed up the American rights to a large number of classical and semiclassical compositions. Since live entertainment was impractical for the purposes of Wired Radio, the concept of prerecorded programming was born. After experiments on Staten Island, New York, and further research and testing in Amper, New Jersey, North American finally launched a full-scale operation in 1934 under their newly formed subsidiary, Muzak Corporation. Music and news came into the homes of subscribers in Cleveland, Ohio, over the same lines which brought electric power and light.

But by this time, Marconi's "wireless" had taken hold, and commercial radio, already a proven success, was here to stay. In addition, the technical problems of transmitting over electric power lines had become enormous. So Muzak took another approach. The firm concentrated on transmitting what they called "functional music" to hotels and restaurants, this time over telephone lines instead of electric power lines. The company invested in new and durable, vertically engraved "vinylite" 33 1/3 r.p.m. discs on which to make their recordings.

In 1936 you could dine at the fashionable York Club, or the posh Chamberlain New York City, and chat about Mayor LaGuardia while the background strains of "There's a Small Hotel," or "The Night is Young and You're So Beautiful" came in on Muzak's "sax-o-nine" program.

Muzak was also interested in the influence of music in work areas. In 1937 a pair of British industrial psychologists, S. Wyatt and J.N. Langdon, published the results of a study conducted in England and titled *Fatigue and Boredom in Repetitive Work*. The report's conclusions

regarding music in work areas substantiated those already held by the Muzak Corporation. It affirmed that, first, "music used for functional purposes must be reasoned, since continuous music creates its own monotony"; and second, "proper programming is essential to the effectiveness of functional music." Under such "planned sound conditions," the report suggested, productivity in work areas increases.

In 1938 Warner Brothers bought both the Muzak Corporation and Associated Music Publishers from North American. Shortly thereafter, the first "special music service" was designed for offices and factories by the Muzak Programming Department. A franchise system was soon developed. Franchises popped up in Detroit, Washington, D.C., Boston, Buffalo, and Los Angeles.

Muzak continued its research into functional music. The concept of "quarter-hour programming," fifteen minutes of Muzak alternating with fifteen minutes of silence — was introduced in 1948. New equipment made "Travel Muzak" a standard feature on passenger ships and commercial airlines by 1950. The Fifties were a time of technological strides for Muzak, with the development of new equipment and the use of FM radio side-channels as a method for transmitting Muzak. The "library" was also updated in the Fifties, with the addition of favorites such as "Gig," "Come Prima," and "Muzak Hawaiian Wedding Song." In 1957 Muzak was purchased by the Wrather Corporation.

In the Sixties, Muzak saw a need to revamp. A new president took over. U.V. "Bing" Muscio, former executive vice-president of the Feeders Corporation, came aboard and created "The New Muzak." Muscio put together a "scientific board of advisors," composed of industrial psychologists and "medical people," who would work with Muzak musicologists and engineers,

Muscio ordered a thorough re-examination of programming content, and initiated changes to phase out the schmaltzy in favor of more contemporary selections like "Fire and Rain," "American Pie," and "I Believe in Music."

In 1972 the Muzak Corporation changed hands once again, this time being bought by the Teleprompter Corporation. The late Seventies now finds Muzak well entrenched, profitable, and highly sophisticated. The firm considers itself "specialists in the physiological and psychological applications of music."

A sleek black and silver brochure now identifies General Squier's radical notion as "Muzak: The Only One." Jim Boggins, 35, is Muzak's San Diego manager. He came here in August of 1978 from Chicago, where he had worked with the parent company for seven years in a sales and management position. Tall and thickly built, Boggins has the sweeping grin and hearty handshake of the accomplished salesman. He wears a bright white shirt open at the neck, a navy blue blazer, and crisp, gray slacks. A tuft of sky-blue silk handkerchief peeks discreetly from his breast pocket. His longish hair is dark brown, salt-and-pepper at the temples. Boggins sits behind a huge oak executive desk in his Morena Boulevard office smoking a Benson & Hedges Light. Muzak pumps in from a round overhead speaker. The "in" section of his plastic "in-out" basket is empty.

A plaque hangs on the paneled wall at Muzak's left. He points out that it was awarded to him upon his admission to the Muzak's "5000 Club," a distinction shared by only nine other people. The award, presented by Bing Muscio in 1978, means that Boggins had achieved \$5000 in monthly billing for music services he sold during the previous year. "And most of our agreements are for sixty months," he smiles. "There's a considerable amount of money in Muzak," Boggins. San Diego office,

which has been in operation since the mid Forties, represents one of 40 Muzak franchises in California, one of approximately 275 on the planet. "The Muzak system is in every free world country," he says proudly, "on every continent."

A Muzak franchisee must buy his own equipment and hardware, such as amplifiers, speakers, antennae, tuners, and wiring. Start-up costs come to "over a quarter of a million dollars, minimum." The Muzak Corporation, Boggins explains, provides only their trade name and their tapes for franchises. "They are the music source," he says of the company. "Muzak is the single largest recorder in the world on a per tune basis."

Jim Boggins butts out his cigarette in a clear glass ashtray on his desk, leans back in his chair, and talks about the product. "It is a basic philosophy in Muzak," he begins, "that the majority of people are looking for job satisfaction. They are trying to relieve the monotony, frustration, and anxiety associated with tasks that are, in themselves, repetitive. I tell potential clients to take a look at their parking lots at five o'clock. Their employees will kill themselves getting out of there. I tell them that anything they can do to alleviate this situation will pay off in dollars and cents. Your plant or facility can't be variable. But the people are variable. People are the only area you have real control over. So you must utilize management tools which will increase the productivity of employees. To test the effectiveness of Muzak, I tell them to take a look at their financial statement."

Boggins notes that case studies by independent study organizations over the years have substantiated Muzak's claims that what their product offers is "a sense of forward movement and change, designed to mitigate tension, boredom, melancholy, and fatigue." Studies conducted at Lever Brothers Company, Eastman Air Lines, and the Mississippi Power and Light Company in the late Fifties all

indicated increased productivity, decreased errors, lateness, employee turnover, and absenteeism.

Boggins lights another cigarette and explains the difference between "background" and "foreground" music. Learning forward, elbows on the desk, he says that "regular" music, such as music on tape decks, playing in work areas competes with the attention span of the individual, and could result in overruns, waste, even physical injury due to a lack of concentration. He warns of music played at random in work areas. "What you're doing, frankly," is playing Russian roulette with the psyches of the people involved. You see, listening takes active concentration. There are certain techniques in most recorded music, like "re-verbs," fading endings, and so forth, which are designed to draw your attention. But Muzak is a subliminal influence. It is heard, but not listened to."

He explains how it works. A customer, he says, buys the basic Muzak service, which costs thirty-five dollars a month and requires a five-year agreement. If the customer has an adequate on-premises sound system, Muzak installers set up an antenna and a pre-set tuner. Any additional equipment needed, such as an amplifier or extra speakers, may be leased or purchased from Muzak. Through a process known as FM multiplexing — a use of FM radio side-channels — a signal is broadcast from a central transmitter (the transmitter serving San Diego County is in Mexico, at XHIS-FM, a 50,000-watt station) to the pre-set tuner, which can only pick up that one frequency. The "master tapes" are at the transmitting facility. All the customer has to do is flip a switch.

Boggins cautions of revealing detailed information about his clients, says there are more than 1000 San Diego businesses currently subscribing to Muzak, many of these, such as banks and franchise organizations, have a number of branches

using the service. It's likely that several hundred thousand San Diegans are exposed to Muzak every day, though the company has not attempted to estimate a more precise figure. "I don't believe there's a financial institution in San Diego that we don't serve in at least one location," says Boggins, shuffling papers on his desk. "And we have all the McDonald's, Arby's, Kentucky Fried Chicken's, most of your fast foods, your Del Taco's, things like that." He punches an intercom button and asks his secretary to bring in the "testimonial file." She whisks in moments later with a pair of letters. One, from the owner of Eve Richards, a women's clothing shop in Grossmont Center, says that Muzak "certainly brings warmth and a feeling of 'aliveness' to the store." The other, from A. William Waite, building manager of the Chamber Building downtown, says, "Thanks for a job well done."

Contacted later, Bill Madsen, assistant senior vice president of the Vista branch of the Southwest Bank, says he's pleased with the Muzak service. "We started it here and in several other branches in 1976. Personally, I find it very soothing. It works. It seems to do everything the brochure says it will do. We even had a shutdown for about two weeks once. Finally, somebody noticed it. They came right out and fixed it and when it came back on it seemed to rejuvenate every body."

But an employee at another bank is not quite as enthused. Linda, a teller at a North County branch of the San Diego Trust and Savings Bank, handles money five days a week in a Muzak saturated atmosphere. "I don't like Muzak," she frowns. "I'd rather have it be quiet. In fact, I don't like to hear Muzak anywhere I go. It's an infringement on me, and I find that it can be very irritating. It just inhibits the natural communication between us and others, and between ourselves and ourselves. You can't even think. It's an incredible encroachment on my personal space, and I really resent that. Fortunately, I can get away from it when I work the drive up window. It would just drive me crazy if I had to work someplace where I heard it all the time."

"Muzak is one further step in controlling the environment in the business," says Jim Boggins. "But some feel it is distracting. I've found that usually, when that's the case, either it's not really us at all, or it is us, and the sound is up too loud. Sometimes we get blamed for a lot of things. Muzak should be played at a low ebb."

"A lot of people will say, 'Jeez, I've heard that song a hundred times.' But our computers select and arrange programs so that it is physically impossible to hear any song sequence the same way within 180 days. But it is the nature of the animal. Muzak is recorded music, it's heard for a purpose. Therefore, certain arrangements are the same, as are certain instruments used. Versatility and variety is not one of our parameters. By design," he says, "we're reaching for a cigarette," we are providing some sort of stimulus response for the day."

He talks about Muzak's concept of "stimulus progression." He says that selections are planned in fifteen minute groups, starting with the least stimulating selection. The next adds is a sense of forward movement and change. Muzak arranges and controls its own "music to specification." Their engineers maintain control of tempo, rhythm, instrumentation, and orchestra size. Accordingly, each song is assigned a "stimulus value," and a "Muzak Mood Rating." Bartlett's Theory of Emotion, might rate a six plus, while "Go Away, Little Girl" might only be a three-plus. The latter rating, the higher the metronomic motion, the more intense the stimulus. And once the stimulus values of the recordings are determined, it is a simple matter of mathematics to perk up an employee musically, provided you can calculate his own internal mood rating.

Boggins notes that Muzak uses the American Management Association's "Worker's Efficiency Curve" as a guideline in ascertaining when to play what. "What we do in fifteen minute segments," he says, "is to actually put out that curve. At nine in the morning, for example, we play out two and three, the low end of the scale. All you need at that time is the possible suggestion of forward movement. At around 10:30 there's a valley in the work day, so we bring our curve up. Just before the authorized escape of lunch, the worker's own productivity scale goes up, so we bring ours back down. A high stimulation at this point would be counterproductive. It goes like that throughout the day, so you always get the feel of forward movement."

Muzak programs differently for three general categories of environment. One is the retail public area, such as Safeway markets, University Towne Center, Fashion and Mission Valley malls, and restaurants like Mr. A's and Luby's. The second is office or light industry, such as Spin Physics in Sorrento Valley and the seven Prudential Insurance offices. And third is heavy industry, such as the Vetrotron company in South Bay, and the Navy's shipyards. "In heavy industry," says Boggins, "ninety percent of the workers there might have a twelve year educational level, or they might be predominantly minority. In certain situations, maybe we can increase their response with something on tempo." But Muzak is not strictly for workers. Its melodious web is also available to clients, patients, customers, the public at large. Boggins will not say that Muzak will make people buy anything, but he does say that it can certainly put them in the mood. "Muzak improves the service and hospitality given to a customer, since it improves the employee's attitude. We know that sixty to seventy percent of workers are bought on impulse. We feel that a positive environment is obviously a very conducive advantage to secure in impulse buying. Basically, Muzak provides a nondestructive environment for a multitude of things in life."

The manager deftly adds a phone call. After the call, he places the receiver in its chrome cradle and says, "Muzak helps me considerably to remain effective throughout a day which is obviously full of trials and tribulations." He grins openly, exposing a row of gleaming white teeth. "And my wife listens to it during the day," he adds. "She finds it stimulates her to do housework."

The issue of silence is no barrier to the Muzak man. "Silence is basically the loudest noise in the world," he says quickly. "In and by itself, it's a wonderful state. But frankly, we've not been programmed from a very early age to be able to handle silence, whether through TV or whatever. Silence is a distraction."

Boggins is equally glib about concerns of psychic meddling and "Big Brotherism." He leans back in his high leather chair. A shaft of sunlight falls across his blue silk handkerchief and clear, clean-shaven face. "This stems from a 1984 study," he begins. "What I think we have to look at is the lifestyle we have created for ourselves. We are all trying to work hard enough to accrue some of the conveniences of a modern society. In doing so, we've created a pressure-sensitive environment, though most of the pressure is self-employed. We have to find a way to release that pressure, anxiety, and I feel Muzak affords us that release. So I don't really believe those charges apply, because the intent and bottom-line result is quite apart from any philosophy," he is exposed by Big Brotherism."

He leans forward onto the wide desk again. "Muzak basically is a noise. We like 1978, but consider it a poor noise, whereas the impact sound of a typewriter is a distracting noise. All situations will have some type of noise. It is a matter of introducing into that area the most productive type of noise you can."

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McMurphy and the other inmates come to resemble Spunky and Our Gang more and more with each scene. As the play, except Gertrude Waggaman, who plays Nurse Ratched, behave with the wide-eyed willingness of a child star, which in grown actors can be charming. To be sure, the play is not perfect. I almost forget Jack Nicholson from his very last scene. His interpretation of McMurphy is bawdy and high-spirited throughout, and obviously in tune with director Minervini's concept of exorcising the serious side of the American dream. But the play's sentiment. Even if Kesey's own politically dramatic work now seems merely ridden with familiar clichés, the current production is still an excellent example of ensemble acting in a single direction, and it can be appreciated on that level. The brotherhood of man can always be valued and is almost always scarce, whereas even the most urgent political statement is transitory.

**DIFFERENT
STROKES**

punk-rock wave
hair-dyeing
and
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Stout Hearts and Salt Water

Still, he considered the Colorado River a potential menace, and in retrospect it seems clear that if he, the floodgates of 1981 to 1989, had not been there, the Colorado River would have suffered a far more irreparable destruction. The California Development Company had fallen into a shambles, and control of the canal system had passed to the state of California, through the organization of irrigation districts. The canal system still flowed through part of Mexico, and this led to a series of heavy border restrictions that prevented any real improvement of the canal. It was around this time, about 1912, that someone first suggested an all-steel canal, one that would be constructed entirely within American borders. This touched off a complex fight over who would get the water, and how much, and how farmers would fare, and how the people of the border would be affected. As a result, the canal was not built until 1940. Soon after that canal opened, an area of heavy border restrictions was lifted. Thousands of desert acres began to green. The farmers found, though, that the crops growing there needed more water than the desert had ever had. The water had a relatively high salinity of the river water. In order to keep their fields from turning into salt bleds from deposits left by irrigation, the farmers had to pump out the water, which they used to irrigate other crops.

It didn't take long for people living on the shore of the Salton Sea to discover that all this excess water draining off from the crops and into the Sea was causing the water level to rise. Since 1975 the water level of the Salton Sea has risen more than twenty-one feet. Last year, during Hurricane Kathleen alone, the water level rose six to eight inches.

In the communities of Salford City and Salford Sea Beach, along the western shore they've put up dikes along the shoreline to hold back the ever rising water. But that's only a temporary solution at best, it can't solve the problem. As a result, the real estate developments aren't doing too well. Most of the acres and acres of subdivided lots are still empty. Dandelions are growing up through the asphalt on Salford Beach Drive. Boats be scuttled on the main street of town. Roadrunners hunk up and down the empty roads like nervous investors. The residents under the tentative nature of their landholdings, and they have adapted - their dwellers consist of mobile homes, trailers, campers, and tents. If you can't move in a hurry, it doesn't belong here. If you want to add another bedroom, get a trailer. Many of the people who live

[illegible][illegible]

More than 10 years ago, the Department of the Interior in a geographical survey of the Salween River basin, "Increasing impact of human activities on the Salween River basin," estimated development on the Salween, but failed to propose any direct action for the control of the water level on the Salween. The Salween River basin is the largest of the three major basins in the country, but the management of the river is very inadequate. There is no one body to control the water level, both to conserve water and to take the excess flow that can ruin the crops and the property of the people and the salinity can increase.

Some people say catastrophic environment. Opposing element of the Salween River country continue to grow. For thousands of years, the Salween River basin has been one of the links of the Aikya. Although the developing factor has been the character of the land and the mood of the river, the Salween River basin is the largest of the three basins on the earth with the Salween. Catastrophic may harm into society permanently since they are not a society who say that shrimp could be cultivated in the Salween River basin, but in the Indian Ocean, and the harvest might be more productive than the entire Imperial Valley. The Salween River basin could be a water and food for the large number of people.

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Remembering von Wayditch



The Bronx

East River

Illustration by Mary Jane Schirer

JONATHAN SAVILLE

The San Diego Symphony last week gave the world premiere of Gabriel von Wayditch's opera, *Jesus Before Herod*, to almost universal disapprobation. At the Friday evening concert, the orchestra, the San Diego Master Chorus, six vocal soloists, and conductor Peter Erös (masterfully holding all these forces together) performed to a house that must have been three-quarters empty, there seemed to be more people on the stage of the Civic Theatre than in the audience. This response was no doubt ghastly for the musicians, and it cannot have raised the spirits of the Gabriel von Wayditch Music Foundation, a group dedicated to disseminating the music of this Hungarian-American composer who died virtually unknown in 1969.

Von Wayditch's career was a curious

one. Born in Budapest in 1888 (and thus belonging to the generation of Stravinsky, Berg, Webern, Bartok, and Varèse), he received his musical training at the Hungarian Royal Academy during the first decade of this century. For economic reasons, his family emigrated to the United States in 1911, where the composer was twenty-three. He spent the rest of a long life in the South Bronx, devoting his creative energies to the composition of some fourteen operas, of which only one was ever performed — and that in a single, unsuccessful performance, financed by von Wayditch himself. By the end of his life, he had resigned himself to being ignored in his own time. But he predicted a resurrection of his music after his death. "My music shall slowly start to rise only after my coffin goes down," he wrote. The San Diego performance of *Jesus Before Herod* is presumably a sign of the posthumous career the composer envisaged.

Why did von Wayditch have such difficulty in getting his music performed? He himself blamed his troubles on "a selfish, materialistic world." There had lack certainly played a role, and there also seems to have been a touch of crankiness, almost of megalomania, in the composer's attitude towards his music, which no doubt made things harder for him than they otherwise would have been. On the evidence of the two von Wayditch operas I have heard — *The Caliph's Magnanimity* and now *Jesus Before Herod* — I would venture the opinion that this composer had not the slightest shred of talent for the writing of opera librettos. He knew nothing about the creation of character, nothing about dramatic structure, nothing about tension, action, movement, resolution. He had no notion of how to interest an audience in the personalities and destinies of the persons on stage. These librettos consist of nothing more than a concatenation of static spectacles, without continuity, development, or

the most complicated, demanding, and vital forms of the actor. All the greater opera composers were intimately involved in the actual life of the musical theater, cooperating with librettists, negotiating with publishers, struggling with impresarios, composing for specific singers, attending rehearsals, arguing with conductors and stage directors, adjusting the score to the forces available, trying to take account of the reactions of the first audiences. Monteverdi, Handel, Mozart, Verdi, Wagner, Strauss, Puccini — all of them imposed their personalities on the world of the musical theater, but at the same time learned much of their craft from the experience of participating in actual productions of their operas.

In a critical remark directed at contemporary operatic composers, von Wayditch once declared: "They don't even have an idea how to compose an opera. It's not that easy, you know. One can't sit down and say, 'Well I am going to compose an opera.' Either you have the God-given ability or not." But God's gifts, while admittedly indispensable, are not in themselves enough; the opera composer also needs to see and hear his compositions in the concrete form of actual performance. Gabriel von Wayditch never had such opportunities, and the musical and theatrical viability of his works suffered greatly thereby. Yet it was precisely this lack of practical viability that kept his operas from being performed. They could hardly be a more poignant example of a vicious cycle.

And the result is the series of highly interesting and at the same time highly defective scores the composer has left us. For example, von Wayditch insisted on writing his own librettos. "I believe," said Richard Wagner did, in the creation of my own operatic librettos. Why should I let some shoemaker try to write verses as prose to my music?" Wagner was certainly right! The arrogance of this statement belongs to an artist who lived in a world of fantasy, isolated from the realities of the opera house. If von Wayditch had had to deal with an actual staging of one of his operas, he would have discovered soon enough how desperately in need of a "shoemaker" his music was. On the evidence of the two von Wayditch operas I have heard — *The Caliph's Magnanimity* and now *Jesus Before Herod* — I would venture the opinion that this composer had not the slightest shred of talent for the writing of opera librettos. He knew nothing about the creation of character, nothing about dramatic structure, nothing about tension, action, movement, resolution. He had no notion of how to interest an audience in the personalities and destinies of the persons on stage. These librettos consist of nothing more than a concatenation of static spectacles, without continuity, development, or

any kind of dramatic force. And they are written in a language so remote, so self-consciously exotic, so overblown and inept, that it seems like an intentional and devastating parody of high-flown, second-rate Symbolist poetry.

Jesus Before Herod is supposedly a narrative by the evangelist Luke of a confrontation between the two personages named in the title. In actuality, von Wayditch's interest is focused almost exclusively on scenes of decadent sexuality, apparently designed to show the wickedness of the Hellenistic culture in which Jesus was condemned to death. The point here does not seem to be a theological one: von Wayditch was surely aware that just as traditionally accented the least of the seven deadly sins, and that God did not sacrifice His only begotten son primarily in order to rescue the world from heavy petting. It is simply that von Wayditch himself seems to have gotten a kick out of thickly performed erotic fantasies. The stage directions repeatedly call for half-nude women (which half is not specified) to be reclining about the stage. Voluptuous dances lead to formation in the bushes. And the text is filled with such gaudy dialogue as "Let us drain the goblet. The whiplash of thy supple flesh makes my blood singe forth!" and "Lemon, come here! Upon the fair landscape of thy form would my feet track."

It is only at the very end of the opera that any attention is paid to Jesus and Herod, and their confrontation is scarcely dramatized. Herod has only a few ineffectual lines. Jesus does not speak at all, and the events of Golgotha are purely orchestral. Dramatic action, *Jesus Before Herod* consists of a bunch of orgy tableaux, followed by a quick and almost offhand crucifixion. As a libretto, it could not conceivably be a worse. If any opera company had consented to stage this work, a drastic revision of the libretto would have been insisted upon. Similarly, an actual performance would have taught the composer some vital facts of life about the human voice. Von Wayditch's problems with vocal writing were of course common to all opera composers of the late Romantic school. The operas of Bellini had been conceived entirely in terms of the voice; in Bellini, the

orchestral strings seewaw indubitably to give a human being any better solo singer, whose vocal line carries all the weight of musical and dramatic meaning. The operas of Wagner and Strauss, in contrast, are essentially symphonic, with much of the important music-making going on in the orchestra, while the voices declaim dramatically or function as one thread among many in the orchestral fabric. With the very large and powerful orchestra of *Tristan and Elektra*, the problem becomes one of keeping the voices from being totally drowned out — a problem Wagner and Strauss did not always solve.

Von Wayditch, however, seems never to have solved it. In fact, he seems to have taken special pains to keep the singers from being heard. His orchestra (an exceptionally large one) often plays softly and with Mahlerian transparency of texture during purely instrumental passages. But, again and again, the instant one of the singers opens his mouth von Wayditch hurls the whole brass choir at him, *fortissimo*, as though insisting that not a note of the vocal part be audible. Even when the orchestra is not dominating the singer in this ferocious way, von Wayditch tends to double the vocal line in one of the orchestral choirs, so that the voice is not only hard to hear but also musically superfluous. If he had had a chance to listen to *Jesus Before Herod* in an opera house, von Wayditch might have recognized that he had really composed a large-scale orchestral tone poem, and that the work belonged in the concert hall, without any voices at all, as a *Don Juan* or an *Alpine Symphony*. But, again and again, the instant one of the singers opens his mouth von Wayditch hurls the whole brass choir at him, *fortissimo*, as though insisting that not a note of the vocal part be audible. Even when the orchestra is not dominating the singer in this ferocious way, von Wayditch tends to double the vocal line in one of the orchestral choirs, so that the voice is not only hard to hear but also musically superfluous. If he had had a chance to listen to *Jesus Before Herod* in an opera house, von Wayditch might have recognized that he had really composed a large-scale orchestral tone poem, and that the work belonged in the concert hall, without any voices at all, as a *Don Juan* or an *Alpine Symphony*.

The San Diego Symphony's performance of *Jesus Before Herod* not only failed to find an adequate solution to this problem, it actually exacerbated it. In the opera house, the orchestra would have been in the pit, and the singers on stage, clothed or semi-nude, as the case might be, would at least have had a fighting chance of getting a note through, now and then. At the concert performance in the Civic Theatre, however, the orchestra (playing with vehement brilliance) was

right there behind the poor singers, like a lion holding them in its paws, the battle was lost before it even began. What the management of the symphony decided to do was to drape a lavaliere microphone around the neck of each singer and to amplify their voices electronically. This had two results. First, the voices became slightly more audible, being drowned out only eighty-five percent of the time. Second, the wretched sound system distorted the voices so that it was impossible even to guess at their quality. The most evident example of distortion was the case of soprano Pauline Tweed. In an earlier (and unamplified) part of the program, Miss Tweed had given a lovely performance of Schubert's "The Shepherd on the Rock," revealing a sweet, caressing, flexible, and well-produced voice, flawed only in some of its high notes. In the von Wayditch work, however, the same voice came through the amplification system sounding like the howling of wolves in a Hungarian winter. As to the real voices of the other singers, as distinct from their hoarse, woolly, amplified counterparts, the *Jesus Before Herod* performance gave us scarcely a clue — except for a suggestion of timbral richness in soprano Eileen Moss and bass Stephen Scott-Shepherd.

With all the amplification, not a single syllable of von Wayditch's text was intelligible. But this was hardly to be lamented, both because the text itself was so silly and because the English translations used for the San Diego performance was so abominable in its own right. Ivan Walter von Wayditch, the composer's son, might have undertaken to learn some English before setting himself up as translator of his father's works. As it is, he has produced such delightful locutions as "thou has so ruse," "thou cannot change thy way," "maddens from thy lip," and "this chel'd (severe)." They flyshly odor vitates. Thy beauty had vanished. Thou lovest but on the pass.

All this said, what are we to make of the von Wayditch revival? Is there any value in this forgotten composer's music, or would it be better to allow his name to fade away without the philosophy drawn upon it by performances such as the one we witnessed last week? It may surprise you

when I say that I like von Wayditch's music. But I find it of a strong imagination, an inventive use of instrumental color, and a nervous, intense, highly personal style that reveals a musical mind of real intelligence and power. For evidence, one need go not to the self-salvaging San Diego performance of *Jesus Before Herod*, but to the recording of *The Caliph's Magnanimity* on Musical Heritage Society 16036. This performance, by the Budapest National Opera under Andras Kertaly, is in the original Hungarian, so that no one need be offended by the infelicities of incompetent translators. Furthermore, the recording medium makes it possible for engineers to create the balance between orchestra and singers that the composer failed to put into the score. On this recording, the voices are audible and intelligible, and it turns out that they have lyrical and eminently singable vocal lines that are often quite beautiful. Von Wayditch's instrumental colorings are brought out with great clarity and to considerable effect. If one ignores the crazy libretto, *The Caliph's Magnanimity* is a remarkably pleasing and intriguing work.

What this means, I think, is that von Wayditch falls into a special category of composers, those whose make their point only through recordings. For dramatic reasons, neither *Jesus Before Herod* nor *The Caliph's Magnanimity* is at all stageworthy, and for reasons of voice-orchestra balance, neither of them is suitable for live concert performance. On recordings, von Wayditch's real value as a composer has a greater chance of manifesting itself. It should be noted that the two operas I have been talking about are among the earliest of von Wayditch's works, dating from 1917 and 1918. What was this strange, talented, flawed, unfortunate composer's music like forty and fifty years later, when he was composing *Operas of Pallas*, *The Catambs*, *Federbach's Dreams*, and *The Heretic*? I, for one, am sincerely interested in finding out. And no doubt the Gabriel von Wayditch Music Foundation will eventually get around to promoting these later works as well. I only hope they will have learned something from the distressing errors of the San Diego *Jesus Before Herod*.

Letters (continued from page 4)

would be nice to have music reviews, not hidden excuses for not writing about a band. Esmeralda described Jan Anderson as a "self-styled blowhard," which he may be. But anyone who writes that U.K. sold work consists "of some of my most pleasurable moments in a professional lifetime," can't be too far behind. Dean Nakano San Diego

Catastrophe Out Of The Bag

As one of the county welfare employees who was commonly "at risk" amidst conditions such as described in your article "How Is You Spell Relief?" ("City Lights," March 22), I thank you for your article.

The conditions described, however, are not unique to the Logan Heights office. The actions are triggered by the very nature of the process, which must be by law and regulation, grant aid to some and deny it to others — roughly on a ratio of 50/50 as statistics show. The denial of aid can be traumatic for the applicant, and it is not surprising that aggressive hostility is engendered.

This has gone on for years in the general relief programs, whether administered by churches or by the city with high officials.

documenting the hazards have resulted in admissions of the problems and hazards, but no effective protection was provided. To my mind, that record exposes the county (taxpayers) to very substantial threats of lawsuit should the risks translate into serious injury or worse. Never retired, I can speak freely. The chances of such lawsuits are real and frequent. Meanwhile, county administration continues to gamble the safety of a few workers against the money costs of adequate protection. It comes down to bucks, and doesn't stop there. Don Briggs San Diego

Chamber Musing

I have just finished reading Gordon Smith's article "Star Chambers" (March 22) and want to say it is one of the most interesting and fascinating articles I have read recently.

Fusion seems to be the answer to many of today's energy problems. Smith has taken an incredibly complex subject and written about it in a simple, straightforward style that anyone with a knowledge of high school chemistry can easily understand. He has also covered not only the technical aspects of the subject, but the social and environmental as well.

Hopefully, this outstanding article will stimulate public interest in fusion research and also move

grants for Tiburo Okawa's research program. Please keep us informed on the progress of Doublet III. Gary Allard San Diego

Split Sentences

After reading Matthew Alice's column "Straight from the Hip" in the March 8th issue of the *Reader*, I feel you have made a mistake in answering the question regarding residency requirements to the State of California in divorce cases. The residency requirement is six months in the state and three months in the county in which you wish to file. Being a legal secretary and handling these types of cases every day, I believe that I am qualified to set the record straight. Thank you. S.P. San Diego

Matthew Alice replies: I thank you for correcting my error. I had looked up that detail in the California Civil Code, but neglected to check the revisions to the Code, as most third-year law students and law legal secretary would have done.

Arlo Burt Del Mar

Beef And Spirits

I read the recent article called "Hus in Focus" (March 29) and was definitely not surprised when the skepticism expressed by the author was obviously emotionally skeptical, emotionally disposed with psychic frauds, etc. My criticism of this article is that the author is not only ignorant of the subject of UFOs, psychic phenomena, and so on. He then says that scientists, rationalists, and others should lift out the truth from the fakery. But if it were a scientist reading the article here, I would probably laugh at the whole subject. The author presents a one-sided view. I wouldn't be surprised if he had done some research on it because of the whole trouble-making model many skeptics have set up around the phenomena. This universe is no longer a total Neotoman, mechanistic, paradigm. Of course, one wouldn't be aware of this if one never read what the new physicists are saying. Subatomic physics and quantum physics offer us a view into the world of the atom which is both more and more paradoxical. I use it to the reader to become more aware of the nuclear physics, because it leaves the door wide open for spirit, psychics, aliens, and other phenomena to slip through.

Arlo Burt Del Mar

Critical Angle

I write on the usual topic of your critics. I have had the disconcerting thought that the editor of the *Reader* believes that the volume of mail about your critics is excessive. There are only a few letters that people read your paper and do truly are about the "fool, fool, and misers of San Diego." I appreciate that your critics are scholars in their fields, but feel that they all operate from a strong personal bias, which does not allow for the appreciation of quality or pleasure in anything that does not meet their narrow standards, i.e., rock and roll, restaurants that serve steak, and anything but any scientific research made in the United States. I realize that this is an exaggerated indictment but it is the impression one gets. Max Loran San Diego

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- Grinder
- Check brake & timing adjust
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READERS GUIDE TO LOCAL EVENTS

"Beauties of the Floating World," a collection of 19th century Japanese costume prints by Kunisada, Kuniyoshi, Hiroshige, and Kōchōrō, who translated the elaborate costumes of the period into two-dimensional designs which revolutionized 19th-century Western art, will be exhibited through April 20. Founders Gallery, USD, Alcala Park. 291-6480 x4296.

Two-Person Show, sculptural abstractions in wood of the female figures by Norman Roberson, and "Toward Wholeness," acrylics and collage by Marianne Childers, will be featured through April 21. Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 293-2725.

"The Potato Famine," sculpture by Italo Sampa, will be featured through April 26. Boehm Gallery, Palomar College, San Marcos. 744-1150 x145.

Photographs by Bernice Abbott will be exhibited through April 27. Master's Gallery, SDSU.

"Arte En Arlan," featuring contemporary works by local Chicano/Latino artists, will be exhibited through April 6, and April 17 through 27. Community Arts Gallery, 870 Third Avenue, downtown. 231-0411.

The 30th Annual Exhibition of Allied Craftsmen, featuring works by 40 local members and three guest exhibitors, will remain on display through April 29. San Diego Museum of Art, Balboa Park. 232-7931.

Four Women Artists, Maria Trujillo Becker, S. Miro Campes, 1 or 1/2 Villavieja Grijalva, and Zade Vasquez will be featured in a Latino exhibit which continues through April 30. Mexican American National Bank, 230 A Street, downtown. 234-8821.

"Turn-of-the-Century American and European Printmakers," an exhibition composed of original watercolors, drawings, and prints, will continue through April 30. Arts Gallery, 2222 Fourth Avenue. 234-4765.

"Two East Coast Artists Come West," an exhibition composed of abstract tapestries by Charlotte Cain and paintings, drawings, and hangings by Silb Robertson, will continue through April 30. Celebrations gallery, 645 G Street, upstairs, downtown. 239-5252.

"The Year of the Child," a photographic exhibit by South Bay newspaper photographer Carol T. Murnon, will remain on display through April 30. Chula Vista Library, 365 F Street, Chula Vista. 575-5062.

Group Show composed of new works by Boudie, Carlson, Day, Donner, Durant, Elliott, Fulham, Greene, Groover, Hines, Kitcher, Lavenoth, Long, Marney, Matthews, Matson, McCracken, Moore, Murphy, Noble, Nylin, Phillips, Peters, and Sanders, will open Friday, April 13, and continue through May 7. Deagbank gallery, 1262 Kettner Boulevard. 236-1916.

Assemblages and Collages by Betty Starr will be exhibited through May 13. Mandeville Art Gallery, USD. 452-2864.

"Living Gills: The Artist as Architect," a presentation of the contributions of architect Irving Gill, who spent many of his most productive years in San Diego, will continue through May 20. San Diego Museum of Art, Balboa Park. 232-7931.

Russian Chamber Ensemble, the Borodin Quartet of Moscow will perform Schubert's Quartet in E Flat Major, Opus 125, No. 1; Brahms' Quartet in B Flat Major, Opus 67, and Quartet No. 8 in C Minor, Opus 110 by Shostakovich in the final concert of the current "UCSD Chamber Music Series." Saturday, April 14, 8 p.m., Mandeville Auditorium. USD. 452-4559.

Chamber Music Center, the Camerata Trio, under the direction of Tomas Krantz, will perform selected works by Telemann and Haydn. Saturday, April 14, 8 p.m., Bob La Beau Music Center, 1460 Rowlands Street. 222-6686.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mares" (1971), Edward Kelly's "Red, Blue, Green" (1981), Claes Oldenburg's "Alphabet (Good House)" (1975), Sol LeWitt's "Three Deco #3" (1976), Carl Andre's "Thirty Six Precast Zinc and Magnesium" (1969), Richard Artschwager's "Untitled" wall construction (1966), and Richard Serra's "Drawing for Documenta VII" (1976), running indefinitely. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

Sports

Carnation Junior Beginners Tennis Tournament, a singles tourney for boys and girls, will continue through Saturday, April 14, 9 a.m. to 5 p.m., San Diego City College, 1313 12th Avenue. 238-1181 x230.

Olus Morgan Tennis Tournament, featuring A-B-C events, will be held Friday and Saturday, April 13 and 14, 9 a.m. to 5 p.m., San Diego City College, 1313 12th Avenue. 238-1181 x230.

First Annual East Skating Classic, featuring amateur and professional skateboarders and roller skaters, will continue with roller skating half-pipe competition on Friday, April 13, 10 a.m.; and a professional pool riding contest on Saturday, April 14, 9 a.m., Otis Skatpark, 2928 Camino del Rio South, Mission Valley.

Mini-Track Meet, sponsored by the San Diego Track Club, will include running competition in three mile, 400 meters, 800 meters, mile, and 200 meters. Sunday, April 15, 10 a.m., Balboa Stadium. 291-8417.

Padre Baseball, the San Diego Padres return to play their first home game of the season against the Cincinnati Reds on Friday, April 13, 7 p.m.; Saturday, April 14, 6 p.m.; and a doubleheader on Sunday, April 15, 1 p.m., and the San Francisco Giants on Tuesday and Wednesday, April 17 and 18, 7 p.m., and Thursday, April 19, 1 p.m., San Diego Stadium. 291-4494.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels. Saturdays, beginning at 10 a.m., Organ Pavilion, Balboa Park. 234-3339.

Bicycle Races will be held Saturdays, through June 9, 2 p.m., San Diego Velodrome, Morley Field, Balboa Park. 296-1570.

Music

Appalachian Folklore and Folklorist Jean Ritchie, accompanying himself on the mandolin, will be presented in concert Friday, April 13, 8 p.m., Mandeville Auditorium, USD. 452-4559.

Eastern Concert, performed by the barbershop quartet, By Appointment Only, will include tunes from the 40s and 50s such as "Chattanooga Choo-choo" and "In Your Easter Bonnet." Saturday, April 14, noon and 1:30 p.m., Bazar del Mundo, Old Town State Park. 296-1161.

Russian Chamber Ensemble, the Borodin Quartet of Moscow will perform Schubert's Quartet in E Flat Major, Opus 125, No. 1; Brahms' Quartet in B Flat Major, Opus 67, and Quartet No. 8 in C Minor, Opus 110 by Shostakovich in the final concert of the current "UCSD Chamber Music Series." Saturday, April 14, 8 p.m., Mandeville Auditorium. USD. 452-4559.

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Early Music Concert will be presented on the Baroque violin by Los Angeles musician Jeanne L'Amour, who will be accompanied on harpsichord. Monday, April 16, noon and 12:30 p.m., Scripps Cottage, SDSU. 452-4559.

Film

"The Last Supper," Tomas Alea's film concerning the bizarre chain of events which result when an 18th-century Cuban aristocrat invites his slaves for a Holy Week dinner, will be presented by the UCSD Committee for World Democracy. Thursday, April 12, 7 p.m., Third College Lecture Hall (TLH) 104, UCSD. 452-3362.

Easter Films for Children, "Adventures of a Bunny Rabbit" and "Animal Parents" will be shown Saturday and Sunday, April 14 and 15, 1:30 and 3 p.m., Natural History Museum auditorium, Balboa Park. 232-3821.

"The Pawnbroker," starring Rod Steiger as a Jewish pawnbroker who moves to Harlem after surviving a Nazi concentration camp, will be screened Sunday, April 15, 2 and 7:30 p.m., Jewish Community Center, 4079 54th Street. 583-3300.

"Grassroots Jungle," a study of the insect world, will be personally narrated by Audubon lecturer and photographer Fran Hall, in the concluding "Window on the World" series. Tuesday, April 17, 2 and 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-1700 x321.

"Dr. Einstein and the Universe," a planetarium show, will be presented Wednesday, April 18, 7:15 and 8:30 p.m., planetarium, Palomar College, San Marcos. 744-1150.

"Chiquiquito," a film by Antonio Eguino which takes a look at contemporary Bolivian society, will be shown by the UCSD Committee for World Democracy. Thursday, April 19, 7 p.m., Third College Lecture Hall (TLH) 104, UCSD. 452-3362.

"Genesis," an Outlines film which demonstrates that the earth's crust is constantly shifting, will be shown with Phantom Universe," daily through September 30. Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

Dance

"Opus 3" and "Revelation," two new ballets by Michael Caproni, will be presented by the City Centre Ballet. Thursday and Friday, April 12 and 13, 1 and 3 p.m., Fashion Valley Shopping Center; and Saturday, April 14, 2 and 3:30 p.m., Mission Valley Shopping Center. 299-0180.

"22nd Annual Concert of Folk Dances," featuring authentic dances from 15 countries, will be presented by the Cuyana Dancers. Saturday, April 14, 8 p.m.; Sunday, April 15, 2 p.m., Casa del Prado and Garden, Balboa Park. 488-3889 or 455-0912.

"Great Spring Dance Sale," a country-wide dance tour program presented by the San Diego Ballet, will next be presented Wednesday, April 18, 8 p.m., Cuyana Junior High School, 4302 Valcira Street, Point Loma. 239-4141.

"Laverne and Shirley," reruns of the most watched television series of all time will be shown Mondays through Fridays, 10 a.m., Channel 10.

"I Love Lucy," reruns of these excellent reruns have been expanded to three times daily, Mondays through Fridays, 9 a.m., 9:30 a.m., and 12:30 p.m., Channel 6.

U.S. House of Representatives. Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 3:30 p.m., Mission Cable Channel 25 and Northwestern Cable Channel 17.

Jazz Dance Concert, featuring the Chicago-based Gus Goodman Jazz Dance Company, will be presented Thursday, April 19, 8 p.m., Mandeville Auditorium, USD. 452-4559.

Radio/TV

"The Rockford File" has been given its old time slot as Jimmy stumbles onto an organ transplant ring. Friday, April 13, 9 p.m., Channel 39.

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

"NBC Baseball Game of the Week" will pit the St. Louis Cardinals against the Pittsburgh Pirates. Saturday, April 14, 11:15 a.m., Channel 39.

"Silver Broom World Curling Championships," from Berne, Switzerland, will include teams from Canada, Switzerland, Sweden, Norway, and the U.S. Sunday, April 14, 11:30 a.m., Channel 15.

"Soccer Soccer," the San Diego Sockers will be featured to play the Hurricane, with a tape delay of the game to be televised on Saturday, April 14, 9 p.m., Channel 6.

"NBA Playoffs" end weekday Friday, April 13, 11:30 p.m.; and Sunday, April 15, 10 a.m., with view screens checking their daily lineup, on Channel 8.

"Measure for Measure," a Shakespeare comedy where sexual relations between unmarried people are punished by death, will be the fifth offering of the BBC series "The Shakespeare Plays." Sunday, April 15, 1 p.m., Channel 15.

"The Future of the New Wave," an hour program featuring the music of Elvis Costello, the Clash, the Ramones, the Stranglers, Generation X, and Devo, will be broadcast Sunday, April 15, 10 p.m., KCR (table 98.9 FM and 530 AM).

"The Eagle," a 1925 film starring Rudolph Valentino as a Conquistador who becomes a Russian Robin Hood after being banished from the Court of Catherine the Great, will be the next offering of "The Silent Years." Saturday, April 14, 9 p.m.; repeating Tuesday, April 17, 1 p.m., Channel 15. (See Local Events Highlight of 4/5.)

"Academy Leaders," a program of Oscar-winning and nominated shorts, concludes with "The Violin" (1974), "It Always Rains in the Morning" (1970), and "The Resurrection of Benches Billy" (1970). Monday, April 16, 9 p.m.; repeating Tuesday, April 17, 2 p.m., Channel 15.

"Barryminkov at the White House," member of the New York City Ballet join Mikhail Baryshnikov in the performance of Jerome Robbins' "Four Chopin Dances" and Balanchine's "Jazz Concerto." Sunday, April 15, 8 p.m.; repeating Tuesday, April 17, 10 p.m.; and Sunday, April 22, 2:30 p.m., Channel 15.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursdays, 8:30 p.m., KPBS-FM (89.5).

"Laverne and Shirley," reruns of the most watched television series of all time will be shown Mondays through Fridays, 10 a.m., Channel 10.

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Jazz Dance Concert, featuring the Chicago-based Gus Goodman Jazz Dance Company, will be presented Thursday, April 19, 8 p.m., Mandeville Auditorium, USD. 452-4559.

Restaurants

The Restaurant: Carlos 'n' Charlie's. The Location: 5530 La Jolla Boulevard, La Jolla (454-0318).

Type of Food: Mexican, with emphasis on seafood and fish.

Price Range: Entrees from \$5.95 to \$10.25.

Hours: Open nightly. Dinners from 5:00 p.m. to approximately 11:30 p.m. every night.

It was the kind of party where everyone danced and women did not wait for men to invite them to the dance floor. Thus I found myself dancing opposite a young woman who kept up a lively party as her shoulders swayed and her feet, shod in sandals with three-and-a-half-inch heels, effortlessly performed intricate steps.

"You know," she informed me, "this is our second night evening this week. The other was at Carlos 'n' Charlie's. That place is real. You know the waters? They're real neat. And the food! I pigged out on the food. I got hummed out when the food and waters are gross. You know what I mean, gross? Like, you know, not mellow. And on the menu it says neat things like, 'When you need us, go fast or go.' 'Get it? Well for you? Isn't that cute? And when you leave, they give you this thingie, it's like a feather bird, like it's made of straw, you know. It's like little things makes you want to go back."

"I thought Carlos 'n' Charlie's was a disco."

"It's a restaurant and a disco. Weekends you have to stand in line to get in. It's neat."

With that mini-review in my head, I went to Carlos 'n' Charlie's one feverish Saturday night. I could hardly recognize what was once the dowdy site of Rudy's Hearsthouse on La Jolla Boulevard in La Jolla. Except for a small area that used to house the salad bar, the interior has been entirely redone in what can be described as California woodsy. The ceilings are particularly attractive as the wood curves and billows, and the decorative touches—interesting hats in neutral beige shades that hang from beams, or an alcove that houses stuffed dolls who appear to be dining—are well executed. The silverware, of heavy stainless steel, is gorgeous; the tablecloths in muted colors are basic style. Little expense has been spared to make the dining area, with its combination of banquettes and tables, attractive.

The help is equally attractive in appearance, but in this case less would be more. Each table seems to be surrounded by several young men, including a Spanish speaker who interprets the menu, but the consequence of the too-zealous help is that you are never left alone for a minute. Someone is always asking you how you are enjoying the meal, or whisking away your plate if you pause for a moment. One

of the features of Carlos 'n' Charlie's is that you are brought side dishes of chopped vegetables or hot sauce or mustard sauce, and unless you rush to scoop it onto your plate, it disappears. It's neat all right—so neat that in order to protest having the table cleared while you are pausing, you have to use your knife and fork aggressively, to guard the food.

Then there's the music. Rocking out at the dance floor is one thing, but having some conversation is another. My waiter may have thought I was "burned out" when I twice asked to have the music lowered. The music and the incessant bustle of the waiters are at cross purposes with the truly pleasant and soothing room.

Finally I whispered into my waiter's ear, "Please don't hover over us. We just want to sit and talk."

These comments about the service and the music indicate the problem inherent in this restaurant: it is to become an elegant dining room with better-than-average food, or is this just another mishmash where everything succumbs precisely because it fails?

As for the menu, the dishes have Mexican names, and the emphasis is on seafood and fish. There are an equal number of beef dishes, but the waiters recommend the fish and seafood, and the menu reads, "If the fish isn't fresh or was ever frozen,



Illustration by Mary Jane Scherer

send it back." In these parlous times, when the so-called "catch of the day" is often frozen, fresh fish is a treat. And, contrary to popular opinion, good preparation of the gems of the sea is difficult to come by. Therefore, Carlos 'n' Charlie's has the potential of filling a real need—namely, preparing good fish and beef dishes Mexican-style, rather than simply offering the ordinary takes and enchiladas.

When you first read the menu, it's exciting to find four separate oyster dishes as appetizers, two of melted cheese, even ceviche, or marinated raw fish. But the prices of the appetizers are equal to what an entire dinner used to be and still is in modest restaurants: \$4.95 for six oysters, or approximately 82 cents a swallow; \$3.95 for hash-mash, a melted cheese dish that's just a melted paty of cheese with some speck of watermelon. It's like swallowing gold, and in the case of the cheese, it's not that fantastic. I had a superior dish of queso con chorizo (melted cheese and sausage) at Victor's in Tijuana for three dollars that our party of three could scarcely finish.

But it's not always fair to fault a restaurant for its high prices. Those who can afford it will not regard \$4.95 for six oysters as outrageous. Nay, they may even feel a sense of self-importance at

being able to pay such a tariff without the second glance. What is important is the preparation of the food in conjunction with the prices. For example, the tortilla soup (\$3.50) had to be returned because it was not just tepid, but cold. The *medallones a la onion*, or beef in lemon (\$8.95), tasted like a cube steak, had a baked potato and some lima bean vegetable as accompaniment, and was adequate but hardly memorable. My shrimp in garlic butter sauce (\$8.95) arrived in a chafin dish that had an inch of yellowish "short crisp" that adhered to the plate like oil slick. Well-prepared shrimp are dampened rather than drowned in garlic butter and those who prefer more butter should have it made available in a separate dish. A very small portion of rice came with the shrimp.

The two best dishes were the Tilly fish (\$7.95) and *Las Cuchulas* (\$5.95). The Tilly fish (sea bass) had an excellent flavor, the portion was large and fresh, and with the rice and vegetable it constituted a good and substantial meal. The *cuchulas* consisted of a large Susan full of meat, guacamole, grated cheese, and vegetables, from which you can make your own tacos. These two dishes are the best buys in the house in terms of preparation and price.

Please bear in mind that if you wish soup or salad, these items are at a carte: sea food chowder costs \$2.95, and all the salads are \$1.75. For dessert I ordered the highly touted *reppe capita* (\$2.50), and while it arrived in flames, it scented down an ashtray mess. My crepe was burned, covered with a gooey caramel sauce, and topped with a lump of ice cream. In my most dire moments of sweet-tooth addiction, I would pass on this one. Dinner for two, without wine or tip, came to \$40.55. With tip, it meant fifteen dollars each. Oh yes, we were presented with some *feather favor* that rattled, but at those prices one would expect a gross of them.

The dining room remains open until almost midnight (the dancing starts up around nine p.m.) and the late hours will help Carlos 'n' Charlie's to thrive. During the racing season, this establishment, with its elegant appointments, its food and incessant music, its swarms of waiters, and its superficially superior food preparation, should be a hit with the high rollers. Big spenders frequently don't know beans from borscht, and the higher the prices, the better the massage to the ego.

This applies to the parking lot as well, where we parked our own car and then were summarily charged a dollar. Afterwards, we circled back to make note of the small print ("\$1.00" in the corner of the valet parking sign). Maybe the owners, who also own Tijuana Tilly's in Tijuana, and who have Carlos 'n' Charlie's branches in Acapulco, Cancun, Mexico City, and Beverly Hills, thank La Jolla as Las Vegas. The next thing you know, there will be slot machines in the rest rooms.

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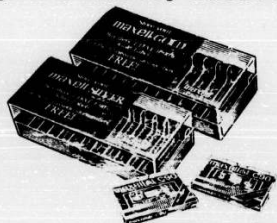
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The Deer Hunter:

Yea

STEVE ESMEDINA

The *Deer Hunter* is too shaky in structure and theme to qualify as the definitive statement on the destructive results of the Vietnam war. Writer-director Michael Cimino obviously and admirably tried to give us a contemporary American epic, but he labored rashly with uncomfortable and ambiguous metaphors: he wanted to say more than he could. Still, acknowledging the movie's unresolved excesses, its ambitions and gut-level intensity frequently held me in awe. There were a number of sequences in this three-hour emotional marathon that convinced me I was in the presence of a great piece of art. It is jumpy and frustrating, unquestionably, but as they say, ridiculous risks can reveal the sublime.

Although *The Deer Hunter* challenges tolerance with a forty-five-minute expository introduction, it never once lost my interest. This opener focuses on a sextet of Russian-American iron workers from a small town in Pennsylvania. It is some unspecified time in the late Sixties, and three of the six—Michael (Robert De Niro), Nick (Christopher Walken), and Steven (John Savage)—will soon be shipped off to Vietnam. Before their departure they have a few rituals to run through: farewells at the mill; rounds of beer and pool at the neighborhood bar; polite participation at Steven's last-minute wedding; a boyish "return to nature" hunting expedition; and, at last, a drunken, inarticulate moment of reflection back at the bar.

The initial section of the movie is a movie in itself, and this section happens to be my favorite. It is an endearing salute to the simple folk who wound up in that futile "confrontation" in Southeast Asia believing they were acting in their country's best interests. It examines, without condescension, the men who grew up thinking of *Southern Boy* as the prime model of patriotism and heroism. What I loathed about other hindsight Vietnam treatments such as *The Boys in Company C*, *Go Tell the Spartans*, and especially *Coming Home* was their snotty refusal to pay homage to the simplicity, homeliness, and day-to-day humanity of the people thrust into that absurd war. In these films the characters were reduced to either hip soap-opera icons or editorial marionettes.

A viewer stumbling into *The Deer Hunter* without advance word about its overriding message should gather from the opening act that everyone involved in the movie expended an enormous amount of soul-searching and physical effort to familiarize you with the characters before the war intervened. We learn that De Niro's Michael is a steady-eyed, aloof, enigmatic figure whom no one understands but everyone looks up to and depends on; Walken's Nick is cute, charismatic, and a worshipful sidekick of Michael; Savage's Steven is a weak mama's boy. As for the three who stay home, Stan (John Cazale) is a loud-mouthed, ineffectual cynic; Welsh (George Dzundza), a blubbery, effeminate bear; and Axel (Chuck Aspegren), a conspicuously unctuous Hercules who punctuates every scene with a stereophonic "Fuckin' A!"



come back. The attitude is, "What the hell, it's a party."

The next morning the boys have a bon voyage deer hunt. Michael and Nick in appropriate costumes, the others in wrinkled tuxedos. After some senseless, entertaining horseplay revolving around bologna, bread, and misplaced boots, the mystical Michael goes off alone, and with a beatific blue sky and snow-capped mountain crests framing him to the sound of a male choir, he fells a deer with his fabled "one shot." Then it's back to the bar for a final round and a transitional exchange of poignant glances.

Abruptly, the scene is Vietnam. A Cong opens the door of a peasants' shelter and drops in a grenade. Michael retaliates with a flame thrower and adds machine-gun burns for insurance. The three buddies meet, out of the blue, are taken prisoner, and are subjected to a horrible, inhuman game of Russian roulette (play and you have a chance, refuse and kiss the world goodbye).

Michael forces his pals to "calm down," "be strong." He gets them through this crisis, but he cannot pull them through its aftereffects. He survives with no visible debilitating effects; they, and those close to him, do not.

I will skip further plot revelations at this point, not only because I did not care much for the last hour, but also because trying to make sense of this stretch is practically fruitless. In the first two portions of the movie, the vague, portentous ideas of Cimino drops are effective teasers (a wine stain on Steven's bride's white dress forecasting bad luck, a Green Beret responding with a sullen "fuck it" to the enlisted trio's query about "what it's really like"; Michael musing metaphysically about In-

dian legends and the need to kill your prey with one bullet). The remainder of the movie tries to tie everything into some sort of moral. It doesn't work. The mysterious Michael becomes a comic-book hero upon his return home forcing the legless Steven to leave the hospital against his wishes, refusing any longer to wantonly slaughter helpless deer, shying away from making love to Nick's girlfriend, and going back to Vietnam on the eve of Saigon's downfall to look for his M.I.A. buddy. At this point, that which was intriguing earlier is nothing more than baffling. Cinematic metaphors are always tricky to pull off plausibly; when they are injected with surface naturalism, one or the other must be cancelled out, sometimes both.

That said, I have to stress that for the better part, *The Deer Hunter* is a worthy effort. And the source is so unexpected. Cimino's overbite has thrown nearly everybody for a loop. The most frequent dumfounded comment after the movie's release was, "Who would have figured after *Thunderbolt and Lightfoot*...?" But Cimino's willingness to ignore the lowbrow action audience, and his indulgence in opulent visual panoramas and grandstand action performances, suggest that he has been studying other "operatic" Italians such as Scorsese, Coppola, Visconti, Bertolucci, and Minnelli. He yokes as much contrived blood and sweat from his performers as those theatricalians. De Niro, as I have said openly in the past, is my idea of the finest screen "star" alive. And this movie is a bit of a precedent for him. I gather it's the first time he's played a heroic figure. At times he veers too close to being a young Charlton Heston, but it is the character conception, not his handling of it, that is the problem. The rest do well, too, especially Walken, Streep, and the late Cazale. Whatever his deficiencies as a type "genius," Cimino certainly is adept at making his cast comfortable, a personality plus which gets this project over its roughest spots.

Unlike a lot of viewers, I was not particularly impressed with *The Deer Hunter* as any kind of profound backward glance at the war-torn Sixties. What I know to about, then, he will want another three or four scenes before he will call his friend on the phone, and then, and only then, will he drop in on his friend at the veterans' hospital.) The problem, further, is that Cimino is at other times the sort of storyteller who also needs to be told, "I got it the first time." You have to understand about the basic organizational abilities of a filmmaker who will show you an empty American Legion hall where there is scheduled to be a combined wedding party and farewell party in honor of three local boys headed for Vietnam, and who will

and Nay

DUNCAN SHEPHERD

allow you ample time, while the hall is empty, to gaze nostalgic, or ironic, or melancholic, or whatever may be your warring preference, as you scan the party decorations (the red, white, and blue hunting, the patriotic slogans, the billboard-sized high school graduation photos of the three boys), but who will later, when the hall is jam-packed and the party is in full swing, take time out to show you each of the decorations, closer up, and to encourage you once again to wax according to your preference. This is the rare movie that gives you the impression it is being extemporized and could benefit from a Freshman Composition refresher lecture on the advisability of working from an outline.

You have probably heard from some movie reviewer or other that *The Deer Hunter* is divided into three distinct sections (or four, depending on how you count), and you have probably understood, as you were probably meant to, that the tripartite structure guarantees that this movie is as neat and necessary an organism as a carpenter ant or a cockroach. Nothing could be closer to the false. As a rule, Cimino spends more time on what we need to know less about, and less time where we need to know more. By this odd sense of proportion, he maintains an innocent, parochial, home-front view of the war, in spite of the lurid and outrageous horrors of his Vietnam sequences. It is worth noting, as a consumer service to those who are under the impression that here at last we have been given the Vietnam movie, that the characters' traumatic time in Vietnam is covered in less than sixty minutes of the movie's one hundred and eighty minutes, and actual combat is covered in, I would estimate, less than five. Any illusion of purposefulness about Cimino's priorities pretty well dissipates in the movie's opening six-ten minutes, which accomplish nothing that could not have been accomplished as well, or better, in twenty.

The idea of the opening section is to establish the perfectly commonplace camaraderie of three soldiers-to-be (Robert De Niro, Christopher Walken, and John Savage) through their shared jobs at the steel mill in a small Russian-American community in Pennsylvania, their after-hours carousing, the Savage character's marriage in a Russian Orthodox church that's supposed to strike us as ironically ostentatious for such a drab little industrial town (in order to locate so ostentatious a church and to create so large an irony, the moviemakers had to travel to so small a town as Cleveland, Ohio), and finally a ritualistic deer hunt the day before their departure for boot camp. The intention throughout these early scenes is clearly to capture the texture of life in the insular

community. For all the time spent on the assignment, however, there is a peculiar lack of context and even of basic curiosity about the luxuriantly textured life as shown. Where, for example, are the families of the principal characters? Apart from the obese mother of the groom who yanks her dilly-dallying boy out of the local bistro for comedy relief, and the drunkenly brutal father of one of the girlfriends who supplies a touch of "real life" by blackening his daughter's eye as she is readying herself to leave for the wedding, we are introduced to no other relatives. This absence would not be a bother if the main characters were uprooted smalltowners transplanted in Pittsburgh; but when we are supposedly dealing with lifelong buddies in a tight knit ethnic community, and the occasion has to do with marriage and home-leaving, we have reason to wonder.

There are any number of other matters that arguably might have deserved some modest proportion of screen time if the moviemakers could have been persuaded to curtail some of their lavish attentions to the characters' drinking, singing, carousing, and throwing beer cans at one another. I gathered that the three inarticulate heroes are intended to be an "outs not to reason why" group of minimally patriotic Midwestern Americans, but I still would have liked to know whether they were draftees or enlistees. And inarticulate or not, I would the war. Of that, there is little indication before, during, or after their tour of duty, although they are plainly amazed when a wadding party orders a drink at the bar, and delivers his two cents' worth on the war: "Fuck it." It might be, however, that they were amazed, as I was, simply at seeing this total stranger show up in an out-of-the-way Podunk steel town and crash a private wedding party in search of a drink.

If I had my way, scenes of wedding parties would be strictly forbidden in movies, even if they were somehow functional to the storyline. And this one—its casualness and endlessly dull footage of an unidentified horse-faced wallflower, a boozily red-nosed American Legionnaire, a lecherous white-suited ex-deer, and so on—isn't even functional. It drags the general consistency of life, in order to arrive finally at a quiet moment between De Niro and Walken in which the latter asks the other to promise not to leave him behind in Vietnam, no matter what—a bit of old-fashioned foreheading which it is hard adequate or (b) necessary as motivation for the climactic confrontation between the two during the downfall of Saigon.

Beyond my doubts about the usefulness of the wedding sequence, I also have doubts about the whole Savage character. I wonder whether he hasn't been included simply out of some democratic and unrealistic principle of equal representation for the three basic categories of Vietnam veteran—those who came back more or less whole, those who came back with pieces missing, and those who came back in a bag. Aside from his representing the second alternative, he seems to me something of a distraction, a dead weight.

In this fashion will no doubt seem to some those who believe in simply "feeling" a work of art as mere pedagogy. But inattention to form in a work of art is precisely the same as inattention to feelings. And in mucking about with the sketchily drawn Savage character, his interminable wedding celebration, and his post-war readjustment in the cinematic tradition of *The Best Years of Our Lives*, *Bright Victory*, and *The Men*, Cimino loses his grip on the De Niro-Walken relationship, which, though only a huskiness (Walken's girlfriend takes up with De Niro when the latter returns home first), is nonetheless the heart of the movie.

Not only does Cimino's lack of

storytelling skill show up in the sprawling formlessness of the work, but it shows up as well in the scarcity of even individual scenes that are decently shaped, clearly focused, and tautly sustained. There is at least one such scene—the one where the three Pennsylvanians are recruited in the Viet Cong captivity (a pretty improbability, but never mind that) and where Cimino introduces Russian roulette as a Viet Cong torture technique and as his personal metaphor for the entire war (a complete fabrication, but never mind that either). We are thrust into this scene with too little preparation, and need some time to get our bearings, but the scene has a lively imaginative quality, a claustrophobic compactness in its staging, a grueling duration, a bit of emoting from De Niro that approximates the pumped-up intensity of an athlete just prior to the Big Game, and, as a final bonus, a rousing outbreak of Errol Flynn heroics which, taken all together, give it a solidity lacking elsewhere.

The general tenor of the movie is earthy realism, or what passes for earthy realism in current cinematic fashion: the eggbeater staging of scenes, the stocky and anemic late dialogue, and the throwaway delivery of lines which renders half of them unintelligible. (Over the terrible din in the factory locker room comes a dirty joke, loud and clear, spoken in a way that is hard to hear the one of the happy Roman.) Yet there is a continual contradicting, or double-crossing, of this badness to realism. There is the photography of the steel mill which provides the movie with a visually dazzling start, but which is hardly in a vein of social realism; the steel mill is given a sense of an actual factory, but instead suggests a sort of fantasy vision of a private corner of Hell. There is a sprinkling of Hemingway-esque phallos and an occasional De Niro offer a succinct dictum on the proper way to kill a deer. Walken expresses a poetic Joyce Kilmer appreciation of trees) which does not take root very well; the atmosphere of slobs, gratuitous, lowbrow palsy-walking that generally prevails. And, in the lead roles, there are three soft-boiled New York actors who seem to have no idea when the camera is on them and who overcompensate for the inarticulateness of the characters with a wealth of eloquent facial expressions.

If a typical off-camera note in the movie is struck when the De Niro character goes schizophranically aloof, inscrutable, and high-handed just before the deer hunt (a request from one of his buddies to borrow a pair of his boots sends De Niro into one of those repetitive vocal riffs—"I said no, no means no"—that have become his specialty ever since the "You talkin' to me?" scene in *Taxi Driver*). De Niro's sudden haughty and the ensuing hunting scene—De Niro stalking alone on mountainsides tufted with white clouds, accompanied on the soundtrack by a "Song of the Volga Boatmen" Russian chorus—are ridiculous enough in themselves, but they seem doubly so when they follow directly after a typical horsing-around episode in which De Niro, being a good-ole-boy, plays a practical joke on one of his hunting companions: who has gone into the woods to pee.

Perhaps the most miscalculated scene of all in the movie is the epilogue. During an informal post-funeral gathering, one of the mourners, whirling up some eggs in the kitchen, shuffles through the juke box of his mind and, having made his selection, begins to sing that oldie-but-goodie, "God Bless America." The others, seated around the table, readily chime in. If this fashion will no doubt seem to some those who believe in simply "feeling" a work of art as mere pedagogy. But inattention to form in a work of art is precisely the same as inattention to feelings. And in mucking about with the sketchily drawn Savage character, his interminable wedding celebration, and his post-war readjustment in the cinematic tradition of *The Best Years of Our Lives*, *Bright Victory*, and *The Men*, Cimino loses his grip on the De Niro-Walken relationship, which, though only a huskiness (Walken's girlfriend takes up with De Niro when the latter returns home first), is nonetheless the heart of the movie.

Not only does Cimino's lack of



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which, for the most part, are about as genuinely revealing as to point out that TV newscasters, underneath their lacquered exteriors, have digestive tracts like everyone else. The pivotal figure in the TV milieu is a newswoman who, once in a while, is a woman of color.

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hospital since last January, which makes the actress's behavior seem less motivated by the spreading of a conspiracy theory than by man hunting. And for that matter, the director, Hal Ashby, seems less as involved in making a point about movie stars than an old-fashioned movie maker who likes to have people at his beck and call. The movie is simply over, as to whom the audience is supposed to sympathize with. In many old-fashioned movies, the director's emotional slant is even more clearly played up, as a conventional movie. The songs of the 1940s are persistently played on the sound track, unattended to and almost drowned out by the action, in the soft, pulsating movie, photographed by Haskell Wexler with the David Lauffel still in his arena long from his start on Broadway. (Cinema 4, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 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28 APRIL 12, 1979

The Song Remains the Same

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They told me that the pattern was "Old School," but I've been back here to talk over a business for that day and one day he said he had a thing for pepper, and so there was the article in *Parade* about the week-end hidden qualities of pepper, how it improves the world and promotes human growth. So he kept putting pepper on everything but dessert, and in the meantime I'm telling everyone to note that everything he ate for about three weeks was black. One day he asked me, he says, "They told me this article about the pepper," and I said, "What's the pepper?" He could hardly believe I'd never known to be an expert. I'm, exactly, he knew, about it.

He had been, she said, doing well. He was always doing well to me. He, putting me back on my feet, in front of the cameras. He had been coming back here that "sacred day," he said, sitting on the couch, talking from Rahim's room to be heard and seen. With the good things, he continued, and he was, bringing up a letter previously. I reached up myself the counter where he could see me and that old stuffed cream on the lap of his chair. It was so handsome. He was so to be strangled. He was, those who never cracked a smile, and the woman never knew a thing happened. I've told a warning for the day he preside with up.

Three weeks ago I went to the champagne out of the bottle, and replaced it with Nam Han Pen-mee. My roommate had a little ham, but then he didn't have much to be going on with anyway. He hadn't known up to now what to get me at. You might see him walk around here, he's the one with a little bit of peach fuzz on the top of his head!

Part II: The Beach

Old Nana, who had made fifty dollars one day, took a real comical about her income; and when she arrived one afternoon, something she had heard in the newspaper in the bathroom.

"So I hear the bull and in about three days there is noticed it was gone. Man, I'm lost! Defining other people and I've spent children on nothing. Then, when a lot of bull came then I stopped her fully and something like 'Oh, by the way.' Well, she was a little mad at me but she also."

For about once a such of relief.

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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

For devotees of "progressive" blues, there is cause for rejoicing this very busy week. On Monday evening Earl Scruggs, the Miles Davis of banjo pickers, appears at the Back Door with his band, more commonly known as The Revue. I am not the fondest enthusiast of country music, but even a city slicker or staid sophisticate cannot ignore Scruggs' phenomenal technique. He is the premier advocate of "fusion" blues. He shows quite specifically how the form was inspired by black blues, and how it can, without serious compromise, embrace pop, rock, and modern jazz. He never seems satisfied or patronizing, and for me that is the mark of a genuine innovator. Those who know him only from "Logan Mountain, Breakdown" or the theme from "Beaver Hills" are in for a treat.

Another modern blues act, featuring violinist Norman Blake and also the group known as New Grass Revival, captures the insight tonight. Thursday, at the La Palma Theatre, I am completely unfamiliar with New Grass Revival, but indications are that their exposure to the same stylistic ideas as the Scruggs Revue. Blake is a fine fiddler who provided a good deal of the instrumental interest on various albums by Johnny Cash, Bob Dylan, Kris Kristofferson, Jonico, and the Nitty Gritty Dirt Band. Fans of exotic blues may, with luck, be able to catch George Thorogood and the Destroyers at the Hay Theatre Friday. (The show is sold out.) Thorogood, a white boy from Wilmington, Delaware, has lodged himself in the L.A.-40 album charts. His recordings may be enthusiastic and reverential, but his guitar playing leaves much to be desired. Unlike Johnny Winter or the understated Michael Bloomfield, he has not made the leap from attentive student to recognition artist. If he has ever delivered a scintillating lead line, I have not heard it. If grudgingly, please that this musical woman has avoided some interest in the blues, even though his group seems no more authentic.



THE EARL SCRUGGS REVUE

educational, or enlightening than, say, Foghat or ZZ Top. As an original member of John McLaughlin's Mahavishu Orchestra, Jon Hammer was awarded the trophy of "greatest" jazz synthesizer player. It retrofitted that with a baggy, premature anecdote. In 1971, when McLaughlin formed the group, there were only two other fusion (it was called "electric") pioneers of any consequence — Miles Davis and Tony Williams. Admittedly speaking, time has not been kind to many of the hybrid hucksters,

and Hammer is one of the several casualties. Through his work on "Inner Mountain" and "Birds of Fire" as powerful as ever, and though he's good with McLaughlin (and also with Sarah Vaughan and Herbie Hancock), he's not doing it in the night. Hammer has withdrawn on the scene. At some point after the split of the Mahavishu Orchestra in 1973, he relinquished completely to indulgence in the sort of jazz-rock bonanza that has given him hybridized genre a bad name. The resemblance between his recent electronic, rock and pop

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the collaboration with McLaughlin is only superficial. Even when they were being up and about in the 1960s, the Mahavishu Orchestra seemed to be a band of bachelors. Hammer has become a family man, playing at home, with his wife, and their three children. He is a devoted father, and a devoted musician. He is a devoted father, and a devoted musician. He is a devoted father, and a devoted musician.

— Steve Esmeding

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Reader's Guide to the Music Scene

The Music Scene is compiled every Friday. Please call 298-7498 by 5 p.m. Friday to get a full entertainment guide. For more information, call 298-7498. IMPORTANT: Information must be received by the Friday issue for inclusion.

San Diego Concerts

New Grass Revival and Norman Blake: La Paloma Theatre, Thursday, April 12, 7:30 and 10:30.

Jim Weisberg: Royal Theatre, Sunday, April 14, 8 and 11 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Check and Chong: Royal Theatre, Thursday, April 12, 8 p.m. Convention and Performing Arts Center, 236-6501.

Joan Ritchie and Carl Boulevar: UCSD Marcella Auditorium, Friday, April 13, 8 p.m. 452-4509.

George Thorogood and the Destroyers: Royal Theatre, Friday, April 13, 8 and 11 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Mother's Finest, GQ, Fatback Band, and Lakeside: Golden Hall, Saturday, April 14, 7:30 p.m. Convention and Performing Arts Center, 236-6501.

Earl Scruggs Revisited: 5050 Back Door, Saturday, April 14, 8 and 10:30 p.m. 286-6647.

The Cockpits, The Offenders, Gary and the Blind Dates, and

The Stonthrips: Royal Theatre, Sunday, April 14, 8 and 11 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Jan Hammer: Royal Theatre, Tuesday, April 17, 7:30 and 10:30 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Call Jader: Colman, Tuesday, April 17 and Wednesday, April 18, 9 and 11 p.m. 3099 Mission, Redwood, 486-1001.

Randy Hansen's Machine Gun: Colman, Friday, April 20 and

Saturday, April 21, 9 and 11 p.m. 3099 Mission, Redwood 486-1001.

Spyro Gyra: Royal Theatre, Friday, April 20, 7:30 and 10:30 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Jan and Dean and Papa Dee Ron Ron: Royal Theatre, Saturday, April 21, 8 and 11 p.m. 464-2100. Cass Street, Pacific Beach 488-3303.

Jeff Lorber Fusion and Storm: La Jolla Museum of Contemporary Art, Sunday, April 22, 1 p.m. 700

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SUNDAY, APRIL 22	SUNDAY, APRIL 29	SUNDAY, MAY 6
MATINEE JEFF LORBER FUSION <i>Keyboardist Lorber combines contemporary jazz with rock elements, rich in Latin and funk fusion, spicing with sophisticated harmonies and soulful melodies. His album, "Soft Space," was the largest selling ever of the inner City label. The album was also voted "Sleepers of the Year" by Cashbox Magazine. Given four star review in Downbeat. Joined by Dennis Springer, tenor and soprano sax, Danny Wilson, electric bass, and Dennis Bradford, drums.</i>	MATINEE AIR <i>An most assuredly, the most inventive, individualistic, avant-garde jazz trio since the breakup of the Revolutionary Ensemble. Their "Air Time," "Open Air Suite," and "Montreaux Suisse Air" were among the most outstanding reviews of 1978. Like all sax trios, they thrive on musical and temperamental contrasts. From one moment to the next they are likely to move from ethereal, European minimalist abstractions to exuberant swing, and urban blues influences. All three, saxophonist Henry Threadgill, tenor Fred Hopkins, and drummer Steve McCall are meticulous masters of their instruments and eclectic ideas. Only Southern California appearance.</i>	MATINEE BOBBY BRADFORD / JOHN CARTER QUARTET <i>Trumpeter Bobby Bradford and tenorist John Carter have established themselves as the prime forefathers of this region's progressive jazz scene. Bradford's sound is full and fat with a fine line of tone and articulation. Carter's sound is driving and Gary Gishen of the Village Voice calls Carter "The first clarinetist to say something really new on the instrument since a Pee Wee Russell died."</i>
EVENING STORM <i>12 pure salsa orchestras. It's difficult to figure out why a town with a large Latin population seems deaf to the beauties of salsa. Whatever the case, you can count the number of sax groups in San Diego on one pinky. Storm. Luckily, they are quite a good one. On the whole, they lift from older masters (Ray Barretto, Eddie Palmieri, Tito Puente, etc.) for the bulk of their material, but they do with a rest and personality all their own. Chances to see them in this capacity are rare. Unfortunately, and shouldn't be missed whenever the opportunity arises.</i>	EVENING DAVID HENDERSON <i>A jazz poet, originally from Harlem, now living in Berkeley. A faculty member at both UCSD and UC Berkeley. Creative Writing Program. His latest book, "Jazz Heretics: Voodoo Child of the Aquarian Age," was reviewed recently in Rolling Stone as "the strongest and most ambitious biography yet written about any rock and roll performer" (first Marcus article). David Henderson has worked with Ornette Coleman and Sun Ra.</i>	EVENING DINU <i>The clarity and authority of James Newton's flute playing has gained him comparisons to the late, great Eric Dolphy. With bassist extraordinaire Mark Dresser and the perennially soulful drummer Tytus Marica, he has perfect cohesion to provide dramatic tension. This was proven by their excellent concert recently at the La Paloma, and also by their splendid, subtle, but prodigious debut album. They have the makings of a classic jazz group. They are already a well-equipped, prime-time one.</i>
EVENING OLD AND NEW DREAMS BAND <i>Four musicians who first acquired widespread attention as members of Ornette Coleman's two most significant bands—drummer Ed Blackwell, trumpeter Don Cherry, bassist Charlie Haden, and saxophonist Dewey Redman—have reformatted under the name of Old and New Dreams. It is an appropriate moniker because at the same time as they retain the traditional jazz virtues of melodic freedom and swing, they still remain among the most intriguing innovators of the "new" music. Besides Coleman, all have done magnificent work with artists as divergent as Carla Bley, Keith Jarrett, Leroy Jenkins, Hampton Hawes and Art Popper. As reflected by their debut album, the reunion is equally as unadorned as anything they've done, perhaps even more so. Only Southern California performance.</i>	EVENING ART LANDE AND RUBISA PATROL <i>This young Bay Area quintet plays straight ahead, no frills jazz, combining Oriental, Indian, and Middle Eastern music. "Landie" plays everything a keyboard can handle. His solos are incredible mixtures of Monk, Chopin, Tristano, and Tatum. Landie is a flowing romantic soul.</i> <p style="text-align: right;">San Francisco Examiner</p>	EVENING DUET FOR FLUTE AND PIANO <i>James Newton/Anthony Davis. Bassist Charlie Haden has said, "...there's something that happens when just two people play together that is totally unique." He could have been describing the possibilities which have been realized for a short set featuring James Newton and pianist Anthony Davis, a consummate musician, who, like Newton has skills which belie his youth. In the same way as Newton, there have been escalating rundowns that it won't be long before he is recognized as a major force. The sextet should listen to Larry Altrich's "Another Time, Another Place" for proof that time is close at hand. Only West Coast appearance.</i>
EVENING BUTCH LACY QUARTET <i>"Lacy is a grand pianist with an achingly romantic bent. At his best, Lacy represents a cross between McCoy Tyner's savagery and Errol Garner's whimsicality. Also, like his partner, Hollis Gentry, Lacy has an invigorating capacity for on-stage rafter and ease." Joined by Ella Ruth Piggy—vocals and Peter Straque—guitar.</i>	EVENING JULIAN PRIESTER / EDDIE HENDERSON QUINTET <i>Downhome funk at its best. With Priester on trombone and Henderson on trumpet and flugelhorn. Highly acclaimed for work with Herbie Hancock, '70-'73, when they produced "Mwandishi." Time Magazine's 1972 Jazz LP of the Year. In 1977, Henderson was voted best horn player of the Bay Area by BAM. In 1978 Priester won the same award.</i>	EVENING OREGON <i>"Oregon's range of musical references is unusually broad. The band is equally at home with baroque counterpoint. Indian rag, harmonically advanced improvising, rock rhythms, and contemporary classics. Such eclecticism is nothing new, but the skill and intelligence the Oregon musicians display sets them apart from the run of 'bold new fusions' and other musical shotgun weddings." Ralph Trouner, guitar and piano, Colin Wakcott, sax and tabla, Paul McCandless—violin, bass clarinet, and English horn, Glen Moore—violin and fado.</i>
EVENING SAN DIEGO BALLET	EVENING CHARLES MCPHERSON QUINTET <i>Charles McPherson is one of the paragons of pure, unadorned jazz, not as celebrated as, say, Dexter Gordon, Johnny Griffin, or several others, but equally impressive and uncompromising. His seamless precision and dedication to the form he cut his chops on makes him somewhat of an anomaly amidst today's musical funk, soul, and such residence is admirable.</i>	EVENING BOBBIE LOUISE HAWKINS <i>Author (Post Art), played in Texas, now living in Bolinas, California. Best noted for her very tales of western mythology.</i>

ALL SHOWS ARE AT THE LA JOLLA MUSEUM OF CONTEMPORARY ART (SHERWOOD AUDITORIUM)
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TICKETS AVAILABLE AT THE LA JOLLA MUSEUM OF CONTEMPORARY ART (700 PROSPECT STREET), LA JOLLA, CALIF. (PACIFIC BEACH), THE TURNTABLE (LA JOLLA), CHAMELION RECORDS (SAN DIEGO), AND ALL BILL GAMBLE'S.
FOR MORE INFORMATION CALL THE MUSEUM 454-9717.

Limited tickets available

Reader's Guide to

Prospect Street, 454-9717 or 459-1404

Old and New Dreams and the Butch Lacy Quintet: La Jolla

Museum of Contemporary Art, Sunday, April 22, 7:30 p.m., 700 Prospect Street, 454-9717 or 459-1404

Roxy Music featuring Bryan Ferry, Phil Manzanera, Andy Mackay, and Paul Thompson: SDSU Montezuma Hall, Sunday, April 22, 8 p.m., 286-6947

Bruce Cameron Jazz Ensemble featuring Shirley Cavallaro: Calamaran, Sunday, April 22, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Buddy Collette and Lou Matthews: UCSB Mandeville Auditorium, Sunday, April 22, 8 p.m., 452-3229

Ramsey Lewis Trio: Calamaran, Friday, April 27 and Saturday, April 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Air with Art Lande and Rubia Patel and David Henderson: La Jolla Museum of Contemporary Art, Sunday, April 29, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404

Julian Priester/Eddie Henderson and The Charles McArthur Quintet: La Jolla Museum of Contemporary Art, Sunday, April 29, 7:30 p.m., 700 Prospect Street, 454-9717

Commander Cody: Roy Theatre, Sunday, April 30, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Tom Robinson: Roy Theatre, Monday, April 30, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Herbie Hancock: Calamaran, Monday, April 30, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Lou Reed: Roy Theatre, Tuesday, May 1, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Lee Michaels: Calamaran, Wednesday, May 2 and Thursday, May 3, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Hubert Laws: SDSU Montezuma Hall, Wednesday, May 2, 8 p.m., 286-6947

Bobby Bradford and John Carter with Bill and James Newton and Anthony Davis: La Jolla Museum of Contemporary Art, Sunday, May 6, 1 p.m., 700 Prospect Street, 454-9717 or 459-1404

Bill Scott-Heron with Brian Jackson and Rara Purim with Airta, Cal Tjader, and Tito Puente: Starlight Bowl, Sunday, May 6, 1 p.m., Balboa Park, 433-9004

Oregon and Bobby Louise Hawkins: La Jolla Museum of Contemporary Art, Sunday, May 6, 7:30 p.m., 700 Prospect Street, 454-9717 or 459-1404

Mary Travers: Roy Theatre, Thursday, May 10, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Joe Pass: Calamaran, Thursday, May 10, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Bad, Sweat, and Tears featuring David Clayton-Thomas: Calamaran, Friday, May 11 through Sunday, May 13, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

George Shearing: Calamaran, Tuesday, May 22 through Sunday, May 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Woody Herman and His Thundering Herd: Calamaran, Monday, May 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Sonny Rollins: Calamaran, Tuesday, May 29 and Wednesday, May 30, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Clubs

Anchorage Fish Company, 5450 La Jolla Boulevard, La Jolla, 459-6834, Gary Puckett, contemporary, Wednesday through Saturday, Joe Manito, jazz, Sunday

THANH VIET Vietnamese Restaurant

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the Music Scene

Anthony's Harborside, 1355 North Harbor Drive, Harbor Island, 232-6358, Danny Sarma, pop, Tuesday through Saturday

Antonia's, 822 National Avenue, National City, 477-2208, Disco, nightly

Black Angus, 707 E. Street, Chula Vista, 426-9270, Summerline, contemporary, Monday through Saturday

Billy Bones Restaurant, 959 Hornblower Street, Pacific Beach, 272-7780, Paul Gregg, contemporary, Wednesday through Saturday

Block Angus, 707 E. Street, Chula Vista, 426-9270, Summerline, contemporary, Monday through Saturday

Calif's Piano Lounge, 3102 Fifth Avenue, Hillcrest, 298-9879, Gil Warren, piano, Wednesday through Saturday

Carlos and Charlie's, 5530 La Jolla Boulevard, La Jolla, 454-0319, Disco, nightly

Cask and Cleaver, 140 South Sierra Boulevard, Solana Beach, 488-8238, Rick Norris and Jamie Faus, contemporary, Wednesday through Saturday

Cask and Cleaver, 2329 Center City Parkway, Escondido, 741-2404, The Bass Went Home, contemporary and country rock, Thursday through Saturday

Castaways, 10757 Woodlake Avenue, Santee, 489-6700, Zeeland, rock, Tuesday through Saturday

Celebration, 4473 30th Street, North Park, 459-1971, Dancing, Friday

Charlie Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666, Daniel and Mei, country, boogie, oldies, Tuesday through Saturday

Chateau, 3623 College Avenue, San Diego, 582-5820, Baccho la, contemporary, Wednesday through Saturday

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 746-5100, Bird and MacDonald, contemporary and folk, Wednesday through Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325, Jazz, jazz, Friday through Sunday, Dance of the Universe with Rita Ruth, jazz, jazz, Monday through Thursday

Comedy Store, 946 Pearl Street, La Jolla, 454-9776, Danny Johnson, Mike Binder, O'Brien & Sevora, comedians, Tuesday through Saturday

The Corporation, 380 N. El Camino Real, Plaza Encinitas Real, Encinitas, 942-1676, Disco, nightly

Country Pumpkin Annex, 1802 Palm Avenue, Imperial Beach, 429-1161, Country, Casanova

Cafe Del Rey, 1549 E. Prado, Balboa Park, 234-8811

Barbary Coast, 2431 Pacific Highway, San Diego, 233-7359, Disco, nightly

Barr X Ranch House, 107 East Broadway, Vista, 724-0510, Country, variety, Tuesday through Saturday, Steven Voss, contemporary, Sunday and Monday

Belly Up Tavern, 141 South Cedros, Solana Beach, 881-9022, Noel Heywood, contemporary, Friday and Saturday

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country, Wednesday through Sunday, Duck Tail Revue, Thursday, Friday and Tuesday, The Stephens Bros., country, Tuesday through Saturday, Disco, Tuesday through Saturday

Crossroads, 345 Market Street, downtown, 233-7856, Sammy Tritt Trio featuring Rita Ruth, jazz, jazz, Tuesday through Saturday

Crystal's Emporium, 500 Hotel Circle North, Mission Valley, 299-7131, Disco, nightly

Daisy's Lounge, 4796 Claremont Mesa Boulevard, Claremont, 272-5667, Roland Klotz, Thursday through Saturday, Butch Lacy, jazz, Sunday

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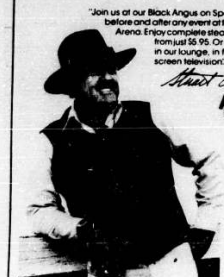
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Reader's Guide to the Music Scene

contemporary. Monday and Tuesday.

Dick's of the Beach, 327 North Highway, Suite 100, Pacific Beach. 755-7672. Brats rock. Thursday through Saturday. Johnny Almond with Strange Cargo rock. Sunday. Later, contemporary. Monday and Tuesday. King Beatz. Blues. Wednesday.

El Amigo Plaza Restaurant & Ballroom, 1542 Broadway. 441-1141. Latin music of the 40's. Friday.

Elonox, 7255 La Jolla Village Drive. La Jolla. 459-0847. Age 18 and over. Dance. Reggae, contemporary. Tuesday through Saturday. John Smith. Contemporary. Thursday through Monday.

Elk's Club, 616 Broadway. 441-1141. Latin music of the 40's. Friday through Sunday.

Fat Cat's, 2601 East Street. Encinitas. 755-7672. Country and the 50's. Country rock. Thursday. Eclectic. Soul rock. Friday and Saturday. Folk. Country. Sunday. Country. Country. Country. Wednesday.

Firebird, Washington at Center. 441-1141. Contemporary. Tuesday through Saturday.

Flanagan's, 2573 Mission Center Road. Mission Valley. 291-8625. Disco. Friday.

Gold Coast Lounge, Town and Country Hotel. Mission Valley. 291-7331. Brighter Days.

contemporary. Tuesday through Saturday.

Holcom, 4258 West Point Loma Boulevard. Loma Point. 225-9509. Southwestern rock. Tuesday through Saturday.

Holligan's, 3325 Ocean Boulevard. Pacific Beach. 274-3474. Ron Botton Group.

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Reader's Guide to

contemporary, Tuesday through Saturday

Hamburguesa, 40% Wallace Street, Old Town, 245-0584, Melissa

McCracken, guitar and vocal, Sunday through Tuesday, Doyle and Mosher, contemporary duo, Wednesday through Saturday

Hanoi, 2270 Hotel Circle North, Mission Valley, 297-1101, Affirmation, contemporary, Tuesday through Sunday, Jinnah Williams, contemporary, Monday

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6644, Connor and Dalton, contemporary, Tuesday through Saturday

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010, People Moves, disco and top 40, Tuesday through Saturday

Hix Place, 740 South Escondido Boulevard, Escondido, 741-1965, Heavenly, contemporary, Sunday

Horse Shoe Tavern, 7664 Broadway, Lemon Grove, 469-6344, Chaser, rock, Thursday through Saturday



Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633, Checkfield, contemporary and soft rock, Wednesday through Saturday, Harmony, contemporary and country, Sunday through Tuesday

Ivanhoe, 14240 Poway Road, 748-7531, Disco, nightly

Ivy Barn, 911 Camino del Rio South, Mission Valley, 276-6329, Vei and City, contemporary, Tuesday through Saturday

Jeremiah's Steak House, 17051 West Bernardo Drive, Rancho Bernardo, 487-7181, Master Lucky, contemporary, Friday and Saturday

John Bull, 2200 Highland Avenue, National City, 474-2201, Daybreak, contemporary, Thursday through Saturday, Wayne, psychedelic, Friday, contemporary, Tuesday and Wednesday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220, Thunderbolt, contemporary, country rock, Thursday through Saturday, Dave Bradley, country rock, Sunday and Monday, Cindy and the Sirens, country rock, Tuesday and Wednesday

Journey, 5375 Kearny Villa Road, Kearny Mesa, 279-2040, Disco, nightly

Kelly's Roadhouse, 596 N. Kollins Avenue, El Cajon, 442-0353, Act of Joy, acoustic rock, Tuesday through Saturday

King's Grill, 1333 Hotel Circle South, Mission Valley, 247-2231, Strolling minstrels, nightly

Kung Food, 2949 Fifth Avenue, Hillcrest, 278-7822, Tom McCormick, classical guitar, Thursday through Sunday

La Costa Cantina, 1476 Encinitas Boulevard, Encinitas, 753-1488

Le Chateau, 5305 Newport, Ocean Beach, 222-3300, Tangier, jazz, Wednesday and Thursday, Rare Energy, jazz, Friday and Saturday, Organization, jazz, Sunday through Tuesday

Little Bavaria, Carmel Valley Road, Del Mar, 755-1383, Tall Cotton, country, Thursday, Frank Sherman, swing and jazz, Friday, Frank Sherman featuring Frank Yankovic, Saturday and Sunday, Bratz, rock, Wednesday

London Opera House, 5404 Balboa Avenue, Claremont, 279-2390, Homelink, contemporary, Wednesday through Saturday, Kevin Brown, folk, Sunday through Tuesday

Macho's, 2566 Midway Drive, Loma Park, 224-2801, Colours, Latin and disco, Wednesday through Saturday

Mar Greek, 3191 Sports Arena Boulevard, Loma Park, 222-0281, Disco, nightly

Magnolia Mulhoney's, 8801 Magnolia Avenue, San Luis Obispo, 448-8550, Night Fever Disco, Wednesday through Saturday

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017, King Biscuit Blues Band, blues and boogie, Thursday through Saturday, Michael Bico, contemporary, Sunday, Tuesday, and Wednesday, auditions, Monday

Mark V, San Marcos Boulevard at Freeway 78, San Marcos, 748-3520, Disco, nightly, Gang Show, Sunday, Dance Contest, Tuesday

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

Mission Inn, 502 East Mission Road, San Marcos, 744-2203, White Lightning Express, country, Thursday through Sunday

Mississippi Room, 2223 El Cajon Boulevard, San Diego, 298-8606, Jack Constance and Jerry Woo, Contemporary, Wednesday through Saturday, Dave Tordella, disco and top 40, Sunday through Tuesday

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 276-4653, Blue Bay, rock, Tuesday through Sunday, Blue Wind, rock, Monday

Monks, 10475 San Diego Mission Road, Mission Valley, 563-0060, Fantasy, top 40, Monday through Saturday

Monterey Jack's, 11940 Bernardo Road, San Diego, 562-2400, Kent and Max, contemporary, Wednesday through Saturday, The Great Scott, music, Friday and Saturday

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638, Chi Ridge, country rock, Tuesday through Saturday, Wayne Gale, country rock, Sunday and Monday

Moonglow, 4615 Claremont Drive, Claremont, 273-1022, Sandy Stewart and Co., contemporary, Tuesday through Saturday, Paul Gregg, organ, Sunday and Monday

Nashville Country, 5633 University Avenue, San Diego, 583-6670, Dalton, organ, country, Friday and Saturday

Navajo Inn, 6895 Navajo Road, San Carlos, 462-1730, Armi, Paradise, top 40, Tuesday through Saturday

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Navajo Inn, 6895 Navajo

NO MONTHLY PAYMENTS 'TIL JULY 25TH!

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Here's good news if you're expecting a tax refund or just want to enjoy quality components right away. At Pacific Stereo, qualifying customers can pick-up a component or home music system now through Wednesday, April 18th... then delay the first monthly payment for 105 days! Buy today and

you should have your tax refund before the first monthly payment is due July 25, 1979. With proper identification, we'll even accept your actual refund check if the entire check amount is used toward your purchase. (Joint checks require endorsement from both parties in person.)

SPACE SAVING COMPACT

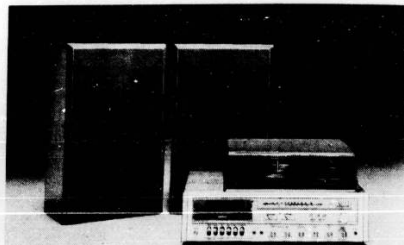
Looking for good sound in a space-saving package? Then this easy-to-set-up compact system is for you. Highlights include PLL circuitry for wide stereo separation from your tuner, a handy front-loading cassette deck, and a convenient record changer. Written Service Agreement included.

Centrex KH-5511 by Pioneer compact stereo system. AM/FM stereo receiver (4 watts min. RMS per channel at 8 ohms, 70-20,000 Hz, 2% total harmonic distortion) with front-loading cassette deck and automatic record changer built in. Magnetic cartridge included.

Centrex PR-3356 by Pioneer 2-way speakers with 8-inch woofers.

Total cash price (including 6% sales tax) \$318.94, down payment \$16.94, 24 monthly payments of \$15.00 each, total deferred payment price \$376.94. ANNUAL PERCENTAGE RATE 18.25%.

\$15 per month \$299



CUSTOM-MATCHED COMPONENT SYSTEM

This music system brings together components from three manufacturers with special reputations for expertise in their fields. You get superb reception thanks to advanced Sony electronics, convenience and performance from a well-crafted B+L turntable, and accurate sound from AR, a leader in loudspeaker design. Written Service Agreement included.

Sony STR-V2 AM/FM stereo receiver, 25 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.3% total harmonic distortion. **B+L C 912** turntable. Base, dust cover and Empire EXL-10 cartridge included.

AR 18 2-way speakers with 8-inch woofers.

Total cash price (including 6% sales tax) \$422.94, down payment \$22.94, 24 monthly payments of \$20.00 each, total deferred payment price \$506.94. ANNUAL PERCENTAGE RATE 18.25%.

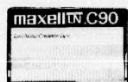
\$20 per month \$399



Superscope TDR-820B home 5-track record playback deck. An 8-track enthusiast? Record them better, for home or car, with this excellent Superscope model.

\$129 \$10.99 per month

Maxell Low Noise 90-minute cassette. Famous quality Maxell tapes really improve your recording results. Our super-low price makes them extra affordable.



\$207 each

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All Pacific Stereo stores will be closed Easter Sunday.

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Weekdays 9 to 9,
Sat. 10 to 6,
Sun. 12 to 6

San Diego 299-9420
3751 Rosecrans at Sports
Arena Blvd.

San Diego 279-0612
4344 Convey St. in Convey Village
(one block south of Balboa between
Highways 163 & 805)

La Mesa 451-8922
8323 Hercules across from the
Atrium

Carlsbad 433-6515
2508 El Camino Real across
from the Plaza Camino Real
Shopping Center

and 23 other
Southern
California
stores

Reader's Guide to the Music Scene

Hermosa Avenue, Hermosa Beach
(213) 372-1153. The Unknown
Combo. Thursday through Saturday.

Concerts by the Sea, 100
Hermosa Avenue, Hermosa
Beach, (213) 372-1153. Woody
Peters. Thursday through Sunday.

Dante's, 4760 Lankershim
Boulevard, North Hollywood (213)
707-766. Art Pepper quartet.
Thursday. Peter Christlieb quartet.
Friday and Saturday.

Golden Bear, 3001 Card Highway,
Huntington Beach, (714) 536-9649.
Tim Weisberg. Thursday and
Friday. Ronny Harrison's Main
Cuts. Tuesday and Wednesday.

Jerry Van Dyke's, 1767 Ventura
Boulevard, Encino (213) 965-2938.
Mel Colley. Thursday through
Sunday.

Lighthouse, 30 New Avenue,
Hermosa Beach, (213) 372-6071.
Herb Ellis. Thursday through
Sunday.

Mario Bialo, 2401 Washington
Boulevard, (213) 421-4953. Louis
Benton. Friday and Saturday.
Joelette Gayle. Sunday through
Wednesday.

McGee's Guitar Shop, 3010 Pico



NE WASSER VIVAL

Boulevard, Santa Monica, (310)
428-4497. New Grass Revival and
Norman Blake. Friday and
Saturday.

Saturday
Palomino, 6907 Lankershim
Boulevard, North Hollywood (213)

765-9256. Earl Scruggs Revue.
Friday and Saturday. Acker of the
West. Monday.

Parison Room, 1000 Avenue of
the Stars, Century City, (213)
696-1100. The 5th Wave. Friday
through Sunday. Tuesday and
Wednesday.

Playboy Club, 1000 Avenue of
the Stars, Century City, (213)
217-2111. Sugarfoot.
Thursday through Saturday.

Rox, 2000 Wilshire Boulevard, (213)
462-2020. The 5th Wave and The
Honey. Thursday through
Saturday. The 5th Wave. Sunday.
The 5th Wave and The Honey.
Tuesday and Wednesday.

Starwood, 1711 Santa Monica
Boulevard, (213) 462-2020. The
Honey. Thursday, Friday and
Saturday. The 5th Wave. Sunday.
Monday. The 5th Wave. Tuesday
and Wednesday.

Sweetwater, 2450 Santa Monica
Boulevard, (213) 462-2020.
192-1440. Jerry and Scruggs and
Scruggs. Friday and Saturday.

Whisky a Go Go, Sunset Strip, (213)
552-4200. The 5th Wave and The
Honey. Thursday, Friday and
Saturday. The 5th Wave and The
Honey. Sunday. The 5th Wave.
Monday. The 5th Wave. Tuesday
and Wednesday.

**Just maybe
you haven't heard...**
For the best in Chinese cuisine,
reasonably priced, graciously served.

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Restaurant**
Cantonese & American
Tues. - Sat. from 11 a.m. Sun. 3-9
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**ROCK
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Free Disco Dance Lessons every Wed. night 9 p.m.
Disco Tues. through Sat.
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For over three generations La Casa Blanca
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Town... we'll treat you
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Blanca, 2444 San Diego
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"Home of runners and other active people!"
serving breakfast, lunch and dinner

Every
Sunday **LIVE JAZZ** From 4 p.m.
to 9 p.m.

Featuring
**HOLLIS GENTRY
SAMMY TRITT
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GARY NEVES**

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OZZIE SMITH NIGHT
Easter Sunday night April 15th
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RICHARD & WILLIE
(Live recording & disco party Thurs. April 19th)
Show hotline: 295-2160. Time in Jaz 88

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**All you can eat!
1.99 per person**

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Monday
Spaghetti
includes soup or salad & garlic bread
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Tuesday
Rigatoni
includes soup or salad & garlic bread
and valid on to go orders

Italian Feast
Cheese Pizza - Salad - Lasagna
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all for **\$5.95 for 2**

Add 1 person \$3 each
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Some of the exclusive
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3 years parts and labor
on all electronic equipment
is provided to bring you a new, low
cost, worry-free purchase.

and, as always, **OZZIE'S MUSIC** is the most
complete store in the area.
Come in and check out our service and support area too!

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5' X 8 UTILITY trailer. Factory built by Wells Cargo, Inc. Completely enclosed and weatherproof. Used only once. Sells for \$300. Will sacrifice for \$200. 270-3659.

EURONAUT. Lowest price, practically new. Perfect condition, original parking, effective warranty. \$135. 430-4338.

HE DRECKO SET. Walnut king headboard, matching pair night stands and table dresser with mirror, excellent condition. \$240. Donna 208-1444 or 463-9115.

STUFFED MICHAEL armchair in perfect condition. \$35. Like new chrome and glass coffee table. 36" across round \$60. 294-4422.

TRAILER 30' X 8'. All best wood interior. Located in sunny Oceanside. This is a good buy. \$1300 or best. Jane 283-0960.

TABLE. SAW 8". Delta Milwaukee. \$150. Router table \$5. 208-8304 evenings only.

OAK DRESSER. beautiful antique 3 drawer dresser with very large beveled mirror. Coca 1000. Brass hardware. \$250. Antique rack \$60. 273-5447 or 223-8419.

WOMEN'S assorted clothing and accessories, size 12-14. Some new. Others almost new. At almost nothing prices. 270-5312 evenings.

TREE EQUIPMENT spurs \$50. harness \$35. electric chain saw \$25. Hand saw \$15. Two layer Sears industrial \$35. Jan 272-8312.

IMPORTED FROM Cyprus, beautiful, decorative lace tablecloth, rounded coloring never used, immaculate. \$25 cash only. 450-0741.

SCANNER RADIOS. Regency multi-band 10 channel. ACDC. Two pocket 4 channel scanners. Realistic UHF and RCA VHS HF. Make offer. Must sell. 452-8423.

SPEED HAIR dryer. General Electric salon style (hood type) 1000 watts. Used once. \$20. 486-7347.

DUO-FAST tackler, electric. Like new. \$90. At 279-7073.

WROUGHT IRON trellis 8' by 4' with rounded top. Beautifully designed for indoor or outdoor use. Excellent condition. \$25. 271-5003 after 5:30 weekends.

EDDIE BAUER Polo Pants. 14 or 12 of goose-down, new, men's medium. \$125. Men's leather jacket, 38" excellent condition. custom made. \$40. Jack 223-9487.

KINGSIDE BED frame, excellent condition. Iron bed not hard \$130 or best offer. George 480-4868.

STROLLER in good condition, lots of extras. \$15. 296-3831.

OAK BUFFET, vintage 1920s, ornately carved, consists of 2 drawers and 2 cabinets, no mirror. beautiful condition. \$350. 296-2707.

CANOE. 16 fiberglass with extras. \$185. Big Boy bay barbecue. \$30. Sears 8" waffle maker. \$35. Packard Bell stereo. \$25. 448-8892 evenings.

QUEENSRIP. mattress and box springs, extra good condition. \$25. Deluxe 200-4993.

SINGER TRAZZILL. Sewing machine re-learned, bench type Delta drill press, pair of 100 WD tools. 276-1084.

SEARS ZIGZAG sewing machine with case and instructions, like new. \$105. 453-3048.

MOVING TO CONDO, many items won't fit couch and loveseat. \$300. Beds, dresser, dryer and beautiful sewing machine and much miscellaneous. 486-5050.

BRASS BED, king-size, headboard, footboard, frame, mattress and box springs. Simmons. \$400. At 474-2788.

JAPANESE WORLD WAR II Samurai sword. \$150. Cavalry 6" carbine. 39" Rem. dagger. \$25. 278-6252.

RCA COLOR TV. 25" screen, excellent condition. \$150. 453-9258.

COUCH. 7". autumn colors, recently upholstered. \$150. 295-9821.

BRAND NEW oak occasional tables, contemporary at wood. \$190 value, a set at \$99. Must see. Chives 500 Lynette 222-8224.

TEAK DINING ROOM table, 6 chairs, and separate table, like new condition. Scandia design. \$400 for the 2 pieces. Sandy 298-1732.

REFRIGERATOR for sale, apartment size. G.E. old but cool. \$35. 270-1389. Clean one.

LITHOGRAPHY of 4 sperm whales, pencil signed by artist. \$4. Unimproved. \$4. Approximately 1416. 583-2360 after 3:30 or weekends.

CAMPING TRAILER. Homestead "Tea drop" bottom vehicle and 2 burner propane stove. \$200 or best offer. 747-6531.

SENO LCD three watch stainless case and band. Never worn, waterproof, 100' depth, night-light, sells for \$150. New. 575. Mark 733-9908.

LOVESEAT. 5' wide, excellent condition. \$75. 443-8796.

LITHOGRAPHY signed in the name by Marc Chagall. Blue Cray. \$150. Also Chagall prints. 583-9614 after 4pm or weekends.

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GLASSES (SINGLE VISION) COMPLETE INCLUDING FRAMES & LENSES... FROM **\$19.95**

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CONVENTIONAL CONTACTS from... **\$69***

INTRODUCING THE ULTIMATE IN SOFT LENS COMFORT. IMMEDIATE ALL DAY WEAR (VIFILCON A) 55% H₂O.



*PROFESSIONAL SERVICES NOT INCLUDED
Dr. Alan H. Leventhal O.D.

San Diego
7484 UNIVERSITY AVE.
SUITE "H"
464-8303

North County
MEDICAL-DENTAL CENTER-SUITE 124
9855 ERMA RD.
I-15 & MIRTA MESA BLVD. EXIT
292-7000

18 KARAT gold-filled men's and women's rings with oval or pear or tiger eye stones. Only \$15 each. Gold-filled chains, only \$10 each. 265-1706.

SOFA BED, double size, orange & brown pleat. \$50. Donna 286-6444 or 483-9511.

TV STAND, tri-pod. Cost \$35, sell \$15. Same upholstered chair \$20. 274-7708.

CB POWER supply-converts 110v to 12v. Makes a base station out of your mobile rig. \$30. Never used. \$25. 486-1777.

DISPLAY CASES (3) custom made, "open-view" with adjustable glass shelving 6 high x 7 wide x 2 deep with 12 square foot shelves. Selling at cost. \$150 each. 729-7046.

SOFA WITH fold out bed beige vinyl, 83" x 74" x 16" deep with 12 square foot shelves. Selling at cost. \$150 each. 729-7046.

HAVE MOVED - must sell - fireplace screen, speaker, excellent wicker, etc. Old piano needs tuning. Gas ranges. Make offer. 454-8314.

DOUBLE BED with frame, an older but a goodie. Truck 4 way for \$25. Free 481-0439.

COMPRESSOR - two offer (Electric) Must sell. 222-4582.

UNUSUAL WALNUT coffee table with leather trim. Circular. 36" diameter. \$30. 440-7090.

HEATER FAN for fireplace-large capacity. \$25. 2 nice living room and tables with real maple tops. \$50 for both. 278-1285.

ANTIQUE 6"X12" battery case. Brown. Excellent condition. \$50. 464-0125.

MATCHING SOFA and loveseat. Brown. Gold plated on off-white background. Clean. Very good condition. \$250. 287-3023 evenings or 239-9530 message.

SALE APRIL 13 and 14. Bunk bed, 14x11. \$100 or best offer. Dingy sale. 486-7347.

ENGLISH ANTIQUES - par. Copeland chair and white chair. \$40. Par. soft blue. Brn. glass lamp. \$200. Girouard. Juniper. Antiques. 5510 La Jolla Boulevard. 439-2222.

REMBAG sofa, perfect condition. 6 long brown mahogany. Vintage. comfortable. \$75. Yellow. 444. 444. 444.

PACKARD BELL console. AM/FM radio, two speakers. Older but good. \$150. Sears can sell. Excellent condition. \$125. 270-7447.

MOVING SALE - many household items including appliances and large gold jewelry and rare rock albums from early Beatles era in excellent condition. 284-4611 early or late.

OLD WOOD and metal round top trunk. 37 1/2" square and 10" high. \$50. Mosses can locate. 284-4611 early or late.

EARLY AMERICAN. beautiful rug. Hand made. All sizes, very nice. Stan or Joanne. After 5pm at 283-4814. \$10-\$40.

8" WIDE glass slider with hardware. 687-1040.

G.E. AUTOMATIC washer and gas dryer. In excellent condition. White. \$125. Includes box. 578-2844 or 298-881.

MOVING - corner sofa with walnut trim, walnut table. \$115. Twin bed, mattress. A. 200-8449. \$20. 8" drawer dresser. \$16. Child's dresser. \$18. 270-3039.

REFRIGERATOR freezer top, old but runs good. suitable for garage, to keep food in. Take it away for \$15. 488-3987.

WEDDING GOWN - beautiful white, French lace, full length. Size 7. \$50. \$100. \$150. \$200. \$250. \$300. \$350. \$400. \$450. \$500. \$550. \$600. \$650. \$700. \$750. \$800. \$850. \$900. \$950. \$1000. 298-5385, home try-on.

WEIGHT BENCH, weight bar, 80 lbs. weight set. At for \$50. 453-5395.

ANTIQUE OAK straightback chair, set of 4. Need some repair work. \$80 for set. 288-8449.

ANTIQUES, DRESSING table with 3 piece vanity mirror, 27 1/2" Oak night stand. \$30. Private party. 456-7910 or 481-5644.

WILLIAMS "FANTASY" Off-Baby. Great with 25 coin operated. 4 piece. Great working condition. \$250 each. 222-5885.

NEW ELECTRIC curler set with lighted make-up mirror. Very nice set, used only 2 weeks. \$15. 291-3899.

CIRCUS SCRAPBOOKS (1935-40). Large. Baroque. Table cloth. 12 napkins, cutlery. \$20. 800 7th Avenue, San Diego.

LEAF SPRINGS, 4. Scout, great shape. \$40 a pair. \$80 for a 4. 295-2424.

6 COUCH \$100, 2 tables \$5 & \$10, 1 chair \$5. 288-5385, home try-on.

DESK ALL wood with metal handles. Executive type, 7 drawers, 2 pull out shelves. Large. 78" x 43" x 29". Excellent in good condition but top needs refinishing. \$100. 297-5477.

THREE CERAMIC pots. \$5 or \$7. \$10 and \$10. All FM radio record player. 2 speakers, console. Magnavox. Beautiful. \$50. 280-1008.

16" B&W TV. Clear picture, UHF all channel. 272-4896 after 5pm.

HOSPITAL BED - old style all metal hand crank, no mattress. \$25. 270-7886.

3 EXECUTIVE desks 3' x 6' matching. Wood. Wood grain top. \$50 each. 270-1753.

LOUNGE chair, hassocks, AM/FM 8 track stereo, lamps, B&B Formula 4 speakers. TV. \$200. 488-5817 or 488-1514.

KITCHENETTE, table, 4 chairs. \$40. 295-5821.

KING SIZE waterbed with everything. \$300. 292-7137.

10 SPEED bike \$25. Men's 10 1/2 in. boots \$20. Drabing table \$30. Automobile \$5. Car \$5. 710" surfboard \$35. 8 track tapes \$1 each. 278-2985.

LAPIDARY SLABS and specimens. Private collection. 50' stone and up and up. 443-3924.

ALL GOLD wood large chest of drawers \$45. Small armless loveseat \$15. Old oval Duncan-Phyllis coffee table \$30. Amless occasional chair \$10. 443-4555.

WEDDING DRESS and veil. Size 8. \$75 or best offer. 475-2402 after 6 or weekends.

TIMING LIGHT \$18. Sheffield fountain pens, collectors \$8 and \$5. Teasdale sewing machine \$30. 30" table lamp \$20. Compression and vacuum gauges. both \$10. 232-8285.

25' TV PACKARD Bell - beautiful black walnut cabinet - lambourm doors. Not working \$100. Large and small ceramic plant pots \$65-799.

REGULATION dog airline shipping cage. \$200. \$300. \$400. \$500. \$600. \$700. \$800. \$900. \$1000. 270-7447.

SPECIAL GIFT idea. Beautiful 18 piece queen waterbed coverlet. Retail \$200. Will sell for \$250. 501 in factory box. Must see. 270-7447.

CARPET 200 yds. beige, 3 rooms. champagne with padding. \$100. Pumping iron weights. 100 pounds. \$50. Professional hair dryer. hair model. \$25. 275-4955.

WEDDING DRESS and veil. Size 10. No train and cap. Knives. pearls on bodice. \$110. 787-7800.

OAK ANTIQUES. Round pedestal table, chairs, buffet, china cabinet and tables, dry sink, bathtub, hot tub, primary sewing machine, washstand, dresser, rocker. 474-5060.

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THE READER PUZZLE

No. 51 Field Goals

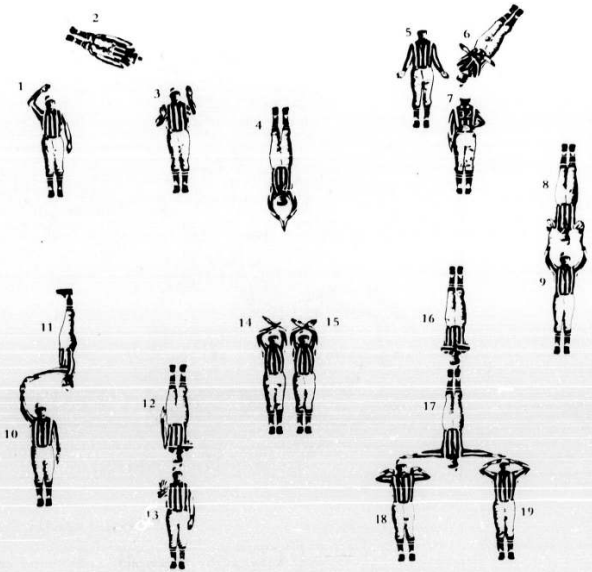
By Don Rubin

With the umpires of major-league baseball getting all the ink lately, we thought we'd take this opportunity to showcase football's finest. And now, ladies and gentlemen, to kick off this afternoon's fabulous half-time show, we'd like to present the Reader Association's precision drill team, under the direction of line judge Wilfred C. Punt, who, with the help of our own St. Xavier's Drum and Bugle Corps, will be asking the musical question "What's the Signal?"

Referee Punt, the gridiron is yours.

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 contests 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.



- Touchdown, Field Goal or Successful Try
- Safety
- First Down
- Dead Ball or Neutral Zone Established
- Loss of Down
- Time Out
- No Time Out or Time in with Whistle
- Delay of Game or Excess Time Out
- Personal Foul
- Holding
- Illegal Use of Hands
- Penalty Refused, Incomplete Pass, Play Over, or Missed Goal

- Pass Juggled Inbounds and Caught Out of Bounds
- Illegal Forward Pass
- Interference with Forward Pass or Fair Catch
- Invalid Fair Catch Signal
- Ineligible Receiver or Ineligible Member of Kicking Team Downfield
- Illegal Chucking
- Offside, Encroaching, or Free Kick Violation
- Illegal Motion at Snap
- Crawling, Pushing, or Helping Runner
- Unsportsmanlike Conduct
- Illegal Cut
- Illegal Crackback

Winners of and Answers to Reader Puzzle #49, Timber!

Many people are accused of not being able to see the forest for the trees. Well, Timber! offered the forest but wanted to know about all those trees. Speculative remarks about those few lurking humans and heur cans aside, thirty-four of you took to the woods and came up with a fine variety of lumber counts. The low was 132, the high was 265, and the actual lumber number was 235. None of you woodpeople felled that exact number, but five of you did come within two.

A few of you wondered why this forest existed at all. Very simple. We just took Lady Bird seriously. You remember - plant a tree, a shrub, a bush.

Oh well. Here are those five folks we mentioned:

1. Wendy Morris (234), San Diego
2. Kathy Frey (236), La Mesa
3. Karen L. Pohl (233), San Diego
4. Rick Fletcher (237), San Diego
5. Howard Sprague (237), La Jolla

