



# City Lights

## Time Flies When You're Floating On Epsom Salt

You are floating weightless in a warm, still place where only now and then do feathery tendrils of sensation tickle your naked body. The darkness is so thick in here that it feels as if black blinders have been strapped to your eyes. But your eyes are wide open and nothing covers them but darkness. Water fills your ears and blankets the eardrums, shuts off the sound and substitutes a thick fuzzy silence, penetrated only by your muffled heartbeat. You're in an isolation tank, in a modest office on Bay and Street in Pacific Beach, where you pay nine dollars an hour for this experience.

This particular isolation tank resembles an oversized coffin except that it's bright blue and has an angled trap door cut into one end. The design is a standard one according to Oren Lebling and Vicky Schindler, who opened the tank to the public about three weeks ago. Lebling is a certified roller who uses the office for his work with the deep message technique (dubbed "rolling" after its creator, Ida Rolf), while Schindler is getting her Ph.D. in psychology at USU and running the tank rental operation. Years ago, she read about early experiments with isolation tanks, work started in the 1950s by John Lilly, the controversial neurologist/dolphin researcher/philosopher. Lilly first began climbing into lightless, soundless receptacles because he was interested in the impact of extended solitude, but he soon branched into experiments combining sensory deprivation with drugs. Schindler says subsequent researchers refined the tank design to its current elements and its primary use — as a tool for achieving intense relaxation.

The basic thing about the box is to minimize as much sensory sensation as possible... the woman explains. The tank contains about nine inches of water, heated to ninety-three degrees, not hot enough to drain users of energy but sufficiently warm to minimize skin sensation. Dissolved in the water is about 750 pounds of Epsom salt, which Schindler says provides enough buoyancy to float any human body, while leaving the ears below the water line, where the water screens out all but a hundredth of the air-carried sounds. "Everything that can relax easily relaxes incredibly easily in the tank," interjects Lebling, who recommends its use to his rollees. "The experience is very cozy. It's a lot like being in bed, except that even when you're lying in bed, your muscles are working to support you. In the tank,



Oren Lebling

those muscles can completely let go."

And that's normally all that happens, Schindler has found herself explaining to callers seeking the isolation as a source of hallucinations. She acknowledges that some tank experimenters have seen such effects, but only when they set up conditions which much more rigorously blocked out all sensation and had their subjects endure the isolation for much longer periods. In contrast, Schindler's tank exposes its users to small amounts of sound and tactile sensations and isolates them usually for only an hour or two at a time. Also, the psychologist screens out people who've just ingested heavy drugs. She says that when she was thinking about opening the tank to the public, she called another facility which has operated in Denver, Colorado, for several years and found its operators hadn't experienced a single case of a pattern hallucination. She also learned, however, that Denver policemen and air traffic controllers are working with the tank facility for stress reduction.

Schindler says one distortion which does occur involves time; customers regularly swear that less than an hour has passed. "I finally had to put out a clock. People think I'm ripping them off. I had somebody come in last night for an hour and a half and he insisted he'd only taken forty

breaths in that time!" She says local interest in the tank has been high, already attracting more than sixty users, many of whom approach the horizontal box nervously. To those worrying about an attack of claustrophobia, Schindler advises them to lay with their heads right under the door, which can be opened with a gentle push. "But no one's gotten out early."

She says enthusiasm for the tanks nationally has developed to the point where one Los Angeles firm is marketing home models, now selling for about \$2500; the San Diego couple consulted with that manufacturer before building their own facility. The woman acknowledges, however, that benefits from the isolation tank don't differ much from those experienced by serious yoga practitioners. Still, she has a ready defense for the watery alternative. "I've never been able to sit down and meditate. I can't do it. It's really difficult. But the tank is easy. That's why I call it the American way."

Adds her partner, "Robin Williams of *Mork and Mandy* has one of his own, and he calls it Caucasian meditation." —J.D.

## No Wonder Those Twelve Men Were Angry

At 3:30 last Monday afternoon thirty San Diegans were released from their court-imposed confinement — jury duty. The jurors comprised one of six panels in the county court jury pool. For some, the legal obligation had been a financial burden; for others, a pocket-change annoyance. But for nearly all who are called, jury duty is a losing proposition.

The county board of supervisors will consider a report next month from Chief Administrative Officer Clifford Graves about a possible increase in payment to the jurors who serve in municipal or superior court criminal trials. The jury fee, which hasn't been raised in more than twenty-five years, is now set at five dollars a day and fifteen cents a mile one-way from home to the courthouse. The report from the county staff is expected the second week in February. Many court experts, including Superior Court Presiding Judge William Yale, believe the report will show the current jury fees to be woefully inadequate.

Yale was part of a joint commission of superior and municipal judges from San Diego formed in late 1975 to lobby the state legislature for changes in the jury system, including a pay increase. "We ought to respect the citizens who come for jury duty enough at least to cover their

expenses," Yale says. "Most people are willing to do their duty. They ought to at least break even." The joint commission worked toward that goal in 1976, and the following year the county supervisors were given the power to set the fees paid to jurors. The judges asked for an increase in the mileage payment to a flat fee of five dollars, but the first year the supervisors were able to consider an increase was also the first year of Proposition 13.

"The timing was bad," says assistant jury commissioner William Pierce. "You hate to blame everything on Proposition 13, but in this case it brought on some good changes in the jury system." For one thing, according to Pierce, it eliminated a number of automatic exemptions from duty. Many professionals — including judges, attorneys, doctors, teachers, and even Coronado Bridge toll collectors — were given waivers from serving. Not so any longer. Now almost anyone who is registered to vote can wind up on a jury. (A computer randomly selects names from a list provided by the registrar of voters.) "Now we have a better cross-section of citizens," Pierce says. A move is underway to get an even wider cross-section by incorporating names provided by the Department of Motor Vehicles. "About the only exemption we give these days," Pierce continues, "is for undue hardship."

A hardship exemption is usually given when an employer will not continue paying a salary to a worker on jury duty, although many major businesses here will pay an employee while serving in court. But even a hardship exemption is harder to come by since 1977, when the court decreased the number of days on duty from twenty to ten. Also, those ten days can be broken up so that a juror could serve two days a week for five weeks (unless he or she is selected to serve on a trial jury). "Now someone won't have to go two weeks straight without a paycheck," says Pierce. Judge Yale says San Diego is "lucky" in that the larger companies continue paying a worker's wages while on jury duty. "But that is making private industry pay an expense that should more correctly be the burden of the public," he says.

## Belly Aching

Helen Lundberg is a Chula Vista housewife, but she is also known as Helena, belly dancer. She teaches the *dance du ventre* two nights a week at the Mueller Community School in Chula Vista, and she occasionally displays her own talents at private institutions like the Oz Club and public ones like Key Largo in La Mesa. Until two weeks ago, Lundberg danced most often at the King Luis Inn on Linda Vista Road, but then the management ended the six-year tradition of exotic entertainment there. Although the club owners, in explaining the change, point to a general decline in belly dancing popularity, Lundberg says there's a different culprit. "Recently, with the Iranian crisis and the OPEC highway robbery, many fellow citizens have boycotted the few places in San Diego where belly dancing is performed," the artist

wrote to a reporter. She says she and her fellow dancers have noted an even more precipitous decline in the Arab crowds. "Now, I know the Arabian and Iranian races are two different things entirely, but a lot of Americans don't know the difference and the Arabians do feel threatened..." Within the last two months or so maybe we'd have only two or three Arabs coming in, whereas it used to be ten, fifteen, maybe even more in one night.

The thing that's most unfair, Lundberg says indignantly, is that the art form of belly dancing is really American. "Really nobody knows where belly dancing started. There's all kinds of theories and every Middle Eastern country will claim that it originated there. But the form of art that we do now is strictly American because the only other place today that belly dances is in Egypt. All the other Arab countries are Moslem and they will not allow girls to do it." How would she compare the American to the Egyptian undulations? Lundberg's answer is full of national pride. "In Egypt, the dancing that is done now will not allow them



Helen Lundberg

to expose their stomachs; they have to be covered. And they don't know how to play the zils

[hand cymbals]. They don't know how to do the floor work or the veil work the way we do." No wonder, Lundberg says the belly dancing tradition here extends all the way back to

eighteen and one-half cents per mile round trip, and the cost of parking. The county fee plan will be compared to other court systems throughout California and Arizona.

In addition to the fee increase, Judge Yale says he would also like to see a payment method in which jurors receive their paycheck at the time they are dismissed from duty. "That would save the county time and the expense of postage," he says.

"All these ideas are ways of cleaning house."

The county now pays between \$750,000 and \$800,000 annually for jurors' salaries in criminal cases. Jury fees in civil suits are paid by the litigants. "The only reservation about raising the juror fee is how much of an increase the budget can stand," Yale says. "Five dollars a day and fifteen cents a mile is absolutely archaic."

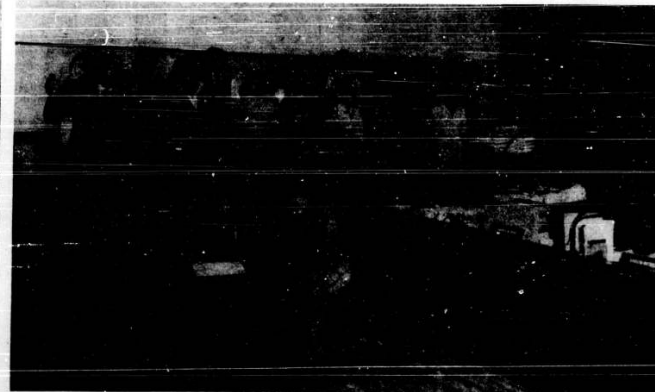
—M.O.

1893 in Chicago, where Little Egypt beguiled the Yankee imagination. Belly dancing captured Lundberg's imagination five years ago when her mother-in-law dragged her to a dance session in Fort Collins, Colorado. "At the time I had the preconceived notion like most of us that it was burlesque or something of that nature," Lundberg recalls. One lesson smashed that misconception and seduced her. Still a student of belly dancing's intricacies, she says, "I've studied for almost five years now and I feel I'm just beginning to know what it's all about..." Take eye contact. When I first danced I was very, very shy and I would not look at the audience whatsoever. Another thing is certain movements in the body — the belly rolls and your shimmies, walking shimmies, and so on. And playing the zils correctly while you're dancing! That's like patting your head and rubbing your stomach.

"What I'm trying to say is that belly dancing is a superb form of entertainment; it's enjoyed by both men and women. It is not vulgar, not topless, not nude. It's a folk art made beautiful by American ingenuity. Please, support your local belly dancer!" —J.D.

—Jeannette DeVoe and Mark Oswald

# City Lights



Photograph by Edward Gutierrez

finished with jury duty after three weeks. "With more flexibility," says Pierce, "we're able to bring more people into the system. We're no longer as lenient about exemptions, because we will continue to reschedule them until it is convenient."

But even with the streamlined system, the payment to the jurors is almost embarrassing. "Even if the board managers to raise the mileage to a flat fee of five dollars, that will barely be enough to cover the cost of parking," says Pierce. "When you consider the cost of gas these days and other court out-of-pocket expenses like buying a cafeteria lunch that a person might not otherwise buy, it still wouldn't be enough." The county juror fee appears even more paltry when compared to the amount paid to jurors serving in the local federal courts. Federal jurors now get thirty dollars a day,

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—Jeannette DeVoe and Mark Oswald





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Controlled circulation  
paid at San Diego, California

Subscription  
Six Months—\$8.95  
One Year—\$15.95

Payment must accompany  
subscription

Submissions  
The Reader welcomes writing  
of all kinds. Send submissions  
to the Editor. Please include  
self-addressed, stamped  
envelope.

The Reader (USPS 336-730)  
is published weekly every  
Thursday except the first  
and last Thursday of the year.  
The address of the San  
Diego Reader are copyright  
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Mailing Address  
Reader, P.O. Box 80803  
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## Title Shock

In Jeannette DeWyo's article of December 13, "Confusion As a Second Language," the author discusses bilingual education. Although Ms. DeWyo concludes that "there is no single answer for everyone," the title of the article inadvertently places a negative connotation upon bilingualism.

Our main job as educators is to communicate with our students, and to create a positive learning environment. This learning must take place in a language that is meaningful and conceptually significant to the student.

Therefore, in response to the article's question, "How do you educate all children equally?" allow each student to progress and develop to his/her maximum potential.

In a pluralistic society, where cultural diversity and ethnic background have always been important, we no longer look for the melting pot. We find instead a richness in sharing, growing, and learning from each other.

The children in bilingual programs know that it is important to learn English, and are striving towards this end. They are also proud to be who they are, with much to contribute to our multicultural land.

Curry Nagar

Bilingual Educator  
(endorsed by Association of Mexican-American Educators)

## Unbroken Promise

Although articles aimed at good-natured humor have their place in newspapers, who, you print such items, you should get the facts straight.

This was not the case in your December 20 issue with the item by Albert J. Tarvyd alleging that a

## Letters

supervisory campaign promise made by Supervisor Jim Bates that he would not run for another office if re-elected to the board of supervisors had been broken.

In fact, Bates promised not to run for mayor in 1979, which he kept. Thank you.

Richard Annis  
San Diego

**Pizza To Go**

As San Diego locals, we would be glad to raise the money to buy the Sour Apple Turnovers ("City Lights," January 17) back to the East Coast. We will equip the bus

with "high quality" (of course) Julio's pizza, bagels, and disco music (three notes, no chord changes) and present each departing club member with an imitation gold chain engraved with his/her date of departure. How's that for genuine friendliness?

Brent Boyd  
Jesse Truault  
Wayne Stromberg  
Vin Decker  
Sue Breslin  
Joe Baltera  
Nathan Caldwell

## Out of Business Week

I've lived in San Diego six and a half years and have never written to the Reader, but I have a bit more to say than seven and a half, who wrote last month. Many of my pseudointellectual friends and neighbors have missed the real value of the Reader and I'd like to take this opportunity to help the Reader out and set those people straight.

The past few years I have been sorely amazed at the intensity of negative comments, both in and out of print, concerning Duncan Shepherd and his movie reviews. Just for the record, I think he's great! No one critic comes so close to having exactly opposite opinions to my own. I simply accept the fact that whatever

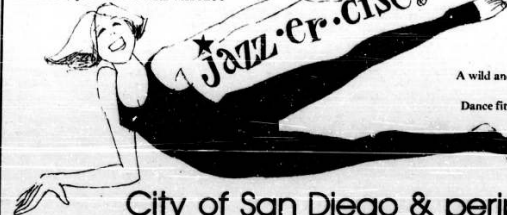
Duncan likes, I hate, and vice versa. This technique rarely misses, and makes Reader movie reviews extremely reliable. I have also been impressed with the significant growth in the Reader these past few years. I still remember having to go to Ocean Beach to lose my conservative friends before removing the Reader from inside my copy of Business Week (it actually fit back then). Now the Reader is respectable, and even prints such articles as "Belief System," objectively reviewing Ted Loeffer's campaign for the "honest-fair doctrine." Bravo! Even the Copple Press wouldn't touch that one.

Lastly, but only in the interest of brevity, I must commend the Reader for your ability to keep the price right and promote good will in our community. The entertainment section alone is worth the walk to the corner head shop or stock exchange—and you meet the nicest people there!

Michael D. McCollum  
San Diego

## A FUN WAY TO FITNESS

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## City of San Diego & peripheral areas

BONITA 7/7H	5:00 p.m. 6:15 p.m.	Sunnyvale Elementary School 5430 San Miguel Road	LA MESA 7/7H	9:30 a.m. 10:00 a.m. 10:30 a.m. 11:00 a.m.	American Legion Post no. 282 8118 University
CHULA VISTA M/W	9:00 a.m. 10:30 a.m. 11:30 a.m.	Chula Vista Boys' Club 4911 Street Gregg Rogers High School 510 E. Naples	MIRA MESA M/W	10:30 a.m. 11:00 a.m. 11:30 a.m.	Black Mountain Recreational Club 9400 Black Mountain Rd.
CLAREMONT 7/7H	9:30 a.m. 10:00 a.m. 10:30 a.m.	Castle Park High School 1350 Hilltop Drive	MISSION HILLS 7/7H	6:15 p.m.	Mission Hills Methodist Ch. 4044 Park St.
CLAREMONT 7/7H	9:30 a.m. 10:00 a.m. 10:30 a.m.	San Diego School of Gymnastics 1615 Remy Road	MISSION VALLEY M/W	8:30 a.m.	Mission Valley Gymnastics 5485 Lanes (781) Napa
CLAREMONT 7/7H	11:15 a.m.	CRA Clubhouse (Members Only)	NATIONAL CITY 7/7H	2:15 p.m.	Talbot Way Community Center 2900 Talbot St.
CORONADO 7/7H	9:00 a.m. 10:00 a.m. 10:30 a.m.	Coronado City Rec. Room 501 Grand Center (Bldg. 200) Coronado Women's Club Island Drive	NORTH ISLAND 7/7H	9:00 a.m.	Silver Strand Navy Quarters Recreation Center
EL CAJON 7/7H	5:30 p.m. 6:15 p.m.	St. Melrose Catholic School 2111 E. Madison Puente Elementary Auditorium 1825 Pacific Drive	PACIFIC BEACH 7/7H	5:00 p.m.	Horsham (782) 1721 (Horsham (Between Grand & Carter)
LA JOLLA 7/7H	7:00 p.m. 8:00 p.m.	La Jolla Recreation Center (UCSD) Sally Institute (Employees Only)	POINT LOMA M/W	9:00 a.m.	Point Loma Assembly 4075 Park Street
LA JOLLA 7/7H	7:00 p.m. 8:00 p.m.	La Jolla Recreation Center (UCSD) Sally Institute (Employees Only)	SAN DIEGO (EAST) 7/7H	6:00 p.m.	Jewish Community Center 4075 Park Street
LAKESIDE M/W	5:15 p.m. 6:30 p.m. 7:00 p.m.	Lakeside Gardens 12219 Robin Way (Elementary)	SAN DIEGO STATE M/W	4:45 p.m.	Through Campus Y 263-6804
LAKESIDE M/W	5:15 p.m. 6:30 p.m. 7:00 p.m.	Lakeside Gardens 12219 Robin Way (Elementary)	SANTER M/W	5:30 p.m.	Kellywood Mission Canyon Road
LAKESIDE M/W	5:15 p.m. 6:30 p.m. 7:00 p.m.	Lakeside Gardens 12219 Robin Way (Elementary)	TERRA SANTA M/W	7:00 p.m. 7:15 p.m.	Murphy Canyon Recreation Center 10123 Chiles Street

## Jr. Jazzercise

CARLSBAD 7/7H	4:00 p.m.	Valley Jr. High Pool C Magnolia & Valley St.	ESCONDIDO 7/7H	6:15 p.m.	Orange Elementary School
ENCINITAS 7/7H	4:00 p.m.	Village Park II Rec. Center Min. Vista & Willow Spring	FALLBROOK 7/7H	4:00 p.m.	Fallbrook Boys' Club Mac Elton California
ENCINITAS 7/7H	4:00 p.m.	Village Park II Rec. Center Min. Vista & Willow Spring	RANCHO SANTA FE 7/7H	9:30 p.m.	RSC Youth Center (Members)

## North San Diego County

CARLSBAD 7/7H	6:45 a.m. 7:15 p.m. 7:45 p.m. 8:00 p.m.	Carlsbad Boys' Club Roosevelt & Oak Streets Valley Jr. Hg. Pool C Magnolia & Valley Street	PENASQUITOS M/W	3:30 p.m.	Rolling Hills Elementary 13135 Reservoir Drive
M/TH	6:00 p.m. 6:45 p.m.	Carlsbad Boys' Club Roosevelt & Oak Streets	M/W	4:15 p.m.	Terra Bonita Elementary School 14878 Terra Bonita Rd.
DEL MAR M/W	5:30 p.m.	Del Mar Fairgrounds, YMCA Building 4	M/W	7:00 p.m.	Patented Rock Elementary School 10711 Mariposa St.
ENCINITAS 7/7H	8:30 a.m. 9:30 a.m. 10:30 a.m. 11:00 a.m. 6:00 p.m.	Village Park II Recreation Center Min. Vista & Willow Spring North Coast VICS 200 Security Road	M/W	7:00 p.m.	Chaparral Elementary School Lantern Road Elementary School 56114 Lantern Road
M/W			RANCHO 7/TH	6:00 p.m.	Rancho Town Hall
7/TH			RANCHO BERNARDO M/W	4:15 p.m.	Sony Corporation (Employees Only)
ENCINITAS M/7/TH/19	9:00 a.m.	National Guard Armory 330 Park Avenue Central Elementary School 4th & Broadway	RANCHO SANTA FE M/W/1	8:30 a.m.	HSI: Recreation Center (Residents Only)
M/W	5:30 p.m. 6:30 p.m. 7:00 p.m.		SAN MARCOS M/3	9:00 a.m.	The Barn 149 San Marcos
7/TH	7:00 p.m.	Erwin Jr. High 939 E. Mauch Blvd.	7/TH	6:00 p.m.	
FALLBROOK 7/TH	8:30 a.m. 9:30 a.m. 6:00 p.m. 7:00 p.m.	Fallbrook Boys' Club " T. By Road "	SOLANA BEACH 7/TH	9:00 a.m.	San Diego Boys' Club 521 Lotus Santa Fe
M/W			M/W/1	6:00 p.m.	
OCEANSIDE M/W/TH/19	9:15 a.m. 4:00 p.m. 5:15 p.m. 4:00 p.m. 7:15 p.m.	Orangeville Boys' Club Country Club Lane Lanite Jr. High 2000 Country Club San Luis Rey Academy Gym 6070 Newman Avenue	WEST 7/TH/1	9:00 a.m.	Inverly Tennis Park Vale Terrace
M/W			M/W/1	8:45 a.m.	
7/TH			7/TH	4:15 p.m.	
OCEANSIDE (Camp Pismo)	9:15 a.m. 9:15 a.m.	San Luis Rey "C" Club South Mesa State NCI Club	M/W/1 7/TH/1	5:30 p.m. 3:30 p.m.	Japanese Cultural Center 180 Calle Real Rancho Tennis Park
7/TH			VALLEY CENTER M/W	6:00 p.m.	Valley Center Junior High

## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Is there any reason that the Hindus hold the cow as holy, other than the fact that it is an essential beast of burden, and that it provides a poor nation with milk for food and dung for burning? These seem adequate reasons to treasure the beasts, but not to hold them as sacred.  
Carol Janior  
Claremont

The sanctity of cows and other bovines is a relatively new development in Hinduism, and seems to be related to the religion's shift toward the doctrine of karma, or moral action. In Vedic times, about 1500 B.C., when the religion and social system began to take their basic form, cattle were frequently sacrificed and their meat was eaten. The protection of bovines seems to have arisen only a thousand years ago, when the ancient and somewhat warlike Vedic customs were confronted by the more peaceable influences of Buddhism, Jainism (an unorthodox branch of Hinduism), and to a very small extent, Christianity. By the time of the Muslim invasion many centuries later, the protection of cows was firmly established, and the hostility between Hindus and Muslims has probably accounted for the subsequent entrenchment of this practice. Gandhi advocated the protection of cows, and said that to him a cow was "a poem of pity." Today a number of Indian states have laws prohibiting the slaughter of cows, and nationally the question of cow protection has often been a serious political question.

Dear Matthew Alice:  
Why do some people have bottles of water on their front lawn? A friend told me that it keeps dogs from making a mess on the



Illustration by Rick Coor

grass. Is this true? How does it work?  
Steve Zumamoto  
University City  
Veterinarians call it a superstition. No bottle of water is going to keep a dog from defecating nearby. But still some people swear that it works, and I can only postulate that the odor of water must trigger an animal's instinct against defecating on anything but dry ground. It may be just as likely that the size and presence of a bottle of water make the dog feel it's being watched.

Dear Matthew Alice:  
What is the history of that amphitheatre on the western side of the R.H. Fleet Space

Theatre in Balboa Park, and is it available for use by musicians?  
Arthur L. Roe  
Normal Heights

The amphitheatre was built for the California Pacific International Exposition of 1935-1936, and was appropriately named Zorro Gardens. Zorro means fox in Spanish, and the amphitheatre was the site of a topless stage show, popularly known as The Nudist Colony. A wooden fence was erected around the amphitheatre to defend the public morality by keeping out children and nonpaying adults. But Chuck Ables, currently on the park's design staff, remembers peeking through a knothole at the nudists when he was a boy

of fourteen. "They were just a bunch of topless gals wearing G-strings," he said the other day. "And there were men, too, there with the women on a little stage. It was just like a go-go place. . . but then, I never actually went inside." Other fleshly entertainments could be seen in Gold Gulch, the site to the south of the amphitheatre. There was Gold Gulch Gertie, and Flaming Fannie, as well as a kind of family entertainment where every hour some actors would stage the robbery of a shipment of gold. "The kind of thing they still do at Knott's Berry Farm," Ables said. At the very center of the park, Sally Rand performed the bubble dance that had made her the hit of the 1933 Century of Progress Exposition in Chicago. "We had Rand bouncing around on stage, we had those shows in Gold Gulch, we had The Nudist Colony in Zorro Gardens—I tell you," said Ables. "The exposition had it all."

The amphitheatre was improved a few years ago with new masonry and plantings, and its use is available free to any nonprofit group that reserves it through the city, at 236-5984. The amphitheatre is not available to musicians who pass the bar. But fifteen other places in the park may be reserved for musical acts. You sign up in the reservation office at the Casa del Prado. The door opens at 8:30 a.m. every day, including weekends.

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

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# Two Batons



David Atherton  
JONATHAN SAVILLE

The two most recent programs at the San Diego Symphony showed the orchestra at its all-time best and at its most routinely mediocre. The difference, as radical as that between sunlight and fog, was due to the two visiting conductors, David Atherton and Aldo Ceccato. Mr. Atherton showed us how astonishingly good the orchestra can sound, as well as giving us the most excitingly conducted concert of the San Diego Symphony in the past decade.

Mr. Ceccato's concert, in contrast, was remarkable only for its prosaic tedium. David Atherton is resident conductor of the Royal Opera House, Covent Garden, principal conductor of the Royal Liverpool Philharmonic, and founder of the London Sinfonietta. It was only in this last role that I knew his work before he came to San Diego in the brilliant four-second set of Arnold Schoenberg's complete music for chamber ensemble (London/Decca SXLK 6660-4). His success in making musical scores of these knotty, airless, tormented scenes did not, however, prepare me for what he did in San Diego with Schumann, Beethoven, and Carl Nielsen. It is these composers, in the center of the grand tradition of Classical-Romantic symphonic music, that put a conductor's abilities to the ultimate test, for it is in this tradition that music has the widest range of expressiveness, the most complex formal cohesiveness, the greatest dramatic variety.



Aldo Ceccato

And the most intimate connection with human aspiration and experience. Mr. Atherton met the challenge with confident mastery. His grasp of essential meanings was immediately evident in Schumann's *Muffled Overture*, in which the impassioned, melodramatic emotions of Byron's arch-Romantic hero were in perfect equilibrium with the structural logic of the sonata-allegro form. Mr. Atherton gave great play to the emotionalism, without sentimentalizing it and without ever allowing it to overwhelm the overall musical coherence of this self-contained symphonic movement. The sense of architectural unity in the piece was in fact one of the most salient characteristics of the performance, along with the dynamic propulsion that made the building up of the architectural form seem both dramatic and inevitable. I was very much reminded of Toscanini's recording of the *Muffled Overture* (now available on RCA VICS-12495) — which is about the highest compliment one can pay.

The symphonic music most difficult to conduct really well is that by the three most familiar composers: Haydn, Mozart, and Beethoven (perhaps Schubert and Brahms should be added to this list). It is in this music that the shaping of phrases and the integration of the parts into the whole reach their acme of importance, and these two elements of performance not only require the greatest intelligence and sensitivity on the part of the conductor but are also the hardest things for the conductor to

convey to an orchestra. Therefore I would say that Mr. Atherton's performance of the Beethoven First Symphony provided the most impressive revelation of the conductor's gifts. Once again I was reminded of the break tempo at which Mr. Atherton took the slow movement. The shading of loudness and softness within the phrases, the rhythmic flexibility, which gave a living pulse to the music and deftly and discreetly emphasized the meaning of the various phrases and sections in relation to each other, the sure sense of balance and proportion, from moment to moment and from movement to movement — these were the signs of a conductor who understands the Classical style down to its very roots. Beethoven's First is strikingly Haydnian in its playfulness — for example, the coy opening of the Finale, in which the violins make little hesitant gestures towards the theme before plunging joyously into it — and Mr. Atherton judged these witty effects with flawless tact, neither overemphasizing and weakening them, but making them seem utterly natural expressions of the composer's creative challenge.

From a technical point of view, too, this was an exceptionally good performance. Totally gone were the defects of ensemble and intonation that have marred the orchestra's work in the past and that have only gradually faded away during the past few years. Entrances and exits were clean, the string sections sounded rich and precise, and the various members of the orchestra, including the excellent wind soloists, seemed actually to be listening to each other and to be contributing to an organized ensemble, rather than merely playing individual parts. The players were amazingly responsive to Mr. Atherton's direction, especially considering that their entire acquaintance with him consisted of four rehearsals. One of the characteristics of his conducting — and it is a characteristic that classifies him with the authentically fine conductors of past and present — is his insistence on introducing slight, subtle, but perceptible differences in a passage when it is repeated, thus transforming what might be a pure mechanism into a spontaneous, living experience. When Mr. Atherton asked for alterations of this kind, the orchestra responded as though in the manner born (they surely have not been noted for such subtlety in the past) — and they themselves seemed to be aware that they were at last playing like an orchestra thoroughly at home with its art.

The Nielsen Symphony No. 4 ("The Inextinguishable"), which brought the program to a stupendous close, belongs in that long line of Romantic orchestral works in which the underlying motive force is the composer's spiritual autobiography. This dramatic, personal, and emotionally compelling form is born in

Beethoven's Fifth and Ninth Symphonies (along with some of his late string quartets and piano sonatas), and it develops in the direction of more and more self-revelation in the symphonies and tone poems of Berlioz, Tchaikovsky, Mahler, and Richard Strauss. Nielsen's Fourth is about it (it is both permissible and necessary to use the word "about" when speaking of the meaning of a Romantic musical work) the struggle between the life force, symbolized by music itself, and the tragic realities that conflict with life and attempt to thwart it and negate it. As in Beethoven's Fifth, Tchaikovsky's Fourth, a majority of the symphonies of Mahler (Nos. 1, 2, 3, 4, 5, 7, and 8), and Strauss's *Ein Heldenleben*, the force of life prevails triumphantly in the end, but only after a bitter struggle which — in the Nielsen symphony — explores all the resources of the large modern orchestra, including two sets of kettle-drums arranged antiphonally. Mr. Atherton's performance of this ambitious and fascinating Twentieth-Century work (it dates from 1916) was notable for its drama, for the way he succeeded in holding the lengthy and sometimes rhapsodic score together, and for the magnificent playing he evoked from the San Diego Symphony.

This was a showpiece for the orchestra, calling upon the utmost of their technical powers, and listening to them even the most biased connoisseur would have had to acknowledge that the wretched local band of ten years ago has grown into a first-rate musical ensemble worthy of a city as large and rich as our own. But there was no virtuoso display for its own sake. Mr. Atherton knew how to work the orchestra up to shattering climaxes, with all the excitement such explosive crescendos can generate — but the climax was always motivated by the musical meaning, part of the musical structure, prepared for by everything that had come previously, and organically integrated into the totality of the spiritual revelation driving the inextinguishable life force towards its consummation. What was most inspiring of all in this performance was that the orchestra not only met all the technical demands of the score, but also showed itself as sensitive and as sophisticated in its musicality as Mr. Atherton himself — and that, too, is a very high compliment to pay.

The following week's concert, under the direction of Aldo Ceccato, was as disappointing as the Atherton concert had been inspiring. Mr. Ceccato, who hails from Milan, is presently music director of the Hamburg Philharmonic, and from 1973 to 1977 he served to considerable acclaim as principal conductor of the Detroit Symphony (during those four years in Detroit the subscription audience rose from 6500 to over 16,500). Before his concert here, I had heard him on one recording, Angel SCB-3801, where Mr. Ceccato

(continued on page 12)

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## Two Batons

(continued from page 18)  
cato and the New Philharmonic Orchestra provide the accompaniment to Augustin Anievas's performance of the Rachmaninoff Third Piano Concerto. "Accompaniment" is the precise word in this case, for Mr. Ceccato seems to have been content with a modest background role that makes little contribution to the shape and texture of the music. It is quite the opposite approach to what one hears on the Antal Dorati recording with pianist Byron Janis (Mercury SR90283), deleted or the Fritz Reiner recording with Horowitz (Vic. LM-1178, deleted), where the conductor gives each orchestral inter-  
vention an incisiveness, an expressive contour, and an energetically personal character not at all to be found in the Ceccato performance.

Still, the conducting of a Rachmaninoff concerto, in which the solo part is so overwhelmingly prominent, can scarcely provide a sure indication of a conductor's abilities. Mr. Ceccato's San Diego concert, however, demonstrated that the rather neutral impression produced by his Rachmaninoff recording was not misleading. He began the concert with a workmanlike performance of Rossini's Overture to *Semiramide*, in which most of the elements one expects in anything having to do with Italian opera were pretty much missing. The slow section, with its languorous horn melody, seemed extremely slow, because of a lack of the clear-cut arched phrases and the long, surging, shaped vocal line essential to the Italian operatic aria. The fast section, brisk and efficient, had none of the lift, lift, pointedness, and inner vitality that are the essence of this kind of music. To make a comparison with Toscanini again, the great maestro's 1951 recording of the *Semiramide* Overture (RCA VIC-1274), with its vivification of every single phrase and its explosive mounting excitement, as though an entire opera had been compressed into eleven minutes, reveals qualities in this work one would never expect from Mr. Ceccato's humdrum performance.

Equally unimpressive was the performance of Ligeti's avant-garde *Atmosphères* which followed the Rossini. This simple but beautiful piece consists of meterless and toneless layers of sound-texture, succeeding, overlapping, and merging with each other. It depends entirely on texture and tone color to convey its small quantity of musical ideas, and it is just short enough and inventive enough to make things work — if it is played the way Leonard Bernstein conducts it on his recording (on Columbia MS-7176). The trouble is that the piece is extremely slow and extremely quiet, and unless you can catch every sound and every change of orchestral color the whole "atmospheric" effect will be lost. From where I sat (in the balcony of the Civic Theatre), a good quarter of *Atmosphères* was completely inaudible, and much of the rest of it had to contend, often unsuccessfully, with the roar of the air-conditioning

system. This is not a work that can survive so low a signal-to-noise ratio, and while it may have sounded all right to Mr. Ceccato on the podium, he did not seem to be aware, as he kept everything at an exquisite hush, that most members of the audience did not share his advantageous location.

The Liszt First Piano Concerto and Dvorak's Seventh Symphony showed further defects in Mr. Ceccato's understanding of musical performance. In both cases, the broad, shaped phrase, the precisely gauged crescendo and decrescendo, and the unflinching clarification of large-scale form are absolutely crucial. Mr. Ceccato took care to follow the scores obediently, and neither he nor the orchestra could be faulted for sloppiness or inattention. But very little could be heard of what is not written in the score but is presupposed by the inner life of the music. Nothing was wrong, and yet everything was wrong. There was little subtlety of shading, little true vitality of rhythm, little character or expressiveness in the phrases, and very little sense of where the music was coming from or going to at any given instant.

To Mr. Ceccato's credit it should be said that the orchestra played well for him, with cleanliness, precision, and a fairly rich tone. But the playing, like the conducting, consisted of small units, a series of individual passages strung together chronologically but not in any higher sense. The overall structure, along with the relationship of each passage to it, was never sufficiently pointed up, and while Mr. Ceccato succeeded in whipping up frenzied climaxes whenever they were called for, especially at the very end, the climaxes never seemed to have grown organically from the music but rather seemed merely tacked on in order to inflame the audience. The result, for me at least, was a high degree of boredom. In spite of the fact that the Liszt concerto can be a brilliant spectacle and that the Dvorak symphony is one of the greatest of its kind, and certainly its composer's chief masterpiece, Pianist Micha Diegel, a talented musician who needs strong guidance from the podium to make the most of his abilities, floundered in a performance of the Liszt almost as routine as that of the orchestra: competent, careful, dull. Of the courageous abandonment of the self in order to attain the Romantic heights, which is what Liszt's music demands above all else, there was nothing.

"Nothing," indeed, is the word that springs first to my mind in describing this whole concert. Mr. Ceccato will be directing the Symphony again this week, in a concert including the hardest hurdle of all: Beethoven's "Eroica" Symphony — and I strongly hope that my assessment of him as a conductor will somehow turn out to be dead wrong. Authoritative rumor has it that Aldo Ceccato has already been selected as the next music director of the San Diego Symphony, to succeed Peter Egidio. At the moment, judgment is that if this rumor proves to be true, the news does not bode well for the future of the symphony and of San Diego musical life.

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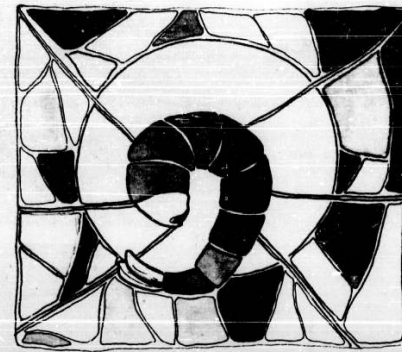
Raising a family is both awesome and mysterious. Even with the best will in the world there is always a gap between one's concepts and the reality, between the way the parent envisions the child and the manner in which the child actually develops. For the parent, raising a child is a profound lesson in humility. We parents succeed in some areas, we fail in others, and we rarely have a prescription that will enable our children to achieve worthwhile and meaningful lives of their own.

In like manner, the child is unaware of who or what will provide "influences," and who or what will inspire, or set the imagination whirling. Obviously a child requires nurture and stability, but the sources for a child's imaginative life continue to fascinate novelists, philosophers, educators, and physicians.

Frequently, when we open a book, we discover that the dedication belongs to some relative of the author: parents, grandparents, wives, and children. That is one of the lovely benefits of being a writer, namely, that you can express in print deeply felt relationships of the past.

One San Diegoan who has honored his past is Paul Thyork, the architect, who saved a steam laundry building in downtown San Diego from being demolished and who transformed it into the stylish and tastefully done Old Columbia Square which houses his restaurant, Soledad Franco. This was the name of Paul's grandmother, who operated a small cafe in San Diego; it is in her spirit that the restaurant has been established.

The dining room is quite smashing in appearance. A ramp creates a two-tiered effect by locating the tables at street level and the beautiful wooden bar above. Some of the windows have stained-glass insets, the overhead beams are exposed, the lamps are art deco, and while some of the



Portuguese Fisherman Kettle (\$7.25), a dish very similar to paella except that the seafood arrives in a kettle and the contents are placed over the rice. The portion is large, the seafood fresh, and the variety of clams, scallops, prawns, quite pleasing. My friend thought it better than the paella at the Andalusia restaurant in La Jolla. The other fine entrée is the swordfish with salsa verde (\$8.75). The sauce provides a bit of zip to the swordfish.

I've had the scallops sauté (\$7.65), which were very nicely done in a pleasing sauce, and the sole agave (\$6.95), seasoned with tequila, was also well prepared. The worst dish I sampled proved to be the calamari (\$5.95), which was almost inedible. I urged my friend to return to it because it was so rubbery and chewy that we could hardly swallow it. Calamari should be sautéed no more than a minute. Beyond that time, it simply curls up and dies.

I am also not satisfied with the "Spanish rice." The Fisherman Kettle should have been served over saffron rice, or, that failing, over a nuttier, longer-grained rice. Mexican saffron has virtually no taste, and while Spanish saffron is costly, it does make a difference. The Spanish rice that accompanies almost every dish at Soledad Franco does not go quite well with the sole in tequila or even the scallops sauté.

I must say only a minor objection, however. Diners should be advised that the desserts are served with authentically fake whipping cream. I had the custard (\$1.95), which I do not recommend, both for its texture and for the ring of white air which fringes the plate. The second time around I tried the deep-fried ice cream (\$1.50) which is prepared by rolling French vanilla ice cream in corn flakes and honey and quickly immersing it in hot oil. The hot oil both allows the corn flakes to become crisp and to adhere to the ice cream which does not melt. Except for this whole stuff on top, this is an interesting dessert.

In short, Soledad Franco is a good addition, to downtown as well as to San Diego. It's not a place for purists who expect true Spanish or Mexican dishes. But the food is fresh, the preparation is more than adequate, and there's a generosity of spirit that's to be applauded. As we were leaving the other stormy night, I saw a man confronted with a heroic portion of nachos, with more than enough sour cream and guacamole. I was certain that the original Soledad Franco would have been pleased.

tables are surrounded by straight-backed chairs, odors are in padded leather. The service is both cheerful and lively and the salads have Mexican names, such as Maximilian's Discovery or Acapulco Combination. There's also a Portuguese Fisherman Kettle, a paella, and a swordfish with salsa verde. Yet none of these dishes are more than basic American with a kiss of exoticism.

To begin with the salads (served à la carte; dinners include rice and vegetable), I had, on two separate occasions, different ones. One was the *ceriche* (\$3.95), listed as an appetizer, but in every sense a salad — a mountain of lettuce topped with excellent marinated scallops. If eaten with the tortillas, this dish makes a pleasant and light meal. The other, Soledad's House Salad (\$1.50), can more accurately be called soup-salad or the reverse, salad-soup. It consists of vast amounts of romaine, pickled onions, cucumbers, and tomatoes that ride in a sea of avocado dressing. I am not denigrating the dressing or its amount, but merely informing diners that this is a saucy salad. It is very worthwhile and filling.

The food itself is good without being spectacular. The major problem centers around the concept. What kind or type of food is served at Soledad Franco? A little Mexican, a little Spanish, a little Portuguese, a little American. Basically, it's a

seafood house, with all the aforementioned influences. For example, hot tortillas are served instead of bread, and the salads have Mexican names, such as Maximilian's Discovery or Acapulco Combination. There's also a Portuguese Fisherman Kettle, a paella, and a swordfish with salsa verde. Yet none of these dishes are more than basic American with a kiss of exoticism.

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# Pick of the Litter



DUNCAN SHEPHERD

Once again I appear to be the last to report to class with my Ten Best list for the year gone by, and only if I will were to have as much trust as I had in, say, the eighth grade, with *The Crystals*. "He's a Rebel," to provide the inspiration and the marching beat, could I maintain with a straight face that the reason for my tardiness has to do with the exclusiveness of the research, the devotion to every last detail, and the quasi-Supreme Court sobriety of the deliberations. But what with all the cracking and chipping undergone since then, I have regressed to an earlier stage in my crust-forming years, probably to somewhere around the fourth-grade level, and the best I can do now is to attempt to lay the blame on forces outside my control, specifically on this publication's two-week holiday hiatus. This becomes a hardship not so much because of the rust that sets in during the layoff and the need to ease back gradually into the swing of things, although a bit of that too, but more because of the busyness of the Christmas movie season, the consequent backlog built up, and the principle of taking first things first.

As usual, it seems advisable to say a few prefatory and cautionary words about why my list seems to resemble most other published lists less than those others resemble themselves. It might be pointed out, for starters, that three of the first five movies on my list were one-night-stands at the San Diego International Film Festival. Three of the next five were just slightly longer stands at the Unicorn, none of them longer than a week. Those combined six, as it happens, are all dated well ahead of 1979, anywhere from 1977 to 1973, and they have either come up for inspection in front of the New York and Los Angeles critics in a previous year, as is the case with the entire Unicorn threesome, or, as I believe is the case with the Festival threesome, they have not yet shown themselves within the New York and Los Angeles city limits at all. Now, in casting about for an explanation of the abnormality of my list, it would be cast to overemphasize how out-of-syn San Diego is with the pulse centers of the national press, and simultaneously to underemphasize my own — let's call them — peculiarities. But it's worth mentioning this factor for whatever it's worth. While the daily and weekly critics in New York and Los Angeles do not live consistently with the time-lag problem that their colleagues in San Diego and elsewhere in the hinterlands do for a couple of pertinent examples, such eminent critics as *The Deer Hunter* and *Days of Heaven*, as well as such relatively esoteric things as *Pervert* and *The Last Horse*, showed up on the local scene only within this last year, a year later than their term of Ten Best eligibility in New York and Los Angeles; they do, however, have to contend with a considerably larger number of movies from outside the mainstream, that

is, the film festival film society art house art museum stuff which their average, occasional, unfaithful reader most likely has not heard about and even more likely does not want to hear about. The scarcity of these marginal movies on most critics' lists could be, because the critic has no more interest in that sort of thing than their average reader is, or, less selfishly, but perhaps more patriotically, they do not want their average reader to feel left out of the year-end movie conversation (or, what amounts to the same thing, only with more selfishness, they themselves do not want to feel left out of their average reader's movie conversation). The first of these two proposed reasons, while in a way the more honest, is in another way the more criminal, carrying with it implications of negligence and desertion. But the second is the less excusable, since the critic in that case knows better. To ostracize a movie from Ten Best consideration simply because it occupies a fringe position in the movie marketplace, or to follow the lead of the Academy Award people and segregate the foreign films from the homegrown, as a number of critics do, on the grounds that those movies appeal only to a specialized audience, is to take a giant step toward ordering a Ten Best list according to the box-office figures and washing one's hands of the whole selection process.

Getting one's hands dirty, of course, ought to be precisely the point of such lists, so that the critic, like the old-fashioned suitor holding forth a bouquet as proof of how much he cares, is able to say, "I picked these myself." The selection, in other words, ought to be as personal as the critic can make it. It is his record of what he did with what was available within a limited time and place, and considering how otherwise pointless this year-end stand at the Unicorn, none of them longer than a week, those combined six, as it happens, are all dated well ahead of 1979, anywhere from 1977 to 1973, and they have either come up for inspection in front of the New York and Los Angeles critics in a previous year, as is the case with the entire Unicorn threesome, or, as I believe is the case with the Festival threesome, they have not yet shown themselves within the New York and Los Angeles city limits at all. Now, in casting about for an explanation of the abnormality of my list, it would be cast to overemphasize how out-of-syn San Diego is with the pulse centers of the national press, and simultaneously to underemphasize my own — let's call them — peculiarities. But it's worth mentioning this factor for whatever it's worth.

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The Warriors



Cuba

feels no compunction about matching someone who meant *Moonraker* with someone who meant *Autumn Sonata*. The more wayward choice, on the other hand, functions almost as a sort of Masonic code word for ferreting out one's fellows. It is easy enough to envision, for example, that somewhere in the uncertain future I might feel out of some unknown person with, "Remember Cuba? Remember that scene after the student terrorist has bungled the assassination attempt, when the terrorist leader tells him he will have to go into hiding for a while, and the terrorist says, 'But what about my schoolwork?' 'Remember that?' and the unknown person might respond, 'Yes, of course I remember, Mr. Shepherd, and right now it's time to go to supper,' and would then wheel me in out of the declining sun and down the hall to my evening feed.

So anyway, with no more stalling, what follows are the top ten movies of my year, and I presume nobody else's, listed more or less in order of diminishing personal attachment.

Valerio Zurlini's *The Desert of the Tartars*. One of the saddest movies I think I have ever seen, sadder even than the fact that four years after its completion it still does not have a U.S. distributor. Also the movie I saw last year that I would not blush to mention among the best of the decade, as was common practice all throughout the final year of the Seventies, among critics who have a higher blushing threshold than mine. The story of a career soldier whose longed-for hour of glory never comes (it's ads not with a bang, but a whimper) is taken straight from the Dino Buzzati novel, with few additions or subtractions, but with the sense of tedium and of

waste comes across as more audacious on the screen than on the page, partly because Zurlini maintains the illusion of hope at a higher level, and longer, than Buzzati, and partly because of the almost Samuel Bronstonian epic scale of the movie, the all-star cast, the fabulous desert fortress, and at the fadeout, the amassed Tartar horde awaiting the director's instructions.

Alain Robbe-Grillet's *Glissements Progressifs du Plaisir*. This strange alliance of the carnal and the cerebral created what felt to my pinkened face like the movie year's hottest controversy, even though the controversy was restricted to no more than a few hundred people, and undoubtedly not all of them wanted any part of it. Oddly, the arguments I heard against it were not directed at the difficulty of making head or tail of it (pun intended), but I am convinced all the same that that difficulty was a large part of the problem. The chief complaints could be bundled together into what seems to me a rather untenable accusation of misogyny, an accusation that might have been toned down with more attention paid to the cerebral aspect of the movie and with less acceptance of the carnal at face value. A substantial movie whichever side of the battlement one occupied, it appeared, I think, to a much higher grade of hatred, as well as of admiration, than, say, such other suspected misogynistic movies as Bertrand Blier's *Get Out Your Handkerchiefs* and Femmes Fatales, which were hardly worth attacking, much less defending.

Walter Hill's *The Warriors*. A transposition of the mythical into a genre usually mired in the sociological, the j.d. genre. An equally revitalizing treatment of the New York cityscape: the streets, the parks, the subway, the beach. With this added to



Tell Her I Love Her



Celine and Julie Go Boating

*Hard Times* and *The Driver*, I think I can say without fear of recanting later on that Hill is, for me, the most promising American director to emerge in the Seventies. I would not waver now that Floyd Mutrux or Dick Richards or John Mills or Steven Spielberg or who-knows who won't go on in future decades to deliver more actual goods, but no American in the Seventies made more beautiful promises.

Richard Lester's *Cuba*. Somewhat the opposite tack of the Hill movie, adding nothing very eye-opening to its chosen field, but summing up the subject quite thoroughly — so thoroughly, in fact, that it

crams in enough material to supply four or five ordinary movies. The subject itself, pre-Castro Cuba, happens to strike a romantic chord with me, as I have confessed before, but this personal predilection tends to make me harder, not easier, to please; and when pleased, very pleased indeed.

Claude Miller's *Tell Her I Love Her*. Another personal predilection of mine, namely the crime novels of Patricia Highsmith, and this is the nicest treatment any of those has yet gotten on screen, though far from faithful and further from servile. Treacherous territory for rationalists or



Star Trek



Illustrations

habitual kibitzers who can see quite clearly what fictional characters ought sensibly to do and who become exasperated when they don't comply.

Jacques Rivette's *Celine and Julie Go Boating*. Much the most pleasurable of Rivette's over-three-hour movies, and even, for that matter, of his uncharacteristic under-three-hour movies. I would not say, though, that it could not be a bit shorter without diminishing the pleasure. A complex work that makes its various appeals to fantasists, feminists, communists, surrealists, and combinations thereof; but it owes most of its holding

power, I think, to the tantalizing mystery harbored inside a spooky suburban house, a mystery which the two giggly heroines are fed in scrambled bits and pieces and which, to solve, they are obliged to put in chronological order in the fashion of film ecitors.

George A. Romero's *Down of the Dead*. Difficult as it is for most people to get past the gore, even for those who don't flinch from such stuff, there is also, behind that, an extremely charming, serious, childlike imaginative quality about this movie. It's the sort of sequel a boy of ten might have

continued on page 18

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## What Fore?



GREG KAHN

Golf is something associated with places where people go to die, like Palm Springs and Florida. From January 23-27, the 15th annual Andy Williams-San Diego Open stalks through town, everywhere you look there'll be people in polyester plaid pants showing each other pictures of their grandchildren.

When I was a kid, the most boring birthday parties were those where the mothers of the birthday boys would pile the whole gang into the station wagon to go to the miniature golf course for "a fun round of golf." After about six minutes of topping the orange ball into the goldfish pond, we would attempt to steal away to the fun like the betting cages and the pinball machines. The only kids who would find any stay behind and play golf were the older sister who eventually told on the rest of us and the one kid at the party who had something wrong with him.

Simply put, golf is not a real sport. In real sports, players put each other on the butt or exchange hugs when a spectacular victory is gained. In golf, the winner forwards a hefty tip to his caddy.

Real sports personalities drink Budweiser, Schlitz, Miller, and normal beers.

Golfers drink Lowenbrau, Erlanger, and Michelob Light.

Real athletes wear uniforms. Golfers wear mohair sweaters, checked polyester trousers, and caps from the estate of Bing Crosby.

Baseball players dress for the baseball diamond. Football players dress for the football field. Basketball players dress for the basketball court. Golfers dress for a Sunday drive in Grandma's and the country club. They can wear sweaters because they don't sweat. Athletes sweat. Golfers perspire lightly. While quarterbacks must try to throw 250-pound linebacksers, guards driving in for a layup must keep an eye out for seven-foot centers who will run the ball down their throats, and punters facing pillion, having control problems must swallow and consider a ninety-mile-an-hour football that's high and inside, golfers must be wary of slight inclines on the green, and replace divots.

Real athletes are ranked by athletic achievements. Golfers are rated solely by money earned. In the sports section of the newspaper, under NFL Rushing Leaders — ranked by yards gained, NBA Scoring Leaders — ranked by points averaged per game, and Major League Batting Leaders — ranked by his per at-bat, Pro Golf Leaders — ranked by monetary gain. In the second realm of sports statistics, golf is a shrine of flimsy surpassed

only by bowling. Golfers are like race horses (also ranked by money), except race horses don't wear mohair sweaters.

Real people don't play golf. Plastic surgeons, car dealership general sales managers, ex-presidents, San Diego Magazine subscribers, Mafia chieftains, gynecologists, retired athletes, and mohair-sweater salesmen play golf.

Real sports are designated by seasons, as in "Hey, I can't wait for the football season to begin." In golf, the term is four, as in PGA Tour. The same word used by circus, travel agents, and rock groups.

Sports tournaments are institutions: the Rose Bowl, the World Series, the Heineken Clamchampionship of the World, etc. Golf tournaments are named after product sponsors (like the Mr. Goodwrench tournament) and male popular music singers who use hair spray and wear sweaters. Andy Williams, Glen Campbell, Bing Crosby, etc. Can you imagine the contemptuousness of the music industry infiltrating real sports? ("Hi, this is Vin Scully here from Pasadena to bring you the Barry Manilow Bowl, where the winner of the AFC meets the winner of the NFC in football's finest classic.") Or if commercial products began sponsoring real sports events? ("Hello friends, Tony Kubek and I will be calling all the play-by-play action here at Major League Baseball's 50th annual Preparation H All-Star Game.")

In real sporting events the spectators go to the stadium or arena, take their seats, and enjoy the game. In golf you have to keep walking around to follow the "action." It is the only sport (except for Latin American soccer) where the spectators get a greater workout than the participants. This is because the golf spectators must tote around their own purses, picnic baskets, blankets, cameras, and whatnot, while the golfers have caddies and golf carts.

After a rousing victory in real sports, the fans cheer down grandstands, cut down basketball nets, and steal bases. After a golf tournament ends, the crowd goes home in their Volare station wagons.

Following the game, real athletes gather in the locker room, discuss strategies, analyze game films, and are tended to by the trainers. After a round of golf, golfers hang around the country club and drink Medusa Liqueur.

Real athletes are planning their retirement by age thirty-two, when golfers are just entering their prime.

Famous athletes lend their names and personalities to TV commercial endorsements for beer, cars, tobacco, shaving cream, etc. Famous golfers appear on American Express Card commercials because no one knows who they are. ("You probably don't recognize me, but I'm...")

Famous athletes also endorse equipment from their respective sports which is sold to the general public. One can purchase a Sandy Koufax baseball glove, for instance. Or a Fran Tarkenton football. Or a Jerry West basketball. Or a Jack Nicklaus sweater. In fact, Jack Nicklaus has a whole line of attire you can buy, just like Johnny Carson and Mattel's Ken.

Names associated with baseball: Babe Ruth, Ty Cobb, Willie Mays. Names associated with basketball: Wilt Chamberlain, Bill Russell, Kareem Abdul-Jabbar. Names associated with football: Johnny Unitas, Joe Namath, O.J. Simpson. Names associated with boxing: Rocky

Martiano, Joe Louis, Muhammad Ali. Names associated with golf: Hugh Beaumont, Gerald Ford, your gynecologist.

Professional sports players have always adopted nicknames which bespeak the excitement and flamboyance of the game. Some examples:

**Basketball**  
Fred Brown changed to Downtown Freddie Brown  
Earvin Johnson changed to Magic Johnson  
Earl Monroe changed to Earl "The Pearl" Monroe

**Baseball**  
Al Hrabosky changed to The Mad Hungarian  
Bill Lee changed to Spaceman  
Mark Fidych changed to The Bird

**Boxing**  
Danny Lopez changed to Danny "Little Red" Lopez  
Ray Leonard changed to Sugar Ray Leonard  
Ed Jones changed to Ed "Too Tall" Jones

**Football**  
Jack Reynolds changed to Hackshaw Reynolds  
Gary Johnson changed to Gary "Big Hands" Johnson  
Jack Thompson changed to The Throwin' Samson

**Golf**  
Benjamin Crenshaw changed to Ben Crenshaw  
Arnold Palmer changed to Arnie Palmer  
Thomas Watson changed to Tom Watson

Common football injury: dislocated knee. Common boxing injury: cauliflower ear. Common basketball injury: ankle-bone sprains. Common baseball injury: pulled hamstring. Common golf injury: tired eyes.

Athletic characteristics of basketball players: height, quickness, and stamina. Of football players: weight, quickness, and stamina. Of boxers: a hard punch, quickness, and stamina. Of golfers: a high waist.

Spectacular one-handed grabs, dunks, slides, tackles, circus catches, touchdown bombs, fast breaks, collisions at the plate, etc., etc. etc. Golf Digest action shots include: (1) the golfer looking down at the ball before he hits it, and (2) the golfer following the ball with his eyes after he hits it.

Baseball is something to believe in. Football is a ritual, boxing is something to keep you on the edge of your seat, basketball is a passion, and golf is something to do when discussing an addition to your life insurance policy.

So if you're out for a casual stroll in the vicinity of Torrey Pines and someone approaches you and asks, "Excuse me, would you like to see some pictures of my grandchildren?" just smile and keep walking. Or if you're watching the local sports coverage on TV and you can't believe the play-by-play commentator, don't fiddle with your volume control. Or if you're driving through La Jolla and everyone's slacks seem to have a bright, tartan appearance, just put on a strong pair of sunglasses. This Andy Williams San Diego Open will only last for a few days. □

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## Portrait Of A Feminist

Margaret Fuller did not choose to be a feminist. She was a nineteenth-century mystic whose upbringing precluded her from becoming a traditional Victorian lady. She was born in 1810 and raised by a strong-willed father who, disappointed that his first-born was a girl, refused to let her sex daunt his plans for the education of his eldest child. She was given a "man's education" which meant that she read Latin before she read English and was familiar with the works of Shakespeare, Cervantes, and Molière by the age of eight. And though Margaret felt smothered by her father's demands, she adopted his expectations of her as her own. She was a threat to men and an object of ridicule to women. At age nineteen she said of herself, "I was the most

intolerable out that ever took a seat in a drawing room."

Legends abound about the young Margaret who swept into nineteenth-century drawing rooms to deliver her lectures, but the strength of the real Margaret Fuller transcends her own colorful legendary history. Her lectures or "conversations" were a Boston institution from 1838-1844. These discussions on art, mythology, philosophy, and ethics were delivered to twenty-five of Boston's most notable women and served both to display Margaret's broad and profound knowledge and enable her to earn a living for herself. The fame of her project aroused the curiosity of some of Boston's male intellectuals, who were permitted to attend. Ralph Waldo Emerson, a close friend and philosophical comrade of Fuller's, admitted that most of the men, "myself among them, came to be entertained." The men refused to take her seriously. From this series of

(continued on page 4, col. 1)



## John Cage At UCSD

John Cage, the man called "the most influential living composer today, whatever opinion you or I may hold about his music," by critic Peter Yates, will be a Regents' Lecturer at UCSD from January 28 to February 9. The sixty-seven-year-old musician will lecture and supervise performances of his compositions during his visit. Throughout his career as a composer, Cage has pushed far beyond the barriers of convention to create music which is often unpopular, seeming to depend on its shock value, but which has frequently proved to be prophetic of trends in contemporary composition.

Cage was experimenting with electronic sounds long before magnetic tape became available to composers, and he produced the earliest piece of tape music to be recorded in this country. One of his noteworthy contributions to new music was his invention, in 1938, of the prepared piano, in which he placed bolts, wood, glass and rubber objects between the strings in order to achieve a wide range of percussive sounds. Cage's involvement with Zen and Eastern philosophy in the 1940s had a profound influence on his music, which henceforward attempted to imitate nature not in its outward appearances but in its very

## The Harlem Globetrotters

The Harlem Globetrotters barnstorm throughout the world, and have been doing so since 1927. They have played in Lima during a revolution and in

Saskatoon in subfreezing temperatures. But wherever they play, they always play basketball for the joy and humor of the sport, and not to taunt or humiliate their opposition. To them, basketball is a game which is meant to entertain. They want to make us laugh for two hours, rather than to make us wait around for two minutes of game-ending tension. Besides the sacrifice and dedication (over three hundred games a year) which the players say the job of being a Globetrotter demands, the key

manner of operation. Cage has since then relied on chance operation to create his pieces. In an effort to remove his conscious and unconscious self from his music, he began plotting his compositions on charts, basing his operations on sources as diverse as the I Ching, astronomical charts, and coin tosses. Many of his pieces require the musician to compose the piece as it is being

(continued on page 4, col. 1)



to them is their desire to please their audience. Always, they are matched against their own straight men, the Washington Generals. In over fifty years, the record between the two teams

shows that the Globetrotters have won 13,871 of their games and have lost 323. When they play, they concentrate on getting through all their well-known routines: the water truck, the basketball routine, the string ball game, and at the end of every one of their games, the showman always finds his way onto the shoulders of one of the big men.

(continued on page 4, col. 1)



Gene Auble (top) and Curry Neal





# READER'S GUIDE TO LOCAL EVENTS

## Feminist

(Continued from page 1)

educational conversations came her *Woman in the Nineteenth Century*, a pioneer document of American feminism published in 1845. Its only predecessor was Mary Wollstonecraft's *A Vindication of the Rights of Women*, written in England fifty years earlier.

Fuller's political involvement soon overshadowed the more cloistered world of Boston intelligentsia, as she became concerned with prison reform in New York and then with economic and social conditions of the poor in England. In England, she met Giuseppe Mazzini and began to sympathize with revolutionary struggles in Italy. She went to Rome to champion the cause of the liberals and met the Marchese Giovanni Angelo Onelli, who became her lover and revolutionary companion. She gave birth to their child at age thirty-eight and finally fled the increasingly perilous situation brewing in Italy, while continuing to support the cause of the liberals through letters

sent home to Horace Greeley's *Tribune* in New York, or which she was literary editor.

The last year of Fuller's life was spent in Florence caring for her child and working on the *History of the Revolution*. With the promise of its publication in the United States, she borrowed the money to sail home. The day before landing in New York, the boat was wrecked and Fuller, her husband, and child were among those who lost their lives.

Fuller's two-volume work on the *Revolution* was lost with her.

The bare facts of her life and her writings are available to anyone willing to seek them out. The deeper secrets of her soul are more elusive — Was she comfortable with herself as an educated woman in an age when women were cultivated as proper wives and expected to buy their fingers with needlework for their husbands? Was she tormented by personal doubts even as she preached women's rights and lived up to the tenets of feminism in her own life? Laurie James, an actress and writer, has produced a one-person dramatic portrait of Margaret Fuller similar in style to Hal Holbrook's Mark Twain

Tonight and Julie Harris's *Bele of Anarchy*. Still *Real Noble Harris* is the story of Margaret Fuller, the person behind the legend. It will be presented on Tuesday, January 29, 7:30 p.m. at the meeting house of the First Unitarian Church, 4190 Front Street, San Diego. Tickets are \$2.00 for the general public and \$1.00 for students and senior citizens. Proceeds will support the Equal Rights Amendment fund. For additional information, call 298-9978.

— Lisa Karika

## Globetrotters

(Continued from page 1)

and stuffs the ball through the hoop. Evidently, it happened one night ten years ago, that in their eagerness to complete the performance, the Globetrotters lost track of the score and fell too far behind. "The General felt bad," recalled Joe Cunningham, a retired player, of the loss, "and the fans booed."

The name players of past and recent years — Marcus Haines and Meadow Lark Lemon — are gone now. But the Globetrotters maintain that it does not matter. And I think they are right: after all the years their show has become an authentic form of American ritual comedy. Who does not associate the beat of "Sweet Georgia Brown" with an

image of fly-gangling black men, dressed up in worn-out suits, flipping and bumping a basketball among themselves? And who does not enjoy the sight again and again?

The Harlem Globetrotters have also been a big influence in changing how the game of basketball is played throughout the United States, not to mention the world. Decades before the advent of the skywalkers, the pearls, the music men, the all-worlds, and the chocolate grilles of today, the Globetrotters were leaping alley-oop passes, passing behind their backs, dribbling between their legs, and in the 1940s yet, to them the slam-dunk wasn't nothin', baby.

Until about 1965, all the levels of organized basketball frowned on their antics. How many generations of players remember hearing the ridicule of their coaches at having put on a flashy Globetrotter move, "Who do you think you are anyway, Marcus Haines?" Today, their flash has become so pervasive that their originality goes unmentioned.

We in San Diego will have the chance to see this innovative American tradition on Friday, January 25, at 8:00 p.m. in the Sports Arena. Tickets are available at the box office, arena ticket agencies, Leo's Stereo store, and the

Brick Shirt House. For further information, call 224-4176.

— David Lipner

## John Cage

(Continued from page 1)

performed.

During the 1950s, he was involved in events that were the prototype of what became known as happenings, or performance art. The performance of his compositions has become more and more theatrical, occurring simultaneously on stage with other artists reading, dancing, showing films, and playing records and musical instruments. One of his pieces in this style was "Water Walk," which was performed with a piano, a bathtub, a pressure cooker, a siphon, a blender, and a large rubber ball.

Cage's innovations, his philosophy and revolutionary approach to performance, have won for him a loyal following of admirers, though he is accustomed to hearing jeers and hisses as well as cheers whenever his pieces are performed.

Composer Pierre Boulez, who differs with Cage on a number of issues, has said, "I love John's mind, but I don't like what it does."

The Cage events during the composer's residence at UCSD are as follows. On Monday, January 28, at 8:00 p.m., he will deliver a lecture on "James Joyce, Marcel Duchamp, and Eric Satie: 'An Alphabet,' in UCSD's Mandeville Auditorium. On Wednesday, January 30, UCSD's contemporary musical ensemble, SONOR, will offer a concert including a work by Cage (as well as works by Berio, Feldman, Johnston, and Rands); this too is scheduled for 8:00 p.m. in the Mandeville Auditorium. On Friday, February 1, at 8:00 p.m., Cage will give a reading of his work "Empty Words, Part IV"; the location for the reading is Building 408, Warren Campus. Finally, on Friday, February 8, Tuesday through Sunday at 8:30 p.m., the location for the reading is Building 408, Warren Campus. All events are free. For further information, call Irene Solomon at 452-3129.

— Thomas Arne

Theater listings are compiled by Christopher Schneider, contributing to the San Diego Reader and Christopher Schneider. Information is accurate according to material printed in the Reader, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

## ALL THE PRESIDENT'S DREAMS

A bright, funny television serial for the stage, conceived, written, and directed by the San Diego Street Theatre. In the future as when dreams take place, the last four presidents have been incapacitated by nervous breakdowns. In order to avoid repeating the pattern, the current president (played by Les Lashaway) is given dream therapy — a process which enables him to work out her emotional tensions through a series of machine-monitored dreams. But it is the man who controls these machines, the evil Dr. Sodom (played by Michael Rouse), who is the villain. The audience sees his dreams, each one a cruder than the last, giving the Street Theatre members a chance to play the wonderful world of the wicked.

The humor here is similar to that of the wonderful *Night*, which the Marquis put on a few months back (and which had three families of the Street Theatre in its cast): caricature and innuendo. It is a lively, thoughtful play, on a concept not unlike some of the early Foreign Theater shows. Bag lunches may be purchased at the end of the play. Second Avenue Theatre, through February 8, Thursday and Friday at 12:15 p.m.

## ANNE

Martin Charney's musical comedy pre-history of Little Orphan Annie has a lot of sentimental charm, but it is a weak musical score (by Charles Strouse), beautiful sets (by David Macdonald), and a really lovely appeal. It is about the life of a girl who is taken away from a dreadful orphan asylum and finds a home with a kind family. The music is a minor play about crooks pretending to be her parents, scarcely gets in the way of the plot. The sweetness and blandness. Marie Nord is terrific as Anne, singing well in authentic Broadway fashion and acting with grace. There is an equally terrific chorus of little girls. The adults are less impressive. But Anne is not a show that ought to be judged by ordinary critical standards. It does not aim very high, but it does everything it wants to do. Most people love it. (U.S.)

For further information, see the listing for *ANNE* on page 1. For further information, see the listing for *ANNE* on page 1.

## BELL, BOOK AND CANDLES

A new little romantic comedy from the Pillars by John Van Druten, author of *Voice of the Turtle*, about a man who falls in love with a beautiful young woman who turns out to be a witch. She seems normal and lovable enough, but soon he discovers that she is a part of a strange underground society of witches and that all sorts of strange things he never knew existed. (C.S.)

Palo Alto Playhouse, through February 3, Friday and Saturday at 8:00 p.m.

## CHARLEY'S AUNT

A charming old British comedy written in the 1890s by one Brandon Thomas. This play has been a vehicle for Jack Benny, Ray Bolger, and a slew of other fine actors. It's paper-thin but somehow still possesses the power to please us. Thomas's triumphantly silly plot has to do with a college student who is ordered to sneak his way into the company of two young ladies, takes on the identity of an elderly aunt from Brazil — the latter bit of wisdom being his only knowledge of Brazil. (C.S.)

San Diego Little Theatre, starting January 23, Friday and Saturday at 8:30 p.m.

## THE CUBS ARE IN THE FOURTH PLACE AND FADING

The people at the Coronado Playhouse are a great party to tell us that this comedy by Richard Peck is not about baseball. Instead, it is about tensions in the life of a single family, one of which happens to be a family for baseball. (C.S.)

Coronado Playhouse, through February 23, Friday through Sunday at 8:00 p.m.



ADRI

## DO NOT DRINK THE WATER

An early comedy written by Woody Allen about a caterer from New Jersey and his family who get into lots of trouble behind the Iron Curtain. All their troubles are thanks to the caterer's having pointed his camera at the wrong night. (C.S.)

Palo Alto Playhouse, through February 2, Tuesday through Saturday at 7:00 p.m., curtain at 8:30 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m.

## LUNCH-TIME THEATER

On Wednesday and Thursday, free-flowing improvisation comedy by Victor and Golding, along with the new-wave rock band called Strangers. On Friday, a one-man show by Michael (P. Farmington) on the life of Huey P. Long, Jr. (C.S.)

Marquis Public Theater, January 24 through 25, Wednesday through Friday at noon.

## MARCO POLO SINGS A SOLO

A pungent comedy, dramatic and satirical, by John Guare, set at the end of the Twentieth Century and featuring a group of people too smart, too wealthy, and too beautiful. Virtually nothing is outside the grasp of these people, a condition that leaves them with virtually nothing to do except drink, seduce one another, and have every imaginable part of their bodies filled and improved upon. They think they have things secure, but the Unknown comes in with a huge blast and makes everything hard to predict. Each character has his or her own private concerns that make life worth pursuing, but then these concerns and everything is brought back to basics. Each of them is forced to face the future, but only one truly looks ahead. He is *Stacy* (played by Robert Lamm), and he is willing to venture into the unknown as Marco Polo ever was, the man about whom *Stacy* is making a movie. Guare has great comic dialogue here, a fact which will surprise none of his fans from his earlier, more famous play, *The House of Blue Leaves*. The production isn't all that bright, but it is performed with vigor and skill and the play is

good enough to warrant the price of a ticket. For those who want to be pleased and surprised by literary and humor expressed in a witty, clever, and infinitely delightful. (C.S.)

Marquis Playhouse, through February 3, Wednesday through Friday at 6:30 p.m.; Matinees Sunday at 2:30 p.m.

## MARRIAGE-OO-ROUND

A classic comedy by Ibsen. Several, about a Junonist Scandinavian woman and a professor who decide to marry in order to create the perfect child. Mary Laughs. (C.S.)

Lamplighters Community Theater, through February 1, Friday and Saturday at 8:00 p.m.

## MORNING, NOON AND NIGHT

A recent, emotional drama by Ted Sturge about a black American family. Its institutions, religion, and heritage. Specifically, it tells the story of a small family in East Texas and the reverend struggle for power among its members. There's a disconcerting grandfather determined to have a house of his own any old day, a daughter-in-law who is determined to shelter her, an innocent son of hers who is determined to become an evangelist, who seeks her salvation in him. Originally performed by the Negro Ensemble Company of New York City. (C.S.)

North County Community Theater, January 24 through February 9, Thursday through Saturday at 8:00 p.m.; Friday and Saturday at 8:00 p.m.

## POOR MURDERER

Catch playwrights Pavel Kohout's play, based on a mostly retrospective story by the turn-of-the-century Russian writer Leonid Andreyev, deals in a compelling theatrical manner with jealousy, obsession, murder, and madness. The basic story is a love triangle in a sort of actions, and it is curiously enough reflected in a performance of *Hamlet* the actors put on. The chief character winds up in an insane asylum, where he confesses the crimes he has plotted against his

self, making the confession by means of a play he has written and which he stages with the help of actors. There is great and beautiful poetry in the telling of the tale, which is a play within a play, but the play within

## SIDE BY SIDE BY SONHEIM

Reviewed this issue. California Theater, through February 3, Tuesday through Sunday at 8:00 p.m.; Matinees Sunday at 2:00 p.m.

## 6 RIMS RIVU

The indelible romantic comedy by Bob Randall about a man and a woman accidentally locked together in an apartment for rent, and the tender but frustrating comedy that ensues. (C.S. & J.S.)

Scripts Ranch Community Theater, through February 2, Friday and Saturday at 8:00 p.m.; Matinees Sunday at 2:00 p.m.

## THEater Directory

1121 Fourth Avenue, downtown 724-3421

OLD GLOBE THEATER, Festival Plaza, Balboa Park 239-2225

PATRO PLAYHOUSE, Vineyard Shopping Center 746-6669

SAN DIEGO CITY COLLEGE THEATER, Thornton and C. streets, downtown 239-7854

SAN DIEGO REPERTORY THEATER, 1620 San Anselmo, downtown 231-3385

SAN DIEGO STATE UNIVERSITY, San Diego State Experimental Theater 506-5686

Operational Amphitheater 205-6941

SAN DIEGO LITTLE THEATER, Del Mar Fairgrounds, Del Mar 755-7536

SECOND AVENUE THEATER, 963 Second Avenue, downtown 233-1960

SOUTHWESTERN COLLEGE, Anna Theater, Platan Road 421-6700-4265

SPRINKLES THEATER, 121 Broadway, downtown 233-8441

STALIGHT, 2500 Broadway, Balboa Park 233-3508 or 234-5548

UNITED STATES INTERNATIONAL, 19450 Pomerado Road, Scripps Ranch 431-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO, UCSD Theater, John H. Hays Studio Theater 405-4574

Mandeville Auditorium, Mandeville Recital 452-3800

UNIVERSITY OF SAN DIEGO, Camino Theater, Acacia Park Linda Vista Road, San Diego 291-4480

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 Downtown Playhouse—1620 6th Ave.

**California Theatre**  
 1121 Fourth Avenue, downtown 724-3421

**Old Globe Theatre**  
 Festival Plaza, Balboa Park 239-2225

**Patro Playhouse**  
 Vineyard Shopping Center 746-6669

**San Diego City College Theater**  
 Thornton and C. streets, downtown 239-7854

**San Diego Repertory Theater**  
 1620 San Anselmo, downtown 231-3385

**San Diego State University**  
 San Diego State Experimental Theater 506-5686

**Operational Amphitheater**  
 205-6941

**San Diego Little Theater**  
 Del Mar Fairgrounds, Del Mar 755-7536

**Second Avenue Theater**  
 963 Second Avenue, downtown 233-1960

**Southwestern College**  
 Anna Theater, Platan Road 421-6700-4265

**Sprinkles Theater**  
 121 Broadway, downtown 233-8441

**Stalight**  
 2500 Broadway, Balboa Park 233-3508 or 234-5548

**United States International**  
 19450 Pomerado Road, Scripps Ranch 431-4300

**University of California San Diego**  
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—Chip Stern, *Musican Magazine*

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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

This week bodes good fortune for those of us who pine for more vibrant appearances by major jazz and blues artists. In the space of four nights, we will be entertained by the World Saxophone Quartet, Friday, at SDSU's Back Door; Muddy Waters, tonight, Thursday, at the Colman; and Bobby "Blue" Bland, Friday through Sunday at the Colman.

The World Saxophone Quartet's appearance is by far the most significant and the most exciting prospect. One of the many reasons that avant-garde jazz ensembles have not gained widespread popularity is their inability to forge a strong group identity. The few truly great bands to emerge in recent years—the Art Ensemble of Chicago, Axiom, the now-disbanded Revolutionary Ensemble, Old and New Dreams, and Onette Coleman's Prime Time—managed to capture attention through equal parts of genius and perseverance. This, I believe, is the primary reason the work of the World Saxophone Quartet will stand the test of time. All four musicians, tenor saxist David Murray, alto saxist Julius Hemphill, alto and soprano saxist Oliver Lake, and baritone saxist Hamlet Blumett, are magnificent soloists and composers who have been critically underappreciated. What they have done with this group is to take the idea of the string quartet and apply it to the saxophone. As the saxophone is the most momentous instrument in the jazz player's arsenal, it seems only natural that these men, who are some of the best improvisers in



THE WORLD SAXOPHONE QUARTET

jazz, would accord it the royal treatment classical musicians have bestowed upon string instruments for centuries. On their two albums, "Heart of No Return" and "Saxophone," the players reflect their individuality without sacrificing tight interplay. Lake and Hemphill provide funk, spirit, and sparkle. Blumett and Murray anchor those two with their procedural, meticulously methodical composition and arrangement. When one speaks of "the jazz," there is always the danger of intimidating people. But the World

Saxophone Quartet is not obscure or arcane. The group's qualities can only be appreciated in person: endlessly inventive, lyrical, sensual, physically exciting, and cleverly surprising. As Oliver Lake said to me, "The music we play isn't no weird live—anyone who lives Elgin, Chicago, Coleman, King Curtis, or James Brown can dig our stuff." I will put my credibility on the line and say this is one band no thinking person can afford to miss.

Similarly, no one in his right mind will miss Muddy Waters. In the last couple of years, Waters' career has undergone a surprising revival. Much of the reason has been an account of Johnny Winter's intervention, but it wasn't Winter who made records such as "Hard Again," "I'm Ready," and "Live in Mississippi" bristle as they do. Among the living elder statesmen of urban blues, Waters is the king. Colleagues who have witnessed him performing twice that he is the most intoxicating artist they have ever seen. After listening to the best of the countless albums he has put out in the past twenty

years, I am inclined to agree with that estimation. Opening for Waters will be the King Biscuit Blues Band, a local unit which deserves more recognition than it has received thus far. The same thing could be said for Bobby "Blue" Bland. His recordings of late have been rather inconsistent in quality, but Bland is an alternately rough and tender balladeer, a raunchy raconteur, and an exciting showman.

Saturday night, the Penetration headline a show of Golden Hall over Bad Reputation and Brats. The Penetration have received extensive coverage in these pages, but after their smashing success of the Whiskey a Go Go last week, I believe everyone should be behooved to support them. They truly are San Diego's best rock band. Other new-wave showcases around this week: B-People, Human Hands, Monitor, and Non. Saturday night at the North Park Lanes Club and the Buxboys, Libabets, and Extremities. Friday night at the Skeleton Club, I am unfamiliar with most of these bands. Those whom I have heard—Non, the Libabets, and the Extremities, have undergone personnel changes in recent months, but giving the benefit of the doubt to my teenagers, I am told that all of these groups are of star caliber. The remainder of the week is taken up by jazz funk fusion keyboardist Brian Auger of the Colman's, Tuesday, and Ode Bob Lyndy Skynrd clones, the Outlaws, Monday at the Sports Arena. The final concert on this week's agenda is the Neves Brothers Band, a solid, unpretentious jazz quintet. Wednesday at UCSD's Walk's Place.

—Steve Esmedino

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**HOTS OF THE MONTH:**

- VARIOUS ARTISTS: HOMEGROWN VII.
- PINK FLOYD: THE WALL.
- PRETENDERS.
- NEIL YOUNG & CRAZY HORSE: LIVE RUST.
- THE INMATES: FIRST OFFENCE.
- TOM PETTY & THE HEARTBREAKERS.
- DAMN THE TORPEDOES.
- THE CLASH: LONDON CALLING.
- JOE JACKSON: I'M THE MAN.
- PAT BENATAR: IN THE MEAT OF THE NIGHT.
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## READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Monday and Saturday, to let club entertainment call 453-0043 Saturday before 5 p.m. Send concert information and photos to

READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4036 Friday before 5 p.m.

### San Diego

**Concerts**  
**Muddy Waters and King Beal**  
Live Band: Catamaran, Thursday, January 24, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**The World Saxophone Quartet**  
featuring Oliver Lake, Julius Hemphill, Hamiet Bluiett, and David Murray: SDSU Rock Door, Friday, January 25, 8 p.m., 264-0367.

**Bobby "Blue" Bland:**  
Catamaran, Friday, January 25 through Sunday, January 27, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**8-People, Human Hands, Monitor, and Non:** North Park Live Club, Saturday, January 26, 8 p.m., 3927 Utah Street, 282-7735.

**Dr. Hook:** Rusty Theatre, Saturday, January 27, 7:30 and 10 p.m., 4640 Cass Street, Pacific Beach, 488-3303.

**Outlaws and Molly Hatchet:**  
Sport Arena, Monday, January 28, 7:30 p.m., Sport Arena Boulevard, 224-4176.

**Brian Auger:** Catamaran, Tuesday, January 28, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**Nieves Brothers Band** featuring Marguerite Page: UCSD Walk's Place, Wednesday, January 30, 8 p.m., 482-4090.

## Clubs

**Albairros:** 1309 Camino Del Mar, Del Mar, 756-6744. New Regency, 284-5797. Hollis Gentry, 284-5797. Jazzy, Thursday through Sunday. Hollis Gentry, 284-5797. Jazzy, Thursday through Sunday.

**The Aloha:** 3093 Clairemont Drive, Clairemont, 276-2240. E Zone Wood and Blazing Saddles, country western, Tuesday through Sunday.

**Albie's Beef Inn:** 1201 Hotel Circle South, Mission Valley, 291-1033. John Wheeler, jazz piano, Tuesday through Saturday.

**Anchorage Fish Company:** 3878 Coronado Boulevard, Coronado, 729-3170. Rick and Jay, contemporary, Wednesday through Saturday. Jay and Fran, contemporary, Sunday through Tuesday.

**Anthony's Horribles:** 1355 North Harbor Drive, Harbor Island, 233-6385. Danny Salinas, contemporary, Thursday through Saturday. Jayden, contemporary, Tuesday and Wednesday.

**Antonia's Hacienda:** 700 North Harbor Drive, Harbor Island, 442-9827. Al Tame, contemporary, Tuesday through Saturday.

**Atlanta:** 2506 Ingraham Street, Mission Bay, 224-0416. Bob and David, contemporary, Tuesday through Saturday.

**Bacharach:** 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Rouge, rock, Thursday through Saturday.

**Bahia:** 998 West Mission Bay Drive, Mission Bay, 488-0581. Mercedes Lounge, disco, featuring Roger Gay English, night, Piano Lounge: Gary Naranjo, melodic jazz, Tuesday through Saturday.

**Bar X Branch House:** 110 East Broadway, Vista, 734-0910. Country, jazz, country and western, Friday through Sunday.

**Bay Lounge:** Vacation Village Hotel, Mission Bay, 274-4630. Steve & On, contemporary, Tuesday through Saturday. Pyramid, jazz and funk, Sunday and Monday.

**The Beach Club:** 1921 Bacon Street, Ocean Beach, 271-0622. City and the Simms, rock, Friday and Saturday.

**Bendley's:** 5500 Grossmont Center Drive, La Mesa, 463-9826. Bach, contemporary, Tuesday through Saturday.

**Billy Bones Restaurant:** 959 Highland Street, Pacific Beach, 272-7780. Spectrum 20 featuring Susan Price, swing, disco, Latin, and jazz, Thursday through Sunday.

**Black Angus:** 5247 Kearny Villa Road, Cherry Mesa, 279-3503. Goble Lapiano Band, contemporary, Tuesday through Saturday.

**Black Angus:** 707 E Street, Chula Vista, 426-9200. Portland Malot, contemporary, Monday through Saturday; disco, Sunday.

**Black Angus:** 1000 Groves Avenue, El Cajon, 440-5055. Summerwine, contemporary, Monday through Saturday.

**Black Angus:** 10370 Rian Road, Mission Valley, 563-5862. Tito.

**Buck's Ticket Service:** 273-4567. CALL US!

**T.G.I.F. Ladies' Night:** This Friday Night at 10:00 p.m. Free! Free! with a \$10 cash prize to some lucky lady.

**The Stargate Night Club:** 1051 University Ave.

contemporary, Monday through Saturday.

**Block Frog Restaurant:** 4672 Federal Boulevard, East San Diego, 284-5797. Hollis Gentry, 284-5797. Jazzy, Thursday through Sunday. Hollis Gentry, 284-5797. Jazzy, Thursday through Sunday.

**Blomery Stone Pub:** 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connelly, fish and international folk, Wednesday through Sunday.

**Boathouse:** 2040 Harbor Island Drive, Harbor Island, 291-6070. Dallas Collins, contemporary, Tuesday through Saturday. Steel Drum Band, contemporary, Friday afternoon. Red Grammer Trio, contemporary, Sunday and Monday.

**Bob Lohrke Music Center:** 1450 Rosecrans Street, La Mesa, 222-6686. Pete Piacca and Friends, contemporary and originals, Thursday, Phil Kattman, contemporary and originals, Friday, Piacca and Kattman, contemporary and originals, Saturday.

**Boomi's:** 2888 Pacific Highway, Chula Vista, 291-6070. Puckett, contemporary, Tuesday through Saturday.

**Boleardi's Old Place:** 1205 Prospect, La Jolla, 499-4000. Jobe and John, contemporary, Thursday and Friday. Steve Vaux, contemporary, Saturday. Suzanne you variety, Sunday through Tuesday. Steve Vaux, contemporary, Wednesday.

**Bourbon Street West:** 315 South Highway 101, Solana Beach, 758-9961. The In Cabana Band, disco, Friday and Saturday.

**Buttercup Lounge:** 2045 East Valley Parkway, Escondido, 743-0422. Don Tension, contemporary, Thursday through Saturday.

**Cafe Del Rey:** 1549 B Prada, Balboa Park, 234-4511. Nova featuring Jaime Valle, Larry Logan, and Paul Gentry, jazz, contemporary, and Latin, Tuesday through Saturday.

**Calipso Piano Lounge:** 3102 Fifth Avenue, Imperial, 298-9655. Gil Warner, piano, Wednesday through Saturday. Mary Ann Baccinco, vocal, Friday and Saturday.

**Cafe Salsa Restaurant:** 625 H Street, Chula Vista, 422-0161. Regulo Viera, strolling musician, Thursday through Sunday.

**Cash and Cleaver:** 140 South Serrano Boulevard, Solana Beach, 488-8238. Terry Schmidt, contemporary and originals, Wednesday through Saturday.

**Cash and Cleaver:** 2329 Center City Parkway, Escondido, 741-2044. Sandra Castellano, contemporary, originals, vocals, and guitar, Thursday and Friday.

**Cashways:** 10757 Woodside Avenue, San Jose, 449-6700. Zeeland, rock, Thursday through Saturday.

**Cello Inn:** 3093 Clairemont Drive, Clairemont, 276-2879. Sean McVicker, Scottish music, Thursday through Saturday.

**Charlie Home Lounge:** Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666. Good Times Trio, variety, Tuesday through Saturday.

**Chateau:** 3623 College Avenue, College Grove, 563-5650. Westside Trio, contemporary, Wednesday through Sunday.

**Chuck's Steak House:** 1250 Hughes Street, La Jolla, 524-5325. Bill Coleman featuring Ray Piggie on vocals, jazz, Monday through Thursday; Zzzz, jazz, Friday and Saturday.

**Chuck's Steak House:** 1403 East Valley Parkway, Escondido, 746-6000. Sly High, contemporary, Thursday through Saturday.

**Comedy Store:** 945 Pearl Street, La Jolla, 534-9176. Bobby Koser,

Eugene Labovitz, and Janet Merlot, comedians, Thursday, Jim Samuels, Alan Stephens, and Joe Restivo, comedians, Friday through Sunday.

**Comedy Store:** Ramonda Inn, 2151 Hotel Circle South, Mission Valley, 291-6500. Comedian TBA, Jody Lamm, and John Williamson, comedians, Thursday through Saturday.

**The Corporation:** 380 North El Camino Real, Plaza Encinita, Encinitas, 942-1676. Disco, Tuesday through Saturday.

**Country Rumpkin Annex:** 1602 Palm Avenue, Imperial Beach, 429-1161. Country Catanova, country, Wednesday through Saturday. Duck-tail Revue, nostalgia, Monday and Tuesday. Feelings, disco rock, Tuesday through Saturday; disco, Tuesday through Saturday.

**Country Gentleman:** 151-13 East Valley Parkway, Escondido, 734-7105. Hornetalk, contemporary, Wednesday through Friday.

**Croweards:** 345 Market Street, downtown, 233-7855. Nieves Bros. featuring Marguerite Page, jazz, Friday through Sunday.

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**Comedy Store:** 945 Pearl Street, La Jolla, 534-9176. Bobby Koser,

Crystal's Emporium, 500 Hotel Circle North, Mission Valley, 291-7131. Disco, nightly.

**Culpeppers:** 7360 Galloway Place, San Carlos, 460-5400. Al Tames, contemporary, Friday and Saturday.

**Culpeppers:** 7300 Clairemont Mesa Boulevard, 571-7755. Tom Cunningham and Groundspeed, blues and country, Thursday through Saturday.

**Da Vinci's:** 620 E Street, Chula Vista, 427-8860. Rex Pans, contemporary, Tuesday through Sunday.

**Disco 4000:** 6323 Imperial Avenue, Encinitas, 263-9778. Disco, nightly.

**Disco Heaven:** Executive Hotel, 1st and C streets, downtown, 233-8844. Disco, Tuesday through Saturday.

**Doo Masters:** 2051 Shelter Island Drive, Shelter Island, 223-2572. SRO, contemporary, Tuesday through Saturday. Bill Baccinco, comedian, Sunday and Monday.

**D.O. Mills & Co.:** 425 Camino del Rio South, Mission Valley, 298-1891. Disco, nightly.

**Driftwood:** 5206 Baltimore Drive, La Mesa, 462-0833. Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

**Elatio's:** 7555 La Jolla Shores Drive, La Jolla, 499-0581. Bobby Koser, contemporary and swing, dancing, Tuesday through Thursday.

**Elatio's:** 7555 La Jolla Shores Drive, La Jolla, 499-0581. Bobby Koser, contemporary and swing, dancing, Tuesday through Thursday.

**Freddie:** 437 West Washington Street, Escondido, 745-1921. Disco, nightly.

**Harrigan's:** 5373 Mission Center Street, Escondido, 745-1921. Disco, live band, DJ, nightly.

**enter tainment 8\***  
KGB-FM 101.5 ANNOUNCES

Tonight, Jan. 24, 8 & 10:30 PM

**MUDDY WATERS**  
with  
**KING DISCOTHEQUE BLUES BAND**

Fri.-Sun. Jan. 25-27, 8 & 10:30 PM

**BOBBY "BLUE" BLAND**  
with  
**JOHN HANNA**

Tues. Jan. 29, 8 & 10:30 PM

**BRIAN AUGER**  
and  
**SEARCH PARTY**

Rescheduled-Thurs. Jan. 31, 8 PM only

**DR. TIMOTHY LEARY**  
Fri. & Sat. Feb. 1 & 2, 8 & 10:30 PM

**LEE RITENOUR**  
with  
**FRIENDSHIP**

Sun. Feb. 3, 8 & 10:30 PM

**MAN ALONE AND MOORE**  
featuring solo flute and bass  
**HERBIE MANN**  
with  
**GLENN MOORE OF "OREGON"**

Tues. Feb. 5, 8 & 10:30 PM

**ANGELA BOFILL**  
Wed. Feb. 6, 8 & 10:30 PM  
solo

**RAMSEY LEWIS**  
Thurs. Feb. 7, 8 & 10:30 PM

**HIROSEIMA**  
Oriental Jazz Rock Fusion

Fri. & Sat. Feb. 8 & 9, 8 & 10:30 PM

**JOHN KLEMMER**  
and  
**MOSEAC**


Thurs. Feb. 14, 8 & 10:30 PM

**ELVIN BISHOP**  
Rescheduled

Fri.-Sun. Feb. 15-17, 8 & 10:30 PM

**SARAH VAUGHAN**  
AT THE  
**Catamaran**  
HOTEL & RESTAURANT  
3989 Mission Boulevard, San Diego, California 488-1081  
Advance tickets at Sears, Wards, 32nd St. Naval Station, and all  
TICKETRON OUTLETS, call 565-9947

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**LARRY VALLON PRESENTS**



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**SUNDAY, FEB. 10 SAN DIEGO SPORTS ARENA**  
ALL SEATS RESERVED, \$9.95.  
MILITARY DISCOUNT-50¢

TICKETS AVAILABLE AT ALL BRICK SHIRT HOUSES,  
ARENA TICKET AGENCIES,  
SPORTS ARENA BOX OFFICE.  
FOR INFORMATION CALL (714) 224-4176

Produced by Larry Vallon Presents

**T.G.I.F. Ladies' Night**  
This Friday Night  
at 10:00 p.m.  
Free! Free!  
with a \$10 cash prize to some lucky lady.

Write at the Stargate register  
to win the Grand T.G.I.F. Ladies' Night Prize, \$1000 drawing held  
Friday Feb. 28th.

**The Stargate Night Club**  
1051 University Ave.

**UP TOWN TAVERN**  
Lindsay Martell  
presents Latin-Jazz Trios



**Luis Gasca**  
Recorded with: Santana, Mabo, Mongo Santamaria, Cal Tjader, Count Basie, Woody Herman, Janis Joplin, Ray Charles  
Feb. 10, 6 & 8 p.m.  
143 S. Cedros, Solana Beach 481-9022

**The Best of S.D. JAZZ**  
Walk's Place  
**THE NIEVES BROTHERS**  
January 30, Wednesday

**HOLLIS GENTRY and KWANZAA**  
**ELLA RUTH PIGGEE**  
February 20, Wednesday

**LAMONT JOHNSON SEXTETTE**  
February 27, Wednesday

**JOE MARILLO with RON SATTERFIELD**  
March 4, Tuesday

Don't miss this chance to hear some of San Diego's greatest jazz musicians in an intimate club atmosphere!

**Walk's Place at the Pub**  
8:00 p.m. UCSD \$1.50, G.A. \$3.00  
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## The One & Only TURK MURPHY JAZZ BAND

of San Francisco  
San Francisco Jazz with a New Orleans Flavor  
January 27, Sunday, 8:00pm Mandeville Auditorium  
UCSD St. \$3.50, St., UCSD Fac/Staff \$4.50, G.A. \$5.50

UC San Diego Box Office 452-4559

## ECSTASY MONKS

## VALENTINE'S DAY PARTY

Tonight! Jan. 24 8 & 10:30 p.m.



## Muddy Waters

featuring



**Catamaran**  
HOTEL & RESTAURANT  
3990 Mission Blvd., 458-1081  
Advance tickets at Ticketron

## READER'S GUIDE TO THE MUSIC SCENE

Pink Floyd: Los Angeles Memorial  
Sports Arena, February 7 through  
13, 8 p.m. (213) 520-9111.

### Clubs

Backlot Theatre, 657 Robertson  
at Santa Monica Boulevard, West  
Hollywood (213) 659-0472, Julie  
Buck, Thursday through  
Wednesday.

Talked Potato, 3787 Calhengo  
West, Hollywood (213) 980-1615  
Don Randi and Quest, Thursday  
through Saturday.

Blockies, 607 North La Brea  
Avenue, Hollywood (213)  
932-8408, Willy's Little Rich Tea,  
Thursday, Overman and Monitor  
Dadas, Friday, Slow Children,  
Relievers, and Knobs, Saturday.

Concerts by the Sea, 100  
Fenimore's Wharf, Redondo  
Beach (213) 379-4998, Art Baker,  
Thursday through Sunday.

Dante's, 4269 Lankershim  
Boulevard, North Hollywood (213)  
769-1566, Shelby Flint, Thursday;  
Joe Farrell, Friday and Saturday.

Golden Bear, 300 Coast  
Highway, Huntington Beach (714)  
536-9600, Leon Redbone,  
Thursday; Let's Eat, Friday, Byron,  
Saturday.

Jazz'n, 4020 Riverside Avenue,  
Burbank (213) 845-8356,  
Hurricane, Thursday through  
Saturday; J.F. Gire, Sunday  
through Tuesday.

Lighthouse, 30 Pier Avenue,  
Hermosa Beach (213) 372-6911;  
Moss Alison, Thursday through  
Wednesday.

Madame Wong's, 949 Sun May  
Way, Chatsworth (213) 624-5346 or  
972-9570, The Ravens and the  
Lucky, Thursday; Oingo Boingo,  
Sue Sed, and the Next, Friday;  
Oingo Boingo and Berlin,  
Saturday.

Madame Wong's West, 2900  
Whitney Boulevard, Santa Monica,  
(213) 829-7389, Charm School and  
Clean, Thursday; Code Blue and  
Cubie City Rebels, Friday; Code  
Blue and Toni and the Movers,  
Saturday; Cecille and Kapono,  
Sunday through Tuesday.

McCabe's Guitar Shop, Place of  
3rd Street, Santa Monica (213)  
828-4497, Paul McCandless with  
Art Lundie, Dave Samuels, Dave  
Fleeson, and John Stowell, Friday;  
Mary McCandless and Jim Ringer,  
Saturday.

Polomina, 4907 Lankershim  
Boulevard, North Hollywood (213)  
764-4070, Evin Bishop, Thursday  
through Saturday; Tom Leeson  
and Ted Cotten, Sunday;  
Counch, Wednesday.

Portation Room, La Brea and  
Washington, (213) 938-4708, Arthur  
Pyroski, Friday through  
Wednesday.

Paraglider's, 22724 Pacific Coast  
Highway, Malibu (213) 458-2207,  
Mike Wofford Trio, Thursday; Roy  
McCurdy and Compass, Friday  
and Saturday.

Rory, 1409 Sunset Boulevard (213)  
878-2222, Randy Hansen, Friday  
and Saturday.

Steenwood, 8151 Santa Monica  
Boulevard (213) 685-2329, London  
and Stormer, Thursday; Reggae  
and Snow, Friday and Saturday;  
Pensacola and Great Buildings,  
Monday; Twisted and Trapper,  
Tuesday.

Troubadour, 9081 Santa Monica  
Boulevard (213) 276-0458, The  
Lighthouse, Thursday and Friday;  
Rock, Thursday; The Model, the  
Trend, and Great Buildings, Friday;  
Jeanette Cunningham, Ash and  
Compagnie, and Michael  
Winlow, Saturday.

Whiskey a Go Go, Sunset Ship  
(213) 520-8010, Dyan Diamond  
and Jack Lee, Thursday; Zappa  
and Whizz Kids, Friday and  
Saturday; X and Alleycats,  
Sunday.

The  
Swan Song  
presents

## The Joe Marillo Quartet

featuring  
Ron Satterfield  
on piano and vocals

Thursday-Saturday 9-11

Dinner 5:30-11

4287 Mission Blvd., Pacific Beach  
372-7802

A Living Legend



## COUNT BASIE and His Orchestra

February 6, Wednesday, 8:00pm Mandeville Auditorium  
St. \$4.50, UCSD Fac/Staff \$6.50, G.A. \$8.00

UC San Diego Box Office 452-4559

presented by UC San Diego Black Performing Arts Sequence,  
Third College, Music Department & the University Events Office

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... by the sea

Rhythm & Blues, Country and Much More!  
9 p.m. Nightly—No Cover Charge

**Big City Blues Band**  
Tuesday, Wednesday, Next Thursday



This Thursday, Friday, and Saturday

## hbm3

Sunday and Monday

5046 Newport Avenue, Ocean Beach 222-5306



Restaurant

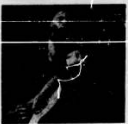
Quality entertainment, premium cocktails  
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**Jim Hawley**  
Fri. & Sat. 9:00



**Suzanne Igou**  
Sun., Mon., Tues. 9:00



**Steve Vaus**  
Wed. & Thurs. 9:00

1225 Prospect St. La Jolla 459-8262

Join us for  
Adventures in Good Music  
with

**Karl Haas**  
Friday, January 25th  
at 9:05 a.m.

presented by  
**VONS**

This week: "Scots Wha Hae!"  
Adventures in Good Music  
remembers Robert Burns'  
birthday and goes Scottish  
for the occasion.

**KFSD-FM 94.1**  
Your Concert Music Station

With a MAD JACK'S Car Stereo  
KGB FM proudly announces

## Rock'n In The 80's

San Diego's Finest Rock & Roll



Sat. Jan. 26th 8:00 p.m.  
**Golden Hall**  
Convention and Performing Arts Center

Advance tickets \$4.00 available at:  
**Trip West stores** **Licorice Pizza** **Musikland**  
**El Cajon Clairmont** **Pacific Beach** **La Jolla Village Mall**  
**Chula Vista**  
Tickets at the door \$5.00—on sale at 7:30

KGB Press Party.

Headline: La Jolla Village Mall, Friday Jan. 26 & 7 with live entertainment.  
Free tickets will be given away.





## CURRENT MOVIES

Cheech and Chong's piece is simply a linker? a stripoff? advised With Stacy Sheritt, directed by in)

and slow to develop  
how much meaning is  
in the emotional content  
characters. It's not al-  
though, however, how much  
ten, or attempted to  
to each and every  
knockle-eyed, radiant  
closure of a night-  
is named Lisa Eich-  
politely observed  
about the national  
United States and  
and finally to be a little  
to the massiveness of  
With Richard Gere,  
and William Da-  
by John Schlesinger

...es for **SPECIAL**  
...), **ADVANCED**  
...  
...  
**SCHOOL.**

ot.





# No monthly payments 'til May!

This is the time to use your good credit! Our warehouses are loaded with name brand stereo components bought at summer-of-'79 prices. So you can snap up these bargains while they're still here, we're offering a way to buy now and put off the payments 105 days. That's 'til May! Simply finance any purchase over \$99 and make a small down payment. Don't delay...this offer ends Saturday, February 2nd.

See how low your monthly payments can be. Ask one of our salespeople for more details.

Item	Price	Monthly Payment	Credit Information
Featured Technics System	\$199	\$10.00 per month	Total cash price including 8% sales tax \$210.80. Down payment \$10.94. 24 monthly payments of \$10.00 each. Total deferred payment of \$240.96. ANNUAL PERCENTAGE RATE 18.11%.
TransAudio 5500 cassette deck	\$119	\$6.00 per month	Total cash price including 8% sales tax \$128.14. Down payment \$6.14. 24 monthly payments of \$6.00 each. Total deferred payment price \$150.14. ANNUAL PERCENTAGE RATE 18.25%.

TransAudio 5500 front-loading cassette deck with Dolby noise reduction. Add the fun of tape to your music system with this affordable deck!

\$119  
\$6.00 per month



## Save \$50 on this Technics system!



Shop no further. We've got the professionally-matched system you want...with a \$50 savings to boot! Technics stereo receiver. A belt-drive BSR record changer. And good-sounding TransAudio speakers. Save money now...and get fine sound for many years to come. Technics SA-90 AM/FM stereo receiver. 15 watts min. RMS per channel at 8 ohms, 40-20,000 Hz, 0.3% total harmonic distortion. BSR 320B belt-drive turntable. Fully equipped with base, cover and ADC QLM-30 Melti cartridge. TransAudio 1000A 2-way speakers with 8-inch woofers. Our last advertised price for this system was \$249.

\$199  
\$10.00 per month

## Receivers

Kenwood KR-2090 AM/FM stereo receiver. Delivers a clear 16 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.1% total harmonic distortion.

\$119

Concept 6.5 AM/FM stereo receiver. 85 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.1% total harmonic distortion. Outputs for three speaker pairs.

\$399

## Portable

Superscope C200LP 2-speed portable cassette recorder. Built-in mic for convenience; slow-speed setting for extended recording time.

\$54.95

## Turntables

Kenwood KD-1500 turntable. Smooth belt-drive performance with the added convenience of automatic shut-off. Accurate, low-resonance tonearm. Cartridge extra.

\$85

Dual CS-1242 belt-drive record changer. Less than our lowest advertised price in 1979! Cartridge extra.

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## Car Stereo

Pioneer KP-8005 in-dash AM/FM Super tuner stereo cassette player. Pushbutton tuning.

\$149

Panasonic GC-4600 in-dash AM/FM stereo cassette player with Sony SP-700 6 1/2-inch full-range speakers. Features Repeatback for extra cassette convenience.

\$179 complete

## Accessories

Maxell UDXL II 90-minute cassette. Perfect for use on your deck's hi-fi Bias/EQ settings. UDXL II meets the toughest musical demands.

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Alltop 3 cassette deck cleaning kit. Includes capstan and pinch roller cleaning liquid.

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Carlsbad 433-6514  
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## For Sale

HEAVY GOLD RING, dome design, rugged finish, size 7, 14 K, \$400 firm. 439-7118.

REFRIGERATOR, Sears Roebuck, copper-tone, 2 door, opens from right side, approx. 20 cubic feet, \$200 or best offer. 278-8157 after 5pm and weekends.

COSMETOLOGY KIT, has everything, including standard sections and 200 heat uniforms size 12-15 also available. Everything mostly new. Price negotiable. Also ladies clothing, large sizes. 363-0005.

MAYTAG WASHER, side by side, good, not used for 2 years. BSR km. 260-7425.

NEW YORKER MAGAZINES, good condition, 20 cents per copy, minimum purchase 20 copies. 262-1098.

BREASTBOX SOLAR water heater, needs no pump, simple, reliable, from \$600 installed, heat to build it yourself, classes \$250/2 hours instruction. 288-4301.

SEABARD SALE, 15 percent discount with the use of all floor samples, many styles for you to choose from, but hurry - sale ends January 31. Royal Fair, 4888 Mission Blvd. 270-7131.

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JANUARY 24, 1980 93





**MALE OR FEMALE** roommate to share 3 bedroom house in Mission Valley above San Diego Stadium. Available February 15, \$200 plus one-third utilities. Inquire, kitchen and laundry privileges.

**RESPONSIBLE AND MATURE** person wanted to share roomy four bedroom 2 bath home with private pool and landscaped yard. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**JAPANESE SPEAKING** male/female wanted to share English speaking furnished room, apartment overlooking San Diego Bay. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**FEMALE** 21-30, Coronado: Huge old 2 bed room, 2 bath house in National City area. \$100 plus one-third utilities. Inquire, kitchen and laundry privileges.

**FEMALE ROOMMATE** to share 3 bedroom duplex in Pacific Beach. Roommate preferred \$110 plus one-third utilities. 270-3568 evenings.

**UNIVERSITY CITY CONDO** - Huge master bedroom with private bathroom and sundeck. Pool, jacuzzi and garage. Call 435-6471 or 435-5590 (work).

**3 BEDROOM HOUSE**, private, clean, healthy atmosphere, carport. Roommate only, non-smoker, no drugs. 282-7472, E.S.D.

**ROOMMATE** needed for comfortable, clean Mission Hills apartment. Rent \$1,100 an active, professional male, enjoy PBS, reading, photography. \$130. 296-9187 after 4:00 PM.

**ROOMMATE WANTED** for quiet 3 bedroom home in San Diego. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**FEMALE, NON-SMOKER**, to share beautiful home with private pool, hot tub, ocean view. Call 435-6471 or 435-5590 (work).

**ROOMMATE FOR** large house and yard. Gardens and fruit trees. Inquire, kitchen and laundry privileges. 270-3568 evenings.

**FEMALE ROOMMATE** wanted 3 bedroom home in Pacific Beach. \$140 plus one-third utilities. Inquire, kitchen and laundry privileges.

**HOUSEMATE** needed to share spacious 3 bedroom house in University City. \$120/month plus utilities. Private yard, own room, fireplace. Inquire, kitchen and laundry privileges.

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**FEMALE OR MALE** needed to rent room of large 4 bedroom house in San Diego. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**WOMAN-INITIATED WOMAN** wanted to share roomy four bedroom 2 bath home with private pool and landscaped yard. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**FEMALE ROOMMATE** needed to share furnished 3 bedroom, 2 1/2 bath condominium in La Mesa. 2 miles from SDSU. Clean room, pool, car. \$180/month plus utilities. Available now. 568-1354.

**CONCERT MUSICIAN**, 26, into juggling, theater, artistic environment, will share 2 bedroom North Park home with responsible male roommate. \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**MALE ROOMMATE** wanted to share a large 2 bedroom, 2 bath apartment in Mission Hills. Heated pool, sauna and clubhouse. \$180 per month. 299-8877, keep trying, call evenings.

**RESPONSIBLE PERSON** needed to share 2 bedroom apartment in Sunset City. Beautiful ocean view, available February 1, \$155 a month plus deposit. 491-2247.

**ROCK ROCK** in Ocean Beach/Point Loma area. Christian beliefs, peace, interested in growth, honesty and electronics communication. An non-smoker, non-drinker. An self-employed, considerate, sincere, veggie. 435-4700.

**ROOMMATE TO SHARE** a bedroom house in Claremont. Preferred responsible, easygoing, bachelorette male or female, available February 1, 270-9634.

**WANTED** Male roommate to share 3 bedroom home in San Diego. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**LA JOLLA SHORES** male or female professional student to share lovely, furnished 3 bedroom house. 3 blocks from ocean, non-smoker, \$183.33 plus utilities. 456-0788 after 4:00 PM.

**MALE OR FEMALE** wanted for large 4 bedroom house in San Diego. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**VEGETARIAN MALE** wanted, non-smoker for furnished semi-private room in apartment. 3 bedroom house in San Diego. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**HOUSEMATE** needed to share spacious 3 bedroom house in University City. \$120/month plus utilities. Private yard, own room, fireplace. Inquire, kitchen and laundry privileges.

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**ROOMMATE NEEDED** for 3 bedroom condo in Village Park. Roommate preferred. Family or single. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**NICE UNFURNISHED ROOM** in 3 bedroom home. Fast San Diego. \$180. 294-4386 after 5:00 PM.

**FEMALE** with furniture wanted for 2 bedroom house. Rent \$1,000 plus one-third utilities. Inquire, kitchen and laundry privileges.

**LOOKING FOR MALE ROOMMATE** 2 bedroom, 2 bath apartment. \$180 plus utilities. Inquire, kitchen and laundry privileges.

**ROOMMATE WANTED** preferred, quiet, working non-smoker, mid-20s to share 3 bedroom, San Carlos townhouse with 2 others, available. 2-180 plus deposit. 287-0880.

**WANTED** Responsible, friendly, non-smoker, to share bedroom apartment. \$150. Utilities included. Leasing. 215-436-6887.

**CHRISTIAN MOM** will share lovely 4 bed room, 2 bath home in nice area. Fireplace, full ocean view, available February 1, \$155 a month plus deposit. 491-2247.

**FEMALE ROOMMATE** needed at quiet, country home in Lakeside. Great room, 1500 sq. ft., 3 bedrooms, 2 baths, pool, garage, jacuzzi, hot tub, washer, dryer, car. \$180/month plus utilities. Inquire, kitchen and laundry privileges.

**WANTED** Roommate to share 3 bedroom house with couple. Lakeside, female only, no smoking, neat and working, prefer ages 20-35, single, rent, utilities, \$150. 444-5884.

**SHARE LARGE HOUSE**, woman preferred, peaceful country view, fireplace, Catalina area, own bedroom and bath, quiet, \$170 month. 276-5058.

**PACIFIC BEACH**, large 3 bedroom house, rent to beach, fireplace, garage, nice and quiet, small room, \$150, large room, \$200. 276-5058.

**FEMALE PROFESSIONAL** or student needed 3 bedroom house in La Jolla. 3 blocks from ocean, \$225 per month plus utilities. 459-8912, keep trying.

**FEMALE PREFERRED**, 3 bedroom house, fireplace, 2 bath, turning back near 2 miles from ocean, \$165/month plus utilities. \$150. 371-5822.

**ROOMMATE OVER 30** to share luxury townhouse in Bonita. Fireplace, pool, garage, quality furniture, landscaping. Mutual consideration and clean habits required. \$195 plus utilities. The 475-879.

**FEMALE, RESPONSIBLE**, non-smoker to share 3 bedroom, 2 1/2 bath townhouse. Pool, Xanadu Mesa area. \$182.50 plus utilities. \$75 security deposit. 574-5344 between 8-5.

**NEED ROOMMATE** for 2 bedroom furnished apartment near El Indio. View, comfortable. No cigarettes. \$130 plus A/C. 222-4446.

**OPEN, RESPONSIBLE**, employed woman needs a quiet, small 2 bedroom, 1 1/2 bath house. Washer/dryer, jacuzzi. First rent \$175/month. February 15. Weekends & nights. 454-4641.

**HOUSEMATE WANTED** share 3 bedroom house. Male, woman, employed or grad student. Kitchen, laundry, fireplace, garden. No smoke, no pets. \$150. 276-5058.

**ROOM WITH PRIVATE ENTRANCE**, quiet house. Male, woman, employed or grad student. Kitchen, laundry, fireplace, garden. No smoke, no pets. \$150. 276-5058.

**ROOMMATE NEEDED** February 1st, 3 bedroom, 1 bath house, own room, own room, SDSU. 276-5058.

**NEED 3RD HOUSEMATE** for large North Park home. Prefer friendly, reasonably quiet. 20-40, 480 plus 13 utilities. 284-2887.

**MALE ROOMMATE**, share 2 bedroom apartment, new carpet, near Texas and Adams. \$107.10 plus 13 utilities. \$50 deposit. In room photo and file. Paul 287-5685.

**ROOMMATE, FASHION VALL** condominium, jacuzzi, swimming pool, laundry facility, 2 bedroom, 2 bath, furnished, 2000 month including utilities. \$undy 299-1381.

**HOUSEMATE**, single or couple, huge house, private bath, pool, garage, jacuzzi, hot tub, washer, dryer, car. \$180/month plus utilities. Inquire, kitchen and laundry privileges.

**LEUCADIA, FEMALE** 27, needs room to rent in Mission Valley. Pool, jacuzzi, non-smoker. Non-smoker preferred. \$200 includes all, no lease. 382-4705.

**2 ROOMMATES** needed to share 3 bedroom house near Ash in University City. 3 bedrooms, 2 baths, fireplace, Catalina area, own bedroom and bath, quiet, \$170 month. 276-5058.

**MALE ROOMMATE** to share 3 bedroom, 2 bath house with 1 female, 1 male, 1 small bath. Fireplace, washer, dryer, microwave. \$175 plus 13 utilities. 282-1547.

**ROOMMATE TO SHARE** spacious house, private bath, pool, jacuzzi, hot tub, washer, dryer, car. \$180/month plus utilities. Inquire, kitchen and laundry privileges.

**HAPPY MALE** renter, would like to share your home. In exchange for keeping your house in good repair and some small rent. No pets, no smoking. 282-1547.

**MALE, U.S. FEMALE** roommates wanted to share big Ocean Beach apartment. Student preferred. Must have good attitude, no drugs, responsible employed and clean. Laundry 299-4601.

**DEL MAR**, small, quiet, near beach 3 bedroom house with 1 female, 1 male, 1 small bath. Fireplace, washer, dryer, microwave. \$175 plus 13 utilities. 282-1547.

**HOLISTICALLY** growth-oriented vegetarian looking for advertisement, idealistic supportive group environment, sincere, included party, \$125/month plus utilities. 2461 State Street, San Diego. 296-6588.

**ROOMMATE, MALE** or female to share 3 bedroom house with couple. \$150 plus \$30 deposit and utilities. 3461 State Street, San Diego. 296-6588.

**ROOMMATE** to share 3 bedroom house on Mount Hamilton, \$125. Dennis or Don 588-0303.

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**ROOMMATE** to share 3 bedroom house on Mount Hamilton, \$125. Dennis or Don 588-0303.

**EAST COAST** roommate, University City. Over room, pool, washer, dryer, dishwasher, \$140 plus one-third utilities. Inquire, kitchen and laundry privileges.

**EASYGOING**, independent person seeks room to rent for couple. 2 bedroom, 1 bath apartment. \$180 plus utilities. No pets. Ellen 296-1310, after 4:00 PM.

**FEMALE TO SHARE** 1 bedroom apartment with same 3 bedrooms to SDSU. 284-8043 or 270-7574.

**FEMALE ROOMMATE** wanted, SDSU student, preferred for couple. 2 bedroom, 1 bath apartment. \$180 plus utilities. No pets. Ellen 296-1310, after 4:00 PM.

**NEED 3RD HOUSEMATE** for large North Park home. Prefer friendly, reasonably quiet. 20-40, 480 plus 13 utilities. 284-2887.

**MALE ROOMMATE**, share 2 bedroom apartment, new carpet, near Texas and Adams. \$107.10 plus 13 utilities. \$50 deposit. In room photo and file. Paul 287-5685.

**ROOMMATE, FASHION VALL** condominium, jacuzzi, swimming pool, laundry facility, 2 bedroom, 2 bath, furnished, 2000 month including utilities. \$undy 299-1381.

**HOUSEMATE**, single or couple, huge house, private bath, pool, garage, jacuzzi, hot tub, washer, dryer, car. \$180/month plus utilities. Inquire, kitchen and laundry privileges.

**LEUCADIA, FEMALE** 27, needs room to rent in Mission Valley. Pool, jacuzzi, non-smoker. Non-smoker preferred. \$200 includes all, no lease. 382-4705.

**2 ROOMMATES** needed to share 3 bedroom house near Ash in University City. 3 bedrooms, 2 baths, fireplace, Catalina area, own bedroom and bath, quiet, \$170 month. 276-5058.

**MALE ROOMMATE** to share 3 bedroom, 2 bath house with 1 female, 1 male, 1 small bath. Fireplace, washer, dryer, microwave. \$175 plus 13 utilities. 282-1547.

**ROOMMATE TO SHARE** spacious house, private bath, pool, jacuzzi, hot tub, washer, dryer, car. \$180/month plus utilities. Inquire, kitchen and laundry privileges.

**HAPPY MALE** renter, would like to share your home. In exchange for keeping your house in good repair and some small rent. No pets, no smoking. 282-1547.

**MALE, U.S. FEMALE** roommates wanted to share big Ocean Beach apartment. Student preferred. Must have good attitude, no drugs, responsible employed and clean. Laundry 299-4601.

**DEL MAR**, small, quiet, near beach 3 bedroom house with 1 female, 1 male, 1 small bath. Fireplace, washer, dryer, microwave. \$175 plus 13 utilities. 282-1547.

**HOLISTICALLY** growth-oriented vegetarian looking for advertisement, idealistic supportive group environment, sincere, included party, \$125/month plus utilities. 2461 State Street, San Diego. 296-6588.

**ROOMMATE, MALE** or female to share 3 bedroom house with couple. \$150 plus \$30 deposit and utilities. 3461 State Street, San Diego. 296-6588.

**ROOMMATE** to share 3 bedroom house on Mount Hamilton, \$125. Dennis or Don 588-0303.

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**LARGE 3 BEDROOM** house, 2 bath, fire place, gas, washer, dryer, dishwasher, \$140 plus one-third utilities. Inquire, kitchen and laundry privileges.

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**Sale Sale Sale**

20%-33 1/2% off

Valour & Terry Jogging Outfits 33 1/3% off

Hawaiian Shirts & Skirts 33 1/3% off

Dresses & Skirts 33 1/3% off

Men's Sport Shirts 20% off

Long Robes \$10.99 (were \$13.95)

All pants 2 for \$30.00 or one for \$15.99

5022 Newport Ocean Beach 224-2789

740 Ventura Place Mission Beach (Across from Belmont Park) 488-2033

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"Delta TV Repair Policy"

DELTA DOES NOT SELL NEW TV SETS! Our repair estimates are, therefore, realistic, not designed to push you into a new TV purchase.

Your bill may be less than our estimate but you will never be charged more than the written estimate. No repairs will be made without your authorization.

Delta makes home service calls. We are also geared to offer discount repairs on a pick up and carry-in basis, as we have since 1962.

Delta's personnel are fully trained and professionally equipped to repair sets of any make.

Call 201-9759 parking in rear.

**DELTA TV**

4215 University Ave.  
East San Diego  
3 blocks west of Fairmont

(10% discount on any repair with this ad—good through Mar. 15, '80)

PART-TIME PRESCHOOL teacher's aide needed. Ocean Beach Child Development Center. 4741 Santa Monica, Room 19. 19 Ap. approximately 20 hours per week. \$5.50 per hour. 481-7432.

AMERICA: Is another name for opportunity or is America? Are you making all the money you want to make? Call Mr. LaSage 274-6776, 8:30am.

I AM INTERESTED in learning the call center's trade. Will work part time cheap. Dennis 270-8922.

NEW GIRLS NEEDED for extended photo modeling collaboration by published photographer. Interesting projects and prints for your portfolio. Please respond, phone P.O. 187, San Diego, 92112.

VOLUNTEERS ARE NEEDED for Catholic women's hospital kitchen. We feed lunch to downtown street kids. Call Christ the King Church, 231-8900, and leave message.

PRACTICAL NURSE hospital experience. \$3.50/hour. Good references. Nancy Kelly 563-9934.

PHOTOGRAPHER NEEDED for professional appearing models for a professional portfolio presentation to a new "teen" type magazine. No experience is necessary. Excellent future possibilities. 454-3355 weekdays.

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CONTACT WORK - like people? You can earn extra money in your spare time. For appointment call 460-7873.

COMMUNITY WORKER - CETA to eligible counseling, outreach, program activities. Agency: Beach Area Alcoholism & Substance Abuse. 811 Highland, Pacific Beach. 274-3284. Deadline February 1, 1980.

SERIALS MUSIC group needs members to keep bus and other equipment in condition. Travel California, Oregon in spring, summer. Good money, also travel. Vegetarians only. 758-9927.

**Cars**

1983 VW BUG. Rebuilt expensive train with miles left on garage warranty. New brakes, upholstery, excellent car, good mileage. 951-8180 or 265-2111. Leave message.

1978 DATSUN 280Z. Automatic, air conditioning, AM/FM stereo, 100,000 miles. 264-022. 485-2285 evenings. La Jolla.

1978 CADILLAC COUPE DEVILLE. Excellent condition. No cash needed. take over lease. 13 payments of \$313.60. Residual \$6000. Good credit required. 454-2783.

1984 MG ROADSTER. Classic design, excellent exterior/interior, will need engine work in future, available. you'll want it. 481-0000 after 5pm.

1988 OLDS. Good running car, reconditioned for resale. new tires, new brake system, new starter, strong battery. 585-45-44.

1971 MERCEDES 230 DESEL. 4 speed, new engine, new radiator, AM/FM stereo. 857-90 or 755-8888.

1983 A4V automobile. V8 speed up to 8400, 1980 or meeting. 1000 or less. no smoking engines. Minor repair needed. 273-2134 any time.

FOR SALE: 1983r Oldsmobile Firebird. 100,000 miles. 1979 MG Midget. Excellent condition. Sacrifice! 1979 Fiat 128 wagon, needs minor work. Sacrifice! 487-3334.

1971 DATSUN PICKUP. AM/FM cassette. 30 mpg. clean. \$1800. 225-8986.

1980 DATSUN 510 30 mpg. new great, low miles, radio and heater. 481-2625 or 481-2625 or 481-2625.

CAMPER VAN. 1971 Chevy bubble top sports van conversion, completely all-terrain. 3000 plus exterior look-up. Good mechanical condition. \$2000. 378-5000. 11254.

1973 TOYOTA LANDCRUISER station wagon. 130,000 miles. Excellent mechanical condition. 2000. 378-5000.

1974 DUSTER 20.25 mpg. new tires. Runs perfect. beautiful big interior and exterior. New low maintenance. Dependable car. \$1500 or best offer. 275-5261.

1977 TOYOTA CELICA GT 4 speed. AM/FM cassette. 30 mpg. clean. \$1800. 225-8986.

1987 PONTIAC. Excellent condition. 100,000 miles. Excellent mechanical condition. 2000. 378-5000.

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6 Cylinders \$32.95  
8 Cylinders \$35.95  
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New and used parts.

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Not a job Restore to natural wood that has been "burned". No kitchen or dining room straight back chair for over 60 years

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1986 VW BUG, rebuilt engine, new brakes, clutch, free, and paint job. 1986 all repairs, excellent condition. \$1250. 225-3116.

1973 PONTIAC VENTURA, yellow, runs well, 6 cylinder, new oil, radiator, water pump, and brakes. \$1500 or best offer. 274-8025 after 5pm.

1974 CALIFORNIA power steering and brakes. Automatic. 6 cylinder, excellent, good tires. 299-4732 or 296-1729.

2 SEARS STEEL belted radial tires, used, with plenty of tread on them, size GR78 15.2 tires. \$15. 296-1729.

ECONOMICAL FAMILY transportation. 1971 Fiat 124 4 door station wagon, 100,000 miles, good for heat, heater, \$2000. 264-8466.

1972 CAPRI, white with red vinyl top, air, air, automatic, 4 cylinder, excellent condition. 445-9138 or days 279-7224.

FIAT 124 PARTS from 1974 coupe. 180000 miles, can engine. 5 speed. Also Fiat of car. Excellent. Complete car (short suspension damaged) available for part. 583-5349.

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1973 PONTIAC FIREBIRD, 350, 4 speed, automatic, power steering and brakes, transmission, 100,000 miles, 275-5261.

1974 JENSEN HEALEY, 4 speed, good condition, many extras, \$4500 or make offer. 264-8466.

1986 MUSTANG, 289 V8, automatic, power steering, 87,000 miles, good condition inside and out, 13 years old. 32200. 297-0648.

1977 MOB in PERFECT and pampered condition. Blue with stripe, rack, luggage, 4 and 8 track AM/FM stereo, low mileage, \$4500 or offer. 452-7262.

WANTED: 1967 Ford F-100 bucket case, also 1967 Ford F-100 cab parts. Also 1972-1973 F-100. 275-9991.

1973 PONTIAC FIREBIRD, 350, 4 speed, automatic, power steering and brakes, transmission, 100,000 miles, 275-5261.

1973 MG MIDGET, AM/FM, radials, new exhaust and hydraulics, runs great, 30-30 mpg, \$2000 or offer. 481-5814 after 5pm.

1983 INTERNATIONAL pickup, R-10 series, short wheelbase, excellent condition, 4 speed, 481-5814 after 5pm.

1977 DATSUN 510, 30 mpg, automatic, air conditioning, AM/FM, 18,000 miles, will yield low drive custom interior. \$2500. 225-3116.

TIRES, studied snow (20 Hertz), steel belted radials, 1 mounted on 167815, 2000. 3200. value. set 500 or best. 450-0773.

1972 HONDA 800, 2 cylinder, 41 mpg, new paint, rebuilt engine, excellent make and out. Good car to drive to work. \$1485. 436-6593.

1977 ALFA ROMEO Alfa GT, 4 passenger coupe. A fun car to drive with 1600 cc engine and 5 speed transmission. Excellent condition. 30,000 miles, affordable luxury and economy. \$3000. 378-5000 or 270-7000.

1973 TRIUMPH SPYTRIF, brand new rebuilt full stock engine and radiator, with new tires and starter. 2000 miles, 481-2223.

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