

City Lights

Worlds Apart, Indeed

Not one single drama critic reviewed *Worlds Apart*, a play written by Miles Frieden and presented before twenty-three different audiences last fall. Worse still, Frieden heard that at least one of the local critics said the play because it was said to be government propaganda instead of theater, a charge at which Frieden takes umbrage. We were intrigued. After all, one of the largest federal bureaucracies in Washington funded *Worlds Apart* and two other productions, the second of which will premiere tomorrow. The money hardly came stringless; the plays are supposed to convey an official message. So we met with the earnest young playwright at the Jewellers Exchange Building on E Street downtown, where Frieden detached himself from a rehearsal and set about trying to defend the purity of his creation.

Frieden, we recalled, is no stranger to controversy. Last spring another work of his, *The Night Jar*, won a playwrighting contest sponsored by the California Pacific Theatre, an organization for which Frieden then served as a director. Before that, from 1976 to 1978, Frieden found himself in the midst of various consumer battles when he served as a codirector of CALPIRG, the consumer watchdog group. Frieden told us that the experience with both organizations led inexorably to his current project. The consumerism exposed him to "information overload." CALPIRG sent out reams of paper, hundreds of studies, but I wasn't really satisfied that it was all getting to the people who needed it most. "Then the theater work inspired him — *eurka!* — to disseminate the consumer message through drama. So last spring CALPIRG submitted a grant proposal (initially written by Frieden) to the Office of Consumer Education of the United States Department of Health, Education, and Welfare (HEW). The bureaucrats went bananas. "They told us it was the number-one grant proposal in the country," Frieden beams. "I understand the average grant size is about \$50,000, but we got \$70,000."

He told us that the amazing thing was that HEW never dictated the play's content. "In the areas that I just told them I wanted to do pieces in inflation areas that were of the most interest to consumers: energy, health, and housing. But I never had to detail for them the specific content." The bureaucracy only passed judgment on that in its final form. Frieden says HEW sent a monitor to San Diego from the nation's capital to watch the first play, scrutiny which the playwright admits dampened his palms. "I had a lot of fears. I could see him while he watched the play. He was



Miles Frieden

dressed in a very conservative suit; he rarely cracked a smile. I felt like a kid in grammar school who's finally been caught and is about to face the principal. But afterward, he (the monitor) came up to me and said, 'I just want to tell you I was impressed. This is so important. It really worked.' I asked him, 'Is it too political?' I didn't even know exactly what that meant, but it seemed to be an appropriate question given the context," Frieden confided to us. Apparently, it was. According to the playwright, the bureaucrat responded, "It's absurd to think you can educate people without taking a position." (More monitors will fly west to see the second and third shows.)

We watched the rehearsal of the second part of this HEW trilogy in the basement room below E Street where the Consumer Action Theatre Troupe practices. Working in the dingy space this day director Will Simpson, musical director Jonathan Sacks, three actresses, and one actor, all of whom receive \$500 a month during the grant's nine-month lifespan (Frieden gets \$9000). This second play, called *The Grinder*, is concerned with safety in the workplace.

Frieden describes it as a musical comedy, but somehow the word "political" popped into our head. We caught one early scene between two workers, a company physician ("I'm the company doc for keeping you healthy and safe. I'm the best one on the block") and an insurance rep ("Don't

pay out or they will only take more"). Then came a musical lament by a prostitute on the verge of retirement ("Growing old is no fun, especially for the working woman," another character advises), followed by still another musical soliloquy from Frieden's vision of the typical secretary ("We sit in our chairs typing with so much care and watch the hemorrhoids grow! No more than a face and a fair ass to chase! They keep the lights on so low!").

In one of the play's few speeches, a nurse declares sympathetically, "Sabotage of the workplace is not uncommon. It's not that workers are by nature a malicious lot; it gives them something to do." (The workers chorus in reply, "Every so often just for a kick we take to screwing the work just a bit.") There is more: too-toppers like "The Workplace Is a Terrible Space," "Our Lives So Empty We Can Only Shout," and "The Working Grind Is a Horrible Pain." As a climax, the evil bosses threaten to "Run Away to Korea," and Frieden issues a final call to action — "The workers are rising. . . . We've had enough of this. . . . We must erase these working place

disgraces." For those who missed the point, he restates it in a wordy program supplement. "The workplace is a battleground," it reads. "With the industrial revolution has come the degradation of work. The daily grind is not simply an abstract metaphor. Alienation is the accustomed condition for a third of our lives. . . . Profits have been purchased with the workers' blood."

Later, sipping coffee in the damp arcade of the Jewellers Exchange Building, Frieden admitted to us that the question of bias had come up more than once, "and it's very troublesome to me."

The playwright's defense is that all the installments include incidents drawn from real life. "Many of these things actually took place." Last anyone question his familiarity with the working world (after law school, he went straight to the CALPIRG job and the theater work), Frieden states that he interviewed a number of labor groups before writing the latest play, and he read twenty-five books about occupational hazards. We wondered if he had felt constrained from criticizing current government policy, biting the hand that feeds, as it were, and he offered us the example of OSHA (Occupational Safety and Health Administration). OSHA pops up in *The Grinder* when a character mentions it and says "Initials and posters

don't add up to chance." (More evil bosses then plot ways to subvert the agency.) Frieden said, "I think OSHA is a bureaucracy riddled with problems. I think it's a bureaucracy that is not doing what it was supposed to do. And I attack OSHA. It's not a strong attack, not because I was afraid of HEW but because I think it's too complicated an issue to include in a forty-five minute piece."

The coffee seemed to warm Frieden, and he confessed to us that he initially harbored some qualms about the project's artistic value. "I didn't quite give it the credence I would give to my own work. And I guess I questioned whether it was theater. It was only when I heard the audiences talking that I changed my own view of what I was doing. I began to realize that what was wrong was the category I had in my head of what was theater." Frieden added that audience reactions to *Worlds Apart* were remarkably similar, even though those audiences ranged from antinuclear activists to the La Mesa Women's Club. "Most people said the piece was education. Only about ten percent said things like the politics were wrong."

That brought us back to the question of propaganda, a question which Frieden welcomed. "It's good for me to think this through because I'm going to be doing some radio talk shows and I'm sure this will come up," he said. "I think I see propaganda as being a sledgehammer that intentionally tries to prevent people from coming to their own conclusions." He reconsidered. "I guess part of the reason I think the plays are not propaganda is that they're dealing with truth. 'We've glad we got that straight.' — J.D.

Tooth In Advertising

Dorothy Greaves, executive director of the San Diego County Dental Society, is looking at a handbill advertisement on her desk. The flir, which promotes the offices of dentist John Faessel, advises that a smile says a lot about a person, while the accompanying photograph shows a toothsome beauty bending over and peering back between her legs. "Now I just think that's gross," fumes Greaves.

And to one degree or another, a problem being faced by professional groups across the nation. A 1977 U.S. Supreme Court decision ruled that any professional — including doctors, dentists, and attorneys — could not be restricted from professional organizations simply because the individual advertised his services, as long as the ads were not false or misleading. That decision opened the media floodgates three years ago, and professional advertisements have since been plastered on billboards, on television, and in the Yellow Pages.

The local dental society, though, since that federal

ruling, has taken exception to certain ads placed by would-be society members, and has refused membership to them on the grounds that their ads were misleading and hence violated the local group's code of ethics. Dr. Terry Lawrence, with offices in El Cajon and Chula Vista, was one of those dentists refused membership because of his ads. Specifically, the dental society found fault with Lawrence's claims of "low, reasonable fees" (which implied his charges were lower than other dentists'), "quality dental care" (which implied professional superiority), and "senior citizen consideration" (which implied an illegal discount). Lawrence corrected these objections over several months last year and was finally admitted to the society in January.

Dr. Ferns Thompson of Escondido was barred from society membership last year because he, too, faced objections similar to those leveled at Lawrence. Thompson is believed to have been one of the first dentists to advertise prices for specific services when in 1977 he offered dentures for \$127. Although it is not illegal to advertise prices, Thompson says he thinks his doing so may have prejudiced the society against him when he applied for membership last year. The reason given to Thompson for not allowing him membership? "They said I had to change the name of my office from the Escondido Denture Office to the Escondido Dental Office," says Thompson. "They said calling it a denture office implies a specialty, which you can't advertise." Thompson has changed the name of his

office in all his ads except the Yellow Pages, which was to come out with a new edition until later this year. According to Greaves, Thompson will probably be admitted to the society when the new edition of the Yellow Pages is published. The benefits to be derived from membership in the San Diego County Dental Society are both practical and intangible. Members may qualify for lower, group malpractice insurance rates; they become part of a peer review system which attempts

to settle patient-dentist disputes before they get to court; and their names are entered into a patient referral system. "And also," says Greaves, "they have the prestige of belonging to a professional organization." To become a member, a dentist must hold a valid California dental license and agree to abide by the society's code of ethics. Local dentists pay annual local dues of \$146, which do not include state and national dues. Greaves estimates that the 1009 active

members and the forty others awaiting approval of their applications represent ninety percent of the county's dentists. The great majority of these dentists, according to Greaves, feel that blatant advertising is demeaning to the profession in general. Greaves says about twenty-five percent of the membership advertises in some form — from television to small blurbs in the phone directory. "A lot of members are very opposed to it, though," she says. "This is the



Photograph by Jim Cole

way they were trained — that dentists don't advertise." Says society president Dr. Vincent Bacino: "We want to avoid ads that are in bad taste."

But the dental society may have found a way to solve the problem of tradition versus "bad taste": institutional advertising. Beginning last January 8, the *San Diego County Dental Society* kicked off a \$150,000 advertising campaign designed to attract those people who know they should visit their dentist, but who just haven't gotten around to it lately. Called "Smile, San Diego," the ad program is sponsored by both the local and state dental groups. The ads have been appearing on the local network television affiliates, radio stations, billboards, and newspapers. Some of the more dominant aspects of the campaign are the three billboards (Federal Boulevard in East San Diego, El Cajon Boulevard at Fifty-eighth Street in East San Diego, and near Greenfield Street in El Cajon), which show a pretty woman with a blacked-out tooth puncturing an otherwise angelic smile. The caption reads: "It doesn't take much to ruin a smile."

The reaction to the institutional advertising program began here has been better than expected, according to both Bacino and Dr. William Schiefer, chairman of the San Diego group's advertising committee. "This is an alternative to individual advertising," says Schiefer. "The public has more confidence in advertising when it's done by a professional group."

— M.O.

Le Ballet Broke

Dancers of the San Diego Ballet — who haven't been paid since the beginning of January — received an even more personal financial blow last week. Wednesday afternoon the company met with and implemented the ballet's board of directors to consider extending personal loans of about \$200 apiece to those dancers who can't even pay their rents. After the general meeting, the board members met privately and that evening president Norma Thorsen relayed their decision to dancer and choreographer Bill Anthony. "She said they wouldn't be able to help us," he says. "She said the board members couldn't spare the money to lend to the dancers." Anthony's personal plight

today resembles that of many company members. He got his last regular paycheck about December 20, right before the company's annual Christmas break. (Most of the dancers earn \$150 a week, but Anthony's salary is about \$190 because of his additional choreographic duties.) The pay for all the company members covers rehearsals from 8:00 a.m. to 4:00 p.m. Monday through Saturday, plus all the additional time demanded by performances.) Since last December's paycheck, Anthony says he made some money staging a ballet for one Santa Barbara company, but now he's spent that and all his personal

savings. Last week he borrowed \$400 from two friends and applied for a job driving a Yellow Cab. Nonetheless, he and all the rest of the dancers plan to perform in the four shows scheduled for February 14 through 16 at Mandeville Auditorium at UCSD. "We feel that we have an obligation to the San Diego Ballet to do what we said we would do [in the dancers' contract]. . . . It's a matter of principle."

If the ballet's directors fail to come up with additional funding by the February performances, then all the dancers vow to quit en masse. "They seem to be expecting us to dance for nothing," Anthony says. "But it's to the point now where we as dancers cannot afford to live." "We've all had it up to here," agrees dancer Susan Wingfield. In turn, Thorsen says the board members are all working frantically to turn up the extra funding, a possibility for which she still holds out hope. She says the board didn't actually vote on the loan request ("because I didn't want to coerce the members into something") but declined to extend the loans because of a genuine lack of personal funds. Unimpressed, Anthony and other members say they expect not only a resumption of their contractual salaries in February, but also all their back pay, and in its absence they hint that they'll seek legal action.

— J.D.

Seven Million On Your Dial

Psychicist weather reporting never caught on big in San Diego, but not for lack of trying. It was on a spring night in 1967 when KPRV disc jockey Buck Turner, better known as Achmed the Revolving, left the basement studio at 2850 Fifth Avenue and opened up the building. Achmed gazed out over the San Diego skyline and announced over the air, "The sky is orange with purple streaks, and the high will be four hours." Ah, the stuff of legends. It was that sort of razziness that helped spawn KPRV's status as the pioneer of local underground radio on the FM band. But legends die hard. As for that drag-headed image of old, the station's current operations manager, Jessie Bullett, says, "It's gone. We don't like to consider ourselves progressive. We're very contemporary. We're not as

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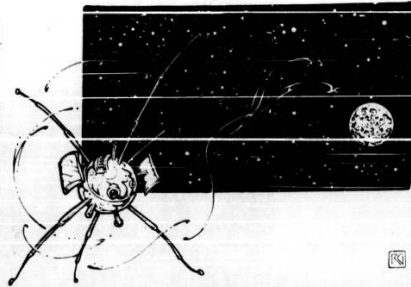
Straight from the Hip

Matthew Alice

Somebody told me the other day that NASA is losing its touch. It launched a satellite that failed to orbit the earth and flew off into space. Why wasn't the public informed of this? What's going on up there? Jimmy Aiken Chula Vista

On December sixth, the National Aeronautics and Space Administration sent up a communications satellite at the expense of the sausage's owner, the RCA Corporation. The Associated Press reported that after technicians fired a small engine to adjust the craft in its final orbit, all contact was lost. No one knows exactly what went wrong, but it's possible that the engine failed to shut off, and propelled the satellite into an orbit that has not yet been traced. Soon enough, however, contact was made between RCA and its insurance company, which had taken a \$5.3 million premium to cover the Satcom 3 satellite for ninety days. The craft was insured for \$70 million. The sum accounts for the cost of the mission, \$50 million, and the revenue expected from its use, \$20 million. RCA has asked the U.S. government, as well as competitive satellite companies, Western Union and Comsat General Corporation, to use their tracking equipment to help locate the missing craft, which is box-like in shape (five feet high, four feet wide, four feet deep), weighs about a ton, and is dark blue.

Dear Matthew Alice:
Where can I buy a pair of Earth Shoes? That firm apparently went out of business, but I would think that someone bought its inventory. My feet hurt, and nothing will help but genuine Earth Shoes.
D.B.
San Diego



Earth Shoes did indeed close down most of its outlets in the United States a few years back, but a Mr. Tarney of Milwaukee, the owner of an Earth Shoe store himself for the past four years, nearly a year ago acquired the exclusive rights to distribute Earth Shoes in the United States. He says he will be displaying Earth Shoes at a shoe show at the Long Beach Convention Center February 23, 24, and 25, and hopes to interest any Roots, Birkenstocks, or other dealers who can show the Earth Shoes "properly" in their stores. He can be reached in Milwaukee at (414) 354-1800.

Dear Matthew Alice:
Like all the women in my immediate family - my mother, my sister, my daughters - I

have fine, straight, blond hair. But for the last several years, my hair has grown near the forehead in tight, erratic, jiggly waves, like a bad permanent. My hair is so ugly I have to wear a wig. What caused this peculiar change, and what can be done to correct it?
P.R.E.
San Diego

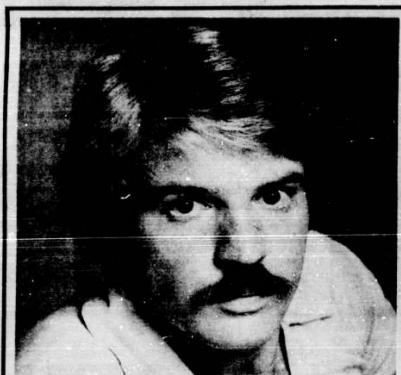
A dermatologist at the Kaiser Medical Care Program in San Francisco, Dr. Vera Price, said, "It's well known that some individuals with straight hair will develop a wave, or in some cases, very curly hair. And the opposite happens as well: curly hair can suddenly lose its curl. We don't know why this happens, but it doesn't seem to indicate any medical problem with the individual." In other words, you suffer

from a biological quirk (probably hereditary) that is medically harmless, though it alters your former appearance. The condition has not been treated as a disorder, the dermatologist said, and therefore, logically, it needs no cure.

Dear Matthew Alice:
I'd like to know the plain facts about water- and fat-soluble vitamins. Should they be taken separately? Are either to be taken on an empty stomach, or with certain kinds of food to be best assimilated? And with vitamins and minerals, is it best to take them at any special time, in relation to meals?
Susan S. Riddle
San Diego

Water- and fat-soluble vitamins need not be taken separately. After all, the two kinds of vitamins may occur naturally in the same food - as in lettuce, with its fat-soluble vitamin A and water-soluble vitamin C. The best way to supply a normal amount of vitamins to the body is with food, and not with tablets. Likewise, the best way to take tablets is with a meal, since this approximates the natural supply of nutrients to the body. Sometimes poor nutrition itself prevents the body from assimilating vitamins. Too much alcohol deters the absorption of water-soluble vitamins, and too much mineral oil (usually taken as a laxative) absorbs fat-soluble vitamins before the body can use them.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80883, San Diego, California 92138.



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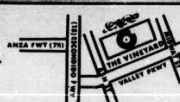
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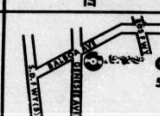
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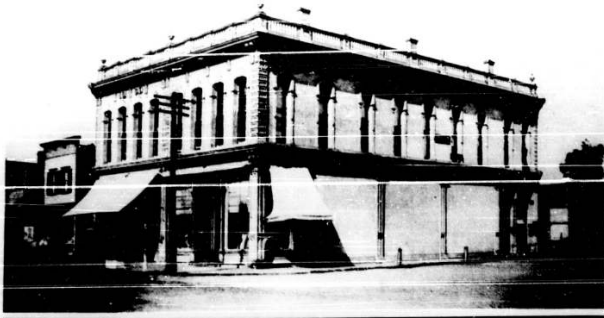
THE TASTIEST MUSIC IN TOWN



THE MARSTONS

(continued from page 1)
Marston was born and has lived all his life in San Diego, a city, and true in that this house was built by his parents in 1909. "San Diego was still close to the days when it was a regional center then," he continues. "It had been foreseen by the Spaniards as one of the great cities on the coast. But when the border was created, San Diego changed from a city that was central to one that was on the edge, at the end of the line. Its importance began to decline, and, in a sense, it's been declining ever since."

At the age of sixty-nine Marston speaks softly, in a slow drawl that is pure Californian. He seems polite and, above all else, controlled. "He gives the impression of being shy," says longtime friend (and recently unsuccessful mayoral candidate) Si Casady. "If he's at a gathering he's not the type of guy who jumps up and makes himself known." Such traits are uncommon enough in themselves, but they are all the more unusual in someone who is current head of one of San Diego's oldest and most civic-minded families. The history of the Marstons and the history of San Diego's growth are tightly interwoven. It is virtually impossible to open a book about the city's past without reading about George White Marston, Hamilton's grandfather, an influential (and colorful) political figure of his time. Marston Point in Balboa Park is named after him, as is Marston Junior High School in Claremont; the department store he founded, Marston's, was one of the city's largest when it was sold to the Broadway chain in 1961. His son, Arthur Hamilton Marston, played a less flamboyant role in public affairs, but was active in the chamber of commerce and helped convince the city that major roads such as Highway 163 (formerly 395) should be built. And Hamilton Marston — Arthur Hamilton Marston, Jr. — has continued in his father's vein, running political office but contributing to the city's development in numerous other ways. In addition to having run Marston's in the years before the business was sold, he has been on the chamber of commerce's board of directors four times; he was a founding



"The people who were critical of the Nolen plan called themselves the smokestack group, and their motto was 'Smokestacks versus Geraniums.' And they called my grandfather 'Geranium George,' and he was defeated by a man named O'Neal. But at the end of four years, my grandfather was persuaded to run again, and O'Neal became his campaign manager."

member of San Diegans, Inc., a quasi-governmental group organized in the early Sixties to address the problems of the center city; and he has been a member of the county water authority (1974-78), and other committees and organizations concerned with development in the San Diego area. Says Casady: "If you're in this town for any length of time and you're going to do anything, you're going to run into Ham Marston."

Now retired as a merchant and member of the chamber of commerce, Marston has remained active in several groups, particularly the Committee for Charter Protection for Parks, which he helped to found in 1977. As with most of Marston's projects the committee's focus is on urban planning, that slow, complex, and unglamorous process that over the years gives a city its shape and personality. But this particular committee formed around a relatively hot topic: preventing the Navy's enormous new medical complex from being built in Balboa Park, unless approved as required by the city charter. The issue began as a little-known one, but slowly gained attention

until last year it became a full-blown controversy. The Navy has had a medical facility in the park since 1919, but their current plan involves returning part of that site to the city and shifting over to an adjacent thirty-nine-acre site in Florida Canyon. Since the city charter requires a two-thirds majority of voters to approve the use of the park for nonpark uses, the issue was finally (and at least partly due to the efforts of the committee) put on the ballot last September. In a low turnout, sixty-one percent of the people voting approved the land swap — less than two-thirds, but in the Navy's eyes a clear enough majority to allow them to proceed. Within weeks they moved to condemn the Florida Canyon site (the first step towards acquiring it), whereupon the Committee for Charter Protection for Parks, acting on behalf of several other organizations, made good on a promise to sue to block the move.

"The issue of the naval hospital is the most important land-use decision the city has faced since the decision was made to change the zoning of Mission Valley in the

'Fifties," insists Marston, who helped to prepare the committee's suit. "With all the growth coming to San Diego, open space is going to become increasingly important. The parks, like our bays, are the big engines that run this community — they're important economic generators and they're crucial to the quality of life."

Concern for parks is itself something of a Marston tradition; in fact, the family name has been bound up with parks and urban planning since the very early days of the city. In 1838 a brother of the Marston family had moved from Newburyport, Massachusetts, to Wisconsin, finally settling in Fort Atkinson, a small farming town in the southern part of the state. It was there that George White Marston grew up, and from there that the family eventually moved to San Diego because of his father's failing health. George Marston was a young man of twenty the day they arrived here on a steamer from San Francisco — October 24, 1870 — his college career at the University of Michigan cut short after one year. In Fort Atkinson the family business had been a general mer-

chandise store, so it was unusual when, two years after his arrival, George Marston took a job as a clerk in Nash's general store on Fifth and K streets, in what is today downtown San Diego. Less than two years later he and another clerk, Charles Hamilton, bought Nash's cash, bought out Nash, and became partners in their own store. Although they split the business five years later (Hamilton took the groceries and Marston the dry goods), the two men remained friends throughout their lives, marrying sisters of the same family and taking an active role in public affairs. George Marston had a well-developed sense of humor, and when he was in his nineties wrote of Charles Hamilton (by then long dead): "He was a rare character, and the only fault he had was that he was too honest for me. He usually told the customers all the bad points about an article rather than the good points, and I thought it was a little too honest to advertise our butter as 'as good as you could expect in the summer time after its long transportation from Norway.'"

Hamilton's grocery store flourished downtown for many years (it was sold to a larger firm in the 1950s, and finally closed in the early 1960s). Marston's dry goods business flourished too, moving to a series of larger locations (all downtown) over the next thirty-five years. Marston himself worked long hours to make his business a success, and yet as it expanded, so, seemingly, did his range of interests. In addition to his management of the store he played piano, wrote poetry, and was an active skater and baseball enthusiast. His marriage to Anna Lee Gunn in 1878 produced one of the town's prominent couples, and throughout the late 1880s and 1900s he also became active in public affairs. He was twice elected president of the chamber of commerce, and served as a city commissioner and later as a park commissioner. And as his financial prospects improved he began to speculate in real estate, too. In the '80s he and Charles Hamilton bought most of the Mission Hills area (then undeveloped), gave it its name, and sold it a few years later at a profit Marston himself es-

timated at 200 percent. Arnie Carter, Democratic activist who knew George Marston personally, remembers Marston "had so much property he didn't even know where it all was." Carter, now eighty-seven and a resident of Mission Hills, adds, "He told me once that he was going to build a motel near Old Town for some friends of his. I was a broker at that time, and I told him, 'Mr. Marston, don't do it; you're going to lose a lot of money.' But he went ahead and built it anyway — the Casa de Pico Motel [now the Bazaar del Mundo]. And then the next year World War I broke out, and there was a tremendous shortage of hotels in San Diego. We had mechanics, Navy people, you name it, all coming here to work. So of course he made a fortune on his motel. One day he called me into his office and said, 'Remember when I said I was going to build that motel? You strongly recommended that I skip it. So I told him, 'Sure, but a war broke out; you were just lucky.' And he said, 'Well, let me tell you something: the secret of success in my life has been luck.'"

From 1885 to 1905 George Marston and his wife Anna lived in a house on the corner of Third and Ash streets. It was there that their son Arthur, and their daughters Mary, Elizabeth, Harriet, and Helen grew up. Then in 1905 the Marstons had a large house built on a ten-acre site on Seventh Avenue, just north of Balboa Park. The lot was later divided and two more houses were built — one in 1907 by Marston's son Arthur. Photographs from this period show the Marstons' houses standing more or less alone in the midst of a barren tract, but it wasn't long before houses sprang up around them, since houses were being built almost everywhere in the city at that time.

As early as 1907 the city's rapid growth had led the chamber of commerce, at the urging of George Marston and others, to bring in an expert to assess the city's current state and present his views on future growth. John Nolen, an acclaimed landscape architect and city planner from

Cambridge, Massachusetts, was the man who carried out the study, his report, "San Diego: A Comprehensive Plan for its Improvement," was the first comprehensive planning document the city had ever had. In it Nolen recommended, among other things, that the bayfront should be reserved for public recreation and use north of E Street; that Balboa Park and the bayfront be connected by a mall of "promenade"; and that a system of parks be developed. "The possession of play areas is a necessity of city life," he wrote, "and by obtaining them now San Diego can avoid the heavy penalty of procrastination which New York and other cities have had to pay."

George Marston thought the Nolen plan presented sound concepts for developing the city, but not everyone in San Diego agreed with him, as he found out when he ran for mayor in 1913. "He had the support of the chamber of commerce and the newspaper," explains Hamilton Marston, "but there was quite a division in San Diego then, and in a sense it still exists. And that was the division between the people who felt that the major amenities of the community — the bay, the parks, the climate — were a very important economic generator, and were interested in enhancing them; and the group who wanted to take an earlier advantage of the amenities, which sometimes amounted to reducing them. In other words, the people who wanted the quick return and those who wanted the longer term return."

"The people who were critical of the Nolen plan called themselves the smokestack group, and their motto was 'Smokestacks versus Geraniums.' And they called my grandfather 'Geranium George,' and he was defeated by a man named O'Neal. But at the end of four years my grandfather was persuaded to run again, and O'Neal became his campaign manager. And again the same division occurred, and the fast-track group tended to take the position that the other side — which included the chamber of commerce — was a bunch of silk-stocking aesthetes who didn't appreciate the importance of a community where people would earn a living."

The 1917 mayoral race ended in a margin defeat for George Marston, the second was two to one. But he took his defeat with good grace, and still his son Arthur took over the business of running Marston's department store he himself became more and more involved in civic and cultural activities. In 1913 and 1914 he served on the county advisory water commission; in 1924 he was instrumental in getting John Nolen to visit the city again for a further planning study. The second Nolen plan, completed in 1926, focused on the development of major streets, the construction of a civic center near the harbor, and the continuing development of a system of parks. Among Nolen's enduring recommendations today are Harbor Drive and the county administration building at the foot of Cedar Street, which actually housed both the city's and county's offices when it was completed in 1936. (Among his recommendations which didn't come to fruition was the idea of extending Sixth Avenue across Mission Valley.)

As in earlier years, there's little public support for Nolen's concept of a park system; but by then George Marston had gotten used to the idea of staging a sort of one-man parks development committee. In 1926 he led the fight against a proposal to turn over 122 acres of Balboa Park to the state for the development of a college (the proposal was defeated more than two to one at the polls). He acquired most of the current site of Presidio Park in a series of deals and paid for the costs of landscaping and extending roads to it out of his own pocket. (When the city officially accepted the gift of Presidio Park from George Marston on July 22, 1929, it was with the understanding that he would pay for its maintenance for two years. As it turned out, he contributed to its upkeep for eleven years.) He assisted with the development of Old Town by acquiring land nearby sold to the city and by building the latter Pico Motel, and in the late Twenties helped to

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Caliente

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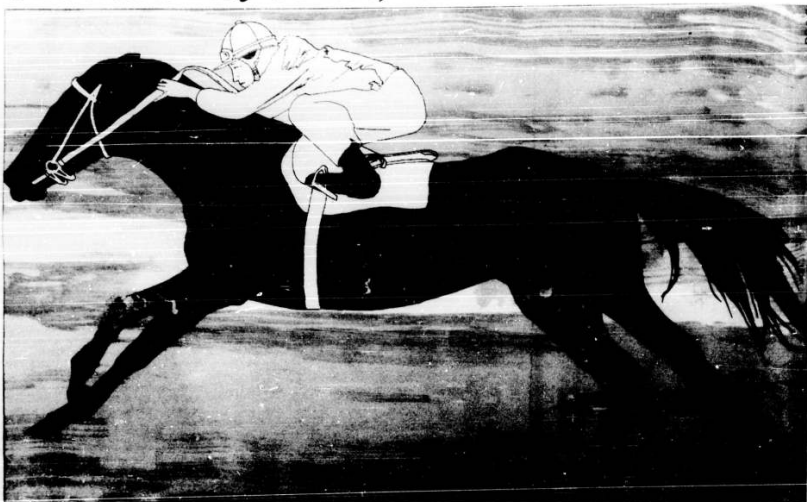


Illustration by David Lee

BOB OWENS

The Caliente Racetrack in Tijuana, just a few miles from the border, stolidly sits there on a dusty plain. It's a concrete tomb-like edifice, complete with leaky roofs, and is framed by brown hills with little houses perched miraculously on their slopes. Last year San Diego Magazine summoned up sufficient courage to refer to Caliente as "one of the finest racetracks in North America." To those who remember the baroque splendor and spaciousness of the old Caliente track with the beautiful wall and ceiling murals, the present structure is a disappointment.

The original Caliente racetrack was built just before World War One, and was located just a thousand feet from the border, near the old bridge leading to Revolution. In 1923 it was moved to its present site and along with the old Casino (now a boys' school) provided diversion and excitement to the Roaring Twenties version of the jet set. (Reformer President Cardenas closed the casino down in the Thirties.) The well-known San Diego entre-

preneur John Alessio ran the track for many years, almost right up to the time he was convicted of tax evasion. In 1971, the Caliente track burned to the ground in a spectacular fire. Arson was widely rumored, but rumors are endemic in Mexico. The new track was completed and opened in 1974; a new boss, Fernando Gonzalez, who is also the owner of the most widely sold daily newspaper in Mexico City, *Quotidiano*, took charge.

Unlike American tracks Caliente is not seasonal; races are prevented every weekend throughout the year. Also, greyhounds run five nights a week, and there is the off-track betting operation every day of the year. This latter facility, known as the Foreign Book, accepts wagers on all major American tracks. It has locations at the track and downtown, at Fourth and Revolution, and is a very successful, highly profitable operation. Caliente officials will not release any figures pertaining to their off-track betting. Undoubtedly, however, Caliente's "now

hotter than ever" according to the billboard add) is an important element in Tijuana's crucial tourist industry. Over a million dollars a weekend is bet on the horse racing alone, not including the greyhounds and the foreign Book. An estimated seventy-five percent of the money that passes through the mutual machines is wagered by Americans. All of which makes the track the largest employer in Baja; some 1200 people work in various phases of the total operation. Most are members of the powerful Alfa Roja Union, since wages run up to thirty dollars a day there, a job at the track is considered to be very desirable.

Caliente is still a small time affair when compared to major racing plants like Santa Anita, Hollywood Park, or Del Mar, where a million dollars may be bet on just one race. Because the total dollar volume wagered usually determines the gross amount distributed in purses, Caliente offers the owners of winning horses a much smaller purse than do the Southern California tracks. The minimum purse offered at Caliente is about \$2500, whereas Santa Anita will have a minimum of about

\$7500. "Stake" races, with purses of \$50,000 and up, are run several times a week at the big California tracks, while Caliente may offer a stake race twice a month with a \$10,000 purse. This means that the quality of horseflesh racing south of the border is quite obviously not going to be as high as that which will run at a major league track.

Most of the horses performing at Caliente are California-breds. After going bad" with recurrent physical (and sometimes emotional) problems they are often sent here to the "end of the line." Sometimes they regain their health and form; long enough to be sent back to California for another shot at the big purses. And sometimes a young horse, too of three years old, who wins his first race at Caliente will show sufficient promise to justify a trip up north. Some of these will fulfill the high hopes of their owners and trainers and be able to compete successfully at the quality tracks.

Very few owners of thoroughbreds at

any track will show a profit from the purses they are able to win (although some may do quite well by betting judiciously on their stock when they appear ready for a victory). This is even truer at small purse tracks like Caliente. So for most, it's a combination of hobby and tax shelter. Many are horseplayers who buy some animals just to get closer to the game they enjoy so much. And of course there is always the possibility of getting lucky, and coming up with another Styx or Carry Back, famed horses of mediocre background who went on to become champions. Owners of Caliente-based horses are also compensated with considerably cheaper feed bills and stabling costs (fourteen dollars a day compared to thirty-five dollars a day at Del Mar).

Many inveterate bettors enjoy the relaxed atmosphere of Caliente. Although technically there is a charge for admission to the track, virtually all the regulars have a permanent clubhouse pass, given out gratis by the management. And after eleven horse races if a player still has not had enough, or still has some money, he can stay around to try his luck at the dog races which wind up close to midnight. One old-timer likes to say that the pleasant chain through the tenth race, John Alessio had enough, or still has some money, he can stay around to try his luck at the dog races which wind up close to midnight. One old-timer likes to say that the pleasant chain through the tenth race, John Alessio had enough, or still has some money, he can stay around to try his luck at the dog races which wind up close to midnight.

One of the fixtures at Caliente is the "5-10" which the track calls "the fabulous world-famous handicapping contest." This form of wagering involves trying to pick as many winners as possible from the fifth through the tenth race. John Alessio imported the idea twenty-five years ago from a Venezuelan track and it was an immediate success. People who do not normally bet horses will play the 5-10 as a sort of instant lottery. Americans tend to bet expensive multiple tickets in order to have a better chance, but many Mexicans from all walks of life have an almost religious devotion to this wager and will not let a week go by without gambling at least a two-dollar ticket. The payouts are big, up to a quarter of a million dollars if the reverse jackpot is awarded. Naturally the odds against hitting even a smaller payoff are astronomical, but the lure of becoming a big-money winner is too strong for most to resist. One Mexican waiter at the track put it this way, "If I could just win maybe \$10,000 I could put the money in the bank and go back to the Yucatan and live off the interest." And so each Saturday and each Sunday he puts in his two-dollar ticket. If you are one who frequently finds money lying around on the streets, or bought gold trunks on a hunch ten years ago, you may wish to try your luck on the 5-10. But be sure that the money you may win is subject to U.S. taxes.

One story that circulated for a while was about the American who won the major award, and after identifying himself to the track (a Caliente requirement, for publicity purposes) and collecting his check, was surprised to find two IRS agents waiting for him at the border when he tried to drive back. They insisted—so the story goes—on taking the check, endorsed so that they could deduct the government's share before returning the balance to him. Presumably, this is to discourage a big winner from contemplating a quick and permanent vacation in Argentina, which, incidentally, has happened before with at least one previous American winner, and which lends credence to the tale.

This may also explain why although most of the money coming into the 5-10 pool is bet by Americans, the great majority of publicized major award winners are Mexicans. Racetrack winnings are not taxed in Mexico, and there are rumors (there they are again) that if you are a big winner and also a U.S. citizen, one of several Tijuana banks will deposit your winnings into a personal dollar account in return for the ticket, minus perhaps a five or ten percent "service fee." Then, they have a trustworthy Mexican cash the ticket.

Some people wonder why the 5-10 idea isn't instituted at American tracks, where it would certainly draw millions of dollars. Unfortunately, with that kind of money at stake, it would also probably draw every crook and fixer from 3000 miles around. Recent East Coast racing scandals have involved so-called "exotic wagering," principally the Trifecta, or Triple races. In these events a fan is required to select accurately the first three finishers in exact order. The big-money payouts were there and so were the underworld fixers. Since some tracks — to discourage the criminal element — are now considering abolishing altogether all forms of exotic wagering, and since the 5-10 is the most exotic of exotic wagers, no American racing commission is ever likely to approve it. States take a percentage of each dollar wagered, and an erosion of public confidence in the sport would, they believe, adversely affect the mutual total and cause the gushing flow of this largesse to be cut to a mere trickle.

But in Tijuana the 5-10 is a revered institution and the fans love it.

"Figuring out" the races is for some a pleasant hobby, for others a demanding chore. All over the track numerous players will be staring intently at their opened copy of the *Racing Form*, the Bible of the thoroughbred racing industry. This publication costs \$1.50. It is owned by Triangle Publications, the same people who put out *TV Guide*, *The Form*, to the uninitiated, is a mad jumble of symbols and figures impossible to decipher. But to the handicapper, the player who would determine from a record of the horses' past performances the probable winner of today's race, it is a most necessary tool, indispensable to what he fancies is the art of winner picking. If one only possesses the required acumen to interpret the hieroglyphics in the *Form*, with a dash of luck thrown in, one could end the day with a bulging pocketful of beautiful money. In some, the accuracy of their interpretations will mean the difference between dining that night on filet mignon and munching wistfully on a couple of tacos.

Post time favorites win about one-third of all races, at all tracks, year in and year out. A hard core of bettors will play nothing but favorites; "chalk players," they are called. When a favorite loses, groans arise from those holding losing tickets. "They stiffed the horse" is the expression most commonly heard, meaning that the fan is of the opinion that the trainer deliberately told the jockey to lose because the price was not good enough to warrant a bet. In reality this seldom happens. If the horse is in good form, or condition, the trainer will almost always try to win the purse. There is no guarantee that the animal's form will remain good enough to be able to win next time. However, it is true that trainers do bet — and some bet heavily — when they feel their charge is ready to score. And when they do bet they would prefer a large payoff at good odds. Thus many trainers, at Caliente and elsewhere, will race their horse into condition where it may show nothing at all until he's ready to "crack down," shoot for the win. It is axiomatic around racetracks that the condition of the horse on the day of the race is a private matter between trainer and horse, and none of the public's business. It's an insider's game, and one of many reasons that the average fan usually leaves the track with a lighter wallet.

Mike, a machinist from National City, has been a regular patron of the track ever since getting out of the Navy. "To me, it's an entertaining hobby," he says. "Some people like to travel, some collect stamps, some go fishing. Me, I like to play horses. I like to solve the puzzle each race presents. If I lose, I can afford it. It's like paying dues. If I win I get a lot of satisfaction from having been right, at least that time."

Mike knows a lot of other players at the track. Coming to the same place every week results in becoming acquainted with others who do the same. Sometimes the exchange opinions about a particular race. That's one of the pleasures, sounding off. Mike points out some of the characters at the Caliente track. The guy who never wears socks and who runs around bellowing out "Easy money" each time he hits a winner. And the Oriental girl who holds an animated conversation with herself after

each race. Or the Computer Man who believes the secret of race track success lies inside the circuits and transistors of a \$99.95 hand-held calculator. Then there's the System Player, bespectacled and scholarly, who always has several thick notebooks and numerous back issues of the *Form* under his arm. But the System Player apparently plays a different system every week. This week he is only playing those horses that gained at least two lengths in the stretch.

To a few, the Caliente track is a training ground and steppingstone to a serious career. On the super clubhouse level a young blond man calls each race into a tape recorder, in unspool competition with the official track race-caller. He'd like to break into the big time, get a job calling races at a West Coast track. Meanwhile, he sells his tapes to the winning owners. "I do a more detailed job than the official caller," he says. "I tell whether the horse is on the inside or the outside."

While Mike is studying the *Racing Form* a friend comes up and tells him a story about the guy who went to the track every day with just two dollars, which he would bet on a horse in the first race. If the horse won, he took all the money and bet it on the second race. And so on throughout the day, constantly betting his accumulated winnings. Usually he lost quickly and was finished after the first couple of races, but one day he hit a high-priced winner in the first race, and then won the second race as well, and the next, and by the time the final race came up, he had \$50,000 in his pocket, which of course he put on his preferred choice. Well, the horse lost by a nose so the guy went home and his wife asked him how it went that day. "Same old thing," the guy answers. "Lost another two dollars." Mike heard the joke before but laughs anyway and again returns to his *Form* and the serious business of picking a winner in the upcoming race. "I hope I break even today," Mike says with a quick smirk. "I need the money." All the players seated around him have also heard this before but they too smile once again. "I need the money," Mike repeats.

Wednesday morning in the stable area, grooms, hotwalkers, and general help — called backstreet employees — are unloading hay, cleaning the stalls, and taking care of their charges. The office of the Racing Secretary is located in this area, and several dozen trainers and jockey agents are gathered around the windows. (Continued on page 14)

CALIENTE

(continued from preceding page)
where the horses are drawn for the weekend races. Small, numbered cylinders are shaken up in a leather funnel by an assistant. He lets one drop into his hand.
"Number seven," he calls out. This is the post-position draw. "Fifth race, number seven," says the secretary. "Fawn's Best, fifteen, Navarro." Fifteen is the weight the horse will carry, 115 pounds. Navarro is the jockey scheduled to ride. "Number six." "Number six, Coming Up Clover, eighteen, Noguez." Jose "Gordo" Silva, jockey agent, follows this procedure with interest. His jockey, Aureliano Noguez, is the perennial leader in the standings. Silva selects the mounts that his boy will ride. Noguez

happens to be there today. He has just finished giving a few horses their morning workout on the track, a task that obliges him to arrive around 6:00 a.m. He's thirty years old and has been riding professionally for fourteen years since his start at the track in Mexico City. "It's not so important that I'm number one," he says diffidently. "It's only important that I keep myself in shape and always do my best." Sometimes he rides in California, but he says that you can only get good horses to ride there if you have the right connections, a good agent, and trainers who will use you. It's tough to get a chance up there. "The boys ride tougher here at Caliente," he says. "In California, all the jockeys are very good, top notch. Everyone knows what they're doing in a race. Here, well, it's rougher, more dangerous." He has broken his collarbone and fractured several of his ribs. "That's why he's a little crazy," Gordo Silva says affectionately. Serious injuries

are commonplace among jockeys. Sitting on a half-ton horse travelling at average speeds of about forty miles per hour makes race riding one of the most hazardous jobs in professional sports. "But I have no fear when I'm on the track," he states. "If ever I become afraid, that will be the time to quit." Jockeys at Caliente are constantly reminded of the dangers inherent in their chosen careers. Next to the tote board there is a monument to Wilfredo Osuna, a Caliente rider who fell on his head during a race in April, 1975, and died in the hospital a week later.

The following Sunday Henrietta Weiss and her husband sat at their table in the Turf Club, a private-admission-only section adjacent to the second-level clubhouse. She is one of the two best woman trainers on the West Coast, in terms of races won. She lives in University City with her husband, a general practitioner. Henrietta is herself a registered nurse, having practiced for a number of years in San Diego before

becoming a trainer at Caliente. "My husband and I owned a couple of horses, but problems with the trainers kept popping up," she says, picking at her lunch. "So my husband said, 'What the heck, Henrietta, you may as well get your trainer's license and do the job yourself.' So here I am."

She now has only twelve horses in her barn, a number of others having recently been claimed. When a horse is entered in a claiming race he runs at a specified price — say \$5000 — and any owner with horses at the track may purchase, or claim, the horse — secretly — before the race is run. After the race, a claimed horse is led away to the new barn. This practice allows horses of similar quality, or class, to compete against one another, and makes it risky for a trainer to enter a superior animal against critics that can't get out of their own way. If he does, there's a good chance that he will lose his horse. "Claiming horses is all part of racing," says trainer

Weiss. "There's usually no bad feeling at all about it. But it may be a little unethical for a trainer in the barn next to you to claim one of your horses, especially a young one, because he probably knows your stock almost as well as you do."

She had a horse named Honor Graduate who ran so successfully at Caliente that she took him up to Santa Anita to try for the big money. In his first race at the "Big Apple" (as she calls the Los Angeles tracks) the horse was claimed. During the race the horse bowed a tendon, a common thigh-attached injury. "I went back to the new barn when Honor Graduate came limping in. The new owner was waiting there, on crutches. I really felt bad about it."

Although Henrietta Weiss lives in San Diego, and also has a ten-acre breeding farm in Nestor (near Imperial Beach), she would welcome the opportunity to train

horses regularly at the "Big Apple," if she could but find the willing owners with quality stock. That's where the money is. "Some of the trainers here, like Wayne Spraling and Juan Garcia, who have lots of horses in their stables, do very well, but if they run right now it's kind of a scratch living. Still, it has advantages. There's a nice relaxed atmosphere here, an ambience you just can't find at the L.A. tracks. There's a lot of pushing and shoving up there, a lot of bustle and bustle that's hard to take."

She points out a distinguished-looking gentleman at another table. "That fellow is a good example. He's an owner, and flies into Caliente from Las Vegas every weekend. He has horses at Santa Anita but prefers Caliente because of the informality and lack of pressure. Lots of people feel the same way."

Young horses, two- and three-year-olds, generate the most interest and hope among owners and trainers. If unraced, they have not yet proved that they are of

high quality, but neither have they yet demonstrated themselves to be mediocre. Henrietta has a couple of three-year-olds in her barn right now that she likes. "Mr. Equal and Skipper Mitt, that's their names. I'm really high on them. But if they run good here I'll probably take them up to the 'Big Apple.'"

But for Caliente trainers getting stall space at the major racing plants can be a problem. "You know," she says, "I like people and like people to like me, but I won't let myself be pushed around. Del Mar tried it last summer when they refused me space for five horses I wanted to run up there. They sent me a form letter saying that my stock wasn't of sufficient quality to be competitive there. Hell, a couple of them had already won at Del Mar the previous summer." She warms to the subject, talking rapidly.

"Their problem is that they cater to trainers with well-known state horses. So these trainers move in with maybe twenty horses and never race more than three of them.

The rest get a free ride, and then Del Mar complains about short fields, not having enough horses to fill up each race. It's ridiculous! My horses were going there to run. So I pushed and pushed and finally they relented. I got my stall space."

Her assistant trainer, Steve Lotz, takes a seat at the table and announces with great satisfaction that he caught the winner of the last race. He waves a ten-dollar ticket. "This nets me sixty dollars. Hey, I'm even for the day!" Steve is in his early thirties and wants to get his trainer's license soon. His wife runs an operation training show horses in Rancho Bernardo, so he's neck-deep in the horse business. For him, as with all horse trainers, it's all about the line up enough owners to be able to run a successful public stable.

"One problem with some of the owners," Henrietta interjects, "is that they sometimes overvalue their horses. They want them to run in races where they're

(continued on next page)

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CALIENTE

(continued from preceding page)

over their heads, where they have little chance of taking a purse. "Being a trainer, it seems, requires as much skill in the handling of owners as it does handling the horses. She feels it's best to be up-front and honest with the people who own the stock and pay the bills. "If they want to bet their horses and ask me if I can win, I tell them whether or not I think the horse is ready to run its best, and then point them to the *Racing Form* to check out the competition. After that it's up to them." Henrietta seldom bets more than a few dollars, even on her own horses, although she is a good enough handicapper to have recently won an in-house contest among trainers for selecting the best winners.

There are but three female trainers at Caliente, and no female jockeys. Penny Ann Early was the last girl jockey to ride here, and she's a trainer herself now. A question arose as to whether Henrietta would use a female jockey on any of her horses. "Henrietta's a male chauvinist," her husband laughs. "I don't think she would."

"Well, you have to put this in perspective," she says. "Girls are great around the barn, as grooms and exercise riders. (In Mexico, though, women are not per-

mitted to work in these jobs.) "But in the stress of competition, they don't seem to have that macho impulse to master and dominate the horse. And here, at Caliente, riding is rough and tough, much more so than in California. Let's face it, it's dirty. One American jock came here last year and said 'Hey, these Mexican jockeys come out of the gate, whoo-de-doo, hell-bent for leather to get the lead. I'll just sit back off the pace and ride smart.' But when he tried it, when he waited and then tried to go through a hole, an opening, he found that the hole closed up fast and he was an also-ran again. They wouldn't let him get through. He's not here anymore." She shakes her head. "These guys here don't fool around," she says, echoing the words of Aureliano Noguez. Steve Lutz tends his opinion of girl jockeys. "It's a different ball game out there on the track. There's some good girl riders on the Eastern tracks, but overall I wouldn't care to bet more than two bucks on any horse ridden by a girl, no matter how good the horse. They just don't have the strength." Usually, when trying to win, Marcelino Olguin is the boy Henrietta will use. (In track parlance, jockeys are "boys" regardless of age.) "I trust him. My husband and I were witnesses at his wedding. I'm confident that he'll always give me an honest ride and won't stiff any horse I put him on."

Henrietta has two horses entered in the sixth race. She feels that Star Reflected might have an outside chance. "This horse

is a little crazy. She walks around all the time in tight little circles. She tries to climb on the back of the lead pony and she almost killed one of my stable boys. I spent more time with this filly than almost any other horse in my barn. Maybe she'll be able to do something today."

Henrietta and Steve leave for the paddock where the horses will be saddled before the race. As the animals are walked in from the barn they are identified by their markings by a track official. In the United States thoroughbreds are required to have lip tattoos which facilitate this process. It's supposed to prevent "ringers," superior stock in disguise entered against cheapies for the purpose of getting an easy victory.

Star Reflected's owner, a young black woman, is already in the saddling area and greets Henrietta with a warm embrace; then they turn to look at the horse. "She looks good today," says the owner. "She seems so calm and relaxed. I think she's going to win." Hope, expectation, excitement shine in her eyes. After Henrietta straps the saddle around Star Reflected's girth, the filly jerks her head, and sure enough, jumps around rapidly in a little circle, just as rapidly everyone gets out of the way. Soon the jockey arrives and is given a "leg up" into the saddle. Henrietta and Steve return to the Turf Club to view the race.

The track is "off" today. It's muddy. This will affect the chances of Star Reflected, since not all horses can handle this kind of footing. The Caliente track is a

mixture of sand, clay, and a special soil obtained from Chula Vista. This loamy Chula Vista earth is, for some reason, much in demand as racetrack turf, and is also used at Santa Anita, Hollywood Park and Del Mar. Henrietta's horses and the eight other competitors walk past the stands in the post parade; their hooves make plopping sounds in the mud. Star Reflected, number eight, is about twenty-five to one on the tote board. Long odds. The filly doesn't go through much of a pre-race warmup, but instead is led up quickly to enter the starting gate first. Maybe she wants to do her circle walk and the jockey is having trouble controlling her. Or perhaps all that mud is making her wish that she were back in her nice, dry stable. In any case, when the bell rings to start the race, a horse named Wicked Wanda takes the lead and wins by about fourteen lengths. Star Reflected finishes eighth. Henrietta's other horse, Sun City Miss, ends up fourth for a small share of the purse. Things went better for jockey Aureliano Noguez. That weekend he broke a Caliente record by booting home eleven winners. Gordo Silva had picked the right horses for his ride.

After the last race some of the players are disgustedly tossing away their programs and *Form*s. Happy smiles light up but a few faces in the crowd. Murmurs of "I shoulda" reverberate around the place like a low, anguished wail. "I shoulda played this one." "I shoulda bet to show."

THE MARSTONS

(continued from page 10)

which has since then become one of the city's major planning concerns. According to Marston, it was largely through the efforts of San Diegans, Inc., that the new civic center was built downtown in 1964.

In the early 1970s Marston served on chamber of commerce committees which examined trends in regional planning decisions and worked with the department of defense in studying possible land sales from the Veterans' government to the city. His experience on those committees, coupled with the emerging importance of the downtown area, led him to feel that a comprehensive planning study of the San

Diego area was needed. In early 1974 he went to the city council and told them that he and his aunt, Mary Marston, would put up \$10,000 to cover the cost of having an urban planning expert come here to review and comment on San Diego's development. "Ten thousand dollars seemed like an appropriate amount," he explains. "It was about what John Nolen got in 1907."

The only stipulation was that the city had to take the responsibility of selecting the expert. The council quickly agreed to the idea, and then City Manager Kimball Moore was given the task of finding someone and arranging for the study to be made. He eventually selected a team of two well-known planners — Donald Appleyard and Kevin Lynch — who visited the area, talked to various local planning organizations, and solicited comments from numerous citizens and civic groups. Their resulting report was called *Temporary Paradise?* and it is remarkable both for its vision and for its resemblance,

on several counts, to the earlier Nolen plans.

Temporary Paradise? viewed San Diego as a potentially unique city that was, unfortunately, well on its way to becoming Los Angeles. It criticized the "chaotic" development of Mission Valley, the numerous, widely scattered suburban tracts (which are costly to extend water services to and make the concept of a mass transit system all but unworkable); and the lack of public land around the bay. It recommended preserving the area's remaining valleys and canyons for public use and recreation; working to construct and preserve the special character of neighborhoods like North Park and the beach areas; and employing design techniques which would enhance the city's Mediterranean flavor while conserving vast amounts of water. Noting that Tijuana was rapidly becoming one of the largest cities in Mexico, *Temporary Paradise?* also recommended that growth be directed to the South Bay in

order to make San Diego an international focal point for the San Diego/Tijuana population center.

Many of the recommendations in *Temporary Paradise?* are either long term or speculative. But the report, in a scant fifty pages, brought together considerations of city planning that had long since been lost in the area's rapid growth. It made the point that the city could be different, better; that people should decide where development goes and not the other way around. Twenty-five thousand copies of the report were printed and distributed free to the public from fire stations, libraries, and other city agencies.

At about the same time *Temporary Paradise?* appeared, the Navy announced intentions to move its hospital from the current site in Balboa Park to a new site in Murphy Canyon. The move was almost unanimously welcomed by those concerned with city planning, including the

(continued on page 18)

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movist and the chamber of commerce; it would have allowed the Navy to expand the facility freely, park land would have been returned to the city, and crucial open space near the city's center would have been preserved. But in 1976 the Navy, strongly supported by Congressman Bob Wilson, reversed itself and proposed to move further into the park by exchanging part of its current site for other park property in Florida Canyon. (At the time Wilson was the only legislator to support the site would be forfeited, but the price tag was \$10 million.) The Navy's decision to expand the facility on its present site has since risen to well above the 1976 Murnighan-Carmichael estimate. There was also

A black and white portrait of a young man with dark, curly hair. He is looking down and slightly to the right. He is wearing a light-colored, possibly patterned shirt. The image is high contrast, with deep shadows and bright highlights.

apparently, some opposition from Navy and ex-Navy personnel who felt that a hospital in Murphy Canyon would be too distant from the city. "I don't know about those whom it would serve if I were the one finally made the ballot last fall, but sixty-one percent of the voters approved the exchange, but the committee took heart that this was less than the two-thirds majority required by the city charter, particularly since, as Marston points out, the ballot issue was somewhat unclear: "As it was presented, the issue seemed to be pro-park — giving land back to the city," he explains. "The fact that it would move the hospital further into the park really didn't come out on the ballot."

"Here are two uses of land whose potential impacts on each other are increasingly going to be negative. The park will constrain the hospital, and the hospital will dominate the park, to the disadvantage of both. And in an area like San Diego, with all the land the government has for sale and

exchange. It's the most unfortunate

As he talks about the hospital issue, Marston refers from time to time to bulging ring binders filled with documents which support his arguments. He has, he says, eleven such binders filled with information on the hospital situation—and the essentials, he stresses. His meticulousness is almost legendary among his associates, who point out that the affidavit filed by him on behalf of the committee's recent suit against the Navy is longer than all the others. That suit, filed in early January in a San Diego federal court, alleges that the Navy should not be allowed

regards that the Navy should not be allowed to condemn the park site because it failed to prepare an adequate environmental impact statement. The Navy denies this, and has been supported in its current quest for Balboa Park land by the chamber of commerce, a fact which Marston finds ironic. "In 1972 the chamber took the leadership

in working with the Navy to explore the possibility of an appropriate site outside the park," he says, producing minutes of a chamber meeting from one of his ring binders. "I know because I happened to serve on that committee. We recommended that any sale of park land for non-park uses should be rejected. Really, it's very interesting that their position could have changed so diametrically. Points of view change, of course, but one regrets being opposed by a group that previously had a different viewpoint."

Marston is at a loss to explain exactly why the chamber's position flip-flopped, and speculates that the group's directors may have simply wanted to accommodate the Navy's position no matter what it was. The Navy is certainly important to the area's economic picture, he points out, but adds, "In a sense this issue of the hospital is bound up with the question of San Diego having lost its centrality, its sense of being captain of its own ship. Tourism, de-

velopment, the Navy, all of these things have assumed, with respect to the city, a extraordinary scale that I don't think the have in cities that have maintained themselves. I don't see Atlanta or San Francisco or Los Angeles being that influenced by the institutions that are there. I see them being much stronger and more independent.

As he sat in front of the county administration building on Harbor Drive one morning recently, Hamilton Marston looked amused. I had just asked him why he had never run for political office, and Marston, who was wearing a conservative gray suit and a dark blue knit tie, took a moment to answer. "During the years I was of an age to undertake a thing like that," he said rationally, "I was in the store business — a relatively strong responsibility. But also, my work with people in government has brought me to the conclusion that they work awfully hard." He laughed. "Government work is extremely

tation, he himself has helped to bring vision and foresight to the city's planning efforts. Two recommendations of *Temporary Paradise?* that have since been realized, for instance, are express bus lanes at freeway junctions (there is one on Highway 163 North leading out of downtown), and the "Tiaana Trolley

which will provide a rail link between downtown San Diego and the border. Others will undoubtedly creep into plans now and then, and if the naval hospital is kept out of Balboa Park it will be thanks in large part to Marston's initiative, too. But Hamilton Marston could be the last member of his family to play a role in the shaping of the city for some time. Neither of his sons has any interest in active work in San Diego's development (one works in the South Bay, and the other is a graduate student at U.C. Berkeley), nor have his two daughters, Marston himself seems unconcerned by this — "They have their own lives," he shrugs.

would say the people who are looking for the quick return have had the upper hand. We're choking Mission Valley with cars and parking lots. And the community seems to be continuing to develop in its outer edges. But we've done a good job with Mission Bay, and except for permitting extraordinary encroachments in about one-fourth of Balboa Park we've done pretty well there, too."

Marston doesn't call himself an environmentalist, yet his concern for the city's development is to a large extent a concern for the quality of its physical setting. "I'd just like to point out," he told me firmly, "that I'm interested in looking at things in the long term. I try to look at all the concerns we have. . . . Certainly the quality of life is very important. If you look at Los Angeles from the air, you don't see any patches of green. I was in a high-rise building there recently, and from the window you just see a sea of roofs. . . ."

A few days later, on January 28,

years. I talked to Hamilton Marston on the phone that night. He had been to the hearing, and said that the ruling came as no surprise; that the committee's position on that particular issue had been vulnerable. He would be meeting with the rest of the committee's directorship soon, he said, to decide what avenue to pursue next. We chatted for a little while longer, and then hung up. I went to the refrigerator to get

Marston was doing over in that old brick house on Seventh Avenue. Maybe he was going through his eleven ring binders full of material on the hospital issue, looking for some scrap that somehow had been overlooked. Or maybe he was just striding in the front room with the Middle Eastern rugs and the painting of old Mission Valley, the same room he was sitting in when he told me, "San Diego is really, I think, going backwards in terms of its own initiative and strength. It has become overshadowed by the scale of the national in-


hearing in the Committee for Charter Protection for Parks suit against the Navy was held in federal court in downtown San Diego. The committee was seeking a preliminary injunction to halt the Navy's plans to conduct soil tests on the park site, on the grounds that the tests would permanently alter Florida Canyon. Judge William Enright ruled against the committee, giving the Navy at least temporary ownership of the park site and the right to proceed with the tests; but it was only one round in a court struggle that committee members say could go on for as long as two

stitutions that are based here. The Navy, for instance, used to be just an occasional gumball that would come into the harbor on its way up the coast. But now the Navy has grown to a size where it can say, 'We want to stay in Balboa Park — in fact, we want to own part of the park,' and the city gets all concerned about it and feels, 'Well, we ought to go along.' I think San Diego has really acceded further to the requests of the Navy than most cities this size would have; I think a city with a stronger sense of independence would have taken a stronger stance."

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CHRISTOPHER SCHNEIDER

In all unimportant matters, style, not sincerity, is the essential. In all important matters, style, not sincerity, is the essential.

— Oscar Wilde

Noël Coward's *Hay Fever*, which will be playing at the San Diego Repertory Theatre through February 23, is one of the most stylish productions I've seen in San Diego. This, besides being a great pleasure, is what one hopes for, yet all too seldom gets in the production of a play like *Hay Fever*, since style — which can be-

come a subsidiary consideration when producing any number of other plays — is particularly essential when putting on Noël Coward.

In the preface to a 1933 collection of his plays, Coward wrote of *Hay Fever*: "It has no plot at all, and remarkably little action. . . . Its general effectiveness therefore depends upon expert technique from each and every member of the cast." These words mean something different to us today from what they meant in 1933 — especially when referring to a commercial comedy. But even though there's more story to it than Beckett's *Waiting for Godot*, probably the best known and most influential standard of comparison for

plotlessness, *Hay Fever* is remarkably unencumbered with an involved "what will happen next?" sort of plot. Like *Godot*, everything depends upon language and atmosphere; and Coward's language is sufficiently polished that it carries that burden easily.

The plot *Hay Fever* does have is concerned with the Bliss family — ironically named, since they live in chaos and their interactions are anything but blissful. The father, David Bliss (played at the Rep by James Brown), is a writer of purplish novels. This enables Coward to have his wife Judith remark: "He needs complete quiet to finish off *The Sinful Woman*." Judith Bliss (played by Helen Marquardt)

is a glamorous actress of a certain age; she rented the year before in order to play at being landed gentry, but now she's feeling the itch to return to the stage. They live in a country home in Cockham, happily free from any thought of economic exigencies. Thus their son Simon (Byron La Due) can be a caricature and their daughter Sorel (Dante Cook) an ingénue. It's the sort of existence designed to fill an audience's collective heart with envy, where people have nothing to do except to be educated and witty and to strike poses. Both mother and father make their living through melodrama — the title of the beloved vehicle in which Judith plans to make her comeback is *Love's Whirlwind* — and this has had effect of making everyone in the family grandly theatrical and ready to start a scene at the slightest provocation. None of them bothers with the proprieties; they all go their own way, separate yet bound together by a common love of free living.

Each of the Blisses has invited an admirer down for the weekend. None of them having realized that anyone else has invited a guest, they each expect to spend a quiet weekend with the family plus one extra person. Sorel, who has begun to weary of the Bliss household's madness and years for respectability, has invited a somewhat stodgy diplomatist, Richard Greather (played by David Deutsch). Simon's itchy stylish guest is Miles Arundel (played by Rosina Widdowson-Reynolds), a vamp who, Judith complains, "goes about using sex as a sort of shrimping net." Judith's guest is a rather beefy, not-too-verbal athlete, Sandy Tynell (played by Mike McKinley); and David's is a rabble rife admirer of his writing named Jackie Coryton (Laura Rankin), who becomes increasingly frightened by this family whose behavior exceeds commonly accepted limits of the proper and nice.

The comedy of *Hay Fever* comes in the contrast between the unseemly Blisses and their proper guests. Coward shows us the flagrant bad manners of the Blisses, only to point out how preferable they are to the pallid good manners of their guests. The play might be called *In Defense of Bad Manners*. What Coward is also defending is the free and unrestrained life of the imagination, such as the Blisses enjoy through their constant theatricalizing. Myra at one point calls them false and hypocritical. But what Coward is saying is that everyone poses and plays games; the

Blisses just do it more openly than anyone else. Their extravagant theatricality is a sign not of abnormality or madness but of their basic honesty.

Noël Coward wasn't an innovative writer. He was more the sort of writer who comes at the end of a tradition, polishing and refining what others have initiated. What he did in plays like *Hay Fever* was to take drawing-room comedy and rid it of all its dross, honing it down to the absolute essence of witniness. This is exemplified in his dialogue, which rarely has a spare word. He tended toward single lines rather than speeches, and you get the feeling that one word conveyed for him what for others took whole paragraphs. And that one word must be delivered correctly in order to convey all that Coward intends, since the wit in Coward is often not so much what the lines say as what they suggest. This was made evident to me once in a prep school production of *Blithe Spirit* which was able and lively but not especially funny — mainly because the students seemed to have no notion of the erotic and class tensions that lay behind Coward's words. Any production of Coward that doesn't imply this knowledge very quickly becomes frivolous and thin.

Luckily for us, the current production of *Hay Fever* has the Coward style down to perfection. With the aid of director Will Simpson, scenic designer Robert Earl, costume designer Tim O'Neil, and a highly capable cast, once more Coward's verbal tunes become entire symphonies that overwhelm and delight us.

Probably the best role in the play is that of the grande dame Judith Bliss, and Helen Marquardt does wonders with it. She carries off several bits of business with the greatest grace and has a bit of self-consciousness. I especially liked it when, in the midst of a self-dramatizing moment, Judith starts to swoon at some piece of news deemed particularly revealing. Ms. Marquardt staggers slightly and then pulls herself upright, executing in effect a poutette — all while checking a mirror through the corner of her eye to be sure of the effect she's creating. And the delivery of her lines! At one point Judith, who is praised for her liveliness; it does the heart good to hear how much Ms. Marquardt gets out of Judith's pleased, mock-dernate, reply: "It's entirely spurious vitality."

The other performance I admired most was the Myra of Rosina Widdowson-Reynolds (she actress who was superlative recently in *Night of the Tribades*). Myra is the most glamorous part in the play, and Ms. Widdowson-Reynolds — with the help of Tim O'Neil and hair designer Brenda Bellod — is entirely up to it. She evokes a world of between-the-wars tony-ness in a way that makes you gasp with admiration. Ms. Widdowson-Reynolds wields the meanest cigarette holder since Constance Bennett in *Topper*. She also handles scerbic repartee with great ease. Her love scene in the First Act, with the ubiquitous Byron La Due, who does no mean job himself (how can he look

so at his ease playing this lounge lizard when he's performing in three plays simultaneously?), is a classic.

I could go on on *Hay Fever* for hours, for the evening is filled with them. My only possible complaints are trivial ones, such as the pronouncing of *milieu* and *posate* as *milieu* and *posate*. Other than that, there's nothing there but good. Director Will Simpson has assembled a wonderful production, with good work in every quarter. He has also directed a wonderful production, with a keen eye for blocking, such as the moment in Act Two when Judith exclaims, "June has always been an unsexy month for me!" in a hammy elegiac tone and upstages Myra by standing in front of her.

Noël Coward is not my favorite playwright. The variety of his work isn't the greatest imaginable, and there is that tendency toward triviality (or, in his later work, jingoism) which I find off-putting. But if you're going to do Coward, this is the way to do it. Now if only this crew would do Joe Orton — say, *What the Butler Saw* with Helen Marquardt as Mrs. Prentice and Byron La Due as Nick. That would really be something.

There's another work of English humor in town for which I can give a qualified recommendation: W.S. Gilbert and Arthur Sullivan's *Patience* (at All Souls Episcopal Church, Point Loma, through February 16). Gilbert and Sullivan are not among my favorites, either; they also tend

toward triviality. Perhaps it's just English light humor that I don't like, all this "let's have a jolly time, which no one needs take seriously" stuff, that which I find most excessive in G&S productions tends to be what pleases their aficionados most.

I find Don and Bonnie Ward's production of *Patience* too silly by half, with manic mugging than action (particularly by one delightfully outrageous dragon — Edward E. Bedrick playing Major M. gattvay). The quality of the singing is highly variable, with a particularly painful Patience (piercing tone, little or no diction, and uncertain pitch), who seems to have been directed to play an ingénue as a rather backward six-year-old. But the story is highly amusing (a parody of *fin-de-siècle* aestheticism), the music is lively, and the production looks wonderful, especially the costumes by Jean Showalter.

George Weinberg-Harter, the actor playing Bunthorne in *Patience*, modeled loosely after Swinburne, has an acceptable singing voice and a good declamatory manner. And Thomas Sesma, the actor playing Grosvenor (an Idyllic Poet, modeled even more loosely after William Morris), is marvelous — a good baritone voice, a great way with comedy, and rather nice dancing, too. I've liked him since I first saw him play Tiger Brown in the Marquis production of *Threepenny Opera*, and he's quite the best thing here.

This is a mixed production of a good and fairly rare work. If you're willing to wait out its painful stretches, *Patience* has much worth seeing. □

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City Lights

(continued from page 3)

exotic as they are at KGB, for example."

In fact, KPRI, that former station of broadcasting wilderness, is fast becoming downright bourgeois, as evidenced by its recent alliance with "adult contemporary" KOGO, a middle-of-the-road station at 600 on the AM dial. After nearly five months under the same ownership, consolidation of personnel at the two stations is nearly complete. Veteran radio man Dave Allen is vice president and general manager of the combined stations and Bullet is operations manager of the pair. The staffs of both stations will be housed in one-quarter of a 10,000-square-foot, two-story professional building leased by Lyon Properties on Aero Drive near Montgomery Field in a move expected to take place next month. The advertising sales department is now offering combination ad rates and touting the dual stations as the number-one music combination in the county.

But after paying several million dollars last March 20 for KOGO (the highest price ever paid for a San Diego radio station), KPRI's parent company, the La Jolla-based Southwestern Broadcasters, Inc., will have to earn lots of money to recoup its initial investment. Southwestern owns AM stations in Brighton, Colorado, and Phoenix, Arizona; an FM station in Santa Ana; and an AM-FM combination in San Antonio, Texas—all playing an adult-contemporary format. Southwestern is owned by the Shadok brothers: Edward, who is president of the company and lives in La Jolla, and Arthur, of New York City.

The high price paid by Southwestern for KOGO created a stir in radio circles;



Jamie Bullet

one long-time radio adman remarked that the station was grossly overpriced. "A more realistic price might have been three and a half million," he said. "Somebody must have needed one hell of a tax write-off." The fact that KOGO (once the powerhouse of local AM radio) was slipping in the ratings caused even more eyebrows to be raised at the record sales price. President Edward Shadok said at the time of purchase that the price was predicated on the station's 5000-watt signal, and not on the ratings. What Shadok didn't say was that his corporation had ideas of its own on how to boost the station's standing among listeners. The first step was the firing of fourteen KOGO employees when Southwestern took control last September 19.

(Shadok and company have since been slapped with a complaint by the National Labor Relations Board on behalf of eight of the terminated staffers. A hearing isn't expected until June.) In the same vein, the record player, which ostensibly was to have appealed to persons in the twenty-five to fifty age bracket, was immediately trimmed of excessive fat. "Before we took it over," says thirty-five-year-old Bullet, "the playlist was very scattered. In other words, we've dumped a lot of crap off the radio." "No longer do obscure or lengthy album cuts receive air play; hit records now dominate the musical output. The station also recently signed round media gadfly Rod Pige to do brief commentaries, a sports show

along with Tom Nettles, and a three-hour talk show five days a week. Southwestern bought KOGO from Retlaw Enterprises, a company owned by the family of the late Walt Disney. Retlaw had purchased the station from Time-Life in 1972 for about three million dollars. At that time, KOGO-AM was part of a broadcasting triple threat that also included television's Channel 40 and KOGO-FM, which is now KPSD-FM. After the sale to Retlaw, the AM station's position as number one began to crumble. By 1979, KOGO had slipped to twelfth in its age-bracket ratings.

Edward Shadok was approached by Retlaw representatives last February with an offer to sell the station. Shadok had been searching several years for a strong AM signal he could pair with KPRI (a station with 50,000 watts at 106.5 on the FM band). Southwestern Broadcasters bought KPRI in the summer of 1968 for \$200,000 from Larry Shushan, who had built the station eight years earlier. "It was a real back then," says Shushan, who is now general sales manager of KSDO-AM and KEZL-FM. "We played 'beautiful music,' some classical—actually, whatever the advertiser wanted us to play." In early 1967, an ex-San Francisco just out of the Navy, Steve Brown, asked Shushan for air time after the station signed off at midnight. Brown, then playing the music of the Grateful Dead, Jefferson Airplane, and Moby Grape to a receptive early-morning market. Advertisers soon started pricking their ears to the new sounds. By the Summer of Love that year, the underground-rock format had taken over the station twenty-four hours a day. Although KPRI has since

polished its former scruffy image, it still aims for listeners between eighteen and thirty-four years old. With KOGO's audience starting somewhere in the middle of that and attracting some listeners in their fifties, Southwestern hopes to attract the broadest possible spectrum of listeners...

...and advertisers. But the stations' impact on the radio market will be slow in coming, according to local radio experts. "We've noticed that they're out there," says Chuck Cotton, local sales manager of KPSD-AM and FM, "but there's been no dramatic effect yet. I expect it will be a gradual improvement." The top two AM leaders in KOGO's target audience are KPMB and KCBO. "That battle was fought five or six years ago," says Harry Martin of the KCBO sales department. "Now you have KOGO playing more contemporary music, really trying to break in. As of right now, we don't feel it. They have a lot of marketing to do. In the next three to four years, if they program more aggressively, they may be in the fight."

It may take nearly that long before Southwestern can state definitely whether KOGO has the ability to earn its keep, and as one local radio man observed, the pressure to succeed will be heaviest on the sales department and management. "If you buy a radio station, you're buying a lot of internal dissension. The staff will be under a lot of stress to show a profit, and that's going to be difficult, especially at first. If you get one bad book [low ratings], you start making staff changes. They're going to be very nervous."

—M.O.
—Joanette DeWyer and Mark Orloff

Off the Cuff

Do you worry about the possibility of another war?



Joe Scherer
Farmer
Visitor from Illinois

Yes, I'm real concerned. The Middle East and all—I feel it's bad news. My brother-in-law tells me that our military is not all that well prepared and that's why we can't give any ultimatum to the Russians. 'Cause we can't back it. I don't know, he might possibly be right. Our quality of enlisted men may be below par. There's a lack of discipline. The old-timers are disgusted with them 'cause they can't control the men. Teddy Roosevelt—that's the last good president we had. We would have been in business, or else!



Shirley Collins
Clerical Worker
Point Loma

No. Because I know there's no going to be another one. I don't worry about it. I know there's going to be another one and the world's going to be destroyed — Armageddon, the final war. The world's going to be destroyed and rebuilt. It says so in the Bible. When all of the prophecies have been fulfilled, the world will be destroyed. I like living. I like being on this earth. I like being with my family, but if I die, I'm going to be in heaven with the Lord.



Jimmie Doyle
Homemaker
San Diego

Yeah, it crosses my mind but I refuse to think about it because it becomes too frightening. Actually, it's the old adage: 'Ignorance is bliss.' It's the old out-of-the-sand attitude, so I cop out by not thinking about it. If we did have another one, that would be it. We wouldn't have to worry about what we'd do tomorrow.



Duane St. Thomas
Stunt Man
Pacific Beach

Oh, yeah. So much so that I've written about the topic in my book. Basically, the whole concept is so insane that it's highly possible. It's something that we would never expect, but if it happened we wouldn't have the chance to even give it a second thought. It's very feasible. You don't stockpile something that dangerous, in that quantity, and expect somewhere along the line for something not to happen.



Tom Sherrard
Patent Attorney
La Jolla

There are really three "me's" that react to that question. One is that we must stop the enemy in their tracks or they will overrule the world to a Hitler. Two, although I love freedom and hate tyranny, the world I know isn't worth dying for. The third me is a strict pacifist—ready to die for nonviolent action. What's really needed is a world court, free world trade and a world police force to back up a court. Only then will the big countries stop acting like gangsters and the little ones like prostitutes. I'm hopeful, but not optimistic.

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B. SONY STR 313 \$149 Sony STR 313 is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	B. SHARP RT 2281 \$199 Sharp RT 2281 is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	B. BIC 202 \$69 BIC 202 is a turntable with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.	B. SANYO 9902 \$99 Sanyo 9902 is a cassette deck with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.
C. KENWOOD KR5030 \$249 Kenwood KR5030 is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	C. SHARP RT 2281 \$199 Sharp RT 2281 is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	C. SONY PBT-18 \$109 Sony PBT-18 is a turntable with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.	C. PIONEER RDS5 \$119 Pioneer RDS5 is a cassette deck with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.
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E. JVC JRS 501 \$399 JVC JRS 501 is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	E. SONY TCK65 \$444 Sony TCK65 is a turntable with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.	E. SONY PSX-50 \$199 Sony PSX-50 is a cassette deck with a speed of 33 1/3 RPM. It features a dust cover and a built-in amplifier.	E. SONY CHITRIX \$188 Sony CHITRIX is a stereo receiver with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.

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AM/FM Cassette SANYO \$179 Sanyo is a car stereo with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	SHARP \$199 Sharp is a car stereo with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.	SANYO \$18 Sanyo is a car stereo with 160 watts RMS power. It features a built-in antenna, auto-tuning, and a digital display.

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Modern Mexican Art

On February 2, 1852 an Indian was born in Aguascalientes, about 350 miles northwest of Mexico City. He was José Guadalupe Posada and he became a leader of modern art in Mexico. Printing was his family's trade, and he worked in a print shop all his life, first in Aguascalientes, then in Leon, and, for the last half of his life, in Mexico City. Between his arrival in Mexico City in 1887 and his death in 1913 he produced approximately 20,000 engravings, almost all of them in collaboration with the publisher Antonio Vaneaga Arroyo. This was the 100th anniversary of the printing house of Vaneaga Arroyo, and an exhibition commemorating that occasion and the influence of Posada is about to arrive in San Diego.

Vaneaga Arroyo's was a popular press, and the newspaper he published contained cooking recipes, religious anthems, games for children and adults, as well as news of the day with social and political import. Posada's prints dealt with everyday concerns of the people, or with far-off events of relevance to the people of Mexico. The artist's prints were always accompanied by the publisher's text — an article or story, a poem, a song — and both were characterized by sharp cynicism and satirical humor.

Posada's great innovation was the iconographic symbol of the calavera, or "skull," which he used for bankers and bishops, presidents and peasants. He lampooned the rich and powerful for their corruption, and he criticized the campesinos for failing to organize themselves.

Posada did not invent the calavera, which has been a figure in Mexican popular mythology since pre-Columbian times. On November 2, el Día de los Muertos, the "Day of the Dead," Mexicans honor their dead ancestors, who are one step ahead of them in the procession of life and death, they light candles and leave offerings of food in the cemeteries at night, and eat skull-and-crawbones sweet bread in the market during the day. Calaveras had been used by lithographer Santiago Hernandez and

(Continued on page 6, col. 2)

Black History Week

February is Black History Month, and public radio and television in San Diego will be celebrating it with a series of programs about eminent Black Americans. National Public Radio's president, Frank McKenney, has remarked that "NPR's 1983 observance of Black History Month is intended as a catalyst for year-round attention and sensitivity to the contributions of black women and men not only throughout American history, but also in contemporary times."

KPBS-FM will begin its series with an interview with Eartha Kitt, who is candid, witty, and sensitive in speaking about her early years in South Carolina and then in Harlem, where she paid for piano lessons by working in a factory after school each day. "I was always an ugly duckling and I felt I was a burden. That is why I had to make something of myself." She became a national sensation with her appearance in New

Quilt Shows

No one in my family except me ever made a quilt. For years I envied my friends who could trace their roots back to the Mayflower. They were the ones who found wonderful, faded quilts that had been made by their grandmothers and stored away in dusty attics. I had a quilt on my bed, too, but I found mine at the Goodwill. Now I've started my own family tradition. I've made quilts for each of my two babies, working on them during pregnancy, wondering as I worked about the unborn child. The quilts have been dragged around, spit up upon and worn, and washed many times. They have not yet acquired the patina of age (my eldest is only three), but they will.

A quilt is so much more than just a blanket. While basically a utilitarian object, a handmade quilt is invested with a beauty and function that go far beyond its utility. Cuddled up under a quilt, one feels enfolded in all good things: security, safety,

warmth, and the knowledge that someone who loved us worked for many hours choosing the fabric, cutting it out, and stitching it together. A quilt embodies a sense of continuity with our past.

Today, quilting is still a popular pastime, mainly among women who benefit from the wealth of today's fabrics and tools. Many of the patterns used today are the same ones used for generations — "Double Wedding Band," "Robbing Peter to Pay Paul," "Goose Tracks," "Grandmother's Flower Garden" — but today's quilters are also inventive and design unique patterns to fit their own experience. The sewing machine has also modernized the techniques of quilting. Some purists avoid it; others argue that if our ancestors had had access to the sewing machine, they certainly would have used it.

Quilts are featured in two separate shows this month in San Diego. The seventh annual International Quilt Exhibit/Contest/Sale will be held this weekend at the San Diego County Fairgrounds in Del Mar. Since the Coastline

(Continued on page 6, col. 2)

Faces of 1952, made many songs into smash hits ("Santa Baby," "Monotoneous," "C'est si Bon," "I Wanna Be Evil"), had a tumultuous marriage with Orson Welles, and stunned the president of the U.S. with her frank anti-Vietnam war statement at the White House in 1968.

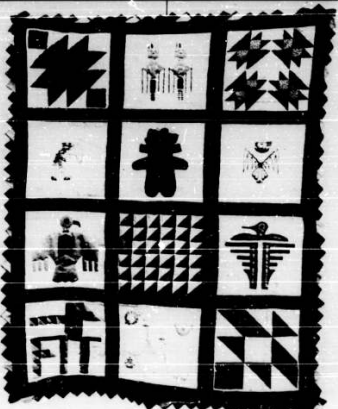
Welles, who was married to Welles, and stunned the president of the U.S. with her frank anti-Vietnam war statement at the White House in 1968.

Welles, who was married to Welles, and stunned the president of the U.S. with her frank anti-Vietnam war statement at the White House in 1968.

Of special interest to lovers of Black American music will be a radio program paying tribute to jazz pianist Eubie Blake on his ninety-seventh birthday. In the program, Blake reminisces about his early years of poverty in Baltimore, where he was the child of tenant slaves. He began playing piano in Baltimore bordellos, and later teamed up with Noble Sissle for a theatrical relationship that lasted sixty-one years (they composed "I'm Just Wild About Harry," "Memories of You," and many other hits). Two quotes from Eubie Blake tell you just what kind of man he is: "I compose something every day, and I'll never stop. It keeps me going" — and, on the occasion of his ninety-sixth birthday, "If I had known I was going to live so long I would have taken better care of myself."

KPBS-TV will offer several interviews related to Black History Month, on the popular program "Alma's Special Presents." Journalist Charlyne Hunter-Gault of the MacNeil/Lehrer Report will speak with her appearance in New

(Continued on page 6, col. 1)



READER'S GUIDE

Sunday, February 10, will feature an antique and unique car show, 10 a.m. to 3 p.m., World War II bi-plane show, news, and home news, 1 p.m. to 4 p.m. at the El Mir Fairgrounds. 25-6586.

Whale Watching can be done daily through February from Calhoun National Monument on Point Loma, or from a whale-watching cruise offered by H&M Landing (222-1144). Islanda Sportfishing (224-5183), Point Loma Sportfishing Association (224-1672), and Fishermen's Landing (222-0901) all through mid-February on the California, an old-fashioned sailing ship (208-9691) and on the Rendezvous, a brigantine sailing ship (222-0521), daily through February 29 and on the Lady Fallon, a luxury yacht for six, Tuesday through Saturday, through February 29 (276-4210) and by the American Cetacean Society, six-hour trip to Los Coronados Islands, Saturday and Sunday, through February 10 (458-7251).

Radio/TV

"Can America, the Saudi Arabia of Oil, Dig Its Way Out of the Energy Crisis?" will be the topic discussed in a program on energy, Thursday, February 7, 6:30 p.m. KPBS-FM 90.

"Leonard Bernstein Conducts" will present a performance by the New York Philharmonic of Tchaikovsky's Symphony No. 6 in B minor, Op. 74, on Wednesday, Thursday, February 7, 8 p.m.; repeating Sunday, February 10, noon, Channel 15.

"Jezebel" is Bette Davis who wears a red dress in pre-Civil War New Orleans, whose unmarried husband wore white, and she can be seen in the 1938 William Wyler film, Friday, February 8, 1 p.m., Channel 39.

"Free to Choose" will present economist Milton Friedman questioning what is fair and what is equal about muffle policies and dirty streets in India, Friday, February 8, 9 p.m.; repeating Monday, February 11, noon, Channel 15.

"Earth: Kitt A Struggle for Stardom," an interview with the actress and singer, will be aired on Saturday, February 9, 11 a.m., KPBS-FM 90.

"The Gold Bug," an adaptation of the Edgar Allan Poe story, will conclude on Saturday, February 9, 11 a.m., Channel 10.

Metropolitan Opera Broadcasts will present Verdi's *Otello*, Sunday, February 9, 11 a.m., KSTP-FM 94.1.

Kenneth Born Borg, John McEnroe, Guillermo Vilas, and Vitas Gerulaitis will compete in the semi-finals of the Pepsi Grand Slam, Saturday, February 9, 2 p.m., with the finals on Sunday, February 10, 1 p.m., Channel 8.

Alameda Sports Presents "A Matter of Dignity," a program on the effect of the Supreme Court decision, Brown vs. the Board of Education, Saturday, February 9, 4:30 p.m., Channel 15.

"The Bride of Frankenstein," fun and honor with Elsa Lanchester and Boris Karloff can be seen again in this 1935 film, Sunday, February 9, 11:30 p.m., Channel 6.

"The Out-of-Towners," Jack Lemmon never gets beleaguered by a flying nunhole cover and Sandy Dennis almost loses her voice, in a 1970 film that will be televised on Saturday, February 9, 11:30 p.m., Channel 8.

"The Boy Who Drank Too Much," a teen-age hockey star battles the bottle in this TV film, February, February 10, 3 p.m., Channel 8.

"Voyage of Charles Darwin," a BBC documentary of Darwin's five-year voyage aboard the Beagle, continues with his first major discovery of fossilized bones of extinct species in Argentina, Sunday, February 10, 8 p.m.; repeating Friday, February 15, noon, Channel 15.

"Frederick Douglass Speaks," a presentation featuring readings by

"The World's Greatest Revue" a view of multinational corporations and international finance, Sunday, February 10, 10 p.m.; repeating Tuesday, February 12, noon, Channel 15.

"Country Dinner," Julia Child prepares feet-and-rabbit pie with snow peas, Sunday, February 10, 11:30 p.m.; repeating Wednesday, February 13, 7 p.m., and Sunday, February 16, 11:30 a.m., Channel 15.

"Buddy Holly: Reminiscing," a documentary on the famous rock-and-roll singer who died at twenty-two, will be shown on Monday, February 11, 8 p.m.; repeating Tuesday, February 12, 10 a.m., Channel 15.

"Current Paintings 1979," an exhibit of drawings by cartoon artists Bill Rukles of CBS, David Rue of ABC, and Ruben Rulfo of KTTV, who have covered the trials of Patricia Hearst, Sultan Sultan, Charles Manson, Daniel Ellsberg, Gary Gilmore, and others, will be shown through February 10, Monday, February 11, 9 p.m.; repeating Thursday, February 14, 1 p.m., Channel 15.

American Short Story will present Paul's Case, an adaptation of Willa Cather's story of an adolescent in turn-of-the-century Pittsburgh, Monday, February 11, 9 p.m.; repeating Thursday, February 14, 1 p.m., Channel 15.

Contemporary Japanese Prints, featuring works of Shunoda, Hara, Chuchi, Yawaguchi, Taniguchi, Iwano, and Karu, will be on display, Sunday, February 10, noon to 6 p.m., Pacific Collection, 3035 Seventh Avenue, Hillcrest, 454-1541.

Works from 1969-1979 by Tom Holland will be on exhibit through February 16, 6 p.m., Pacific Collection, 3035 Seventh Avenue, Hillcrest, 454-1541.

Figurative Landscape Paintings by Daniel Camp, this year's winner of the Graduate School for Urban Resources and Social Policies all-media competition, will be exhibited through February 17, 11 a.m.; and men's downhill training run and luge, Wednesday, February 13, 9 p.m., Channel 10.

"Kelly School Annual Heart Throb Ball," a Valentine's Day story based on the "Miss Peach" comic strip, will be televised on Wednesday, February 13, 3:30 p.m., Channel 10.

Alameda Sports with author Mari Evans, Wednesday, February 13, 7 p.m.; repeating Saturday, February 15, noon, Channel 15.

"Frederick Douglass Speaks," a presentation featuring readings by

Galleries

Shakespearean actor William Marshall, will be on display Wednesday, February 13, 7 p.m., KPBS-FM 90.

Last Show at the Community Arts Gallery's present location will feature works of past and present employees, through February 18, Community Arts Gallery, 850 Third Avenue, downtown, 233-0141.

Drawings by Robin Bright will be on exhibit through February 19, (Leopards, goats, lizards, acorn, Boulevard, downtown, 266-1916).

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TO LOCAL EVENTS

"Modern Settlement and the Restoration of Eden," an exhibition of photographs by Duncan McCook, Rocky Thies, and Dorota Orlowski, will be on display through March 7, with an opening reception Thursday, February 7, 7 p.m., Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon, 465-1700 x450.

"Richard Aronson's 'The Thelma,'" a traveling exhibition of the artist's paintings, sculpture, and drawings, dated from 1962 to 1977 and combining pop and minimalist art, will be on display through March 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-1541.

Public Artists Exhibit sponsored by Community Arts will continue through March 3, East County Performing Arts Center lobby, 210 East Main Street, El Caim, 233-0141.

Dates and times for these programs are as follows: Eartha Kitt — KPBS-FM 89, Saturday, February 9, 11:00 a.m.

Charlene Hunter Gould — Channel 15, Saturday, February 9, 4:30 p.m. Frederick Douglass — KPBS-FM 89, Wednesday, February 13, 7:00 p.m. Mari Evans — Channel 15, Wednesday, February 13, 7:00 p.m.

Other artists, and his own early work. The significance of Posada's political caricature in Mexico is comparable to Goya's in Spain and Daumier's in France. But he was more a man of the people and his art reached the people more directly and pervasively. He worked behind a window on the main plaza in Mexico City, and he transmitted the events that he witnessed and heard about directly onto woodblocks and zinc plates.

His prints were on cheap wood pulp paper that were sold in the streets for a few centavos, only the very poor were unable to afford the newspapers or small pamphlets they appeared in. José Clemente Orozco and Diego Rivera, founders of the modern mural movement in Mexico, from the age of five or six passed his window daily on their way to the Fine Arts School, stopping to watch him work. In the lobby of Mexico City's grand Hotel Del Prado a mural by Diego Rivera depicts the entire history of Mexico, in the center stands Rivera as a child, holding the hand of a calavera — la "Muerte Catrina" — and next to the calaveras stands Posada, the creator.

Every year on December 20 Posada stopped working and sent a sum of money, fifty centavos each day's salary, to his home town of Aguascalientes for barrels of tequila which were shipped to him. He drank in seclusion for two months, reappeared and shook for another month, and then started to work again. In 1913 he failed to reappear and was found dead, self-immolated. His influence has not always been recognized. Today the only museum of his work is in the still-small city of Aguascalientes, and Chicano artists in this country propagate his political satire and his small-calaveras without realizing their source.

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p.m.; repeating Saturday, February 16, 4:30 p.m. Alice Walker — KPBS-FM 89, Saturday, February 16, 11:00 a.m. Black Women in the Legal System — Channel 15, Wednesday, February 20, 7:00 p.m.; repeating Saturday, February 23, 4:30 p.m. Eubie Blake — KPBS-FM 89, Wednesday, February 20, 7:00 p.m. The Black Press — KPBS-FM 89, Saturday, February 23, 11:00 a.m. The Child's World — Channel 15, Monday, February 25, 10:00 p.m. John Hope Franklin — KPBS-FM 89, Wednesday, February 27, 7:00 p.m. Union Bugle — Channel 15, Wednesday, February 27, 7:00 p.m.; repeating Saturday, March 1, 4:30 p.m.

— Jack Chorney

Mexican Art

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other artists, and his own early work. The significance of Posada's political caricature in Mexico is comparable to Goya's in Spain and Daumier's in France. But he was more a man of the people and his art reached the people more directly and pervasively. He worked behind a window on the main plaza in Mexico City, and he transmitted the events that he witnessed and heard about directly onto woodblocks and zinc plates.

His prints were on cheap wood pulp paper that were sold in the streets for a few centavos, only the very poor were unable to afford the newspapers or small pamphlets they appeared in. José Clemente Orozco and Diego Rivera, founders of the modern mural movement in Mexico, from the age of five or six passed his window daily on their way to the Fine Arts School, stopping to watch him work. In the lobby of Mexico City's grand Hotel Del Prado a mural by Diego Rivera depicts the entire history of Mexico, in the center stands Rivera as a child, holding the hand of a calavera — la "Muerte Catrina" — and next to the calaveras stands Posada, the creator.

Every year on December 20 Posada stopped working and sent a sum of money, fifty centavos each day's salary, to his home town of Aguascalientes for barrels of tequila which were shipped to him. He drank in seclusion for two months, reappeared and shook for another month, and then started to work again. In 1913 he failed to reappear and was found dead, self-immolated. His influence has not always been recognized. Today the only museum of his work is in the still-small city of Aguascalientes, and Chicano artists in this country propagate his political satire and his small-calaveras without realizing their source.

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printmaker Manuel Manilla to portray people, things, and abstract ideas. But Pos

gained in the process of the

SEWING was an important milestone at the beginning of a two-day faculty of the quilt-arts from private collection of Florence Folwell, who was instrumental in establishing quilt-making as a craft industry among the Indians. A seven-hour workshop for beginning quilters will be held at the museum on Saturday, February 23, beginning at 9:30 am, in conjunction with the exhibit. The cost of the workshop is thirteen dollars; the museum will provide the fabric and batting. For more information, call 239-2291.

— Tina Kalk

[illegible]

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READER'S GUIDE TO THE THEATER

Terms — Cy Coleman and Dorothy Fields, for instance? Mary Martin, the original female lead in the show, was quoted in the New York Times as saying: "Hold Lady Bird — she came to see us — that is, to see the President to see / Do! / Do! because it's not against anything." (C.S.)
San Diego State University Experimental Theater, February 8 and 9 Friday and Saturday at 8:00 p.m.

NUCLEO
A multimedia show about Amerindian culture. (C.S.)
Foothill Public Library, February 8 through March 1, Friday and Saturday at 10:00 p.m.

PATIENCE (OR, BUNTHORPE'S BRIDE)
Reviewed this issue
All Souls Episcopal Church, 1475 Catalina, Port Loma, through February 10, Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:30 p.m. For information call 492-0172.

POOR MURDERER
Czech playwright Pavel Kohout's play, based on a monthly, retrospective story by the turn-of-the-century Russian writer Leonid Andreyev, deals in a compelling theatrical manner with adultery, humiliation, obsession, murder, and madness. The basic story is a love triangle in a troupe of actors, and it is currently 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 rival, making the confession by means of a play he has written and which he stages with the help of actors. There is great and fascinating intricacy in the telling of the tale, which is a play within a play. But fundamentally this is a stage work about real life.

...the stuff of which great



The Cubes Are in Fourth Place and Fading

than has always been made. Director William Riech has realized and intensified every suggestion in Riech's marvelous script. He is particularly skillful in his inventive use of the arena stage. The actors are inconsistent in quality, varying from exceptionally good to adequate, but the whole production is well worth seeing. (J.S.)

SHITAMACHI AND SAARDA VARDKA
The opening production of the Gallery Theater, a new adjunct to the Naragui Public Theater, February 7 through 10, through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

SAME TIME, NEXT YEAR
The over-popular comedy by Bernard Shaw, *Pygmalion*, is staged at a man and a woman who have a lengthy affair, completely unknown to their respective spouses by meeting for one weekend annually in the same hotel, year after year after year. Actually their affair doesn't matter that much; the remainder of the various fads

whom we take for the play's hero and heroine. A cold, disagreeable play. Surely there's something better than this in the city. (J.S.)
North County Community Theater, through February 9, Thursday through Saturday at 8:00 p.m.

TWELFTH NIGHT
The famous comedy by Shakespeare about love and mistaken identity in Illyria. Directed by Eric Christmas. (C.S.)
USC Theater, February 7 through 10, through Saturday at 8:00 p.m.

TWO BEFORE NOON
A party at the Second Avenue Theater, with improvisational comedy by Spontaneous Combustion, music by a three-piece band called Frontage Road, and two new and plays. The Pacific Asian Actors Ensemble combines naturalistic dramatics with elements of classical Japanese theater. Saundra Vardka, by Judith

with a movie star and then is forced to confront his fantasy. (C.S.)
Marquis Garden Theater, February 8 through March 2, through February 29, Friday and Saturday at 8:30 p.m. Sunday and Matinee at 7:30 p.m.

WEST
The famous comedy by Shakespeare about love and mistaken identity in Illyria. Directed by Eric Christmas. (C.S.)
USC Theater, February 7 through 10, through Saturday at 8:00 p.m.

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The famous comedy by Shakespeare about love and mistaken identity in Illyria. Directed by Eric Christmas. (C.S.)
USC Theater, February 7 through 10, through Saturday at 8:00 p.m.

the lam after having robbed a bank, now they're riding through the desert wastes with seven thousands dollars in their saddlebags looking for... them from Bandit Heaven we see legendary outlaws like Billy the Kid, Wild Bill Hickok, Doc Holliday, and Wyatt Earp. This crew of luminaries interpret TV-commercial-like messages about life in the Old West. Also intersected are a number of songs (not in the original script) such as "Ghost Riders in the Sky" and "Amazing Grace." The songs are lots of fun and make an effective commentary upon the action, but they aren't as clever as they seem.

Wayne Tibbets to enjoyable scenery as Kiki in *All the President's Dreams* is no stranger as Wild Bill Hickok, but the best and most thoroughly thought-out performance is by J. Michael Ross as a hop-head cowboy. Noon, as those who saw a last summer at the Marquis will fondly remember, is a surreal

meny-go-round of a play about a group of people with widely varying prejudices who come to an empty apartment for an expedition at noon with "Dale" — a mysterious person whom none of them has met. Imagine a joyful smutty version of *And Then There Were None* written by the Marx Brothers and you'll pretty much have the picture. Outstanding in its cast is Penelope Andros as a suburban

nation who is, beneath her bourgeois exterior, a fierce and unrelenting dominatrix. Her performance is a comic triumph. The set isn't as good as it was at the Marquis nor is the new woman playing Adele, but in all other aspects it's a spirited reprise of a superior production. All in all, if you're up to a long raucous evening filled with crowd excellent *Fun Before Noon* is thoroughly recommended. A production of the Performer's Ensemble Theater. (C.S.)
Second Avenue Theater, through February 9, Friday and Saturday at 8:30 p.m.

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Since the departure of Grace Slick and Mary Scallan, Jefferson Starship has fallen out with rock critics. Most of the blame for the band's unimpressive decline has been directed at their new vocalist, Mickey Thomas, formerly of the Spin Doctors Group. It is true that Thomas, a blues-rock tenor, is prone to try some sort of excesses as Jack Bruce, Ian Gillan, or further down the totem pole, Lou Gramm and Brad Delp. Thomas's every utterance, regardless of content, is delivered with an intensity so raw that you feel as though you were listening to the original of a Stephen. He was not an appropriate replacement for Slick and Scallan, a duo who were incomparably well accounted for the flavor and suspense left in the band since it traded its original for a starship. Still, I think it is unfair to single out Thomas as a villain. Technically, he is better than either of his predecessors, but a singer so earthy is ill-suited for conveying the Starship's science-fiction concepts. Thomas is effective with simple, moody lyrics and sparse arrangements.

Jefferson Starship's new album, "Freedom of Point Zero," is not the disaster its detractors claim, but it is overblown and vacuous. It shows that the Starship is still one of the more professional, fault-finding in rock and can boast live pitches, such as guitarist Craig Chaquico, bassist Pete Seaton, and drummer Armand D'Amico who, before delivering his soul to the corporate devil, was a very promising jazz-rock drummer. As a result, however, a paucity of original or even interesting ideas renders the album questionable. The trouble is that figured-out Paul Kantner is still



JEFFERSON STARSHIP

including in science-fiction of the all-time type — the philosophy of Karl Gibran is recited by R2D2. The music is lush, but stillborn. It sounds fine if you aren't really listening, rather bawling if you try to listen, and absolutely unexciting if you actually do listen. I have always had a grudging respect for this band throughout its travails, but if the concert of the Civic Theater on Wednesday night doesn't transcend their latest album then I would suggest that retirement is in order. Like Paul Kantner, Kim

Simmonds is the sole survivor of a band that has undergone innumerable personnel changes. Spry Brown, Simmonds is a professional; he will never be original, but time has proven that he has more sincerity and tenacity than most rock musicians. He is a good blues guitarist who has managed to keep on always agreeable crowd called Savoy Brown together. I don't know if the latest edition comprises with the classic ensemble circa 1970 (the band that included Chris Youlden and the members of Foghat), but

In any case, the group's Friday night concert of the Belly Up Tavern ought to clear up looming questions about Simmonds' position as a torchbearer of British blues. It has been several years since J.Z. Top appeared extensively on the concert circuit. As far as I know, there has been no claimant for them to emerge from the shadows. Nonetheless, they will be at the Sports Arena on Sunday. Like the great white blues bands of the Sixties, J.Z. Top can be an animated concert act. Their stuff,

for me anyway, sounds anachronistic. In the encyclopedia of honky blues that comedy will be written. They rank for below the Allman Brothers, Johnny Winter, and Hot Taters. Instead of standing on the image of bar-band electric blues, they have exploited every cliché that comes with the territory. It is somewhat difficult to take a band called Naughties Seriously, seriously, but in Los Angeles more recently, this band is known as Naughties. The group's single, "Alice," is a very infectious hard-rock ditty reminiscent of the underated Flamin' Groovies (another diving "fun" band accorded less than their proper share of respect from the masses). Appearing at the Sunset Club Friday night with them will be the Daffies (who now have a new drummer), the increasingly popular Rick Elias Band, and the Shengens. Saturday at the Sunset Club, the Young Canadians, a well-regarded new-wave unit from British Columbia, appear with Lips and the Unknowns. The latter group is right, claiming "surf punk" quintet. The same evening of the North Lark Lane Club the Rubber City Beaks (most famous for allegedly provoking a confrontation with the Eagles) perform with the Eagles and the Upbeats, a group which has, of late, become for more intense. Two brand jazz school fusion associates, the highly overrated Hiroshima and the misanthropic saxophonist John Klemmer, appear at the Cotnamore this week. Hiroshima tonight, Thursday, Klemmer Friday night. Rounding out the week's schedule is a Latin jazz trumpet, Luis Gasco. Sunday night at the Belly Up Tavern, and back West's Kingston, Tuesday and Wednesday of the Cotnamore. — Steve Edwards

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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 453-0343. Send concert information and photo to: READER MUSIC SCENE, P.O. Box 8003, San Diego, CA 92108. Or call 235-4038 Friday before 5 p.m.

San Diego Concerts

Hiroshima: Catamaran, Thursday, February 7, 8 and 10:30 p.m. 3909 Mission Boulevard 488-1081.
Snivy Brown: Belly Up Tavern, Thursday, February 7, 8 and 10:30 p.m.

Naughty Sweeties, the Dillecks, and Four Live: Klammer Club, Friday, February 8, 8 and 10:30 p.m. 222 Market Street 476-2675.
John Klemmer and Mosaic: Catamaran, Friday, February 8, and Saturday, February 9, 8 and 10:30 p.m. 3909 Mission Boulevard 488-1081.

The Young Canadians: LIPPS, 2001 La Jolla Village, Sunday, February 9, 8 and 10:30 p.m. 2001 La Jolla Village 484-9022.
Rubber City Rehab, Adaptors, and Upbeats: North Park, Sunday, February 9, 8 and 10:30 p.m. 3909 Mission Boulevard 488-1081.

Clubs

Albatross: 1309 Camino Del Mar, Del Mar, 7:30-11:30 p.m. New Rags (jazz), Tuesday through Saturday.
The Alamo: 3093 Clairemont Drive, Clairemont, 276-2740. F Zone Wood and Blazing Saddles, country western, Tuesday through Sunday.

Kingfish: 1001 La Jolla Village, Tuesday, February 12, and Wednesday, February 13, 8 and 10:30 p.m. 3909 Mission Boulevard 488-1081.
Abbie's Beef Inn: 1201 Hotel Circle, South, Tuesday, February 12, and Wednesday, February 13, 8 and 10:30 p.m. 3909 Mission Boulevard 488-1081.

Anchorage Fish Company: 2678 Carlsbad Boulevard, Carlsbad, 729-3170. Pish and Jay, contemporary, Wednesday through Saturday, 8 and 10:30 p.m. Contemporary, Sunday through Tuesday.
Anthony's Winebar: 1165 North Harbor Drive, Harbor Island, 232-6358. Danny Salinas, contemporary, Thursday through Saturday, 8 and 10:30 p.m. Contemporary, Sunday and Wednesday.

Antonio's Hacienda: 700 North Johnson Avenue, El Cajon, 442-9827. Al Tones, contemporary, Tuesday through Saturday.
Kacchahal: 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Boogie, rock, Tuesday through Saturday.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-0581. Mercedes Lounge, disco, featuring Roger Gue, English, nightly, Pina Lounge, Gary Namore, mellow jazz, Tuesday through Saturday.

The Beach Club: 1521 Biscuit Street, Ocean Beach, 222-4821. Cindy and the Sirens, rock, Friday and Saturday.
Barkley's: 5820 Granddaddy Center Drive, La Mesa, 483-9625. Rhyth, contemporary, Tuesday through Saturday.
Billy Bones Restaurant: 259 Harborland Street, Pacific Beach, 272-2780. Spectrum 20, featuring Susan Price, swing, disco, Latin, and jazz, Thursday through Sunday.

Black Angus: 1030 Graves Avenue, El Cajon, 440-5055. Summertime, contemporary, Monday through Saturday.
Black Angus: 10370 Friar Road, Mission Valley, 563-5462. Live, contemporary, Monday through Saturday.

Black Frog Restaurant: 4072 Federal Boulevard, East San Diego, 264-5797. Hollis Gentry Quintet, jazz, Thursday through Sunday, Hollis Gentry Quintet.

Boatyard: 1515 Biscuit Street, Ocean Beach, 222-4821. Cindy and the Sirens, rock, Friday and Saturday.
Bourbon Street West: 375 South Highway 101, Coronado Beach, 265-5551. The Coral Island Band, cawelland, Friday and Saturday.
Butterfly Lounge: 2045 East Valley Parkway, Escondido, 743-0422. Don Tension, contemporary, Friday and Saturday.

Bob Lebeau Music Center: 1450 Keweenaw Street, Loma Portal, 222-6666. Pete Flores and Friends, contemporary and originals, Thursday, Phil Koffman, contemporary and originals, Friday, Koffman and Friends, contemporary and originals, Saturday.

Boon's: 2888 Pacific Highway, downtown, 291-5555. Dallas Collins, contemporary, Tuesday through Saturday.
Borford's Old Place: 1205 Prospect La Jolla, 459-6262. Steve Voss, contemporary, Wednesday and Thursday, Jim Hawley, contemporary, Thursday through Saturday.

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Bourbon Street West: 375 South Highway 101, Coronado Beach, 265-5551. The Coral Island Band, cawelland, Friday and Saturday.
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Contemporary, Tuesday through Saturday

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Contemporary, Tuesday through Saturday

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READER'S GUIDE TO THE MUSIC SCENE

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Monk's, 13475 San Diego Mission Road, Mission Valley, 563-0300. Ecstasy, contemporary, top 40, and disco. Tuesday through Saturday.

Monterey Jack's, 1940 Bernardo Plaza Drive, San Luis Obispo, 566-2400. Harmony, contemporary, Tuesday through Saturday. Cheryl Deeds, contemporary, Tuesday and Friday afternoons. Rich Hunt, contemporary, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 261-1035. On Stage, contemporary, Tuesday through Saturday. Jim Nixon Trio, country western, Sunday and Monday. Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Sandy Stewart and Co., contemporary, Tuesday through Saturday. Jim Nixon Trio, country western, Sunday and Monday. Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Navajo Inn, 1515 Navajo Road, San Carlos, 465-1730. RPM, top 40, and originals. Tuesday through Saturday.

Night Owl East, 657 North Mission Avenue, El Cajon, 447-3854. Fever, rock, Thursday through Saturday. Benji Jim, contemporary, Sunday and Monday. Fever, rock, Tuesday and Wednesday.

No Way Jose's, 5250 Ballboa Avenue, Clairemont, 560-5388. Jeffrey Mottis, contemporary, Tuesday through Saturday.

Oasis Bar, 1121 Third Avenue, Chula Vista, 426-2977. Funky, country, and rock. Thursday through Saturday. Crosswind, country, Monday and Tuesday. Zapadobongo, country and rock, Wednesday.

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-6611. Jesse Davis, contemporary, Tuesday through Saturday.

O'Connell's, 1310 Moreno Boulevard, Bay Park, 276-5637. Scott Kolod, variety, Tuesday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133. Irish music, Tuesday through Saturday.

O'Hungry's, 5955 Golfcrest Drive, San Carlos, 697-3232. Larry Rathbone, originals, easy listening, and oldies. Thursday, Charles Welcomes, easy listening, mellow, and ballads. Friday, Ken and Clarence, pop, jazz, and rhythm ballads. Saturday.

Old Time Cafe, 1464 North Highway 101, Ukiah, 436-4030. Bob Dickson, folk and blues. Thursday, Jennifer Kall, contemporary and folk. Thursday, the Rondo, Rondo Quartet, jazz. Friday, the Spelmantag Band, Irish and Swedish folk. Saturday, Don Grant, classical guitar. Sunday afternoon, the Three-Pepper Duo, classical guitar and flute. Sunday afternoon, Blue Skies, bluegrass and gospel. Sunday, Old Time Road Nite, Tuesday 11 a.m. and Virginia Curtis, folk, Wednesday.

One Night Stand, 4970 Valiente Street, Carlsbad, 222-2446. Tom Cat, blues. Thursday, Andy Bryn, country rock. Friday, Paul Shire, folk rock. Saturday, outlaws. Sunday, Donna Beaver, folk. Monday, Rite, soft rock. Tuesday, special attractions. Wednesday.

Origin Power Pizza, 5375 Kearny Villa Road, Kearny Mesa, 560-9998. Tommy Stars, contemporary and pop. Thursday through Saturday.


LIVE FROM THE BACCHANAL

560-8022
BETWEEN HWY. 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

SAN DIEGO'S HOTTEST ROCK SPOT
THE BEST IN ROCK & ROLL

FEB. 7TH-FEB. 9TH THURS.-SAT.
THE BRATZ
IN CONCERT FEB. 8TH & 9TH
BRATZ & THE BLITZ BROS.
FEB. 10TH & 11TH
THE BLITZ BROS.
FEB. 12TH-16TH
THE BRATZ
FEB. 14TH
COME OUT & ROCK AT THE BACCHANAL
FIRST 100 LADIES RECEIVE A FREE PAIR OF VALENTINE PANTIES.

LIONA BOYD
"FIRST LADY OF GUITAR"



EAST COUNTY PERFORMING ARTS
FRIDAY EVENING, FEB. 8th at 8 p.m.
Tickets: \$2.50, \$7.00, \$5.50, on sale: International Guitar Shoppe or at the door, 462-6900

fat cats

proudly presents
North County's finest entertainment

Thursday Flo & Tom celebrate the 3rd Annual
ZANE DAY
Happy Birthday Zane Blizard & Greg Stewart

Thurs. Fri. Sat. **ROSIE and the SCREAMERS** with Diane Dixon & Billy Garner Texas Honky Tonk

Tues. **BO WEEVIL** Bluegrass Country Swing

Wed. **NEW SPOONS** Good ol' Rock n' Roll

Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs \$1 pitchers-25¢ glass 65¢ First St. Enclinitas 753-2578

rock, and swing, Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Weekly Dues, contemporary, Thursday through Saturday. Tacoma, rock, Sunday and Monday. Weekly Dues, contemporary, Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Rhythm Preservation Band, rhythm and blues, Thursday through Saturday.

Redwood, 3000 La Jolla Village Drive, Chula Vista, 427-5889. Jack Richards Room 3, rock, country, contemporary, Wednesday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Merri Moore, contemporary and swing, Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove, 454-9284. Ronnie Lewis, country and folk, Thursday, Saddlebrook, contemporary, Saturday, jam session, Sunday. Phil Kaufman, originals, Wednesday.

Penthouse Lounge, Holiday Inn, 1677 First Avenue, downtown, 539-0771. Bill Steel, contemporary, Tuesday through Saturday.

Portofino Lounge, Holiday Inn, 1355 North Harbor Drive, Encinitas, 434-3807. Summerhouse, top 40, dance and show, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448. Lori Bell and

Live Bluegrass By Hardtimes
Saturday 8 p.m.

TUBA-MAINS
Grand Slam and Sports Hospitality

Cocktails, Beer and Fine Food
Families Welcome
—FOOD TO GO—
2551 University 295-9426 (just east of Texas St.)

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KENNY LOGGINS Feb. 24
JEFFERSON STARSHIP Feb. 13
RUSH

Reservations now accepted. Reserve now! Mar. 6

Get your deposit in for future concerts
Rolling Stones, The Who, Heart, U.F.O., J. Geils, Led Zeppelin, Bob Seger, Queens, Wings
Also accepting deposits now on

SAN DIEGO CHARGERS HOME GAMES

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Feb. 24

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RUSH WHO HEART J. GEILS

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VALENTINE SPECIAL

PRIVATE (9 Hrs.)
LESSONS
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OUT-OF-TOWN
PARTY

\$70 value package for \$20
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OFFER EXPIRES FEB. 29

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Peggy Spye
Manzanita

Rheinlander Haus
MOST FUN BAR IN LA JOLLA SHORES



2 for 1 Happy Hour
4 p.m.—6 p.m.
New Bar Menu
Sandwiches, Soup, Sausages, Desserts
Served 4 p.m.—12 midnight daily
NOW OPEN WEEKDAYS
Entertainment Fri. & Sat. night
Elsa on the accordion
2182 Avenida de la Playa
La Jolla 454-6770

DICK'S AT THE BEACH

THURS. **CINDY & THE SINNERS**
CINDY HAS SOME NEW SINNERS SHE WANTS TO SHOW YOU. TRY 'EM YOU'LL LIKE 'EM.

FRI. SAT. **SHAKE** ROCK & ROLL
COME SEE THE TOP ROCK BAND FROM ORANGE COUNTY

SUN. MON. **NEW SPOONS**
OK YOU OUT-OF-TOWN BARTENDERS, WAITERS & WAITRESSES—GET IT TOGETHER. THIS WEEK'S WINNERS WERE FROM OCEANSIDE & CARDIFF—ONLY 2 MILES AWAY. I GIVE A PRIZE AT MIDNIGHT ON SUN. TO THE BARTENDER & WAITRESS/WAITER WHO WORK THE FURTHEST FROM DICK'S. YOUR PICTURE ALSO GOES IN OUR BARTENDERS' "HALL OF FAME".

TUES. WED. **KEN DIXON BAND**
NORTH COUNTY CAN SEE WHAT THEY HAVE BEEN MISSING NOW.

CHICKEN-IN-A-BASKET · FISH & CHIPS · STEAK · HAMBURGERS
SERVED FROM 11 A.M. TO 11 P.M.

327 N. HWY. 101 SOLANA BEACH 755-7672
2 BLKS. NORTH OF LOMA SANTA FE
OPEN FOR LUNCH AND DINNER

The Bally Up Tavern

Current Events

Thursday, February 7 & 11 p.m.
Savoy Brown
Tickets \$5.50 available at Bally Up & all Ticketron outlets. Call 565-9947

Sunday February 10 **Luis Gasca and Friends**
10 piece Latin Jazz Band with special guest **Don Menza**
featured with Buddy Rich & The Tonight Show Band.
Shows 6 & 8 p.m. Tickets 44.00

Coming Events

Thursday, February 14, A St. Valentine's Sweetheart dance with flowers for the girls & chocolates for the sweetest sweetheart.
Starring the **New Spoons Ladies** 1/2 price at door.
Friday, February 15 In Concert **Tall Cotton**
and **Greg Harris Band** (former lead—Flying Burrito Bros.)
Saturday, February 16 Second Annual Country Swing Dance Contest with **Tall Cotton** \$100.00 in prizes.
Sunday, February 17 **Peter Sprague**
and **Dance of the Universe**
143 S. Calles, Solana Beach 481-9322

DANCE
Introducing the
T-Birds
and the
Hubcaps
at 30 and 100
\$2.69 at the door
Expressions
and Cakes and Turnovers at P.B.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, Mission Valley 298-8281 Paige Powers, contemporary, Monday through Saturday

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291 1880: John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens, 5455 Grossmont Center Drive, La Mesa, 608 3461: Justy

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 291-5030: Stratton and Christopher, mellow music and perky people pickin', Tuesday through Saturday.

Rheinlander Restaurant, 2182
Avenida de las Playas, La Jolla,
454-1330. Steep, romantic hillside

contemporary, Thursday through Sunday, Donna Cote, variety, Monday and Tuesday, Sandova and Spive, contemporary, Wednesday.

Triton, 2530 South Highway 101, Carolt, 436-8877. Pelican Alley jazz and rock, Tuesday through Saturday.

Trojan Horse, 5179 University Avenue, East San Diego, 582-1111. Ram Band, rock and roll, Wednesday through Sunday.

Turquoise Lounge, 5975 Severn Drive, La Mesa: 465-1525. Emergency Exit, disco rock. Wednesday through Sunday, 9:00 P.M.

DANCE
Introducing the
T-Birds
and the
Hubcaps
at 30 and 100
\$2.69 at the door
Expressions
and Cakes and Turnovers at P.B.

[illegible]

How 'Yo!

JAZZ

— in the South Bay —

introducing **Denise Jeter** with the
BOB MORRIS TRIO
4-week limited engagement, Thurs-Sat. 9-11

Joe Marillio Quartet
Sunday, 8:00-12:00

JOHN BULL
PRIME RIB & STEAK
2200 Highland Ave.
National City

Take 24th St. exit off I-5 to Highland Ave. 474-2201

How 'Yo!



Mon. **Artist Showcase**
—Auditions

Tues.
Wed. **Darrel Ray**
The keyboard
—maestro is back

Thurs.
Fri.
Sat. **King Biscuit Blues**
—San Diego's Finest

Mandolin Wind


—Always Good Food
—308 University

Now Try
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Mexican Food

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New hours
Friday and Saturday
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 **The Skeleton Club**
No age limit 224 6157
Friday, Feb. 8
Naughty Sweeties
Dinettes - Rick Elias Band
The Strangers
\$3.50 advance, \$4.00 at-the-door
Saturday, Feb. 9 KGB FM announces RASH Productions
Young Canadians
Lipps - The Unknowns \$3.00
tickets at OFF THE RECORD, LICORICE PIZZA

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa 92137: 277-7937: Nautral Ground, contemporary and country, Wednesday through Saturday.

Royal Vista Inn, 632 E Street, Chula Vista: 426-2500: Lee Wittington, contemporary, Tuesday and Wednesday.

San Diego Disco, 1051 University Avenue, Hillcrest: 295-2195: Disco nightly.

Sandy's, 510 West Mission Avenue, Escondido: 743-0920: Quick, top 40, rock, and disco, Tuesday through Saturday; Ken Dixon Band, top 40, rock, and disco, Sunday and Monday.

Shepherd Natural Foods

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-2900: Portola Lounge - Jimmy
Narango, pianist, Monday through
Friday, 10:00-12:00; Jacques Besta, pianist,
Friday, 12:00-1:00; Sunday, Gail
Dietrichs, harpist, Sunday,
afternoons; Sundowner Lounge -
Jan Tobler, contemporary,
Tuesday through Saturday; Sock
Hop 50's Show with Dick
Liberatore, Sunday; Annette
Stephens, contemporary,
Monday through Wednesday; Sock
Hop 50's Show with Dick
Liberatore, Monday through
Saturday.



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presents the incredible
LIVE JIVE
Monday - Saturday 8.45 p.m. - 1.30 a.m.
LUNCHES
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**VALENTINE'S DAY
PARTY**
Thursday February 14th 8.00 p.m.
(Heaving 20's & 30's theme)
Cash prizes for the best dressed (ladies, gents, & men & gnomes)

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is back in town from his amazing adventures tour.
**Sunday & Monday,
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**at
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No cover No minimum

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CONCERT THEATRE SPORTS
CHERRY SEATING ON SALE NOW!!!

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JEFFREY FEB. 3
STARSHIP FEB. 14/15
LOGGINS FEB. 20, 21, 22/23/24
RUSH FEB. 29
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Come in and register for FREE tickets.

Reserve choice seats now for:
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"SCORPIONS" "BADLY" "BUCKLE UP" SPRINGFIELD
DAVID BOWIE • BILLY JOEL • FLO • GREEN
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We will be happy to answer your questions, call us!
A small refundable deposit guarantees you choice seats.

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**LARRY VALLAN
PRESENTS**

KPRI FM 106 WELCOMES



**JEFFERSON
STARSHIP**

**San Diego Performing Arts Center
Civic Theatre**

Wednesday Feb. 13th 8pm

All seats reserved \$9.50

Tickets available at
Center Box Office, Select-A-Seat
and Chorgeline (714) 565 2865

Produced by Larry Vallan Presents

Fashion Valley Road, Mission Valley 291-7170: Disco. Monday through Saturday; disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Luean. Tuesday.

Spanky's Saloon, 2855 Midway Drive, Loma Portal. 223-3154: Disco. nightly.

Spirit, 1130 Buena Vista, Bay Park. 276-3993: Horizon. rock and roll. Thursday: Fingers plus special guest, new wave. Friday: Cardiac Kidz. DXF-2 plus special guest, new wave. Saturday.

Springfield Wagon Works, 5255 Kearns Villa Road, Kearns, Mo. 565-2272: Deb and Kevin Brown, music from the heart. Thursday.

Stallion Oaks Resort Ranch,
Boulder Creek Road, Desano, 445-4179: Live music, country rock and requests, Friday and Saturday.

Stratus, Young Adult Nightclub, 9620 Campo Road, Spring Valley, 697-8634. Disco, Friday through

Swan Song, 4287 Mission Boulevard, Pacific Beach. 72-7802: Joe Marillo Quartet featuring Ron Satterfield. Jazz. Reservations: 72-2600.

Sweeney's Cove, 135 North Highway 101, Solana Beach. 755-3010: New Spoons, rock and roll. Thursday through Saturday; mystery band, Sunday through

Wednesday.
Tiburon, 1st and Dale streets.
Imperial Beach. 429-8000:
Window Pane, acoustic folk rock.
Thursday through Saturday.

To Leo's, 6333 Mission Gorge Road, Mission Valley. 280-9944: Craig Coulter and Mark Lewis, guitarists and storytellers. Wednesday through Saturday.

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Night Club
presents the return of
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**Rock and Roll with us
Tuesday thru Saturday
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Fridays & Saturdays**

Enjoy Our Weekly Specials

Tuesday Drinks as low as 70c	Wednesday Dance Contest win up to \$70	Thursday Ladies Night All ladies drinks \$1.00	Friday & Saturday No cover charge before 9 p.m.
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Empire EXL-30 phono cartridge. A light-tracking cartridge means better sound from your LP's. Tracks between 3/4 and 1 3/4 grams.

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Smooth belt-drive
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musical passages.	50 each	10 each
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\$199	\$25
\$88	\$10
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LIVE JOE FRENCH (actor) performs, comedy, 10:30-11:30. Check on money order each week self-addressed stamped envelope. P.O. Box 17826, San Diego, CA 92117.

1204 CUE for exchanging new business enterprise, large or small, evaluated. Send details and \$15 evaluation fee. Guaranteed 2121 First Avenue, San Jose, CA 95121.

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ANDROGYNY CENTER is a fun, yet alternative place to experience wonder and pleasure. Meetings every Thursday 7:30pm-9:30pm. February 7th, 14th, 21st, 28th. Contact: Nancy Hader, 374-0170.

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1100	17x22	\$13.95	\$9.77
1100	20x26	\$16.95	\$11.87
1100	23x27	\$19.95	\$13.97
1100	26x31	\$22.95	\$16.07
1100	29x35	\$25.95	\$18.17
1100	32x39	\$28.95	\$20.27
1100	35x43	\$31.95	\$22.37
1100	38x47	\$34.95	\$24.47
1100	41x51	\$37.95	\$26.57

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NOWHERE MAN: Thanks for being my teacher. I promise I'll get straight A's, but I need lots of practice! No my young, long, tall baby.

MCDONALD'S gamepieces: Increase the odds of winning to the max and 100% with others. Nationwide connection 793-4745. Phone orders and delivery. All rights reserved.

THURGOOD: Prepare the keep, have the accounts to date, and put the guy in their best behavior. I return in twelve months. Book.

FOX: Dancer lives your art as undoubtedly a Michael Jackson fan can't get enough! Disco Lady.

OM: I MAY be your guy. How will we find out? My role next week will be more as a... I'll be back in 10 days. See you then.

LADIES 30 TO 45 are you the special friend? I'm looking for a woman who is... I'll be back in 10 days. See you then.

SEE ARE: Hay-hay! Is this really? Are Gee.

WINDBORNE: Will you at hoodies by this... I'll be back in 10 days. See you then.

HELL NO! I won't go! They just want to see me... I'll be back in 10 days. See you then.

LITTLE GIRL: Blue, where are you? Here is your man, loving and true. Now he's a baby, still coming to you. See you.

CARIN: You sound like a nice lady, send a phone number, I really couldn't hurt. Also I specialize in the type plans you want.

STAR RANGER: I'm looking for a woman who is... I'll be back in 10 days. See you then.

IMMATE WISHES: To correspond with anyone who needs a friend, because I need a friend. Please contact: Christopher Brown, R-35515 C.T.C. Suedes, CA 93360.

LITTLE BEAVER: Put on your redneck and let's go! I'm looking for a woman who is... I'll be back in 10 days. See you then.

GOODY AND ROSALITA: Calling right now, I'm looking for a woman who is... I'll be back in 10 days. See you then.

PAULANNA STANLEY: Who? Stanley? I don't know. Maybe you're not Paul.

WORKMAN: Self-actualization. A goal is to be reached, not just a desire. Your writing extends beyond 25 words? See me.

DINA JOHNSON: On Earth, having great things are advanced into reality through P.O. Box 1187, San Diego 92101. Dreams of quakes have a timing with you. Terrence at Al.

MALE INTO FINE: male, open would like to hear from same. Reply to Box 17131 San Diego 92101.

BOB: URGENT: you return PO Box 30000, we must plan to meet. And there is the question of several Marlene offers. Samos The Star.

MAUDLIN FOR CLUBS or private parties on stage. Please call 296-1744, 9-30 am.

NAUGHTY SWEETIES: Those Fools for the City will be here tomorrow night at the Station Court! Come and hear them!

BUFF MEMBERS: Ready for another drink?

METIN ALAN: A noble deed is no more and more, since it's a word and not a deed. He never knew. Love, RFP, Ottawa.

SOFT HEARTED HANA: Sorry, but I can't help you. George is busy. They must be... I'll be back in 10 days. See you then.

ATTRACTIVE MALE: In seeks older woman (37-50) interested in relationships with... I'll be back in 10 days. See you then.

RO-JO: I am from San Diego, San Diego, and have lived in Coconino, Spinal, El Segundo, Monterey Park, and San Carlos. Parties! LA Romance.

NAUGHTY SWEETIES: In San Diego! We'll be right there, gonna go? Well, I'll be there. Naughty Sweeties.

BEN ZAK: I'm not the guy. He proposed an interesting monologue of consciousness on... I'll be back in 10 days. See you then.

CRAZY JANE: And Sandy. Spins in the night... I'll be back in 10 days. See you then.

NORMAN: You're a 10 and I love you! Please be my Valentine. Love, Dave.

PEADARS: I am a broad woman, forced to... I'll be back in 10 days. See you then.

BAD GIRL: Well, tomorrow is really our first... I'll be back in 10 days. See you then.

T.P.S. GAGS: I'm looking for a woman who is... I'll be back in 10 days. See you then.

SAVOY TRUFFLE: So is the male. The divine one... I'll be back in 10 days. See you then.

MITCHELL: Hi. How about 8:30? I'll be back in 10 days. See you then.

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WAR IS HELL

BLACKBIRD: Northern Man, love those feathers! Are you going to the Strand in February? Zoot, Dringo, & Lovely Rita.

INCARCERATED MALE: seeks correspondence. William Healdberg, PO Box 38, Fort Sumner, ALA. 36037.

YOUNG MAN, 19, into classical music, theatre, and sensitivity. seeks meaningful relationship with a warm, funny, intelligent, and kind woman. Reply to Box 37, San Diego 92101.

ALIA: have just recently submitted your name of interest, will discuss it with me. I'll be back in 10 days. See you then.

LIKE PHONES, psychology, theatre, Woody Allen. Seek a quiet female for fun, love, and... I'll be back in 10 days. See you then.

SINGLE MAN that is into Yoga, Health and... I'll be back in 10 days. See you then.

NAUGHTY SWEETIES: In San Diego! We'll be right there, gonna go? Well, I'll be there. Naughty Sweeties.

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MITCHELL: Hi. How about 8:30? I'll be back in 10 days. See you then.

FATHIMAH'S: Glad to hear that! Needs his perspective pulled up on 3rd 1st dated and... I'll be back in 10 days. See you then.

WORKMAN: my house or yours? Decider.

CAMILLE: the sexy lizard dancer from... I'll be back in 10 days. See you then.

LIVES THERE: a woman with soul so dead that... I'll be back in 10 days. See you then.

OPALVE: Keep an eye out! Where's a... I'll be back in 10 days. See you then.

GRAD STUDENT, male, 25, married, liberal-minded, honest, will discuss his... I'll be back in 10 days. See you then.

WANTED TO CONNECT with tall, clean thinking female, 30's with reliable, seeing... I'll be back in 10 days. See you then.

CM: This goodlooking, beautiful guy pretends... I'll be back in 10 days. See you then.

LADY SAILOR wanted for 3P sailboat... I'll be back in 10 days. See you then.

INCARCERATED MALE seeks correspondence... I'll be back in 10 days. See you then.

APPLICATIONS FOR CAROLINA ballet... I'll be back in 10 days. See you then.

SINGLE MALE, Tall, slender professional... I'll be back in 10 days. See you then.

WOMAN: I'm looking for a woman who is... I'll be back in 10 days. See you then.

JULIE: Julie, I have fun in Oregon! We're... I'll be back in 10 days. See you then.

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AURLEY: I'm looking for a woman who is... I'll be back in 10 days. See you then.

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QUIET, REFINED 36 year old gentleman... I'll be back in 10 days. See you then.

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SPOILERMAN: Just passing through and... I'll be back in 10 days. See you then.

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THE USLY MAN is back again. Upright... I'll be back in 10 days. See you then.

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CM: GROWING up I am and I'm very... I'll be back in 10 days. See you then.

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PINEHED WIZARD: Won't you be my... I'll be back in 10 days. See you then.

SPHERIA NO: I really, Schizophrenia... I'll be back in 10 days. See you then.

SPOCK: Commander! He's under my per... I'll be back in 10 days. See you then.

JUDE AND D.J.: Thanks to the young... I'll be back in 10 days. See you then.

ROBERT: Can the third person? Let's... I'll be back in 10 days. See you then.

LIFE IS FULL of miracles: I feel one... I'll be back in 10 days. See you then.

UNICYCLIST: I lost your bus number... I'll be back in 10 days. See you then.

LADY COMING OUT of 711 on Baby... I'll be back in 10 days. See you then.

STRAY: I'm looking for a woman who is... I'll be back in 10 days. See you then.

PERSONAL LOG: Barbara 8001-04... I'll be back in 10 days. See you then.

EASY: Is that really? Welcome back... I'll be back in 10 days. See you then.

SOUTHERN MAN: I'm a sweet guy... I'll be back in 10 days. See you then.

PETITE ATTRACTIVE: I'm looking for... I'll be back in 10 days. See you then.

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BLUEBIRD: How about Bob's Big Boy on... I'll be back in 10 days. See you then.

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ONE CASE (24 cans) recycled balls, assorted... I'll be back in 10 days. See you then.

18 FIRE/ROCKS: Cuddly, adult, 100% Mar... I'll be back in 10 days. See you then.

GRAPHITE TENNIS racket, Tomy T-shirt... I'll be back in 10 days. See you then.

INTO TENNIS? So am I! I need new gear... I'll be back in 10 days. See you then.

WOMEN: BEING running now to enter... I'll be back in 10 days. See you then.

40 CATAMARAN plans Whamam design... I'll be back in 10 days. See you then.

WANTED: Cuddly, adult, 100% Mar... I'll be back in 10 days. See you then.

2 PERSON BACKPACKING tent, excellent... I'll be back in 10 days. See you then.

What are you drinking?

Mountain Valley Water

Our fresh, natural water flows directly from an underground spring (not active with better testing statistics during head to head competition with Brooks Robinson. He's played recent in U.S.)

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ICE SKATES boys or men's Canadian CCM professional hockey or skates, brand new. Size 8. Boy or men's Canadian figure skates the new size 10. 452-1066

RACQUETBALL partner wanted, male or female. La Mesa or Poway. 272-2222, 272-2223 or weekends. Dennis 270-8923

BASEBALL GLOVE Name the 3rd baseman (not active with better testing statistics during head to head competition with Brooks Robinson. He's played recent in U.S.)

SKI BOOTS men's size 9 Large black, good condition. 252-272-2222

CUSTOM SURFBOARDS \$125, 1 week delivery. Chana Ka surfboards. 223-4480

SAN DIEGO SOCKERS soccer tickets call \$52 for 10 home games, last level 25 Home. 252-272-2222

MEZZELER brand inflatable surfboard, 12' x 24" x 6". 252-272-2222

RODY GLOVE Wetsuit, adult, brand new, 5/8, spring suit. Kelly soft frame backpack, size small, long capacity, excellent condition. 275-2704 after 5

WANTED 31 or 34 brown Seawater, excellent condition. 275-2704 after 5

1973 18V FIBERFORM in-hull inflatable, outdoor. Motor 188 hp, only 114 hours, new canvas, outstanding condition. Make reasonable offer. 475-4308

LADIES BOWLING ball, cedar ball, size 14-14 1/2. 275-2704

CASE (24 cubic) Wilson tennis ball, new, make offer. 280-3040

17 SKI BOAT 180 hp Volvo inboard, outboard, low hours. Coast trailer, excellent condition. San Diego. 450-6260

HEAD Pro tennis racket, extra condition, newly strung, will sell for \$35-6500

18 LIGHTNING sailboat and trailer, 26' x 10'. 275-2704

LOOKING for player's actual team. A division B. I've played first base basically and outfield. 692-1900

LADIES 7 1/2 Trapper ski boots, excellent condition. They're the best of evenings. 488-8987

50 CATERMARE 18, trailer, extra condition, 275-2704

SURFBOARD Nectar 6'0" rounded tip, new, nice lines and in good condition. 675-260-8888

JET FMS, large and medium, \$20 each plus tax. 275-2704

SCUBA GEAR 72 cubic foot tank with White Stag backpack. AMP Regulator MRS18M1212 regular with depth and pressure gauges. 344 new. 275-0680

27 CROSS TRIMARAN 17 ft, white, excellent looking record. 224-2-24, recent bottom job, suffer sacrifice at \$4000. Peter 488-8204

23 FIBERFORM cabin cruiser, 22' x 24', 275-2704

SADOLE women's tank. Used once in 2500. Miscellaneous back pad, blanket, brass, 275-2704

SLEEPING BAG A-16, size 64 x 78, 100 percent white goose down. Ripstop nylon, nylon net bottom, polyester outer. New. 252-2704

RANGER 26, 18' x 10', 100 hp. Excellent condition. Brand new. 275-2704

50 EQUIPMENT ski boots \$75. Large skis \$15. 275-2704

SKI RACK and luggage rack for VW bug \$8 and \$12. Also surfboard rack \$20. 275-2704

TENNIS MATCH CLUB membership provided for player. San Diego. 275-2704

NON-COMPETITIVE TENNIS Do you enjoy playing tennis but don't want to compete? Let us help you. Let's get together. 275-2704

SKI'S head, with Tysia bindings and Tysia skis. 275-2704

15 VENTURE CAT, new motor, \$2000 in good condition. Motor 177. 275-2704

107 SUITS \$30 for each. 275-2704

107 SUITS \$30 for each. 275-2704

CLUNG OF ALL KNIFE wanted by private party. Old or new. Day 281-0800

NEED TENNIS PARTNERS Address to five lighted courts. Some day time available but mostly nights and weekends. 275-2704

TENNIS RACQUET Dunlop Maxply. Excellent condition. 223-7205

SKI'S 1700m Spaulding, Tysia 120 bindings, poles \$65 and 1800m S2 Salomon. 5' and 5' 1/2. 275-2704

WETSUITS 0.5mm 1/2 Farmer John and 0.5mm 1/2 1/2 Farmer John. 275-2704

DAY SERVICE surfboard rack. Brand new, never been used. \$20. Surfboard, 9' 7", 275-2704

SKI BOOTS Scott, medium shell size, good condition. 275-2704

CLASSICAL GUITAR INSTRUCTION Joseph Hoyt (Dipl. of Robert Schuman, London) offers instruction at all levels to motivated students. All aspects of playing presented, including posture, mental control, articulation, theory, and development of physical capabilities. 8 years teaching experience, with all ages. Former resident instructor in guitar. University of Reading, Eng. 224-2255

ACTING CONSERVATORY San Diego Conservatory. Theatre offers professional training in acting, movement, voice. Saturdays in ongoing eight week sessions. Audition work. 275-2704

COURSE IN WRITING starting February 15. To meet Wednesday evenings. 275-2704

NUM PAIKUNG FU \$10 per month. Father of Tai Chi, ju-jitsu, aikido and judo. Taijutsu. 275-2704

YOGA LESSONS in your home, individual or group. 275-2704

GUITAR LESSONS by phone, personal instruction. 275-2704

STREET HUSTLE Disco Dance Program, 12 weeks \$215. Beginning Thursday February 14th, ending March 13th. Betty's Dance. 275-2704

ASTROLOGY Come and explore the nature and foundations of the Zodiac. Instructor: Alfred, Astrologer. 275-2704

VOICE LESSONS specializing in voice training. 275-2704

LEARN FOLK GUITAR Experienced (21 years), very patient teacher welcomes students of all ages. 275-2704

FLORAL DESIGN SCHOOL new classes now starting. 275-2704

GARY MUSIC CO. Our guitar instructors are graduates of Guitar Institute of Technology and San Francisco Music and Art Institute. 275-2704

TENNIS LESSONS Former Junior National Champion and San Diego Hall of Champions. 275-2704

VOCAL COACH A contemporary approach to singing. 275-2704

EAGLE CLAY GUITAR Authentic Shadon, self-defense taught by 1975 Florida State Champion. 275-2704

READING MATH special programs. Individualized instruction by experienced instructor. 275-2704

LEARN TO FLY professional way. Use the Cessna 441. 275-2704

BRASS INSTRUCTION trumpet and French horn. 275-2704

NATURAL CLASSICAL GUITAR instruction for serious students. 275-2704

THE BLUE GUITAR in the Town. 275-2704

TAX MAN New York accountant turned tax consultant. 275-2704

CUSTOM SHUTTERS 275-2704

DEADLOCKS 275-2704

WEIGHT CONTROL 275-2704

PROTECT YOUR HOME 275-2704

ELECTRICIAN 275-2704

EXPERT TYPING 275-2704

SEWING MACHINE DOCTOR 275-2704

INCOME TAX SERVICE 275-2704

QUALITY TYPING 275-2704

CATERING 275-2704

FREE TAX ADVICE 275-2704

RESPONSIBLE 275-2704

VARIETY SHOWS 275-2704

HOUSEKEEPING 275-2704

CASSETTE TRANSCRIPTION 275-2704

TAX SERVICE 275-2704

LADYBIRD ART 275-2704

GREENHOUSE DESIGN 275-2704

GLASS PROBLEMS 275-2704

TAXES 275-2704

ANSWERING SERVICE 275-2704

BUSINESS SERVICE 275-2704

HOME REPAIR SERVICE 275-2704

ELECTRICIAN 275-2704

QOT A REPT 275-2704

TEENY BROADSHAW 275-2704

Strike a Sexy Pose for your Valentine

\$10.95

Can-U-Antique-U's

2025 5th. Hillcrest
267-0149

Gifts for your Partner

**2025 5th. Hillcrest
267-0149**

Real Estate

Ellie Elegado's Hair Studio

Shampoo, cut & style \$9.50 (reg. \$15.00)

Special perms \$28.50

3317 Chalmers Blvd. Encinitas Square

FEBRUARY 7, 1980

Jobs

LEAD IN FILM for women, 30-40. Able to speak candidly about self. Possible movie lead. No experience necessary. Good pay. No phone. Send photo, personal description, and phone to: Wendy Dorian, Lead Film Director, Suite 1007, Los Angeles 90015. For more info, write to: Wendy Dorian, 101, Encinitas CA 92024.

BUS EXECUTIVE needs management as associate to assist in the development of a rapidly expanding business. Mr. Schmidt 224-9171.

INSTRUCTORS (male/female), modeling & dance. Show, North County and San Diego positions available. Experienced OK. Will travel. Send resume to: Joanne A. Modeling Enterprises, 224-9998.

MANAGEMENT LOOKING for 8 ambitious and honest people who would like to earn an extra \$1000 in their spare time. Martin McCormick 223-1500.

EXER-SIT INSTRUCTOR, will train. Aerobic dance, fitness. Auditions Saturday, February 8, 3:30pm (registration room), 10:30am. Warm tennis shoes.

AMBITIOUS PERSONS who want to earn but who can only work part-time. Opportunity to earn \$1,000 plus monthly in 1st year. Martin McCormick 223-1500.

WANTED, 2 energetic people with teaching management ability to assist me in new, exciting consumer service business. Mr. Suenheim 271-8987 8-10am, 5-9pm.

SEEKING AMBITIOUS, independent, self-motivated thinker who requires extra income. Part-time or full-time. Ms. Sullivan 224-5811.

EARN \$4,000 in three weeks, weekly Send resume, photograph, stamped envelope to C.I. 1121 First Avenue, San Diego, CA 92101.

YOUR CHANCE to make \$25 in an hour. Free information, write to: Mrs. E. J. E. 224-5811.

SALES, experienced, \$100-300/week. Commission only. Commercial signs. 223-5556-58.

MANAGEMENT/Marketing Trainers, will qualify individuals for full or part time business. Call Betty Enterprises 270-3354 evenings. No commuting.

COMMITTING TO LAT Orange county? Leave Monday night, return Friday night. Though flexible, \$10 each way. Don 224-5811.

EARN EXTRA income the Army way. Ask for \$10 a day. Write to: Mrs. E. J. E. 224-5811.

NEED PART TIME house cleaner. Pay \$2 hour, plus supply of cleaning materials. Write to: Mrs. E. J. E. 224-5811.

EARN MONEY in your spare time? You have 2 hours a day to spare from your time. Write to: Mrs. E. J. E. 224-5811.

SEXY, BEAUTIFUL, check's needed by photographer. Clothes on, pay great if first work for you. Christopher 224-9171, without any need apply. 223-7205.

VITAMIN DISTRIBUTORS wanted. Complete line of popular natural vitamins. Power for sale. High profit immediate delivery. Information call 741-4747.

MODELS, FEMALE, NUDE. We're back, conducting interviews and photo tests for potential models. Send resume to: Joanne A. Modeling Enterprises, 224-9998.

FREE ON THE JOB training. Interested low-income individuals call 075. From San Diego, 564-6111. High profit immediate delivery. Information call 741-4747.

MAKE MONEY while watching TV. Need to work 30-40 hours per week with video recorder to tape evening music. Don Kroyner's, 224-9998.

VOLUNTEER SLOTS available for personal growth and development of personal selling styles through client interviews and case studies. Learn counseling techniques. 224-9998.

WE ARE LOOKING for teachers seeking second income. persons who wish to own their own businesses, and professionals seeking job challenges. 410-7973.

MEXICAN-AMERICAN theater ensemble currently auditioning. Public invited to participate as actors, writers, and technical and administrative capacities. Leave message at 224-7674.

OUT OF WORK? Get paid to become a Private Security Officer. Certification, power, firearms, mass. bation. etc. Call 224-5811.

PHOTOGRAPHER seeks male model under 25. Call Devin 5377 after 5pm.

NEW GIRLS NEEDED for extended photo modeling collaboration by professional photographer. Interesting projects and profits for your portfolio. Send snapshot, phone 1017, San Diego, 82112.

CARPENTER FOR VOLTAIC and wood generator powered house. Experienced with concrete. Prefer hourly work by same. 942-2005 7-8a. Costa Mesa, CA 92627.

MODELS The MRS program is designed to create more modeling opportunities and increase your modeling income. Free material explains the plan. Saturday, February 8 or Sunday, February 9, 10 am at the Model Resource Service office, 8205, London Road, San Diego, 224-5811.

JOHNSON Most \$1,000-\$10,000/2000 position. Must be 18 or older. Send resume to: Mrs. E. J. E. 224-5811.

UNUSUAL PEOPLE needed. Money? Opportunity? Ambitious? Outstanding opportunity for you. Flexible time. Write to: Mrs. E. J. E. 224-5811.

PHOTOGRAPHER, new art studio. Make your own hours. Bill Cloud 281-7982.

PROJECT OZ accepting applications for volunteer positions with adolescents in a creative and supportive residential treatment program. Fax 275-3421. Cleveland or 743-7575 Escondido.

EARN EXTRA MONEY at home operating a typing service. Information, send stamped self-addressed envelope. Damon Services, 4025 Mississippi Street, Dept. D, San Diego, CA 92115.

HOUSEKEEPER afterwards, must have car to bring, 5 or 6 hours from school. Kensington area. 260-1954.

NEED LOVING, caring, after-school children for 3 children. Pacific Beach area. call necessary for 3:30pm pickup at local bus stop. 454-2024.

WANTED 10 spa or hot tub owners desiring to earn good money in their spare time. 755-5343.

READY TO WORK for work experience or employment? Must be 18 or older. Must be a high school graduate. Qualified candidates call J.E.T. 442-6781.

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PHOTOGRAPHER, new art studio. Make your own hours. Bill Cloud 281-7982.

YOUNG WOMEN 16-21. San Diego Job Corps Center provides free vocational training, room and board. A GED. Must be low income. Call WICS 234-5184.

WILL THIS YEAR be one of meaningful accomplishment, progress or one of continuing economic frustration? Does the realization of the "good job" no longer assure a good life make you anxious? If your answer is a "no" minimize continued dependence on a weekly existence. Take the time to explore, thoroughly, a viable alternative for economic mobility. Barry 452-8165.

NEED HAIRSTYLING for new, downtown business. Must be dependable with some clientele. David 226-0575 to San 4pm.

SINGER'S WORKSHOP needs piano accompanist. Part time. The Jobs area. 429-4942.

COMPUTER MAINTENANCE trainees. 2 years digital and analog experience required. Good benefits, bonus. Ross Neeson 433-2424.

WHAT YOU NEED to get a job is the right approach, and contacts. We can help. Call Bonnie Freeman, 296-0133. Emphasis on jobs.

WANTED: ELECTRICIAN must have experience with San Diego County code for new construction. 499-9993.

FREE THEATRE for the San Diego County code for new construction. 499-9993.

ATTENTION: 50 percent off on training. 1976 TOYOTA 1.8 liter, 4 speed, low miles. AMFM cassette stereo, chrome body, air, disc brakes, 100,000 miles. 224-5811.

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GOOD WORK TRUCK 1966 Chevy, camper special, new V8 and transmission, new tires 11.5 and 13.5. 8000. 728-6035.

1976 GMC 1/2 TON PICKUP, 350 cid, heavy cam, 4 speed, 100,000 miles. 224-5811.

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EXERCISE 1.10-3. \square

FEBRUARY 7, 1980 19

