

ing isn't some weekend rockhound who brushes, swollen with the rise of several

# City Lights

## Easy Street Made Easier

Here's something new — well, almost new — for one of these slow, foggy winter evenings. Go to a party which promises friends, fun, and the opportunity to meet a hundred dollars and quickly get back more than \$50,000. Here's how it went at one such recent source sponsored by the Gift Exchange, this year's new, improved, updated, get-rich-quick-and-mellow chain letter scam.

This particular party was packed into one surf-dampened condo on the cliff at the Del Mar Beach Club in Solana Beach. By 8:30 p.m., about thirty guests mingled, sipping chablis, hugging newcomers, dodging the pea-green leaves and tendrils of a dozen house plants. You could tell what kind of a place this was by the bookshelf wedged in between two potted ficus: four copies of *Money Is My Best Friend* stood next to *I Deserve Love*. Partygoers like Jim amplified the prosperity theme. Jim's hair was white and his nose was red; his grin stretched wide as he introduced two platinum blonde half his age, one at each side. "We all live in Pacific Beach and we're here to make money," he announced. "Decent lives at The Plaza and Shena has a place in Oakwood. I just started playing the game yesterday, but I already want to buy in some more."

Jim had learned, as his guests were about to hear, that the rules for playing this game are simple. New players merely do two things: they pay fifty dollars to purchase a list of ten names (the tenth name belongs to the seller of the document) and they give a "gift" of fifty dollars to the person named at the top of the list. The new player then retypes the list, deleting the gift recipient from the top, adding his own name to the bottom, and making two copies of this revision. He finds two friends, selling one list to each for fifty dollars, thus recouping his hundred-dollar investment. Then he waits for his name to advance to the top of the list — a position which should net him \$50,140. If it all sounds familiar, the organizers acknowledge that the game is a close relative of the Circle of Gold scheme which swept San Diego County two years ago.

"Yeah, whatever happened to the Circle of Gold?" one guest inquired at the recent North County Gift Exchange gathering.

"It died," one party leader answered. "It worked," said another, simultaneously. "Circle of Gold" was working, but then there was a lot of publicity and the city attorneys got involved and people got scared and pulled out. "Some former Circle of Gold players in Anchorage," worked the links out of the old arrangement and started the Gift Exchange. They introduced the new game there in Alaska about five months ago, then seeds from it blew down to Mill Valley.



where the game in turn took root and blossomed. An offshoot from the Northern California group invaded San Diego about December 16, explained the hard-eyed, brunet woman named Elise. She wore a red T-shirt emblazoned with dollar bills. The front proclaimed, "I Love Money." The back added, "I'm Worth It." She sat on a stool at one end of the room, towering over the partygoers. Next to her, a petite woman named Judy, who wore a pullover sweater and slacks, perched on a second stool. Her short hair bristled back from her forehead. "I just want to start out by telling you that I've been watching all of you here tonight, and I am really getting off on you people. You are fantastic," she cried. Her face seemed frozen into a huge smile. "I really love you. I can't tell you how excited and how happy I am. I love you so much." Her feathery eyebrows lifted high, and remained there, as if stuck. "I mean, you chose to be here tonight. You could be anywhere else in the world! You are just incredible. I want to play with you!"

She made everyone introduce themselves. "I'm Arthur and I've been playing for five weeks, and I'm very happy. I'm very happy," murmured one virile participant. "He's getting money," someone chorled gleefully. "I'm Dave and I'm a player," another man said provocatively. Snickers sounded. Judy reclaimed the group's attention. "This is not a cult. This is not a religious

discipline. This is a way for loving friends to get together to support each other and have a good time and make money." She told the listeners how she had originally scoffed at the game proposal. "I was programmed for years to believe that you don't get a lot of money without working your ass off!" She was programmed wrong, she declared.

"We want to set up an alternative economic system," Elise chimed in. "We've learned to apply what works in life, and what works in life is flow." According to Judy, one of the main improvements in the Gift Exchange over the Circle of Gold is that all of the current players can precisely monitor the progress of their lists. If a list stops moving, then a player can help his fellow player who's having trouble. "It's an incredible support system," she observed. New players primarily are brought into the game by friends, although at least one player has advertised in newspaper classifieds that the venture is "a money game that works! Big \$\$\$'s." Another change is that Gift Exchange players don't rely on the mail to convey their fifty-dollar bequests, but instead bring the money to one of two monitoring centers (one in Solana Beach and one on Washington Street in San Diego) where the recipients are

called in for the payoff. Still another "improvement" is that all players are advised of their risk. "It's a risk game," Judy stressed. "You may not get your money out. The most you could lose is a hundred dollars, but you are not getting that change."

A hand shot into the air. Eric, a shaggy-haired songwriter clad in a brown leather vest and knee-high boots, looked puzzled. "One thing I don't understand is that if everyone puts in a hundred dollars and right away sells their lists for a hundred dollars, then there's no new wealth being created. You see what I mean? So where does all the money come from?"

Elise's face reflected patience. "Money is energy. If you get the flow going, then everyone can share in the money. It has to flow like the life force, instead of sitting still and stagnating."

"Money is free and we want to free money," piped up another of the game players. "Eric nodded slowly. "It's very Zen-like." "Oh, write that down!" someone encouraged. "Everyone always asks that question and it's so hard to explain. But Zen is hard to understand. If you say it's like Zen they'll get it!"

work. That kind of question is just typical of left-brain thinking. I mean, it's numbers, numbers, numbers." Russ looked uncomfortable. "Well, that's what we're talking about, isn't it? A hundred dollars, fifty thousand dollars..."

"You should listen with your right brain for a while," Elise interrupted. "I know if you run through all the numbers it looks like everyone in the world has to play to keep it going after a while." The Gift Exchange avoids that pitfall, she contended, by encouraging players to play money back into the game once the fifty-dollar bills begin to flow.

Judy Winchell, Elise's co-presenter, acknowledges the mathematical arguments, arguments which prove that the game must collapse before growing very old. (Mathematical analysis of the Gift Exchange, in fact, demonstrates that after the game has gone through just twenty steps it must absorb more than a million people; within twenty-eight steps it would have to involve the entire population of the United States — or else fall apart and benefit only the early participants. And that same analysis demonstrates that no matter how long the chain grows beyond eleven steps, the percentage of people who have received money will remain constant at less than one-tenth of one percent.)

"All those figures and all that stuff comes up," agrees Winchell, who's been playing the local game since January 2, and who last week started a Laguna Beach transplant. "My mind tells me that, but there's also my being. My being often tells me things that directly contradict my mind. I don't know that the game has to end. Maybe it won't. I'll never know if I don't try. If I focus on the negative, I can think of all kinds of reasons to stop myself from doing anything. I have no idea how long the game will continue, but for now I can enjoy playing."

For me it's like taking the est training and all the other consciousness groups and putting them out there in the world."

Winchell agrees that other Gift Exchange players also seem aware of the legal standing of "endless chain" participation schemes. Regardless of whether use of the mail is involved, state law prohibits all such schemes; promoters of them are guilty of a misdemeanor. (One Circle of Gold organizer eventually was charged with breaking this law.)

Russ failed to get it, however. "Another newcomer, he reiterated a sense of confusion over the source of the \$50,000 multiples. "You know what just happened?" Elise quizzed him. "That's your left brain at

going to happen in the future. I used to think that I could talk about the future and tomorrow, but I've learned that all I ever have is today. And today I'm having a wonderful time playing."

At the party, Russ's questions still festered, but Judy silenced him. She and Elise would privately answer every single query, she promised, but other people were ready to start playing. Those people could adjourn to the "transaction rooms" in the back of the beach home, she advised. The old players stood up, and new players stood up, and soon the one skeptical newcomer got lost in the crowd of people kissing each other and disappearing with their money into the bedroom. —J.D.

## Smile And Say Cheap

"There's dozens of photographers in San Diego who'll work for nothing!" despaired one free-lance photographer. "Every Tom, Dick, and Harry walking down the street has a camera. They'll work just for by-lines." This large, hungry labor force may partly account for the substantial fees earned by San Diego's professional photographers, but that situation may soon change. Some of this city's most successful commercial photographers are now organizing a local subchapter of a national professional society, a move they say should nudge the local trade much closer to national practices and fees.

"Rates are incredibly low in San Diego," complains seven-year veteran Dave Friend, an organizer of the subchapter of the American Society for Magazine Photographers (ASMP). Despite its name, the group includes those who shoot pictures for advertising campaigns as well as for the print news media, and Friend says the low local rates hit the former hardest. He repeats a statement which reverberates through the San Diego photographic community: the local photographers have had little contact with each other, and thus often don't know what "rates" are "standard." Friend says he only began to get some idea of the national standards during the last year, when he started receiving orders from out-of-town customers for photographs to be used in national ad campaigns. Prior to that, he had only received such orders through local advertising agencies. "Then I began to see how we're getting ripped off," Friend says.

"Maybe a guy will get \$700 a day here. In contrast, I'm at \$1200 every place else out of town." He tells how the ASMP recommends a minimum rate of \$1000 to \$1250 for a photograph to be used in an ad scheduled to run in a national publication. "Maybe you'd get \$500 or \$600 for that in San Diego," he says. "The

out-of-town rate is always double or triple or quadruple what I'd get here for a comparable job."

Sometimes the San Diego ad agencies (who hire the photographers) concur: the difference surreptitiously, according to the photographers. One well-established camera pro tells of accidentally talking directly to a client who congratulated him for work just completed. "He said to me, 'I can see why you're worth \$1500 a day.' I told him, 'I only got \$750 for that job.' He

was furious!" (The agency had charged the client the larger amount.) Other local practices decried by photographers include a lack of contracts and prenegotiated prices, and the expectation that San Diego photographers should sell all rights to their negatives. (According to the copyright law and ASMP standard practices, the photographer should instead "rent" his negatives, charging a usage fee, or else he should command a premium for the sale of all rights.) Friend says last month about

seventy photographers met to hear a presentation by the Los Angeles ASMP chapter. Reception was enthusiastic, he says, if a little guarded. "Everyone wants to do it, but a lot of people are scared. They're scared that they'll be blackballed." It's happened before. Ten years ago London Menzie (now one of San Diego's most successful photographers), Charles Schneider (now the director of photography for San Diego's *HomeGarden* magazine), and a few others tried forming a local photographic

organization. Menzie was boycotted for four or five years by one of San Diego's biggest ad agencies. "I had to go out of town at that point," he recalls. "I survived in Orange County working for the airline corporations. Friends says another current fear is that younger members photographers will undercut the organized professionals, but he expects a concerted effort to neutralize both threats. "The only way we're going to have any strength at all is if we're unified." —J.D.

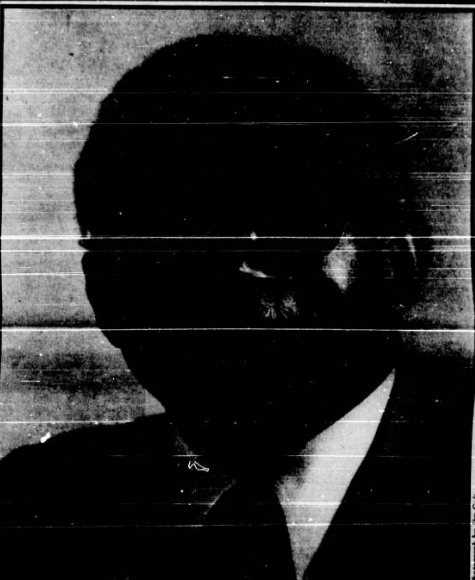
## Paul Greene For Something

At least one county agency official has actually said it: "When the voters of Montgomery elected Paul Greene, they got what they deserved." That statement might seem harsh, considering that most of the voters probably weren't aware of the abundance of peculiarities exhibited by Mr. Greene, or Pablo Verde, as he sometimes calls himself. "One thing you should understand," is the official continued, "is that Montgomery is an urban community run by a rural mentality."

Greene, a fifty-three-year-old retired Navy veteran living on his government pension, was elected last November 6 to one of three seats on the Montgomery Fire Protection District Board of Directors. Big deal? Probably, at least in light of the fact that the board has become the de facto representative of the area's 20,000 residents on the issue of annexation to the city of Chula Vista.

On the same ballot with the election of Greene (he ran as a "volunteer public servant") was the annexation question — one that has lingered since it was first discussed in 1948: Should the four-square-mile area just north of the Otay River flood plain in the South Bay become part of Chula Vista?

Fifty-five percent of the unincorporated area's voters said no, citing as reasons loss of community identity, loss of "rural" atmosphere, belief that city zoning might cause hardships, and no perceived need for a change in government. But no matter that the voters saw no need for a change, because like it or not, the area is undergoing a startling metamorphosis. Until the beginning of the last decade, Montgomery was a district identified by frequent fields of strawberries and rows of tomatoes. The residents have traditionally had one of the lowest per capita incomes



Paul L. Greene in the county. In the past ten years, however, the fields have, for the most part, been supplanted by tracts of modern, middle-income houses being purchased by younger, wealthier, and better-educated people.

The Montgomery area — including the communities of Woodlawn Park, Otay, Castle Park, Harborside, and Broderick Park — is administered by the county board of supervisors in all aspects except fire protection. And besides the more than two million dollars in sales tax revenue the area brings to the county (most of it from the local K-Mart and FoodMart department stores), the board has given its opinion: Montgomery should be annexed. The independent Local Agency Formation Commission completed a report on July 2, 1979, which endorsed annexation, and it is county policy to see that all unincorporated "islands" (areas bounded on three sides by city) be annexed. As one LAPCO official put it: "It's only a matter of time for Montgomery."

If annexation were approved, it would transfer the responsibility of planning and land use control, police protection, street improvements and maintenance, and parks and recreation from the county to Chula Vista. Although the county wants the annexation and Montgomery is opposed to it, the city of Chula Vista has changed its position in recent years from advocacy to neutrality. Since the passage of Proposition 13, there has been the question of whether the area's two million dollars in sales tax revenue could offset the additional cost of administering the area. And so the battle lines are drawn. Since the fire protection board, with its annual budget of \$504,000, is Montgomery's only elected agency, the three board members have been put in the position of championing

(continued on page 13)





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## Sukiaki Yucch

I mean winter doesn't have to be defended. Her excellent work week after week speaks for itself. But Michael Wolcott ("I mean," February 7), shame on you for your hysterics. It's not your business to tell Wolcott to do "introspection and self-analysis" or any stuff about her personal life. If you were in court, you would be thrown out for bringing in material that is irrelevant and prejudicial, not sticking to the facts.

The fact is that I had a terrible meal at the new Kiyo's. I ordered sukiaki and it was such a mess that I put down my money and left. We can all be grateful that Michael Wolcott is not a restaurant critic and that Eleanor Widmer is. Paula Gervitz  
San Diego

## By Gum

I guess the photograph in "City Lights" February 7 was supposed to be funny. I was revolted. Do you think anyone will ever perceive me as a person of great human being, perhaps even contributing something beneficial to the human race?  
Donald F. Schutte, D.D.S.  
La Jolla

## We Missed Our Copy That Month

Contrary to the opening line of the "City Lights" article February 7 concerning *World's Apart*, "One single drama critic reviewed *World's Apart*." It was I. As editor of a small (8000 circulation) Navy-oriented paper, I hardly expected to be overlooked; to be ignored so blatantly makes me wonder how much depth Jeannette DeWyse plumbed before pounding the typewriter. The review in the December issue of the *Navy News* was shared with the cast and author — some of whom I've met, and others with whom I worked onstage last year. I attended two different

performances, at Balboa Park's Puppet Theatre (indoors, family-style audience, paying) and at the San Diego Antinuclear Rally (outdoors, beach-style, free event with bands, politicians, actors, Indians, and a Woodstockian atmosphere); the play held appeal for widely differing audiences of all ages, races, faiths, and economic groups. But instead of being a common denominator (such as slapstick or sitcom), it dealt with a common enemy in uncommon terms. Brave theater like this

## Letters

should be supported, and I appeal to the Reader to correct itself. Perhaps if the reviewers on the staff weren't so busy dodging letters to the editor about them they would have the time to research new areas of journalism, and would discover the *Navy News*, which has published continuously since 1933.  
Lock David Crane, Editor  
The Navy News

## Where To Get Off

Okay, Jon Lyons Terlep! I've had more than enough of psychological definitions like you ("Letters," February 7). In a small town like San Diego you would think people would band (no pun) together and take delight in any advance motion a local band was making — whether you like the music they play or not. But as *contraire*, here in San Diego it's the reverse. A band takes one step forward and everyone starts yelling that the band in question is just a bunch of hot-kissed, underclassing fools.

I see nothing dishonest about

Steve Esmedina's mention of Gary Hoffman's name as he did. What I do not see is a low-handed and malicious in Terlep's mention that the Penetrators' manager is "very well connected" with a radio station. I for one don't see a job as a go-for as a high status position, but to each his own. And where could Esmedina go in the radio business? Perhaps he too could become a go-for. . . . Wow!

In general, Terlep's comments and a lot of other comments I've heard about bands trying to get there are nothing more than sour grapes. Terlep's letter reeks of someone who is stuck in the mire of a *sanctus* hand syndrome.

Think about it, all the rest of you complaining killjoys, and then get off it already and start laughing, creating, dancing, and having fun. Cher  
San Diego

## Butcher's Paper

Steve Esmedina is, in my (and many others') opinion, a talented, tasteful, and by far the most expendable writer you employ. His weekly repetitious butchering of obviously successful and well-filled musical talent makes me wonder if the Reader is really paying him. I eagerly await the day he is replaced by someone competent as a writer and knowledgeable in the music world.  
Rick DiFrance  
Pacific Beach

## Only Surpassed

I have succumbed to the incredible lure of joining the countless thousands who alternately applied and bemoaned the integrity of one Steve Esmedina weekly on these pages. I'm normally not one to subscribe to the latest trend or fashion, but in this case, I have done so in the name of exciting writing.

Esmedina is an exciting writer. His deft command of the English language is refreshing in a society which has for some reason de-emphasized the art of putting

words to paper in its scholastic institutions. Esmedina's knowledge and understanding of his art is only surpassed by his evidently deep appreciation for, and concern with music. True, I do not always agree with his opinions, but it is certainly not his duty to pen an unflattering generality in hopes of satisfying a large portion of his readership. He demonstrates a thorough familiarity with the musical spectrum. I respect Esmedina because his insight is one of a man who listens to music and observes its context.

I will continue to look forward to reading Esmedina's contributions to the Reader. As a music lover, it's nice for me to have some real critical comment to digest on a regular basis. Let it never be said that exciting writing goes completely unrewarded!  
Anthony Gull  
San Diego

## FAIR Enough

We appreciate the effort of the Reader to clarify the philosophical differences between factions of the free beach movement, particularly that philosophical difference which exists between F.A.I.R. (Friends of Alternatives in Recreation) and Clothing Optional Society ("City Lights," January 17). In his article, however, Mr. Orwell has failed to make the difference entirely clear.

Contrary to Mr. Hensley's charges, we are not an association of libertines and swingers. We have always supported the concept that standards for behavior at nude beaches should be the same as elsewhere. In pursuit of our goal of establishing true freedom, however, we are not willing to sacrifice others.

F.A.I.R. has fought long and hard to secure the freedom choice among various recreational alternatives. We will not achieve anything of value, though, if that quest is made in a fashion which is inconsistent with the principles of justice.

Joe Saitin-Jones  
Public Relations Officer  
F.A.I.R.

## He Must Have Had His Head In A Sand Trap

Who the heck is Greg Kaha? The lid Amin of sports, maybe? A once-a-year falling writer, obviously.

I'm surprised at you, Reader, to waste almost a full page on one man's opinion of one sport ("What For?" January 24). He's not criticizing the tournament, he's squirrel hunting with a twelve-gauge shotgun; he's out for some action at the singles bar with a purse seiner.

Gold not a sport? Ridiculous. The legion of golfers in this great city are of the older generation, and they probably don't read this publication, but golf is not a sport? Absurd.  
Gary Osberg  
San Diego

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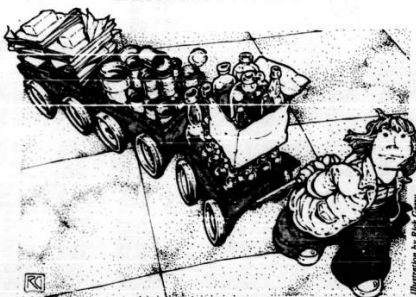
Matthew Alice

Dear Matthew Alice:  
After saving glass bottles for months, along with piles of newspapers and bags of aluminum cans, I found that the recycling center on Newton Avenue in Logan Heights no longer pays for glass. Are there any centers in San Diego that pay for all three: glass, paper, and cans?  
Ginny Wheeler  
Point Loma

No recycling center pays for glass. It used to fetch a small price, but the cost of hauling it to the nearest buyer, the Malach Glass Company in El Monte, has risen so much in recent months that no commercial recycler can afford to accept glass. The San Diego Ecology Center, with pickup points in Del Mar and at the Chollas and Rose Canyon landfill areas, accepts glass, but does not pay for it. The current value of recycled glass, incidentally, is twenty dollars a ton.

Dear Matthew Alice:  
As I drive in Mission Valley along Friars Road near the stadium, I pass road signs which read "Leaving the City of San Diego" and then a few miles farther, "Entering the City of San Diego." Why is this big patch of property outside the city limits? I notice that several gravel companies in this area are hauling away the landscape. Yes, we need the gravel, but has this area been excluded from the city to avoid the taxes?  
John Rusk Clark  
Serra Mesa

Not all of the commercial gravel pits in the valley are outside the city limits. The Conrock Company's pit on the south side of Friars Road is part of the city, as is the H.G. Fenton Material



Merrell, Incorporated, the manufacturer of Bendectin, an antinausea drug for pregnant women. I have a personal interest in this case, as I believe that taking the drug causes birth defects. I need complete, reliable information on the proceedings of the trial, which is covered inadequately in the local papers. How do I get this information?  
Robert A. Moskowitz  
Lake Murray

The most complete information would be a transcript of the trial itself. Telephone the clerk of the district court at 305-420-6366, and learn which department, or judge, is trying the case; then telephone the clerk in that department to learn the name and number of the court stenographer. The stenographer will probably require a deposit before sending you a copy of the transcription. It's impossible to say how much the stenographer would charge, but a court stenographer in San Diego said that the fee could run as high as \$500 a day. If I wanted to follow the trial, I would call the largest newspaper in Orlando, the Sentinel-Star, and ask for the reporter assigned to the federal court. (The newspaper's number is 305-420-5275.) If that reporter wasn't helpful, I'd wait until the trial had ended, then contact the winning attorney. Winning attorneys are among the most talkative sources I have known.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 30803, San Diego, California 92138.

Dear Matthew Alice:  
I am following a federal court case in Orlando, Florida. It involves Richardson-

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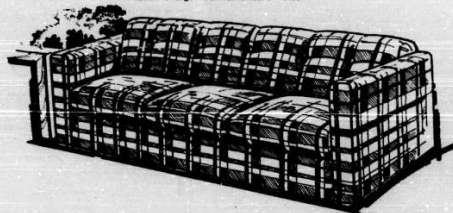
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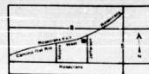
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## Lean Days On The Gem Ledge

(continued from page 1)

rocky hills. I met Spaulding at his gate one recent morning, and from there we could see his pimento red bulldozer, tiny in the distance. We piled into the miner's dusty Ford pickup and jounced down the path to a cluster of big machines — the dozer, a front-end loader, an air compressor, a gasoline generator — the modern tools of this ancient profession.

Ramona has a few other mines besides the Little Three: the ABC, the Hercules, the Surprise. All of them actually lie off an invisible line that slices through San Diego County, along which gleam most of the local deposits of gems and minerals. That line runs straight as a spear along the Elsinore fault. The southern tip cuts into Mexico, where there is opadumene, some garnets, possibly beryl. From there it runs northwest, through beryl deposits near Mt. Teale and tumbled south of Mount Laguna, through the gold mines of Julian being resuscitated. The sparkling hill, however, is the section of mountains running from Mesa Grande (about ten miles northwest of Julian) up through Kincon and Palomar Mountain to Pala at the far northwest end of the area that lies within San Diego County. The Mesa Grande area contains the Himalaya mine, which has produced more pink tourmaline than the rest of the mines in the world put together. It's this northwestern mountain cluster that has earned San Diego its status as having one of the richest concentrations of gems in the world.

Spaulding says gems and earthquake fault lines go together all over the globe. "There had to be a weak place in the earth's crust for these minerals to work up from below," he explains. The miner says that when the gargantuan forces inside the earth were pushing up San Diego's backcountry mountains, streams of combined gases and liquids shot up from deep within the magma. As these substances

cooled, they hardened into what's known today as the "gem ledges," very hard granite formations which look like layers of yellow cake sandwiched into the surrounding pebbly chocolate rock. Although gem ledges can be found all over San Diego and Riverside counties, not all of them conceal jackpots. "The supposition is that as the solutions came up from somewhere deep below these ledges, they leached material out. This is why you'll have miles of gem ledges available but there may only be a few hundred feet that are productive. Most of 'em are barren. Take Pala: If the ledges at Pala were laid end to end, I would imagine there'd be hundreds of miles of them. But there are just a very few hundred feet that contain gems," Spaulding says. Imagine tilting a bathtub, he suggests, then running water down it. "And somewhere up at the top you drop a little bluing on it. The dye is just going to make a little trickle. Well, that's the way the gem deposits are formed." As they cooled and air pockets formed in them, only a few select areas contained the necessary ingredients to grow the precious crystals. Of course, that account doesn't explain why the gems concentrated here rather than in Los Angeles County. I asked Spaulding, but he only shrugged his shoulders and grinned. "It's hard to say." He cares about getting them out, not how they got there.

The hills of Spaulding's forty-acre mine contain seven of these gem ledges, and, put most simply, the challenge of mining is to expose them, then to probe the interior of the slablike formations. Since the ledges worm their way through the land, a miner has to remove part of that land to get to them, and where the ledges run near the surface, he can work in the open air. Spaulding just recently began digging out a section of one ledge near the highest point on his property. The day of my visit, we climbed into the truck and bucked up the steeply inclined dirt path. At the top, where the wind howled, Spaulding surveyed the mark of his labor. Before us lay a small cut in the mountainside, dug out by Spaulding's bulldozer. Next he planned to

use his front-end loader, a large dozerlike machine capable of biting much more closely into the dirt burying the ledge. Once exposed, that ledge, which, like most, slopes at an angle of nearly thirty degrees, will reveal a crack called the "pocket zone" running through it lengthwise, separating an upper and lower layers of rock. A miner working outdoors blasts away at the upper layer to check the pocket zone, while in a tunnel he has no choice but to take the bottom.

There's almost a touch of jealousy in the way he guards his knowledge of this business. It's a family legacy; a fascination with mining seems built into the Ramona resident's genes. One great-grandfather trooped all over the West in 1850 trying to win fortune with a pickaxe and a sluice box. He failed, but the mining compulsion was to burn for more than half a century in Spaulding's father, even though the senior Spaulding's infancy had hardly augured a giddy outdoor life. His mother and grandmother, in fact, had emigrated from New York State to San Diego only after doctors warned that the child's life depended on a warmer, drier climate. In 1895 they settled in a house on Vermont Street in Hillcrest. Spaulding says his father was working a paper route in Mission Hills when he met Heman Cooke, the person who introduced him to mining. Cooke published an enthusiastic little journal called *The News*, which contained a special mining section. "At that time, the main interest was the stories of the old lost Spanish gold mines in San Diego County," the son says today. The stories about those mines captivated the elder Spaulding, who passed them on to his offspring. The son says, "Today a lot of people will pool-pool those stories, but my dad told me enough, and I've read some of the stuff that Mr. Cooke wrote, and there was no fantasy to it. The Spaniards definitely had good mines in the San Diego area back in the mission days."

My dad said Mr. Cooke took him out one time into Mission Gorge and right there at Santee, just above the Padre Dam on the south side, was an old slag pile where an old smelter had been and they had found rich pieces of gold ore."

The second-generation miner obviously enjoys relating these nuggets of local gold lore, and, without prompting, he says, "You know, the Spaniards hid all their workings," he says. "The theory goes that these miners they sent over were probably ripping off the Spanish government, which they were supposed to be working for." He shakes his head. "It's almost unbelievable how fast runners could come from the Gulf of Mexico with messages. When they saw an armada of ships coming down and they knew the ships were heading around the horn, they still had to go four months before the armada would get here. And they hid everything!"

The stories so fired Spaulding's father's imagination that he signed onto the crew building the San Diego Arizona and Southern Railway, and prospected in his spare time. In the early 1920s, he worked his way through the Laguna Mountains, and even had a lease on a gold mine east of Cuyamaca which he struggled to develop and sell. Then the state park system took over a vast tract of land to form the Anza Borrego park, a move that threw Spaulding and other miner's claims into turmoil. By then, however, the senior Spaulding's interest had shifted to gems. With the then-publisher of *Ramona Sentinel*, he staked a claim on the ABC mine and went after sapphire garnets. By 1927 he married the publisher's daughter, and that same year that three Spauldings, Jr. As the Depression deepened, the father tried to cling to a mining living, for a while running the publisher's magazine (reporting on the state of the mining industry, and the same year that three Spauldings, Jr. he finally had to quit and switched to an almost twenty-year career raising turkeys and farming in Ramona. Louis, Jr. says his father never fully excused mining from his life, even in that period. Today the son recalls childhood

expeditions to the Himalaya mine in Mesa Grande, closed in its early part of this century, and fiercely guarded by a caretaker named Herb Hill. "Back in the late thirties, my folks and I used to go up there. There wasn't much more than a handful of people in the country that the caretaker would let in, but we were among them. After a good rainstorm, you could always come home with a nice handful of gem material. That's probably where my interest first started. Upon graduation from Ramona High School, Spaulding helped his father farm until 1949, the beginning of the drought which only ended two years ago. The son fought in Korea and after his discharge he began a new venture with his father — mining tungsten in the Laguna Mountains "until the Korean War ended, and the price fell so low you couldn't give tungsten away."

By then Spaulding's father had still another mining outlet, the Little Three mine, which he and his son bought in 1952. The older man then sensed the beginnings of a dramatic change in the market for semiprecious stones. Today the junior Spaulding explains that gem mining in San Diego had boomed one previous time, in the late 1800s, in response to a peculiar source of demand. In that period, the major consumer of tourmaline in the world was the empress of China, who cultivated a passion for carvings made from the clear pink stone. Aping the monarch, ladies throughout the Chinese court eagerly bought tourmaline, and a thriving industry sprang up in San Diego's northern mountains to feed the Oriental fashion fad. When the empress's dynasty fell in about 1912, so did the local gem-mining industry, virtually overnight. "Gems were then all but forgotten in this country," Spaulding says. "People didn't have the money. Of course you've got to understand what ended the Depression was World War II. Then after that there were four or five years of reconstruction." So when Spaulding and his father bought the Ramona property, it had remained dormant for almost forty years.

Spaulding says the Little Three was born in May of 1903, when a Ramona matron by the name of McIntosh took a walk along the Hatfield Creek one day. She spotted some crystals in the water, took them home, and showed them to a local authority who identified them as tourmaline. In no time, her son Dan and two partners bought the property, modestly naming it after themselves, the Little Three. They took topaz, tourmaline, and garnets from it, and Spaulding says, "When they sold it it was like so many partnerships. They found some garnets on the surface and they thought they had a pretty good showing, so they ran a tunnel underneath it and found more garnets. They put a door on the tunnel, locked it up, and decided, 'This is a good showing, so we'll sell the property at a fancy profit.' But the partners all had sons and one by one they went in and wiped the pocket out. When they got through, they sold that forty acres for the same amount of money they paid for it!" Forty years later Spaulding says he and his father paid the same amount of money the original property owner got for it, and the senior Spaulding started mining full time.

The older man followed such a rigid schedule that neighbors set their clocks by him. Every afternoon at one he would drive to the mine. Since he served as a volunteer weather observer, he would invariably return in time to take the 4:30 p.m. weather readings. "He used to tell people, 'If I can't make a living at it in these times, I'm not going to do it,'" his son remembers. And the old man did so, even though the stones in the beginning did not command very good prices. Says the son, "He sold many carats of fine garnet gem material at fifty cents a carat. Today I start small ones at five dollars a carat." The old man toiled on the property until the age of eighty; he worked to within a month of his death. Up until then, Louis, Jr. had been concentrating on his general store, but



Tourmaline-Quartz Topaz

with his father's passing, the urge stirred once again.

Now Spaulding stands outside the tunnel door, which is framed by thick slabs of steel-reinforced concrete, and unlocks the imposing metal barrier. He says his father never designed to tunnel at the Little Three, because it was too much work. But about two years ago the son was working a section of gem ledge full of both specimens and further promise when he reached a point where the ledge dove into the mountainside. Since working outdoors would have required him to dig out half the mountain, Spaulding broke out the dynamite and cautiously blasted a passage next to the gem ledge. The first sixty-five feet or so rewarded him handsomely. But branching off from the productive section stretches an equal amount of barren tunnel, the only remnant of Spaulding's last twelve fruitless months. That's why today he's shifted his labors to the virgin ledge overlooking Ramona; it's a fresh start, a chance for the mountain to relent and stop defying him.

As soon as Spaulding starts up the generator outside the tunnel, lighting up led for lightbulbs inside, the passageways seem as cozy as some hobbit hole. But Spaulding describes the mining process as a back-breaking, mucky one. When he blasted out the passageway, he first had to cut out the dirt rubble, then haul in the jackhammer and don the rubber suit he always wears for attacking the granite gem ledge. With the booming noise and the rock crumbling and mixing with the water simultaneously sprayed out by the jackhammer, it's like being caught in the middle of some savage mud storm. As he works, the miner must eye the changing rock textures for the clues that announce the proximity of a gem pocket. What clues? "That's something I would rather not see in print," he mutters.

"It's really tough going," he says, "especially by yourself. With a three- or maybe a four-man crew, they figure if they make three or four feet a day, they're making good headway. Myself, I don't give a hoot. I don't care whether I make a

foot a day or an inch a day. If it looks like it might have something in it, I slow down." The object of the miner's quest hardly fits the stereotype of gleaming jewelry material. Although the gem crystals once grew into the air pockets and hung down from the pocket walls, Spaulding says millions of years of geologic trauma, including countless earthquake jolts, shook all but the smallest fraction of specimens into a pile of rubble. So when a miner approaches a pocket, he discards the jackhammer and takes up hand tools, then chips away delicately until he comes upon that rubble. Complains Spaulding, "It's horrible stuff. It's sharp. I mean, you've got quartz, you've got tourmaline, you've got whatever the pocket might have contained. And ninety-five percent of it is just like it was made in a rock crusher — it's ground up. And then there's the most horrible mix mixed in with it that you can imagine. It's like a combination of chewing gum and glue."

He stands next to the biggest pocket in the tunnel, an airy shell naturally ballooned into the rock wall. Here the wall is spattered with shiny, subtle shades of pastel pinks, oranges, and tans. As the miner talks, daddy longlegs spiders, two inches in diameter, scurry across the colors, their legs as thin as the wispy threads that hang down from the rock ceiling. The threads are roots from the brush above; Spaulding grunts; in his tungsten mine he saw them as far as sixty feet below the surface. Early tunnelers which snake down through tiny cracks in the ground. Spaulding brushes one aside. He seems worried that outsiders will think mining is some get-rich-quick scheme, so he stresses how meager the pickings can be even after all those futile months. He says even when you finally hit a pocket, and finally sort out all that nasty rubble, that even then you probably get a hundred pieces of junk for every good specimen or piece of gem material. "Nature was very rough with this material," he says wryly. "You would think that she didn't want anyone to have any of it."

And yet he confesses he can't ever come (continued on page 18)

The Mesa Grande area, northwest of Julian, contains the Himalaya mine, which has produced more pink tourmaline than the rest of the mines in the world put together.

Spaulding says even when you finally hit a pocket, and finally sort out all that nasty rubble, that even then you probably get a hundred pieces of junk for every good specimen.











## Lean Days On The Gem Ledge

(Continued from page 9)

cease or giving up mining. There's too many likely spots around here to work," he says. Of the Little Three's seven known gem ledges, only four have been seriously worked on. He could never exhaust all the possibilities in his lifetime, even if he lived longer than his father. Despite the current dry spell, he's confident the gems are there, and these days, there's no shortage of buyers.

Spaulding says he rarely sells to jewelers; they mostly buy from South American and African outfits which have cheaper labor costs and greater volumes. Instead, Spaulding's major customers are collectors, individuals fascinated by the beauty forged from the molten earth. When he hits a good pocket, he normally contacts a few reliable consumers like Jose Scripps, who watched over the Little Three after Spaulding's dad died. There's another private collector in Fallbrook who Spaulding also says has been very good about buying from him. He says he never has to hustle buyers. "You talk about an Indian tribe having a grapevine," he says with evident pleasure. "I've told people many times, 'If I hit something and have a bunch of material for sale, all I have to do is make one phone call.' Within a week, I'll get so many inquiries I don't know what to do about it." He recalls one discovery a couple of years ago that was so bountiful and required so much time to excavate that he waited nearly six months after his find before he sent out word that he had a few things to sell. Just fielding the ensuing calls kept him busy for weeks.

The miner says the gem market's hunger for material has continued at a ravenous strength even though good stones have become scarcer and scarcer. "The way I look at it, the miners in the early 1900s got the cream of the material. Of the known deposits, they got the easy stuff. After all,



most of 'em drilled by hand; they didn't have jackhammers. Very few operators had air compressors in those days. Then along came the next generation like Ralph Potter and like my dad, and they went a little deeper and they got material that was fairly readily available that the old-timers had missed." Now the few San Diego County mining operations often face the imperative of tunneling. Spaulding says miners at Mesa Grande and Pala have gone down several hundred feet. As the prices of fuel, blasting supplies, and machinery have climbed, the gem prices have kept pace. Recently they've taken still a further jump, Spaulding says now. "If you get a wonderful specimen or a fine piece of gem material, you can really command a premium price for it, because worldwide there

is a shortage. Of course, you can open a magazine like the *Lapidary Journal* and see page after page of ads for gem material. But the average material isn't choice. There are stones being sold as fine stones now that you couldn't give away back in the early days." Fine stones do appear now and then, however. Spaulding once sold an exquisite piece of tourmaline to an East Coast museum for \$15,000 and hopes to get \$10,000 for a rare ten-carat garnet now being shown to a collector in Arizona. Even if gem prices were to take off like those of gold and silver, Spaulding can't envision large numbers of San Diegans joining him in his lonely profession. "There just aren't that many deposits available," he asserts. "Any deposit that amounted to anything in the early days has

been bought." Even though the concentration of gems in those areas may be rich, only a handful of such areas exist, Spaulding contends. "If there were thousands of productive ledges scattered all over the county, or all over Southern California, there'd probably be hundreds of people working. There just aren't that many." In fact, Spaulding thinks he's the only San Diego resident now working full time at mining, except for the handful employed by the Pala Properties consortium. "There's just a few of us mining here in San Diego county, and we don't do too badly because between all of us we seem to come up with a pretty good find about once a year."

If the geographic distribution of the local mineral deposits is one immutable limit on the scope of local mining, Spaulding says a man-made development has further restricted it: the proliferation of environmental protection laws. The miner is a prudent man; he's never had any trouble with the local bureaucrats and he wants to keep it that way. So he declined even to talk about his relationship with the environmental regulators. But his irritation is almost tangible when he describes state and national trends. He mentions how all hydraulic mining was banned before the turn of the century from the northern California gold fields. "The farmers downstream were filling up with silt. ... But you see, the United States as we know it today was formed because of the gold that was mined in California in 1849. That's what financed this country and put it where it is today. And they say that the gold that was washed out of there in the early days wasn't a drop in the bucket to what's still there. But there's no way a person could mine it today. You can't disturb the trees; you can't disturb the brush."

Closer to home and Spaulding's heart, he says today's laws would abort any attempts to develop new deposits of gems that might be discovered. Claims still can

(Continued on page 13)

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# Substitute Splendor



Christoph Eschenbach

JONATHAN SAVILLE

It has been a long time since San Diego heard a concert as exciting as that of the Los Angeles Philharmonic last week. The exceptional quality of this concert was due to a series of unforeseen changes in personnel. Sidney Harth (the orchestra's former concertmaster) had originally been scheduled to conduct, but his place was taken by the German pianist-turned-conductor Christoph Eschenbach. The Soviet pianist Vissarion Belinfante suddenly withdrew (like virtually all Soviet artists) as a result of the Afghanistan situation and was replaced by the Afghanistani pianist and San Diego audience favorite from his appearances with the San Diego Symphony two weeks ago. The result of these substitutions was the unplanned coming together of artists so perfectly suited to each other that they seemed like two aspects of the same brilliant musical personality.

Christoph Eschenbach is one of the finest pianists on the concert stage today. His mastery of the Classical style is extraordinary, his playing being charac-

terized especially by tumultuous energy and controlled power. He is a Beethoven pianist *par excellence*; listen, for example, to his recording with members of the Anandus Quartet of Beethoven's early Quartets for Piano and Strings (DG 2535174). Mr. Eschenbach galvanizes his fellow players into a performance of these neglected works that makes them seem first-rate Beethoven, as intense, dramatic, and ebullient as many of the composer's later masterpieces. The same dramatic impulse, though modulated by an impeccable sense of proportion, is to be found in his recording of the complete Mozart Piano Sonatas (DG 2720031).

What counts in a musical performance is not technique (which is merely the necessary base on which the real music is built), but the artist's inner vision. Consequently, when Mr. Eschenbach gives up his keyboard for the baton, the change in technique from piano playing to conducting does not seem to alter his individual way of understanding and communicating the music. He conducts the way he plays, and the same energy, power, lyricism, and intelligence found in his piano performances of Mozart or Beethoven were to be heard in

his performance with the L.A. Philharmonic of — to take a salient example — Mendelssohn's "Italian" Symphony. This performance was something really astonishing. The "Italian" Symphony is done so often that one scarcely listens to it any more. All the melodies are so familiar that one's mind tends to drift in and out among them as though in a landscape so well known that it can give a generalized feeling of pleasure without your ever really looking at any single tree or hill. Mr. Eschenbach's reading of the work, in contrast, transformed it into something utterly fresh and new — and this without any eccentricities or sensationalism. Again and again I felt as though I were hearing this music for the first time — the strange, almost glassy-eyed combination of jauntiness and lament in the exquisitely slow movement; the mysterious grace of the trio in the third movement, like a fairy hunt out of the world of *A Midsummer Night's Dream*; the wild tarantella of the finale, as though the relentless force of nature had broken away from all restraint in a universal outburst of demonic energy. Under Mr. Eschenbach's direction, this no longer seemed the light and entertaining

Mendelssohn that countless trivialized performances have gotten us used to, but the true, impassioned Romantic, as profound and as imaginative as Schubert or Brahms.

It was also surprising to observe an uncanny stretching of my sense of duration as I listened to this performance. The "Italian" Symphony had never seemed as long as it did last Saturday evening. By this I do not mean that I found it boring, or that I despairingly thought it would never end (which is what one usually means when one says a musical work seemed exceptionally long). On the contrary, what I experienced was an amazing fullness at every point of the score, a virtually hypnotic fascination with the complexity of musical means and emotional expressiveness, so that far more music, far more meaning, far more experience seemed to be crowded into this symphony than could be possibly found in a work taking something like a half hour to perform. It was long not the way a tedious journey is long, but the way a rich, active, creative, and stimulating life is long, no matter how short it may be in terms of chronology.

Beethoven's First Piano Concerto is another work that the concertgoers tend to trivialize. It is early Beethoven (though it is actually his second concerto for piano and orchestra); it was composed at the end of the Eighteenth Century; and it therefore carries with it certain suggestions of lightness, grace, charm, and the *galant* style: sentimental aristocrats in powdered wigs, so to speak. It was very much that kind of performance that was given here last December by pianist Bella Davidovich, in her appearance with the Los Angeles Chamber Orchestra. Clear, clean, cool, small-scale, and "pretty." Miss Davidovich's performance made this concerto sound less like Beethoven than like the work of a minor, elegant composer of the Rococo. The slow movement, one of Beethoven's most heartfelt utterances, came off as a gentle and slightly dull interlude of well-crafted lyricism.

Pianist Paul Schenly's performance of the same work was so radically different in approach and effect that it was as though one were listening to another piece altogether. Mr. Schenly is remarkably like Mr. Eschenbach in his approach to music. Dynamism, drama, explosive power, a driving rhythmic impetus, a strong, ringing tone — if anything, Mr. Schenly has these in even greater degree than his German colleague. He pointed up every dramatic moment, heightened every contrast, extended the dynamic range, emphasized the music's inner tensions, and thereby propelled this concerto decisively out of the Rococo into the revolutionary world of the Third Concerto, the Third Symphony, and the Razumovsky Quartets. The final movement, for example, had the unfettered exuberance that Be-

(continued on next page)

## Substitute Splendor

(continued from previous page)

comes the norm in later Beethoven finales: not an amusing romp but an explosion of life energies, not fun but joy. The jubilant abundance with which Mr. Schenly threw himself into this music was in itself exhilarating to witness. There was a similar sense of vast risk-taking in the elaborate cadenza of the opening *adagio*, a section Mr. Schenly played with such grand architectural power that the danger was courted (though never quite succumbed to) of swallowing up the whole rest of the movement. Yet, in spite of the extremely dramatic approach in the first and third movements, it was the slow second movement that dominated the performance. Nothing at all like an interlude, it seemed to bear the full expressive weight of the entire concerto, achieving a poignancy not inferior to that of the heart-breaking slow movements in some of the late piano sonatas and string quartets.

In all this, Mr. Schenly's efforts were seconded, with equal discipline and fervor, by Mr. Eschenbach and the orchestra. I can scarcely recall a more stunning rapport between conductor and soloist: it was as though Mr. Eschenbach were himself playing the solo part, or as though Mr. Schenly were himself on the podium. The rapport extended to the orchestra, which played the Beethoven (and the Mendelssohn as well) like an extension of the conductor's inspired will.

Mr. Eschenbach's control of this splendid orchestra was even more in evidence in the performance of Bernd Alois Zimmermann's *Photostasis* (Prelude for Large Orchestra), which opened the program. A relentless, grinding, Expressionistic work, *Photostasis* seems to embody to an almost

unbearable degree Zimmermann's — and the world's — agony and terror (the piece was composed in 1968, two years before the composer's suicide). Atheistic music expressive of anxiety is nothing new in this century, nor is that kind of music that seeks a cosmic effect through juxtapositions (and superimpositions) of great, polychrome masses of sound. *Photostasis*, however, has an obsessed quality that makes it far more gripping than many works using similar aesthetic devices. It sounds like the authentic cry of a soul in torment, desperately striving off chaos by enclosing personal suffering in an objective, artistic form.

Part of this imposed form is a central section constructed out of quotations from earlier music by other (and greater) composers: Beethoven, Bach, Tchaikovsky, even Scriabin. The device of quotation is fairly widespread in contemporary music, and its aims are as varied as the personalities of the composers who use it: homage (George Rochberg), satire (Bartók), *Schadenfreude* (Mauricio Kagel), wit (Stravinsky), dramatic irony (Luciano Berio). In Zimmermann's case, the quotations seem to function as a last (and ultimately fruitless) attempt to cling to life, to tradition, to the creative fire: "These fragments have I shared against my ruin." The pathos of their fragmentary appearance is painfully intensified by the way they disintegrate, fade away, and are finally overwhelmed by the returning shapeless soundness of the beginning. The audience at the L.A. Philharmonic performance of this compelling work did not seem to care for it too much, but I found it a fitting companion to the Beethoven concerto and the Mendelssohn symphony, and a further tribute to the magnificent sensibility of conductor Christoph Eschenbach.

no sense asking for trouble."

On the day I visited the Little Three, he introduced me to Charlie Reynolds, a retired miner who tagged along with us for the visit to the mine. The old man walks with a limp today, the result of another cave-in eighteen years ago which almost took his life. Reynolds had been going for kunzite with three other men at Reynolds' San Pedro claim at Pala. "The others had found some quartz crystals underneath a boulder at the far end of one cut. They wanted me to look at them. I was the first one in," the old man remembered. "And one in," the old man remembered. "And then this stuff started trickling down on us and somebody hollered, and I was the last one out." Almost. The rocks covered him up to his neck. He said it took four men forty minutes to free him. "My leg was smashed right flat. I used to work with my hands to get it round again. I never been able to walk straight ever since."

Reynolds is almost seventy-seven, but he has baby pink and white skin, starting in a man obviously so at home out-of-doors. That day he wore grubby mustard-colored pants and boots and a beat-up blue sweat shirt. Long white hair straggled out from under his broad-brimmed hat, his hearing often fails him. He was almost sixty before he developed any interest in mining. "I had all the opportunities in the world," he said. "I used to come up here with old man Malik fifty years ago and roam around these claims. There was nobody around any of them. He was just trying to get me interested in it and he was interested in it. I never got much interested. Looked to me like an awful lot of hard work." His words dried up when I asked him what changed for him, why he started mining twenty-one years ago and didn't retire until 1977. He had no explanation. But now he hates retirement. "I got mining in my blood," he muttered. "I don't know if I'll ever do anything with it. I been thinkin' about it. I can't get it out of my blood. But I don't know where I'd go."

Near the tunnel, Spaulding showed off his handwork to Reynolds. "I got about 160 feet of goethite around inside there," Charlie said. And the last hundred feet of it didn't pay me." The older man stared and moved his jaw. "What price glory?" Spaulding exclaimed. "What price glory?" Spaulding just smiled, not replying, as if the answer was his happy secret. The old man's eyes were full of envy.

## Lean Days On The Gem Ledge

(continued from page 14)

he stated, he says, but a costly environmental impact report must accompany each new claim. "I've heard stories in the past and I've even seen material from one area of San Diego County that has never been mined. It's in the national forest and I just can't get interested in it. By the time you filed your environmental impact reports and all, there'd have to be a fortune in there before a person could afford to pay all the costs."

The threat of one change in mining law almost makes him shiver visibly — a total end to mining claims. "People on the outside think that claims are all wrong. They say, 'Why should a person have the right to own and stake a claim on a piece of government property and reap the profits from it?' But these same people don't stop to realize that the small individual in his own small way may spend thousands of dollars in there developing something before he ever realizes anything. It's not just a matter of for a large mining company to stake two, three, four hundred claims. They'll have thousands of acres, but this same company may spend up to a hundred million dollars developing something. It would be a horrible blow to mining in this country if they were to change the laws and make a person lease the federal ground."

New safety laws have also complicated mining, but Spaulding seems to shrug off the profession's dangers, even though he himself once narrowly escaped dying in one cave-in. It occurred about four years ago in a tunnel near the top of Spaulding's property. "I was back about sixty-five feet," he says, "and I could see some strange events taking place. Some little rocks were working out of the side of the tunnel that I didn't think should be doing so. Then I could hear some cracking. Boy, that's when I grabbed my stuff and away I went!" He whisked out the door of the tunnel just as the mass of rock collapsed — twenty-eight feet of the side of the wall right where the miner had been standing. But Spaulding says, "I feel safer here than I would walking around El Cajon Boulevard. I'm a realist. I figure when your time is up, it's up. Of course, there's

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The problem, however, according to at least one LAFCO executive, is not Paul L. Greene, Sr. "When people vote for a city council representative," said the executive, "they usually know what that person would be responsible for if elected. Often with these small district boards, though, the people don't know or care who's running and what they're responsible for. I sometimes think they don't know what they're voting for in Montgomery."

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**City Lights**  
(continued from page 13)

fire board, but also for a seat on the Southwestern College board. Although defeated in the latter race, he received twenty-six more votes in the fire board contest than incumbent Mac LeClerc.

As a member of the board Greene has refused to sign pay warrants (he claimed not to know what they were), has missed meetings without excuse (and later tried to pass rules allowing for substitute board members in such instances), and has publicly discussed fire department personnel regulations which had already been disposed of in an executive session he failed to attend. "I've convinced myself that the best thing I can do," says Greene, "is throw out a unique idea. I haven't been able to reprogram everyone to understand that I have the best interests of everyone in the fire district at heart."

Some of Greene's unique ideas are:

— Voting: "If anyone over the age of eight can understand an issue, they should be able to vote. If a family has five children under that age, the parents should have five more votes. I also think if we are going to take money from felons [through taxation], they should be able to vote."

— "I don't think the board should force anyone into bankruptcy. I will not cash my checks [each board member receives a fifty-dollar stipend per meeting] until everyone in the fire district is willing and able to pay their taxes. I don't want to rob Pedro to pay Paul." (Both Pankhurst and Bahre confess they do not see the relevance of bankruptcy to fire protection.)

— Perpetual succession: Greene has devised a method of selecting future fire chiefs from within the department's ranks by maintaining a list of twenty-seven successors (even though such a plan, in a less complicated form, already exists). His plan is based largely on his Greater International Society, a method of governing the world which he has mapped out on a huge organizational chart he always carries with him.

— Smoke detectors: "I want to see smoke detectors in every house." And how would the fire district pay for the plan on its limited budget? "Perhaps the people who medicate themselves with alcohol and then smoke in bed should be taxed more. Maybe we could charge them fifty dollars."

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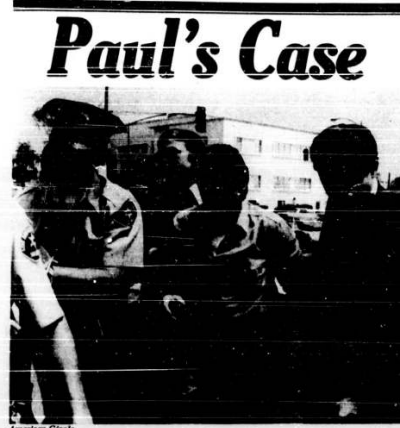
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**Paul's Case**



**DUNCAN SHEPHERD**

The standard rap against Paul Schrader as a scriptwriter (it makes little difference whether he happens also to direct a given script or not) is that he has good raw ideas and doesn't know how to refine them. It is reasonable to assume that, as the critical returns roll in, he will get the same going over for *American Gigolo*, which he happens to have directed himself. What is less susceptible to reason, and what sooner or later is bound to be wondered about, is where and when the notion about the goodness of his ideas originally got started.

His first filmed script, *The Yakus*, was an idea on the order of *Billy the Kid* vs. *Dracula*, bringing together by some process of cross-cultural cross-pollination the two mythical worlds of the American private eye and the Japanese sword-wielding gangster. Accepting either of these two worlds requires a leap of faith on the viewer's part. Accepting a freakish centaure-like graft of the two requires something more like an act of forgiveness. The subsequent bright ideas he has come up with and then delivered into the hands of a director other than himself include one about a psychotic Vietnam veteran, now a New York cabbie, who, thwarted in his courtship of a cool blonde presidential campaign volunteer, attempts to avenge himself by assassinating the blonde's candidate, and who, thwarted also in that, finally vents his frustrations in a brothel, not by the normal method of venting frustrations in those surroundings, but by gunning down the pimp and various other protectors of a thirteen-year-old prostitute, whereupon he is celebrated as a civic hero by the police and the press despite such irregularities in his appearance as a Mohawk haircut and an elaborate network of guns and knives strapped about his clothing (*Fast Driver*); another one about a vengeful Vietnam veteran who likewise finds ventilation in a brothel shootout, more justified this time, morally, by the fact that after the veteran has been welcomed home with a gift of 2000 silver dollars, he becomes the target of a gang of bordertown desperadoes, all of whom, in order to lay hands on that paltry sum, are perfectly agreeable to murdering the man's wife and child as well as to grinding up his hand in the garbage disposal (*Rolling Thunder*); another about, if my memory is correct, as some sense tells me it cannot be, a moody fellow who believes that, by calling in the police rather than forking over the ransom, he has caused the deaths of his kidnapped wife and daughter, when in actuality the daughter has been safely spirited away to Europe, where the patient kidnapper waits seventeen years for her to

**Paul's Case**



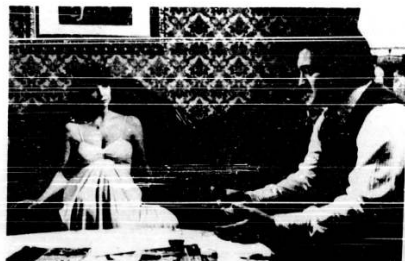
grow up into a dead ringer for her dead mother, so that he can suck her onto her guilt-ridden father, wait confidently for him to fall madly in love with this spitting image of his former wife, and then kidnap her all over again (*Obsession*); and another about a thirtyish divorcee who, like a stock figure out of the women's slicks, is in the throes of an Identity Crisis, and sets out across America to track down her former lovers on the sticky hypothesis that if she can discover who she was, then perhaps she can determine who she is (*Old Boyfriends*). In the first incarnation of this last script, so solidly conceived was it, the protagonist was envisioned as male, but that calls for a modicum of invention, but rather as a sort of touch-up artist, or what's known as a "script doctor." His bag of remedies for a tired script includes the spicy four-letter word, the scrap of esoteric knowledge, the dab of local color, the verbal cliché, the film buff homage, and other such cultural collectibles. His borrower's or pilferer's tendencies invariably produce a storyline that resembles the sort of makeshift cord or rope you might see in a Little Lulu comic, pieced together with shoe lace, safety pin, hair ribbon, coat hanger, paper clip, and so on (nothing seems to follow logically in his scripts: one moment the hero of *Fast Driver* is consciously thinking to improve his blonde by ordering what he regards as a high-class item in a coffee shop, that is, a piece of apple pie with a slice of cheese, and the next moment he is committing the unforgivable faux pas on a first date of taking the girl to a 42nd Street skinkfish), but these same tendencies stand him in good stead as a sort of cultural pack rat. The essence of his scriptwriting talent is to be found in the barroom trick of how to dangle a spoon from the tip of one's nose (*Old Boyfriends*), or in the variation on the game of "chicken" in which a teenage girl snails touches of her own. In any case, *Old Boyfriends* shows in little touches, it demonstrates a fine eye for decor the wallpaper in hotel rooms, the red glass candle holders during a dimly lit Holiday Inn lounge, the screen doors, staircases, and attics of Midwestern homes, a fine ear for ritualized small talk, sweet notions, verbal pangs, and old sayings ("Step on a crack, break your mother's back"), and a consumerist alertness to brand names (Texaco, Dewar's, Right Guard, Peps-

talent would probably indicate to a career guidance counselor that Schrader would be most advantageously placed in the movie industry not in the role of scriptwriter, but in the role of producer, the fellow who starts the creative ball rolling in a certain direction and then prudently calls in somebody else to come up with — in the journalistic shop talk — an "angle" on the thing.

But before I get swept away by the tide of the discussion so far, it ought to be said that Schrader does not seem to me to be without redemption as a scriptwriter, merely that his forte to this point has never been as an idea man nor as a storyteller nor as a writer of dialogue nor as anything else that calls for a modicum of invention, but rather as a sort of touch-up artist, or what's known as a "script doctor." His bag of remedies for a tired script includes the spicy four-letter word, the scrap of esoteric knowledge, the dab of local color, the verbal cliché, the film buff homage, and other such cultural collectibles. His borrower's or pilferer's tendencies invariably produce a storyline that resembles the sort of makeshift cord or rope you might see in a Little Lulu comic, pieced together with shoe lace, safety pin, hair ribbon, coat hanger, paper clip, and so on (nothing seems to follow logically in his scripts: one moment the hero of *Fast Driver* is consciously thinking to improve his blonde by ordering what he regards as a high-class item in a coffee shop, that is, a piece of apple pie with a slice of cheese, and the next moment he is committing the unforgivable faux pas on a first date of taking the girl to a 42nd Street skinkfish), but these same tendencies stand him in good stead as a sort of cultural pack rat. The essence of his scriptwriting talent is to be found in the barroom trick of how to dangle a spoon from the tip of one's nose (*Old Boyfriends*), or in the variation on the game of "chicken" in which a teenage girl snails touches of her own. In any case, *Old Boyfriends* shows in little touches, it demonstrates a fine eye for decor the wallpaper in hotel rooms, the red glass candle holders during a dimly lit Holiday Inn lounge, the screen doors, staircases, and attics of Midwestern homes, a fine ear for ritualized small talk, sweet notions, verbal pangs, and old sayings ("Step on a crack, break your mother's back"), and a consumerist alertness to brand names (Texaco, Dewar's, Right Guard, Peps-

dent, the antique TV series *The Continental*). No need here to call up the malicious myth about the "feminine hand" (so close to the shopping cart, the credit card, and the Sears mail order catalog, *Texaco* is just a director making good use of the powers of observation.

The foregoing may seem like an arduously long way of getting around to *American Gigolo*, but the relevance of it is to assert that while the new Schrader movie allows him as usual to flirt with the topical topic (new morality, new politics, new wealth), it displays at the same time fewer of the expected Schrader touches, and also less interesting ones, what ones there are. The central idea, which I got from reading the publicity releases and which I am not certain I would have gotten from the film alone, has to do with the gigolo as an extreme case of the emotionally barricaded, fanatically career-oriented American male. In Schrader's words, "He is only able to give. He is unable to receive, and so he has perfected himself into giving." But what's more, "He's worked so hard at bettering himself that he actually has bettered himself at a much deeper level than he thought." I confess I have some difficulties with Schrader's concept of a gigolo. The first difficulty I have is with the curious emphasis on rationality in the movie's title. It's as if Schrader considers it titillatingly exotic to find an American in such a line of work that he does, for instance, in spite of the post-*American Graffiti* temptation to do so, deem it worthwhile to specify *American Hardcore* as distinct from *Lunatic*, and he further underscores that sense of naivety by insisting on an overly Italian title in the central role (Italy being widely accepted in *Ugly American* lore as a hotbed of gigolos), turning to Richard Gere when John Travolta backed out of the project, and having the character claim at one point to be from Torino (probably a lie, at least he knows to refer to the place by the authentic Italian name and not by the Americanized Torino). Next, I am not sure why, even in a gigolo so religiously devoted to improving his services, these improvements are imagined to have a spiritual dimension deeper than the crassly commercial — why, for instance, his addition of Swedish to his four or five languages is not simply to be seen as the strict equivalent of Jack-in-the-Box adding "Trings" to its menu. Then, too, as more evidence of Schrader's intellectualizing or romanticizing of the matter, there is the influence of his living conditions and the attractiveness of his clients (Lauren Hutton not being my foremost notion of the typical gigolo customer), both of which attributes will do nothing to keep his gigolo possibly do much to pump up the widespread masculine fantasy of gigolo-ing as a desirable (continued on page 21)



## Paul's Case

(continued from page 21)

able and cushy job. Nor was I terribly touched when, speaking with the quiet pride of the football players on TV spots for the United Way, Schrader's gigolo justifies his chosen vocation with an anecdote of how three hours of his unrelenting effort brought a woman to orgasm who hadn't been there in ten years. This line of defense, made the more seductive by his delivering it in a pose and in a state of undress such as would have inspired Michelangelo, is a rough paraphrase of the rationale used by female prostitutes when they have cleaned themselves up and appear on the Donahue show to express their high opinion of themselves, although their anecdotal example of their philanthropy and good works usually revolves around a legless Vietnam veteran. Even if we can agree that this is the ultimate good attainment in the sex-for-hire professions, we might still be permitted to ask how often in a day's grind this ultimate is attained, and what else is attained when the ultimate is met.

Schrader, who probably knows more about how to ballyhoo a movie before and after it is made than how actually to make it, is of course prepared with an argument that his protagonist here is not intended to be a "real" gigolo ("A real gigolo is very sleazy and quite boring") but rather a "metaphysical" gigolo. That would be okay with me as long as Schrader were to agree that the deeper his protagonist resides within his imagination, the heavier the burden on him to define the character for the rest of us. Towards this goal Schrader does little. He is quite specific about the places in this Beverly Hills gigolo's life (Jack's, Perino's, the Daisy Cafe, Solberg-Parker-Bernett), which of course do not come from the depths of Schrader's imagination, but rather from the pack-rat Schrader we know so well, and he is very attentive to clothes, to the Mercedes 450 SL, and to interior decoration, getting more mileage out of Venetian blinds than anyone I can think of since William Dieterle in *Dunk City*. But in matters of personality and behavior Schrader says badly. He gives you next to nothing of the gigolo's business technique

(nothing as solid as the right-sounding, and no doubt well-researched, splices of the *massage parlor business* in *Boys n the Girls*). "Anything else you desire may be discussed in the privacy of your room," and he gives you even less of his storied sexual prowess, opting at the crucial moment for an abstraction of legs, hands, and knees, straight out of Godard's *A Married Woman*. The unsurprising plot turn takes less than halfway through the movie (unsurprising in light of Schrader's past performance, not in light of the normal fate of a high-priced Beverly Hills gigolo) is that Schrader drops all interest in the gigolo's professional life and entangles him in the more automatically plottable business of a murder frameup, his every step shadowed by unknown enemies and an affable, cigar-smoking, dowdy but cagy police detective named Sunday (less, I suspect, as a nod to Jack Webb's Friday than to the night of the TV week when Peter Falk's Columbo used to appear). At the same time, he involves his gigolo with a figure so familiar in stories about female prostitutes: the man in a million, or in this case woman in a million, who brings true, heart-soothing love to the hardened sexual psychopath (it would take little effort to imagine the protagonist here, as in *Old Boyfriends*, submitting to a sex change). But Schrader is so interested in his cheesy murder case, in the sense that a drowning man is interested in an inner tube, that he can spare no time to clarify what either of these two beautiful people see in one another. The actors can shed no light on this either. Lauren Hutton with her customary look of post-coital stupor, or sometimes of post-coital petulance, and Richard Gere with his drunkenly oblivious face and the street-punk shyness he puts into his walk, as though he is constantly trying to shake his way out of his elegant Giorgio Armani fashions (his best scene, in this regard, is the dressing scene where he can shake his bare shoulders to a more attractive trait than the empty-headedness that compelled so heavy a reliance to him of shirt, coat, and tie).

Schrader's gigolo, or at least Schrader's claim of having created him exclusively in his own imagination, might seem more convincing if so much of the credit did not seem clearly traceable to Robert Bresson, a long-time Schrader idol, and thus traceable to the pack-rat Schrader. The chief reference point here is Bresson's *Pickpocket*, not just for the love-through-jailbars final scene, which is a shameless steal, but for the gigolo's rigorous training exercises in his apartment, his Nietzschean credo about some people being above the law, etc. I don't quite see what Schrader expects to get with his borrowings from Bresson. His fellow film buffs, who will be able to recognize the references, seem to me to be most apt to signal their recognition with a chorus of low groans. It seems unlikely, on the other hand, that he imagines he can popularize Bresson or the austere Bressonian style with the mass American audience, since Bresson has never been popular even with the French audience. I can't help wondering particularly what American audiences will make of the up-in-the-air ending, which seems to me incomprehensible as anything other than a slave's bow to his master. I am sure Schrader would stoutly defend his decision not to resolve the murder case, arguing, with Bresson as a precedent, that the important thing in the movie is the gigolo's spiritual struggle rather than his judicial struggle. But it can be argued back that that has most certainly not been the important thing in the movie most of the way, and that Bresson would not be caught dead attempting to hold the viewer in his seat by means of a formalized murder mystery, and that any director who does attempt to hold a viewer there by those means consequently has an obligation to see the matter through. Schrader plays only by the master rules, or whims rather. Still, as unprofitable as it may be, there is a certain pig-headedness about Schrader's reliance on Bresson which I must admit I find to be a more attractive trait than the empty-headedness that compelled so heavy a reliance to him of shirt, coat, and tie.

## Off the Cuff

What hidden talent would you like to be recognized for?



Betty Barrett  
Girl of All Trades  
North Park

I would have wanted to be a notorious bandit — or banditress. Robbing from the rich and giving to the poor. Across state lines. I'd be the best, the very best. Just free and wild. I'd be out on the deserts and any place I could find. I'd like to see my face up on posters and trees. Have a little grave ready for me. But they wouldn't catch me. I'd be too sly. I'd have a fresh home at every retreat. And I'd only have one good man, as rotten as me. I'd do like the men do nowadays — love 'em and leave 'em.



Kjell Sigvartsen  
Stonemason  
Visiting from Norway

Maybe a football player. I've been playing football since I was a little kid. When I was a little kid I saw up to the football stars and wanted to be like one of them. It would be interesting to live in public life more. In Norway I live in a rather medium-size town outside of Oslo. Everyone would want to get to know me, perhaps. You also get to meet certain people. You have to change your lifestyle more, become more public. You would take more care when you were out . . . people talk. Still, I think it would be fun.



Signe Grayson  
Homemaker  
North Park

I'd really like to be a famous artist. I think an oil painter. It would be a kind of bohemian lifestyle. I think that people tend to typecast people by the way they appear. I say and do a lot of things that aren't really me. Society just has certain ties around you. It would change my life dramatically. I'd leave my husband and child . . . no, I'm only kidding. I'm getting carried away here. But it would be great to move to a city like Paris, really get into the bohemian lifestyle. This is far-fetched, isn't it? I don't see it happening in the near future.



Fred Trent  
Retired  
Point Loma

My good humor. I don't like to hear a glum person. We went to Russia in December and it wasn't until we arrived in Finland that we saw someone smile. People were very grim. I guess their smiles are rationed there. It's bad enough with all of the grouches in this world, so why be one yourself? I think the news is bad these days and the guy who can save it with a little humor . . . why, it would be great!



Valentina Attle  
Accountant  
El Cajon

If I had the money I'd want to be a veterinarian. I have diplomas in animal science and everything, but I never had the time or money to become a veterinarian. I love animals. I'd really love to do it (I could but there's always something that comes up and you can't fulfill your life's desires. I'd like to work with large animals or exotic animals. I'd like to be able to be the kind of veterinarian that goes up in a helicopter in Timbuktu and fixes a rhinoceros' leg or pulls a rhino's tooth. Things like that.

—by Lin Zukary

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## Section 2 Events, Theater, Music, Film

### Soviet Musicians

A forthcoming musical event of great interest is the first of a series of recitals by Soviet emigre violinist Irina Tseftlin and pianist Zuzana Helligenberg. Both performers are well known in Europe, but this marks their first major collaboration in San Diego. The unusual program includes the Brahms A Major Sonata, a partita for solo violin by Bartok, excerpts from Bach's A Minor Sonata, the "Fountain of Arethusa" from Stravinsky's Moly, and caprices by Paganini and Sarasate. The concert is a benefit for the Western Ballet Foundation, a new dance organization in San Diego which will consist of a professional ballet school and a professional ballet company.



Irina Tseftlin

### Winter Olympics

The U.S. government, which is orchestrating an international boycott of the Winter Games in Moscow, is welcoming the Russians with open arms to the thirteenth edition of the Winter Olympics being held at Lake Placid, New York. During the

resisting time between nations concerning the boycott, all seems to be peaceful up there in the Adirondack Mountains. No harm, no foul.

The global appeal of the Winter Games has always been baffling to me. The events themselves seem to be so heavily European in substance and appeal. I mean, how many kids, grown up in Africa, Latin America, the Middle East, Australia, or for that matter, the



United States take up figure, ice dancing? At any rate, the whole world will be tuned in during the twelve-day



### Community Arts Staff Exhibition

CASE '80 represents the Community Arts Staff Exhibition now hanging downtown at Third and E streets. It was to be a grand finale, or an appropriate ending, or perhaps just an exercise in punctuation... before Community Arts, threatened by redevelopment, dismantles and moves to State Street and Broadway. The organization, however, was recently allocated one more month at this gray plaster location and will present music and sound-related work there in March.

The title, C.A.S.E., whiffs of pruned complexity, as do the government-funded agencies, CETA, NEA, CAC, and RAC, which support Community Arts

and its hard core of eighteen. They are undeniably San Diego's art squad, and this show is, more than anything else, commemorative of their apostolic devotion to the idea of a "community" in art.

The work is representative of the advantages of the Southern California art-throb as well as the dilemmas of young artists in a satellite metropolis. The pieces are categorically diverse, reflecting our proximity to Mexico, ethnic responsibilities, military inevitabilities, and West Coast celebration. There are the usual appropriations from technology and certain confrontations with trends from higher and thither in addition to the freshness inherent in individual and art community struggles. Much of the work is either literary or narrative, intimating the vocabulary the artists/staff members have accrued while accumulating the political wherewithal to maintain their organization.

Tain't easy. Or unilateral. Or lower case. But it is being shown now through February at Third and E. Gallery hours, 11:00 a.m. to 4:00 p.m., 233-0141.

— Teresia d'Elgin

### Bobbie Louise Hawkins

Last year during the La Jolla Jazz Festival, Bobbie Louise Hawkins went into a minor mode, as with a good storyteller can do, about talking with a psychiatrist who inquired about her mental health history of her relatives. She explained to him (and her audience in the process) that she was from Texas

so all her relatives were crazy but were okay as long as you didn't try to take them out of Texas. She told, her deep, resonant voice enriching the tale, bringing her characters to life, making his experience real.

They were both fighters, my mother and father. I remember him, pulling the tablecloth off the table when his breakfast didn't suit him what a mess. And the time she, they a meat cleaver after him and it stuck in the door jamb inches from his head, he stopped and she says he turned pale. But he left Time and again he left and when he came back (it's called coming back home) after a few months of whatever time, they'd get along until they didn't.

Her audience in the strange rows of Sherwood Hall laughed, grew quiet — she moved them in and out of the mood of the story, they followed willingly.

So Bobbie Louise is back in town (it's called coming back home) this time as a regents lecturer at UCSD, teaching playwriting, instructing in the craft of dialogue. This is certainly a strength in her work.

(Continued on page 4, col. 4)



Bobbie Louise Hawkins

Photograph by Barbara Korman





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*Dick*

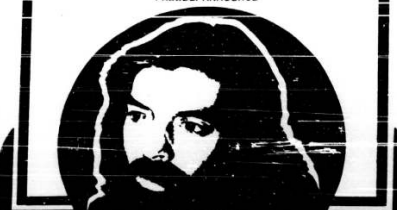
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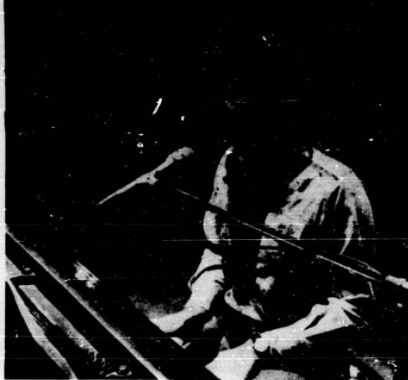
## Randy Newman

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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Obviously it is not a music critic's place to editorialize about police tactics, but last Saturday night's raid on the Skeleton Club was too outrageous and too personal to go without comment. Whichever the ostensible provocations (noise, unruly assembly, public drinking), I found it extremely difficult to sympathize with the contingent of policemen whose jobs brought them to the club on noise. While I understand that (unlike others, including Laura Fraser, the club's proprietress), I was shoved against a wall and had a billy club ground into my solar plexus. My crime? I was simply in the wrong place at an inopportune time. The manner in which our city's "peace" officers descended upon the club might have made sense if it had been a bachelorette party in a child abuse, or an opium den for the Coast Guards, but from my vantage point what transpired seemed a sneaky, arbitrary, ugly way of suggesting that downtown redevelopment plans do not include live rock and roll. There is no telling what this portends, but for the moment the club's managers claim they are undaunted. Tonight, Thursday, they will present their most prestigious act yet — Lydia Lunch and 8 Eyed Spy Lunch, formerly of the infamous Teen-Age Jesus and the Jerks, recently released a solo album, which, thus far, is my favorite of the year. As with rock's most enigmatic chanteuse, Lunch's work is maddeningly diverse. As a vocalist she evokes the oddest assemblage of reference points: Nico, Peggy Lee, Astrud Gilberto, Billie Holiday, Patty Waters, Patti Smith, and her personal favorite, Nancy Sinatra. As a vocalist, her attraction to themes that are sure,



LYDIA LUNCH

dour, and fatalistic places her in the company of the manic-depressive snow queen Sylvia Plath. In an interview, Lunch stated that her ambition was to

write books about "love, the new neurotic housewife, retardation, and insomnia." Considering the way she leaps from disc to disc, minimal charges to hoary

big band torch songs to feckless pop ditties, Lunch ought to add schizophrenia to her list of ravenous usurpations. As usual, like Lydia Lunch, who defies description, is, at the least, worth keeping an eye and ear on. Appearing with her will be the Xterminators, a local band I may have underlined in the past, and the Mature Adults, a local band about whom I will remain ambivalent until further evidence is provided to the contrary. Of course, these anticipatory remarks will be academic if the show isn't scheduled to take place at the Sports Arena on Tuesday night of Feb. 24. My fingers are crossed.

Another new-wave coup will take place Tuesday night of Feb. 24 at the North Park Lions Club when the group XTC appears. Enthusiasts of the band claim otherwise, but I find the group's first American album, "Nonsuch and Wives," longwinded. Live performances are supposedly XTC's milieu. We shall see. Warner Music opens. Unconfirmed rumors abound as to why Sarah Vaughan canceled her engagement last month of the Coliseum. It is my hope that no cryptic, knee-jerk excuses will be trotted out this Friday when Sarah is scheduled to begin a three-night stint. What I wrote applies: she is the finest female jazz vocalist of all time. If someone wanted to argue that she is the finest jazz singer period, they'd receive no fault from me. Opening for Vaughan will be the soulful, always-in-demand Hollie's Quartet, who will also be playing at UCSD's Walk's Place next Wednesday night. Tonight, Thursday, Les McCann, a decent pianist, offbeat showman, and mediocre vocalist, performs at SDSU's Back Door. McCann is one of those jazz players who has never made a noticeable dent in the music's development. He isn't bad or boring, but to my mind there just is no pressing reason to turn out and watch his show. Meanwhile, the group scheduled to headline at the Second Avenue Theatre on Monday night, will be his opening act. Generally, I am not fond of the sort of jazz-funk that Manzanita dishes up, but the members, especially keyboardist Eric Schneiderman, bassist Nathan East, and guitarist Peter Spang, display such empathy and vigor that, in person, they provide the same sort of joy that the original members and the original headliners did.

It has been a little over a year since I last saw the Jappens, but in the interim I can safely say that aside from the Alleycats, no other Los Angeles new-wave band has been as immediately pleasurable and promising. They have a bright, ebullient sound, solid musicianship in both the songwriting and arrangement departments, and a fetching stage demeanor. They will warm up the crowd at the La Bamba for the Penetrators this Saturday night. I would say more about the Penetrators, but with all the money, gold, sex, and drugs they've given me for ousting them, I don't really need to. Anyone the Penetrators is Land Platoon, a bunch of barely tolerated media figures who have managed to live out the fantasy every rock disc jockey, studio engineer (and critic!) dreams of playing under a spotlight. The rest of the week's shows include blues-rock cum Okeechobee Island Blues, tonight, Thursday, at the Coliseum, and King Bees, Crowddaddy's, the Big (a very interesting new band well worth watching), and Choice, Friday at the Skeleton Club (live hope).

— Steve Erickson

## LOGGINS

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ARTZ CONCERT GUIDE

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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 453-0843. Saturday before 5 p.m. Send concert information and photos to: 16-3251 MUSIC SCENE, P.O. Box 60803, San Diego, CA 92136, or call 235-4036 Friday before 5 p.m.

## San Diego Concerts

**Lydia Lunch and 8 Eyed Spy.** Xamination, and **Madore Adults.** Selection Club, Thursday, February 14, 8 and 10:30 p.m., 3999 Mission Boulevard, Street, 224-6457.

**Les McCann and Monty Alexander.** SDSU Back Door, Thursday, February 14, 8 and 10:30 p.m., 265-6947.

**Elvin Bishop and Rosie Flores.** Calamari, Thursday, February 14, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

**Sarah Vaughan and the Hollis Gentry Quartet.** Calamari, Friday, February 15, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

(continued on page 14)

## Clubs

**Albatross.** 1309 Camino Del Mar, Del Mar, 755-6744. New Rega (formerly Nova), jazz, Tuesday through Saturday.

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

**Amuse & Sweet Heat.** 1001 Canyon Center, South Mission Valley, 291-1103. John Whelan, jazz pianist, Tuesday through Saturday.

**Anchorage Fish Company.** 3874 Carlsbad Boulevard, Carlsbad, 729-3170. Pide and Joy, contemporary, Wednesday.

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through Saturday, Joy and Fran, contemporary, Sunday through Tuesday.

**Anchor Inn.** 7500 Clairemont Mesa Boulevard, Clairemont, 571-6332. Bert Segger and Kevin Quail Jazz Group, jazz, Friday and Saturday.

**Anthony's Harborside.** 1555 North Harbor Drive, Harbor Island, 232-4358. Denny Samra, contemporary, Tuesday through Saturday, Cub Haydon, contemporary, Tuesday and Wednesday.

**Antonio's.** 822 National Avenue, National City, 477-2208. Disco, nightly.

**Antonio's Hacienda.** 700 North Harbor Avenue, El Cajon, 442-9827. Al Torres, contemporary, Tuesday through Saturday.

**Aspen Mine Co.** 5880 El Cajon Boulevard, East San Diego, 582-1813. Disco, nightly.

**Atlanta.** 2595 Ingraham Street, Mission Bay, 224-2434. Mike Bates and Band, contemporary, Tuesday through Saturday.

**Bachanal.** 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Beat, rock, Tuesday through Saturday.

**Bahia.** 998 West Mission Bay Drive, Mission Bay, 488-0551. Merceades Lounge, disco, featuring Roger Guy English, nightly. Piano Lounge: Guy Narmaine, melodic jazz, Tuesday through Saturday.

**Black Angus.** 5247 Kearny Villa Road, Kearny Mesa, 278-3800. Gabe Lapana Band, contemporary, Tuesday through Saturday.

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

**Black Angus.** 1000 Graves Avenue, El Cajon, 480-5055. Summerwine, contemporary, Monday through Saturday.

**Barbary Coast.** 2431 Pacific Highway, downtown, 233-7359. Disco, nightly.

**Bart X Ranch House.** 119 East Broadway, Villa, 724-0510. Country, rock, country and western, Friday through Sunday.

**Bay Lounge.** 1001 Canyon Center, South Mission Valley, 291-1103. Tuesday through Saturday.

**The Beach Club.** 1921 Bacon Street, Ocean Beach, 222-4822. Cindy and the Shimmers, rock, Friday and Saturday.

**Berkley's.** 5500 Grossmont Center Drive, La Mesa, 663-9225. Boon, contemporary, Tuesday through Saturday.

**Bill's Bones Restaurant.** 959 Hamilton Street, Pacific Beach, 272-2780. Spectrum 20 featuring Susan Price, Irving, disco, Latin, and jazz, Tuesday through Saturday.

**Black Angus.** 5247 Kearny Villa Road, Kearny Mesa, 278-3800. Gabe Lapana Band, contemporary, Tuesday through Saturday.

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**Boulder's Old Place.** 1005 Prospect, La Jolla, 454-6203. Steve Vaux, contemporary, Wednesday and Thursday, Jim Hawley, contemporary, Friday and Saturday, Sunday through Tuesday.

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

**Catfish's Piano Lounge.** 3102 Fifth Avenue, Westwood, 265-3461. G. Warner, piano, Wednesday through Saturday, May Ann Escamilla, vocalist, Friday and Saturday.

**Carlton's.** 5330 La Jolla Boulevard, La Jolla, 454-0318. Disco, nightly.

**Cafe Solito Restaurant.** 625 H Street, Chula Vista, 422-0161. Regulo Viera, steeling musician, Thursday through Saturday.

**Cash and Cleaver.** 140 South Sierra Boulevard, Solana Beach, 481-8238. Terry Schmidt, contemporary and originals, Wednesday through Saturday.

**Cash and Cleaver.** 2329 Center City Parkway, Escondido, 741-2404. Sandra Castelleberry, contemporary, original, vocal, and guitar, Thursday and Friday.

**Cashways.** 10757 Woodside Avenue, San Jose, 449-0700. Zeeland, rock and roll, Tuesday through Saturday.

**Cello Inn.** 3099 Clairemont Drive, Clairemont, 276-2879. Sean McVicker, Scottish music, Thursday through Saturday.

**Charlie Horse Lounge.** Winer's Circle Lodge, 550 Via de la Valle, Del Mar, 755-0666. Good Times Trio, variety, Tuesday through Saturday.

**Chateau.** 3023 College Avenue, College Grove, 582-5650. Vestalino Trio, contemporary, Wednesday through Saturday.

**Chuck's Steak House.** 1250 Prospect Street, La Jolla, 454-5325. Bill Coleman featuring Rio Rush Pig on vocals, jazz, Monday through Thursday, jazz, Friday and Saturday.

**Chuck's Steak House.** 1403 East Valley Parkway, Escondido, 746-2400. Sky High, contemporary, Tuesday through Saturday.

**Comedy Store.** 946 Pearl Street, La Jolla, 454-9176. Tim Jones, Joe Nicole, and Will Shiner, comedians, Thursday, Mike

through Saturday, Joy and Fran, contemporary, Sunday through Tuesday.

**Anchor Inn.** 7500 Clairemont Mesa Boulevard, Clairemont, 571-6332. Bert Segger and Kevin Quail Jazz Group, jazz, Friday and Saturday.

**Anthony's Harborside.** 1555 North Harbor Drive, Harbor Island, 232-4358. Denny Samra, contemporary, Tuesday through Saturday, Cub Haydon, contemporary, Tuesday and Wednesday.

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<

**TONIGHT** Valentine Special  
February 14—Thursday  
**Les McCann**  
8:00 & 10:30 p.m.

**Fiddler Extraordinaire**  
February 20—Wednesday  
**Vassar Clements**  
8:00 & 10:30 p.m.

An evening with  
**Manhattan Transfer**  
Feb. 27—Wed. 8:00 & 10:30  
**The Beat**  
Feb. 28—Thurs.

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**San Francisco Rock and Roll**  
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**RIO**  
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Starting Tuesday, February 19  
**THE BANK**

**READER'S GUIDE TO THE MUSIC SCENE**

**Exquisite 18th Century**  
Boulevard, Carlsbad 729-3189.  
Mell, rock, Tuesday through  
5th entry. Flannery West/Born  
with Cindy, rock, Sunday and  
Monday.

**Galactica**, 4240 West Point Loma  
Boulevard, Loma Point 224-8282.  
Disco, nightly.

**Galekeeper Restaurant**, 2660  
Via de la Valle, Del Mar 491-8840.  
Classics and standards from the  
Bierway, Tuesday through  
Sunday.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley 291-7331. Soft  
touch, contemporary, Tuesday  
through Saturday.

**Grand Pacific Bar and Grill**, Fifth  
and J streets, downtown 237-4471.  
Michael Dene, contemporary,  
Tuesday through Saturday.

**Halcyon**, 4258 West Point Loma  
Boulevard, Loma Point 225-9559.  
Raga, rock and roll, Tuesday  
through Saturday.

**Holligan's**, 4325 Ocean  
Boulevard, Pacific Beach  
216-3474. Ron Bolton Group,  
contemporary, Tuesday through  
Saturday.

**Humburgueses**, 4016 Wallace  
Street, Old Town 795-0584. Two  
the Moxy, variety, Thursday  
through Saturday. Sarah and the  
Owl, Bluesgrass, Friday and  
Saturday. Melissa McCracken,  
guitar and vocals, Sunday. Two  
the Moxy, variety, Wednesday.

**Hanalei**, 2270 Hotel Circle North,  
Mission Valley 297-1101. Madrigal,  
contemporary and Latin,  
Wednesday through Sunday.  
Jiniah Williams, contemporary,  
Monday and Tuesday.

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

**Hill House**, 2730 Via de la Valle,  
Del Mar 755-6544. Byrd and  
McDonald, country and rock,  
Wednesday through Saturday.

**Hilton Cargo Bar**, 1775 East  
Mission Bay Drive, Mission Bay  
276-4010. People Movers, disco  
and pop 40, Tuesday through  
Saturday. Wild Flower,  
contemporary, Sunday and  
Monday.

**Horse Shoe Tavern**, 7564  
Broadway, Lemon Grove.  
469-6344. "NODICK," rock and  
roll, Tuesday through Saturday.

**Humphrey's**, Half Moon Inn, 2241  
Shelter Island Drive, Shelter Island  
224-3577. Cleto Adams,  
contemporary, Tuesday through  
Saturday.

**Hungry Hunter**, 2445 Hotel Circle  
Place, Mission Valley 291-8074.  
John Baker, contemporary,  
Tuesday through Saturday.

**Hungry Hunter**, 402 Fletcher  
Parkway, El Cajon 442-0517.  
Lorrie Hulton, contemporary,  
Tuesday through Saturday.

**Hungry Hunter**, 1221 Vista Way,  
Oceanside 433-2633. Full House,  
contemporary, Tuesday through  
Saturday. Pride and Joy,  
contemporary, Sunday and  
Monday.

**Hydra**, 2526 South Highway 101,  
Carlsbad 753-9068. David Cheney,  
Flannery guitarists, Tuesday  
through Saturday.

**Invisible**, 14240 Poway Road,  
Poway 745-7531. Disco, nightly.

**Jacobs O's**, 3191 Sports Arena  
Boulevard, Loma Point 226-0281.  
Disco, nightly.

**John Bull**, 2200 Highland Avenue,  
National City 474-2201. Bob Mone  
featuring Denise Jeter, jazz,  
Tuesday through Saturday. Joe  
Mullio Quartet, jazz, Sunday.


**Jose Murphy's**, 4302 Mission  
Boulevard, Pacific Beach

**Punningham's**  
Modern Country Night Club  
presents  
**Tall Cotton**  
Tuesdays only  
**Red-Eye**  
Wednesday thru Saturday  
Country Dance classes  
Thursday 6:30—8:30 p.m.  
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With the Voice and Guitar of  
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NOW APPEARING  
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Sparkling nights overlooking  
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with an elegant dinner at our  
Pipers Restaurant, then enjoy  
Bill for an evening of great en-  
tertainment and dancing, appear-  
ing nightly, Tuesday thru Sat-  
urday from 7:30 to 12.

**Happy Hours:**  
Mon-Fri 4-7 p.m.  
**Holiday Inn HARBOR VIEW**  
1617 First Avenue • San Diego, CA  
Plenty of Free Parking

**The Old Time CAFE**  
COFFEE HOUSE RESTAURANT  
Folk • Blues • Jazz  
The North Coast Alternative Where Music Is The Food of Life

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**Thursday 14**  
**VALENTINE'S DAY SHOW**  
**SANDY DUTKEY** 7:30-11:30 \$2.00  
Love Songs & Romantic Tunes  
New Orleans Jazz Band

**Friday 15**  
**BOGALUSA STRUT** 7:30 & 9:30 \$2.00  
New Orleans Style Band

**Saturday 16**  
**IRON MOUNTAIN STRINGBAND** 7:30 & 9:30 \$2.00  
Dance Tunes, Breakdowns & Ballads

**Sunday 17**  
**ROADSIDE DEBRIS** 7:30-11:30 \$2.00  
Progressive Band

**Tuesday 18**  
**Old Time Hoed Nite** 7:30-11:30 \$1.00 or a musical instrument  
Musicians Sign-Up 7:00

**Wednesday 19**  
**KURTIS FARGO** 7:30-11:30 \$1.00  
Texas Honky Tonk

**LUNCH • SUPPER • SUNDAY BRUNCH**  
Salads • Soups • Sandwiches • Grits • Fried Desserts • Coffee • Tea • Juices  
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday-Saturday  
Open 10:00 a.m. to midnight Sunday • Closed Monday  
Advance reservations recommended for Fri. & Sat. nites  
436-4030

7 NIGHTS PER WEEK!  
**RON J**  
#1 DJ  
**SAN DIEGO'S MAD GREEK** THF  
DISCO  
Grandia Plaza 3191 Sports Arena Blvd.

**Sweeney's**  
Eating and Drinking Place  
Wishes you a Happy Valentine's weekend  
Thurs. **Valentine Party** with  
**Incognito** Free flowers—Dance Contest—  
Belly Dancer between sets

Fri.—Sat. **Incognito** Rocks out  
Sun. Ladies' drinks 1/2 price  
Mon. Watch Sweeney's new dart team in action.  
Tues. Audition Night. No cover. Ladies' drinks 1/2 price.

Wed. **Wet & Wild T-Shirt Contest**  
\$75.00 cash prize—(one must limit contest to 1st 100 girls)  
Dance to  
**NRG**  
135 North Hwy. 101, Solana Beach 756-3010

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**BACCHANAL**  
560-8022  
8022 CLAIREMONT MESA BLVD.  
SAN DIEGO'S HOTTEST ROCK SPOT  
FEBRUARY 14TH  
**ST. VALENTINE'S DAY**  
75¢ DRINK SPECIALS! 75¢  
STRAWBERRY DAQUIRIS SLOE GIN FIZZ!!!  
FIRST 100 PEOPLE AT THE DOOR WILL RECEIVE  
ONE PAIR OF (ROCK AT THE BACH) BIKINI  
PANTIES WITH RED HEARTS SO COME EARLY!  
FEB. 17TH IN CONCERT (WASHINGTON'S  
BIRTHDAY)  
**BRATZ**  
AND  
SAN DIEGO'S UPCOMING HOT ROCK ACT  
**SHAKE**  
DOORS OPEN 7:00 PM. BANDS START 8:00 PM  
COVER CHARGE \$1.50  
WED. NIGHT—KAMAKAZIS 75¢

270-3220. Thunderbolt the  
Wondercat, country rock  
Thursday through Saturday. Tall  
Cotton, country rock, Sunday.  
Cindy and the Sinners, rock,  
Monday and Tuesday. Tall Cotton,  
country rock, Wednesday.

**Josephina's**, 3595 Sports Arena  
Boulevard, Loma Point 223-5595.  
Dusty Best, contemporary,  
Tuesday through Saturday.

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

**The Juice Box**, 339 West  
Broadway, downtown 234-0221.  
Two for the Moxy, music from the  
40s through 80s, Wednesday  
through Saturday.

**Kelly's Roadhouse**, 596 North  
Mission Avenue, El Cajon  
442-0353. Junior Grantz, piano,  
Tuesday through Saturday.

**King's Grill**, 1333 Hotel Circle  
South, Mission Valley 297-2231.  
Linda Chock, contemporary and  
folk, Tuesday through Saturday,  
stealing minestrone, nightly.

**King Luke**, 5125 Linda Vista Road,  
Boy Park 291-4279. Wayne L.  
ogden, Thursday through Saturday.  
Desserts, "Telly" dancing,  
Tuesday and Wednesday.

**Krazy George's**, 6149 University  
Avenue, East San Diego  
582-5700. Night life, top 40 and  
rock, Friday and Saturday.

**Krishna Mahaveen's**, 4230 Mission  
Boulevard, Pacific Beach  
488-5462. Chuck Ferns,  
contemporary, Wednesday and  
Thursday.

**Kung Food**, 2649 Fifth Avenue,  
Hillcrest 296-7322. Tom  
McCombs, classical guitar,  
Thursday. John Liron, classical  
guitar, Friday. David Roth,  
classical guitar, Saturday and  
Sunday.

**La Costa Castillo**, 1475 Encinitas  
Boulevard, Encinitas 755-1455. El  
Quarteto Crystal Latin, Friday  
through Sunday.

**Lakeside Hotel and Cocktail  
Lounge**, 7022 Star Street,  
Lakeside 443-9591. Pony Express,  
country rock, Thursday through  
Sunday. Dalton Gang, country  
rock, Sunday afternoon.

**L'Edim Vegetarian  
Restaurant**, 134 West Douglas  
Avenue, El Cajon 442-1331. Maria  
Mourades, classical guitar,  
Wednesday and Thursday. Cass  
folk, Friday and Saturday.

**Le Chetler**, 5046 Newport Avenue,  
Ocean Beach 222-5300. Big City  
Blues Band, blues, Thursday. Solid  
Funk, jazz, Friday and Saturday.  
Jesse's local groups, Sunday and  
Monday. Big City Blues Band,  
blues, Tuesday and Wednesday.

**Little Bazaar**, Cornwell Valley  
Road, Del Mar 755-1353. L.B. Band  
(formerly Ronny Russ and the  
Respectables), rock, Thursday.  
Frank Sherman Band, swing and  
jazz, Friday. Alpines, German  
polka, Saturday. East/West Band,  
rock, Sunday.

**London Opera House**, 5404  
Barbaco Avenue, Clairemont  
279-2390. Power Trio,  
contemporary, Tuesday through  
Saturday. John Baker,  
contemporary, Sunday and  
Monday.


**Macho's**, 2966 Midway Drive,  
Loma Point 224-9401. Colour,  
Latin disco, Thursday through  
Saturday. Mark of Toro, top 40,  
Sunday. Mesa Latin disco,  
Tuesday. Colour Latin disco,  
Wednesday.

**Magic Lamp**, 7522 Miramar  
Road, Miramar 271-8780. Disco,  
nightly.


**Magnolia Mahaveen's**, 8561  
Magnolia Avenue, San Luis  
448-8550. Jerry McCann Band  
with Johnny Almond, rock and roll,  
Thursday through Saturday.

**Mama's Milk**, 533 East Main  
Street, El Cajon 442-5573. D.A.  
and the Necklines, country rock,  
Thursday through Saturday. Zenith,  
variety, Sunday and Monday. D.A.  
and the Necklines, country rock,  
Tuesday and Wednesday.

**FROM ENGLAND**  
Just West Coast  
KME 7500  
Plus special guest  
**WAZMO NARIZ**  
Tuesday Feb. 19 Two shows 7 & 10  
North Park Lions Club 3927 Utah, San Diego (714) 282-7735  
Advance tickets available at:  
KGB-FM OFF THE RECORD 101.5-FM  
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2 GREAT SHOWS!  
**BRUCE CAMERON!**  
**BILL BRACKETT!**



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proudly presents  
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Thurs. Valentine's Country Swing Dance to Country  
**The Dirt Rd. Band** Hot Rockin' Swing  
Fri. Sat. **Mixed Company** Hot Rockin' Swing  
Country swing dance lessons 7-9  
Tues. **Beau Weevil** Country Swing Bluegrass  
Mountain Jazz—Comfusion  
Wed. **New Spoons** Good ol' Rock n' Roll  
Happy Hour 5-7 Mon.—Fri. 35¢ hot dogs—51 pitchers—25¢ glass  
656 First St., Encinitas 753-2478





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**Trade, Buy, Transfer, Exchange, or Sell**  
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*1999 Catalog*

**582-6866** Monday, 9:00 A.M. - 6:00 P.M.

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**Le Chalet**  
the *Fanny Depot*  
... by the sea  
Rhythm & Blues, Country and Much More!  
9 p.m. Nightly—No Cover Charge

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

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**THE OATS BAND**  
Friday and Saturday

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**Beau Weevil**  
Country Swing  
Sunday, Monday

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5046 Newport Ave.      Oc



**Raspantin's**

*We're doing it live every night!*

*New appearance.*

*Feb. 14, 15 & 16*  
**The Blitz Bros.**

*Feb. 17, 18 & 19*  
**Ice Dragon**

*New Feb. 20*  
**Cuervo Gold Night**

*Feb. 21, 22 & 23*  
**The Blitz Bros.**

*— 552-7678 —*  
 1100 West Point, Santa Clara

**Le Happy Hours**  
5 to 7 p.m. Monday—Saturday  
1/2 doubles for the price of singles

**Mardi Gras**  
Tuesday, February 19  
Costume party, Drink specials  
prizes awarded 11 p.m.  
New Orleans Red Beans & Rice dinner  
with French bread \$1.50

**Le Chalet Cuisine**  
Monday Spaghetti Special  
with meat sauce, salad, garlic bread  
only \$1.50  
Draft & Wine 50¢ till 9 p.m.

**Sunday Breakfast special**  
8 a.m.—1 p.m.  
Cheese omelet, hash browns, biscuits  
Free with \$1.50 drink

**San Beach**      **222-5300**

**Right Owl Alert**, 667 North  
Molokai Avenue, Ft. Collins,  
487-3554. Free concert. Thursday  
through Saturday, 7-9 p.m.  
contemporary, Sunday and  
Monday, New York, Tuesday  
and Wednesday.

**No Way Jose**, 5252 Balboa  
Avenue, Claremont, 660-5388.  
Jazz/funk, Mo, contemporary.  
Thursday through Saturday.

**Oasis Bar**, 1121 Third Avenue,  
Denver, 733-1111. Jazz, funk,  
Zigabodabongo, country and  
rock. Thursday through Sunday.  
Cassidy, country, Monday and  
Tuesday, Zigabodabongo, country  
and rock. Wednesday.

**Ocean View Inn**, Hotel Del  
Coronado, 1600 Ocean Drive,  
Coronado, 435-6611. American  
contemporary. Tuesday through  
Saturday.

**Orioncellis**, 1101 Moreno  
Boulevard, 776-5637.  
Scott Colton, vocal.

**Ordesmy**, 2000 8th and  
Beverlywood, 3rd and 4th floors,  
Tijuana, Mexico. Live disco,  
nightly.

**O'Hung's**, 2547 San Diego  
Avenue, San Diego, 524-1131. Irish  
music. Tuesday through  
Saturday.

**O'Hung's**, 6755 Colorado Drive,  
San Carlos, 947-3232. Larry  
Ilatobono, originals, easy listening  
and older, Thursday, Charles  
Wentworth, easy listening, Monday  
and Tuesday, Larry Ilatobono,  
and ballads, Friday; Ken and  
Cassidy, piano, jazz, and mythic  
ballads, Saturday.

**Old Time Cafe**, 1484 North  
Main Street, 756-1100. Louisiana  
Jazz. Tuesday through  
Sunday. 4-10 p.m.

**Oldies Dittyville**, love songs and  
sentimental tunes. Thursday,  
Friday and Saturday, 10-11 p.m.

**Orange and Blue**, 11th Court  
Broad, jazz, Friday. In Montezuma

[illegible][illegible][illegible]

**LITTLE BAVARIA**  
Thursday February 14  
**US Band**  
(Remedy Roomy Advice on the Organopiano)  
Starting 7:00 till 11 p.m. midnight party  
celebrating the Year of the Ox with  
the *East of West Band*  
Dance programs, special guests  
Name Your Home State Game, etc.  
7 p.m. - 6 p.m.  
**Dixieland Jam Session**  
Carnegie Hall 2nd  
Floor  
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**RESTAURANT**  
**BLUE PARROT**  
Presents  
**Live JAZZ**  
with  
**CHARLES McPHERSON**  
**QUINTET**  
February 15, 16 & 22, 23  
**1298 Prospect, La Jolla, opposite the Cove**  
Parking available below  
For further information please call  
**454-9131**

Great Bear Productions Present  
San Diego's Premier Jazz Ensemble

# MANZANITA

Robb Schneiderman, Nathan East,  
Peter Sprague, Ronnie Stewart,  
Tommy Aros, Tripp Sprague,  
Mark Lessman

Tuesday February 20th at 7:00 and 9:00 p.m.  
at the Second Avenue Theatre, 263 2nd Ave.  
Tickets \$20 and above, \$8.00 at the door.  
Advance tickets available at Clubhouse Records,  
317 11th St.  
Call 296-4079 for information.

**CHINA LAND**




Exotic  
Cantonese or  
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Banquets Accepted  
Happy Hours  
2:30 p.m.-6 p.m.  
Fast Food to Take Out

Appearing in our  
lounge, guitarist-singer  
**Jinnah  
Williams**  
9 p.m. Fri.-Sat.

Mon.-Thurs.  
11:30 a.m.-1 a.m.  
Fri. 11:30 a.m.-3 a.m.  
Sat. 1 p.m.-3 a.m.  
Sun. 11 a.m.-1 a.m.

3135 Midway Drive, San Diego  
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Exterminators • Barbie & Ken  
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 BEST FUN BAR IN LA JOLLA SHORES




**2 for 1 Happy Hour**  
 4 p.m. - 6 p.m.  
 New Bar Menu  
 Sandwiches, Soups, Shakes, Desserts  
 Served 4 p.m. - 12 midnight daily  
 NOW OPEN MONDAYS  
 Entertainment Fri. & Sat. night  
**Elsa on the accordion**  
 2182 Avenida de la Playa

  
**Fish House West**  
**Finest in Seafood & Cocktails**  
**Happy Hours**  
Sunday through Thursday  
10 a.m. to 12 noon only  
M-Fri. 4:00pm - 6:00pm  
Entertainment Friday & Saturday night  
**Bryan Carpenter**  
2635 So. Hwy. 101    Cardiff    753-6608

Harbor lights, happy nights!

# Danny Salmas

Sparkling nights on the harbor set the scene for Danny Salmas and his exciting group. They're appearing now in the Sunset Lounge, with fantastic dancing music and entertainment—featuring a sensational Neil Diamond medley and a memorable Elvis-style performance. Start your evening with an Anthony's world-famous seafood dinner, then enjoy San Diego's favorite, Danny Salmas—beginning at 9PM in our beautiful lower level showroom lounge.



## Anthony's Harborside

subsidiary of  
Anthony's • Fish Grille

Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6358  
Lunch: 11:30-4:00, Dinner: 5:00-10:30, Entertainment from 8:00 P.M. till late.

## READER'S GUIDE TO THE MUSIC SCENE

Harris, country fox, Tuesday and Wednesday.

Springfield Wagon Works, 650 North Second Street, El Cajon 443-5737. Sam and Sheila, country, Thursday through Saturday. Kappa Kappa Gamma, country and Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Decosano 452-4179. Live music, country rock and requests, Friday and Saturday.

Shatus, Young Adult Nightclub, 9620 Campo Road, Spring Valley.

697-5634. Disco, Friday through Sunday.

Swan Song, 4267 Mission Boulevard, Pacific Beach 272-7802. Joe Morio Quartet featuring Tom Satterfield, jazz, Tuesday through Saturday.

Twenny's Nightclub, 135 North Highway 101, Salton Beach 722-2010. Disco, new wave, Thursday through Saturday. auditions, Tuesday, NRG, rock and roll, Wednesday.

Tubman, 1st and Date streets, Imperial Beach 429-8000. Window Pane, acoustic folk rock, Thursday through Saturday.

Ula's, 6333 Mission Gorge Road, Mission Valley 280-9944. Craig Coulter and Mark Lewis, country, Tuesday through Saturday.

Ullidico, 4473 30th Street, North Park 459-1971. Rock, reggae, Wednesday through Saturday, expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Cabaret, Western-style band, contemporary, Wednesday through Saturday.

Tom Horn's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110. Samba and Syle, Wednesday through Saturday.

contemporary, Thursday through Sunday, disco, country, variety, Monday and Tuesday, Samba and Syle, contemporary, Wednesday.

Tifton, 2530 South Highway 101, Corral 436-8177. Nelson Allen, jazz and rock, Tuesday through Saturday.

Tripoli, 5177 University Avenue, East San Diego 542-1070. Rock, rock and roll, Wednesday through Saturday.

Turquoise Lounge, 5075 Seventh Drive, La Mesa 462-1525. Emergency Exit, disco rock, Wednesday through Saturday, 9:00 P.M.

Ullidico, 4473 30th Street, North Park 459-1971. Rock, reggae, Wednesday through Saturday, expressive dancing, Friday.

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## Los Angeles Concerts

Jefferson Starliner: UCLA Royce Hall, Thursday, February 14, 8 p.m. (213) 520-9111.

Johnny Cash and June Carter: Anaheim Convention Center, Monday, February 22, 8:30 p.m. (213) 520-9111.

Kenny Loggins: Anaheim Convention Center, Monday, February 22, 8:30 p.m. (213) 520-9111.

Lewie Lovick and Bruce Woolley and the Camera Club: UCLA Ackerman Ballroom, Tuesday, February 23, 8 p.m. (213) 520-9111.

Weather Report: The Palace, Friday, February 29, 8 and 11 p.m. 129 North Raymond, Pasadena. (213) 520-9111.

## Clubs

Baked Potato, 3787 Cahuenga Boulevard, Hollywood 462-1525. Don Rand and Guest, Thursday through Saturday.

Blackies, 407 North La Brea Avenue, Hollywood (213) 712-7131. 9:30-4:00. Nashville, Thursday, Friday, Saturday, 10:30-1:00. Friday, 10:30-1:00. Saturday, 10:30-1:00.

Bluebelly, 407 North La Brea Avenue, Hollywood (213) 712-7131. 9:30-4:00. Nashville, Thursday, Friday, Saturday, 10:30-1:00. Friday, 10:30-1:00. Saturday, 10:30-1:00.

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## San Diego Concerts

King Bee, Crowdsong, the Big, and Cholo: Satersten Club, Friday, February 15, 8:30 p.m. 202 Market Street. 224-4457 or 272-7108.

The Penetration, Tippers, and Land Pirates: La Paloma Theatre, Saturday, February 16, 8 p.m. 1st and D Street, Encinitas. 434-5610.

Manzanita: Second Avenue Theatre, Monday, February 18, 7 and 9 p.m. 683 Second Avenue. 290-4223.

XTC and Wazmo Nuts: North Park Lions Club, Tuesday, February 19, 7 and 10 p.m. 3927 Utah Street. 282-7575.

Holla Geilly and Kwanzaa with Ella Beth Higgins: UCSD Walks Plaza, Wednesday, February 20, 8 p.m. 452-4559.

Yveser Clemente: SDU Book Store, Thursday, February 21, 8 and 10 p.m. 3799 Mission Boulevard. 456-1081.

Concordia Kids Singers, and Carved Inroads: Satersten Club, Thursday, February 21, 8 and 10:30 p.m. 3799 Mission Boulevard. 456-1081.

Kenny Loggins: Sports Arena, Thursday, February 24, 8 p.m. Sports Arena Boulevard. 224-4176.

Manzanita: Satersten Club, Thursday, February 21, 8 p.m. 683 Second Avenue. 290-4223.

Randy Newman: UCSD Mandeville Auditorium, Sunday, February 21, 8 p.m. 452-4559.

The Best: SDU Book Store, Thursday, February 28, 8 p.m. 3799 Mission Boulevard. 456-1081.

Vivian Golia Trio: Stratford Court Theatre, Saturday, March 1, 8 p.m. 1555 Stratford Court, Del Mar. 755-8623.

Randy Newman: UCSD Mandeville Auditorium, Sunday, February 21, 8 p.m. 452-4559.

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# CURRENT MOVIES

**Ali** — Reviewed this issue. With Richard Gere, Laurence Fishburne, and Dennis Quaid, it's a tale of a boxer's rise and fall. (Cinema 21, 215)

**All That Jazz** — Bob Fosse's autobiographical musical with its tirades with death, starring Roy Scheider and Jessica Lange. (Cinema 21, 215)

**Amadeus** — Reviewed this issue. With F. Murray Abraham, Glenn Close, and Tom Hulce, it's a tale of a composer's life. (Cinema 21, 215)

**Apocalypse Now** — The biggest asset of Francis Ford Coppola's thirty-million-dollar Vietnam war movie is the curiosity it stirred up while keeping the public cool. It's here for four years. Without that, there would be little to report the viewer through this desecrated-up-war excursion, unimaginatively performed after Joseph Conrad's HEART OF DARKNESS, bogged down along the way by a kind of photography that can best be described in words out of the glut of its lexicon (stuffed, gorged, bloated, heavy, chick-flick, and bromeliad over) and by a first-person narration written in the hard-boiled idiom of the fictional private eye ("Charging a man with murder in this place was like handing out speeding tickets at the Indy 500." "It was a way we had over here of living with ourselves. We'd out 'em in half with a machine gun and give 'em a Band-Aid. It was a lie," and so on), and capped off by the ghostly appearance of Marlon Brando, carrying pennant and impenetrable shadows around his shaved head wherever he goes, like the planet Venus carries clouds, and whispering with his last breath his mystical insight into the Vietnam experience. "The horror, the horror!" — a general-purpose insight which served cosmic justice on his over-the-top, in the Dark Continent, and which should serve the message as well, as he staggers out of the dark theater where

he has witnessed this movie. With Martin Sheen, Robert Duvall, and Dennis Quaid, original screenplay by John Milius and narration by Michael Herr. 1979.

**Barbarella** — Clairemont, Flower Cinema 1, New Valley Drive in Pacific Drive in South Bay Drive in.

**Batman** — The Norman Rockwell paintings displayed behind

him to do another man's uniform, he is welcomed as a war hero and taken to the bottom of an average small town and particularly to the smooch of a coffee shop waitress named Rose. Director John Hancock's plan for recapturing the spirit of America, circa 1943, is to steer everything toward stereotypes (there are moments, even, when he seems to have steered directly into an old Henry King film), and he achieves, as a result, a sort of

campy. With Glynnis O'Connor. 1976. (Barbora)

**Being There** — Hal Ashby's film version of the Jerzy Kosinski novel, with Peter Sellers, Shirley MacLaine, and Melvyn Douglas. (Cinema 4, Cinema 8)

**Beneath the Valley of the Ultravivans** — The latest from Russ Meyer,



the credits may be seen as a bad omen, and the ensuing story, as a bad omen, proves to be a bad omen. The movie frequently manages to be affecting in one way or another, most frequently in the way of embarrassment, but beneath its sugar-coated surface the kind of cynical pandering to Middle America variety that you find in this day in TV commercials and Presidential

mythic grandeur in this ratty memory of olden days innocence. The movie frequently manages to be affecting in one way or another, most frequently in the way of embarrassment, but beneath its sugar-coated surface the kind of cynical pandering to Middle America variety that you find in this day in TV commercials and Presidential

with a screenplay by Roger Ebert on the basis of a pseudonym. (Cinema 8, 215)

**The Black Hole** — Like the without competition the shortest twenty-million-dollar movie ever made (looked at under ninety minutes, minus the credits), which is but one

crude measure of how much more money was invested in this scandalously derivative and down-at-the-heels sci-fi film. The bulk of its plot is payable to STAR WARS, chiefly for the two styles of robot, the stormtrooper model employed by the Germanic (i.e., Nazi-like) mad scientist and the comic-relief model employed by his adversaries (one of them speaks with Roddy McDowall's voice, the other with Jim Phipps), and for the sometimes endearingly anachronistic dialogue (sample exchange, as the characters examine a hologram of the black hole hardy larger than a well-bitten smoke ring. "My God! Right out of Dante's Inferno!") "That's right, Harry, the most destructive force in the universe!" Maximilian Schell, Robert Forster, Yvette Mimieux, Anthony Perkins, Joseph Bologna, and Ernest Borgnine, directed by Jack Fierman. 1979. (Fusion Valley)

**Blow Up** — Antonioni tackles Sigmund Freud, and the city is shaken up on play. Not much swinging among the natives, a large amount of imported Antonioni sobriety (panoramic views, acting out the dream that life is a game, a Yorikobian concept that the audience appears to be in the grip of rigor mortis, an artist gazing at his abstract painting and wondering what on earth it means), well worth seeing two or three times, or more, for some indelible scenes of the listless photographer-hero working his emaciated models around cool background music, working feverishly in the darkness to unmask a murderer, and prowling in a windy, moonlight-green park, day and night. David Hemmings, Vanessa Redgrave. 1966. (Cinema 8, 215)

**The Bugs Bunny/Road Runner Movie** — A compilation of old Warner Brothers cartoons directed by Chuck Jones. (Flower Hill Cinema 2, Mira Mesa Cinema, 215)

## MOVIE DIRECTORY

DOWNTOWN		NORTH COUNTY	
Adams, 880 5th (234-9239)	Cal Theater for program information	Am. Vista Way (728-3042)	Olympus — Out of the Darkness and The Concorde — 77
Bath, 4th and E (232-8878)	Apocalypse Now, Baby Blue Marine, and Magnum Force	Bliss, 509 East Grand Ave. (Exotic 743-9082)	Closed for remodeling
Brooklyn, 2nd and E (232-4600)	Spanish movies	Cinema 4, 2255 El Camino Real, Oceanside (442-1442)	Theater 1: 10
Cabrera, 303 Plaza (232-8719)	Beneath the Valley of the Ultravivans, Superman, and Cherry, Harry, and Rachel, from 215	Cinema 5, 2255 El Camino Real, Oceanside (442-1442)	Theater 2: 10
Cadiz, 942 3rd (232-8878)	Jane 5, Phipps, and Susan Allen, from 215	Cinema 6, 2255 El Camino Real, Oceanside (442-1442)	Theater 3: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 7, 2255 El Camino Real, Oceanside (442-1442)	Theater 4: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 8, 2255 El Camino Real, Oceanside (442-1442)	Theater 5: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 9, 2255 El Camino Real, Oceanside (442-1442)	Theater 6: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 10, 2255 El Camino Real, Oceanside (442-1442)	Theater 7: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 11, 2255 El Camino Real, Oceanside (442-1442)	Theater 8: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 12, 2255 El Camino Real, Oceanside (442-1442)	Theater 9: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 13, 2255 El Camino Real, Oceanside (442-1442)	Theater 10: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 14, 2255 El Camino Real, Oceanside (442-1442)	Theater 11: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 15, 2255 El Camino Real, Oceanside (442-1442)	Theater 12: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 16, 2255 El Camino Real, Oceanside (442-1442)	Theater 13: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 17, 2255 El Camino Real, Oceanside (442-1442)	Theater 14: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 18, 2255 El Camino Real, Oceanside (442-1442)	Theater 15: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 19, 2255 El Camino Real, Oceanside (442-1442)	Theater 16: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 20, 2255 El Camino Real, Oceanside (442-1442)	Theater 17: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 21, 2255 El Camino Real, Oceanside (442-1442)	Theater 18: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 22, 2255 El Camino Real, Oceanside (442-1442)	Theater 19: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 23, 2255 El Camino Real, Oceanside (442-1442)	Theater 20: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 24, 2255 El Camino Real, Oceanside (442-1442)	Theater 21: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 25, 2255 El Camino Real, Oceanside (442-1442)	Theater 22: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 26, 2255 El Camino Real, Oceanside (442-1442)	Theater 23: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 27, 2255 El Camino Real, Oceanside (442-1442)	Theater 24: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 28, 2255 El Camino Real, Oceanside (442-1442)	Theater 25: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 29, 2255 El Camino Real, Oceanside (442-1442)	Theater 26: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 30, 2255 El Camino Real, Oceanside (442-1442)	Theater 27: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 31, 2255 El Camino Real, Oceanside (442-1442)	Theater 28: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 32, 2255 El Camino Real, Oceanside (442-1442)	Theater 29: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 33, 2255 El Camino Real, Oceanside (442-1442)	Theater 30: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 34, 2255 El Camino Real, Oceanside (442-1442)	Theater 31: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 35, 2255 El Camino Real, Oceanside (442-1442)	Theater 32: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 36, 2255 El Camino Real, Oceanside (442-1442)	Theater 33: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 37, 2255 El Camino Real, Oceanside (442-1442)	Theater 34: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 38, 2255 El Camino Real, Oceanside (442-1442)	Theater 35: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 39, 2255 El Camino Real, Oceanside (442-1442)	Theater 36: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 40, 2255 El Camino Real, Oceanside (442-1442)	Theater 37: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 41, 2255 El Camino Real, Oceanside (442-1442)	Theater 38: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 42, 2255 El Camino Real, Oceanside (442-1442)	Theater 39: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 43, 2255 El Camino Real, Oceanside (442-1442)	Theater 40: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 44, 2255 El Camino Real, Oceanside (442-1442)	Theater 41: 10
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Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 47, 2255 El Camino Real, Oceanside (442-1442)	Theater 44: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 48, 2255 El Camino Real, Oceanside (442-1442)	Theater 45: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 49, 2255 El Camino Real, Oceanside (442-1442)	Theater 46: 10
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Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 51, 2255 El Camino Real, Oceanside (442-1442)	Theater 48: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 52, 2255 El Camino Real, Oceanside (442-1442)	Theater 49: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 53, 2255 El Camino Real, Oceanside (442-1442)	Theater 50: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 54, 2255 El Camino Real, Oceanside (442-1442)	Theater 51: 10
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Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 56, 2255 El Camino Real, Oceanside (442-1442)	Theater 53: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 57, 2255 El Camino Real, Oceanside (442-1442)	Theater 54: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 58, 2255 El Camino Real, Oceanside (442-1442)	Theater 55: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 59, 2255 El Camino Real, Oceanside (442-1442)	Theater 56: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 60, 2255 El Camino Real, Oceanside (442-1442)	Theater 57: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 61, 2255 El Camino Real, Oceanside (442-1442)	Theater 58: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 62, 2255 El Camino Real, Oceanside (442-1442)	Theater 59: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 63, 2255 El Camino Real, Oceanside (442-1442)	Theater 60: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 64, 2255 El Camino Real, Oceanside (442-1442)	Theater 61: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 65, 2255 El Camino Real, Oceanside (442-1442)	Theater 62: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 66, 2255 El Camino Real, Oceanside (442-1442)	Theater 63: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 67, 2255 El Camino Real, Oceanside (442-1442)	Theater 64: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 68, 2255 El Camino Real, Oceanside (442-1442)	Theater 65: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 69, 2255 El Camino Real, Oceanside (442-1442)	Theater 66: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 70, 2255 El Camino Real, Oceanside (442-1442)	Theater 67: 10
Cal, 303 Plaza (232-8719)	Gold, 303 Plaza (232-8719)	Cinema 71, 2255 El Camino	

















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Meditation Garden to the laughter  
Ever the best of friends. Happy V  
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be a you. I'm lucky.

**WILD KATHY:** I guess I have to show up next time. I'd better have oysters before come. Midnight again? Another Scoop.

**CUDOLY:** WHO is your master? Need him straighten me out. Uncontrolled Slave.

**M-O:** MUCH love for Valentine's Day. Thank you for touching my soul and best of all, for your friendship. Your French Lady.

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- MEDICAL HISTORY** — A complete medical and ocular history is taken by a written questionnaire.
- DIOPTRON** — The EYE COMPUTER — An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.
- NON-CONTACT TONOMETRY** — Checks pressure inside your eye for glaucoma. It uses a gentle puff of air requiring no drops.
- AUTOMATIC TANGENT SCREEN** — Automatically checks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases.
- INFRARED FUNDUS PHOTOGRAPHY** — A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.
- SLIT LAMP BROWSCOPE** — A special microscope to check the front part of the eye, tear flow, the fit and movement of the contact lenses.
- ELECTRONIC DIGITAL PACHOMETRY** — An optical electronic computer to ascertain if enough oxygen is getting through the contact lens to the cornea. This is very important particularly with 24-hour extended wear lenses.
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- OPHTHALMOSCOPY** — A procedure using a hand-held instrument to check the health of your eyes and to compare with the fundus photographs.
- FIXATION DISPARITY** — Indicates how well the two eyes coordinate together and the amount of binocular fusion.
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**PROFESSIONAL WOMAN** needs responsible female roommate 25 years plus to share large, every, new 3 bedroom 3 bath, 2 fire place condo. \$250. 1 per day. Call Cathy 299-2027. Must see first.

**PROFESSIONAL WOMAN** or graduate student, 21-35, 5'7", clean, non-smoking woman has been looking for rent. \$125. 1/3 utilities, in large Lemon Grove house. 459-0865 or 292-5832.

**NEEDED** Home, reliable, clean non-smoker (with steady income) to share large, 2 bedroom, 2 bath apartment. Laundry, North Park. \$150 plus 1/3 utilities. Before 291-8438 or message 462-6658.

**DEPENDABLE** male roommate to share 2 bedroom apartment in La Jolla. Pet, vase, entrance and long walk. All groceries. Point Loma area. Very nice. \$215 plus 1/3 utilities. 254-6197. Rent or live after 5pm.

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