

City Lights



Jerry and Andy Sousa

Second Opinion

Remember Winston Smith, the hero of 1949, who in the end stopped struggling and learned to love Big Brother? Like him, Jerry Sousa has changed. Just a few months ago Sousa was so angry, so deeply rebellious, that he snatched up his gravely ill son and slipped below the border despite a bench warrant and a detention order from the San Diego courts. And now Sousa is back. He is at his son's bedside in Mercy Hospital and the bearded father is transformed. Where he once belittled, he now speaks softly. Last week he assented to a local judge's decision to let the court retain medical custody of his son, Andy. No more will Sousa ask the doctors discomfiting questions; no more will he make trouble.

Sousa once resembled some loudmouthed stage mother. He had had some nursing training and he bargained Andy's doctors with questions and minor directives about the treatment of Andy's kidney disease. In particular, friction developed between Sousa and Andy's chief medical advisor, Dr. William Griswold, a pediatric nephrologist (kidney specialist) at University Hospital. Sousa questioned the use of various drugs prescribed by Griswold; once the father forced a delay in a minor operation ordered by the doctor; and one of the biggest confrontations came when Sousa one day even refused to bring his son to the hospital for his normal dialysis treatment to avoid exposing Andy to a bad case of chicken pox in the

pediatric intensive care unit. But Griswold put an end to that nonsense. Early last summer the doctor moved to have Andy made a ward of the court. Terrified, Sousa agreed to relinquish medical control of his son; in return, they let him retain physical custody.

Fright silenced the father for a while, but gradually he began to chafe at the restrictions. Furthermore, Griswold and his associates began accusing Sousa (falsely, Sousa says) of subverting their medical orders; they talked once again about a kidney transplant, a procedure the father adamantly opposed. He finally feared that he wouldn't be able to stop an imminent operation, and last August he petitioned the National Health Federation, a medical consumers rights organization, to help him win back the medical custody. The NHF agreed, and hired a young local lawyer to argue that Sousa had signed the rights away under duress and that they should be restored to him. It was only then that Sousa began to realize the full consequences of his rebellion.

In order to wrest back the medical custody, he figured he would have to assure the court that he had found a competent alternative to Griswold's care. Since all the pediatric nephrologists in San Diego work at University Hospital, where Griswold reigns, Sousa didn't hope to find aid there, so he asked other kidney doctors

in San Diego (not specializing in children) to take his son's case. He met with equivocation, refusals to get involved. He talked to other doctors in Riverside and San Bernardino counties. "I had total confidence that the [Mexican] doctors and the facility could handle whatever had come up so far," Sousa recalls. But the new medical development scared him. So Sousa drove the child back across the border, this time with no promise of safe passage. He checked Andy into Mercy Hospital.

It was a gamble. Sousa faced the possibility that Judge Todd might still punish him for fleeing in the first place, that he might take Andy away. But Sousa counted on Todd's fair, open attitude. Furthermore, the new doctor assigned by Todd to Andy testified in a final hearing eight days ago that except for the kidney infection, Andy seemed in reasonably good shape, though he did judge the lad to be underweight. For a while during the hearing it even seemed that Todd might summarily restore the son's medical custody to his father. Then Sousa said something which obviously disturbed the judge. The Gerson and Contreras clinics both could look only to the faint hope of insurance compensation. "But they said, 'You have the need. We have the facility. Of course we'll help you,'" Sousa says. So he and the ten-year-old child received room, board, and intensive medical care and education at the Mexican facility for two and a half months without paying a cent. Andy improved dramatically; his blood pressure stabilized without medication; the enlarged left ventricle of his heart returned to a normal size; and his need for dialysis (according to the indicators University Hospital had been using) dropped to an average of

once every two weeks instead of three times a week. Over the long slow works, the father felt his own spirit slowly heal. Finally, he began to face the future and the question of how he could earn a living and support a sick child if return to San Diego meant jail and seizure of the boy. A family friend named Jan Neu led the way to a compromise. A clinical psychologist and trained arbitrator, she suggested to the judge, William Todd, that fear of jail was preventing Sousa from returning. As a result, Todd offered the parent "safe passage" to and from San Diego if Sousa would show up for a meeting. When Sousa did so, the judge appointed a new doctor to replace Griswold and cleared the way for Sousa to return with Andy, again with immunity from arrest, for an examination to determine whether the child was safe and well. Sousa welcomed the move; he felt Andy was thriving and that such an exam might lead to his original objective: a new source of medical care. Then fate turned for the Sousa once again the very day of Andy's appointment. A minor kidney infection worsened and caused a spiking fever which sent the child into convulsions. "I had total confidence that the [Mexican] doctors and the facility could handle whatever had come up so far," Sousa recalls. But the new medical development scared him. So Sousa drove the child back across the border, this time with no promise of safe passage. He checked Andy into Mercy Hospital.

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—J.D.

thinks an enormous injustice occurred last year when the first judge stripped him of his parental rights. But where once he would have roared at that injustice, now he says mildly, "I think this court [Judge Todd] did what it felt was in Andy's best interest." From now on, Sousa vows to do everything possible to cooperate. "I've just decided you can't fight the bureaucracy. I'll give in where I can and I'll just keep my mouth shut." He simply won't ask questions that might lead to further disagreements with the doctor, and he adds that he doesn't imagine such disagreements will develop — before his run-in with Griswold, he never had problems with other medical men. And Jerry Sousa doesn't want to think about what it will be like if he does win back the custody, about whether he'll be afraid even to question his son's doctors again.

A Future In The Law

This week's Earl Butz Memorial "Loose Shoes" award is given to University of San Diego law student Scott Kolod for passing out balloon pens bearing offensive slogans as a campaign gimmick. Kolod apparently got the pens from a friend in Las Vegas to help promote his candidacy for vice-president of the USD law school's student bar association. Some of the snappy patter shall be recorded here, but one in particular that angered the law school's feminist voters displayed a cartoon of a common house cat floating in a champagne glass with the caption: "Happiness is a tight pussy." Not the sort of yucks that made Bob Hope famous, perhaps, but Scott thought they were cute.

The five-man election committee thought otherwise. On the basis of a complaint from another of the vice-presidential candidates, Kolod was reprimanded by the committee and told to write an open apology "to whom it may concern." Kolod, however, ended his ignominious campaign last week by losing rather soundly in the primaries. The Kolod incident was not the only disruption to mar the election, which ends today after three days of voting in the run-offs. "I think the Kolod matter should have tipped us off," said one member of the election committee, "that this was not going to be the smoothest political campaign."

And to be sure, it has not been smooth. The election committee has not only been faced with the offensive-pen episode, but also with the resignation of four committee members, including two alternates. The cause of the resignations is a controversy over the campaign for president by twenty-five-year-old Cheri Peterson.

The status of being elected president of the USD student

bar association and its 1000 members is debatable. For the most part the president is a figurehead, though it does look good on a résumé. But a more tangible benefit is the deferment of the \$4500 annual tuition, the cost of which is assumed by the student body.

Peterson was one of nine candidates standing for that particular office. When the votes were tallied last Thursday in the primary election, Peterson topped the field with 108 votes — twenty-four more than her closest competitor. The only thing unusual about that was that her name appeared nowhere on the ballots. And though she led the pack last week despite the absence of her name, she will not be included on this week's run-off ballot, although the first and second runners-up will. The reason? Peterson has been disqualified as an "official" candidate, even though her write-in votes will still be counted.

If it sounds confusing to those not directly involved, the situation is just as murky viewed from the Mediterranean-like campus overlooking Mission Valley and the Pacific. According to a memorandum from the election committee issued to the student body, Peterson was guilty of several infractions of the election code adopted a year ago, specifically, that \$141 in campaign expenditures went unreported. Considering there is a twenty-dollar limit on campaign expenses, the committee thought the

violation was as salient indeed.

Besides, the cost of eight-by-ten glossy photos she used on her posters ("I was going to send the pictures to my grandmother and aunt after the election," says Peterson, "so I didn't think they should be reported as campaign expenses") and fliers inviting students to her house for a pre-election party ("But there was no mention of the election on the fliers," she maintains), what upset the committee most of all was the purchase of T-shirts bearing the motto "Peterson for President."

The garments, twenty-five of them valued at \$125, went unreported as well. A friend of Peterson arranged for the T-shirts through Conlin's Sporting Goods on Morena Boulevard after taking orders and payment from Peterson supporters. Peterson claims that no profit was made on the shirts, and therefore they are not campaign expenses. The committee disagreed, and on February 14, after three days of heated meetings with and without Peterson, decided that Peterson would not be allowed on the ballot.

This increased the accused violator, who used her noncandidate status to flood the law school with three-by-five-inch cards urging students to "Please Write In Cheri Peterson for President." Apparently the plan worked, as

evidenced by her solid victory last week. "I think Cheri got a lot of sympathy votes," says election committee member Janice Bellucci, a first-year law student. "The night students [the law school is divided into day and night sections, Peterson being enrolled in the latter] voted almost in a bloc in her favor."

The Peterson incident is turning into such a cause célèbre at the university that the committee felt it unwise to prohibit Peterson from being counted as a winner in the primaries. "The committee felt it could not play the cynical role and my write-in weren't allowed," says Bellucci.

"What we decided was that since Peterson wasn't an official candidate for the primaries, she still wouldn't be an official candidate in the run-offs."

But even if Peterson wins the most votes in this week's run-off election (the results won't be known until tonight), it is highly unlikely that the election committee will allow her to serve. "One of the last bits of power left to the election committee," says Bellucci, "is certification of the winner." And to be certified a winner must have stayed within the bounds of the election code, which is what caused Peterson

all the trouble in the first place. To complicate matters further, a backlash is forming in response to the Peterson sympathy vote by people who feel Peterson has little need for sympathy. Peterson, since her disqualification, has been distributing legal-size fliers with her response to the entire matter, and has mailed one hundred letters to students asking them to write her name on the ballot.

As to why this year's election has been such an imbroglio, committee member Bellucci was philosophical: "Law students are taught to look for loopholes, and I think in this case some are learning too well."

—M.O.

Lost In The Downzone Again

When the first condominiums in Mission Hills were completed about three years ago (just south of Washington Place on Jackdaw), there were those who wished they could close their eyes and blink away the sleek urban intrusion into the neighborhood's genteel ways. But soon you'll have to be blind to miss the crop of new condos now appearing both in Mission Hills and its surrounding larger areas.

A look at housing prices helps explain the proliferation. One long-time Mission Hills realtor recalls that when the first development opened, its 750-square-foot, one-bedroom

(Continued on page 18)



Cheri Peterson

Photographed by Jeff Gier



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The Rich Are Different

You have a gold mine in writer
Jeanette Dwyer. "Lean Days
on the Gem Ledge" (February 14)
was no exception. Her ability to
delve into the heart and soul of a
subject and then share the wealth is
envious. You are rich.
Tina R. Kofka
Ex-miles

Another Way To See Morass

I sympathize with Marilyn
Small Ward ("A Letter on the
Law," February 14) and her
frustrating experience with the
bureaucratic morass. Her problem,
however, does not lie totally in the
judicial system. She should realize
that borrowing another person's
automobile is inherently risky, and
most importantly, she is
responsible for the safe operating
condition (including equipment) of
it as long as she is driving it.
Jack Lamm
San Diego

DMV Won't TCB

After reading Marilyn Small
Ward's "A Letter on the Law," I
had to write and let her know
she's not alone. My lifesaver was
my story in August of 1978, my name
was forged on a speeding ticket. In
July of 1979, almost a year later,
the Department of Motor Vehicles
informed me I wouldn't receive
my new license until a ticket I had
was cleared. Knowing I didn't
have any outstanding tickets, I
went from San Diego to the Vista

Letters

courthouse to find my name in
someone else's handwriting on a
speeding ticket. After several
hours of waiting in lines and sitting
through other hearings, my own
hearing lasted about thirty
seconds. Judge Hall was not
interested in the fact that the
handwriting on the ticket wasn't
mine and the information
concerning address, occupation, et
cetera, was erroneous. He only
wanted to know if I was guilty or
not guilty. If I wanted a judge or
jury trial. Right up to the minute I
was called up to the bench at my
trial the following September, I

had no defense and was prepared
to be hauled off to jail because I
was going to be damned if I was
going to pay the fine on a crime I
didn't commit. By this time the
fine was up to \$250 for speeding,
driving without a license, and
failure to appear. My lifesaver was
the officer who wrote the original
ticket. I had contacted him
concerning my problem. As I
walked up to the bench, shaking, I
found that Officer Anthony had
talked to the district attorney and
the charges were dropped!

On February 8, 1980, seven
months after applying for my
drivers license renewal, I finally
received my new license. It seems
first the DMV lost my clearance
from the court, then they lost my
renewal application. DMV and
court employees must go to the
same School of Red Tape and
Bureaucracy.

I was a little more fortunate than
Marilyn, though. All I lost was
several hours class time and five
pounds from excessive worry.
Whatever happened to "justice for
all"? Has it gone the way of clean
air and water? I'm just glad it was
only a speeding ticket and not
something a little more serious,
making it even harder to prove my
innocence.
Jeanette Owen
San Diego

New Yorkers Stirred For Hours

A group of us, six couples from
New York, who are avid and
knowledgeable theatergoers, went
to see *Scarlatti Variations* at the
Marquis Gaiety Theatre. We want
to take exception to the off-handed
way in which Christopher
Schneider summed up the story
line ("A Tear and a Laugh,"
February 14). We found the
delicacy of the characters so provocative
and stirring that we discussed and
debated them for several hours
after the performance. We were
fascinated by author Fein's fine
line of demarcation between reality
and fantasy, and all of us identified
strongly with each of the actors, all
of whom we felt did an excellent
job.

It is difficult for me to see how
anyone could walk out of the show
without feeling the impact of the
action and interaction of the
protagonists.
Sue Rosenzweig
La Jolla

Apocalypse No

I want to express my
appreciation to a movie critic who
finally called a spade with
respect to Francis Ford Coppola's
Apocalypse Now. I wholeheartedly
agree with Duncan Shepherd's
comment in the Reader capsule
review of February 14 ("Current
Movies") that moviegoer
anticipation in the four years
awaiting the movie's release is
what gave *Apocalypse Now* the
relative box office success it has
received.

It is baffling that most critics
refused to see the proverbial
emperor in his nakedness; that they
were lulled in by the movie's aura,
but ignored its substance. The
film had the perfect topic in the
Vietnam War and the most able
director in Coppola, but when all
the ingredients were melded into
one three-hour piece of film, it was
a disappointment. Its clumsy
transitions from sequence to
sequence, flat casting, and
ineffective symbolism did not, as
Coppola so desired, lift the
audience into some sort of
surrealistic understanding of the
evils of war, particularly the
Vietnam War. In any case, thank
you for the rare, accurate
description of this movie.
Thomas Dickson
San Diego

ASIA AFRICA OVERLAND



Tuesday, Mar. 4
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In San Diego for the first time from Pennsylvania, he will speak tonight at:

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Friday	Pot Roast \$2.95
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Saturday, March 1st

All the men have to do is show up and hang around until one of the female
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- 1) Most Distinguished
- 2) Most Super Smile
- 3) Most Beautiful Eyes
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Times: 12:00-3:30 - Female Judges Eyeball Males
3:30-4:30 - Final Judging

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I have an important record that warped slightly after I left it in the sun. The record would be difficult, if not impossible, to replace, and I wonder if you know of some way of flattening it again.
Mark Lytle
Hillcrest

Since the sun's heat caused the record to warp in the first place, try using the same heat to restore its original shape. Sandwich the record between two sheets of clear glass ordinary window glass will do, and place this sandwich outdoors, in the shade or filtered sunlight, on a mild day. After an hour or two, bring the sandwich indoors again and let it cool at least an equal amount of time. If it goes well, the record will turn out good as new—or so says Dave Hakola, the manager of Arcade Music downtown, who has flattened some of his own records this way. He cautions, however, against leaving the sandwich too long in the sun, which could make the record too hot and pliable as to flatten it beyond its original shape.

Another audiophile I happen to know says there is no home remedy for warped records; there is only prevention. He said that some people stack their records like pancakes; others arrange them side by side, like the 45s in a jukebox. But the important thing is not to leave your records leaning at an angle, where gravity, heat, and humidity can all have their way at once. It may happen that a record comes warped straight out of the package. This is probably due to the album's plastic covering, called "shrink wrap," which can twist and bend the album's jacket and the record inside it.

Dear Matthew Alice:
I collect old magazines and have always



wondered why the publishers glue address labels to the magazines' covers. It is only annoying to see a perfectly good cover ruined by the label, which may only sometimes be removed by acetone, Q-Tips, fingernails, and patience. Why can't labels go on the back cover? Is there a postal regulation that says it has to go in front?

Greg A.
Del Mar

The U.S. Postal Service doesn't care if the publisher puts the labels on the front or back of the magazine. The concerned party in this case is one of the magazine's best customers—the advertiser. The back of the cover is one of the choicest advertising spaces. Its position is nearly equal to that

of the cover itself, which bears a glance from every reader. The publisher would rather deface the cover than ruin the space that pays for it.

Dear Matthew Alice:
While shopping at Max Company in Los Angeles, and at J.C. Penney's and other stores in San Diego, I have noticed bells ringing on every floor throughout the stores. The bells seem to ring in a pattern, at regular intervals. I have asked several clerks, but nobody knows what the bells are for. I have also noticed that some department stores have a high frequency note—more like a tone—which seems to come from everywhere at once, and which bothers my sensitive hearing, sometimes

giving me a headache. What are these noises for?
B.G. Rivera
Normal Heights

The bell is a signal calling one of the store executives to the telephone, and the high frequency noise is part of a security system to prevent burglary. At the Max Company in Mission Valley, the telephone switchboard operator uses a button at her desk to ring any one of seven persons in the store. These persons are the four divisional managers, the shortage controller, the manager, and the assistant manager. Each person answers to an individual pattern of bells. The simplest one is for the assistant manager; it consists of a single bell—ding!—which tells him to go to the nearest in-house telephone and dial the operator, who has a message for him.

The high frequency noise is likely to be heard only when the store is about to close. It shows that the security system is working properly. I have noticed the same noise at the San Diego Museum of Art in Balboa Park. A spokesman from the security office said that the noise isn't audible to everyone. "My boss tells me he doesn't hear it," the spokesman pointed out, and yet it prompts many visitors to ask a guard if something has gone wrong. "There's something about that noise that makes people wonder what's going on," the spokesman said. "We always have to tell them not to worry."

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

Baja

(continued from page 1)
valleys had been planted with new wheat and alfalfa to take advantage of the winter's rainfall.

Teachery Gregg explained it all to me, hardly letting a kilometer slide by without some remark on the land and the nights. He wants to write a book about this country, when he gets the time and he says the confidence, and I think he could be a vivifying historian. He sees the Baja peninsula as the only frontier he's ever known, in the sense of being a land that still attracts frontiersmen, people with nothing to lose.

Although the Spanish discovered Baja long before the rest of California, they never civilized it. Even the tenacious Jesuits lost their hold. There was simply too little rain to sustain agriculture in the long term. When Junipero Serra was made father-president of the missions in Baja California, he ignored that land entirely, establishing missions in the more hospitable north—and this from a man who personally delighted in hardship, who scoured himself, sometimes during a sermon, and who for years sustained an ulcerous wound on his leg as an emblem of man's travail and life's mission.

"All kinds of life out there," said Gregg, looking up to the boulder-strewn hills, which to me seemed about as luxuriant as a rumpled cardboard. "Just take a Buck knife—you could live out there for months."

I groaned. "Come on, Gregg."
"Oh yeah," he said. "Nuts and berries? Hills are full of 'em."
I laughed. "But look at this car!"
"What?" he said.

I do like Gregg. His daydreams are so unself-conscious. Here he imagined himself in the hills with nothing but his Buck knife and a jack strap, whereas in reality he was driving a station wagon that he had

filled with new shock absorbers to counter the weight of equipment we were hauling. The stove alone had a butane gas tank the size of those you see on travel trailers. And just in the way of personal effects, Gregg had brought two suitcases of clothes, three pairs of shoes, rain slickers, Coppertone Sun Screen, a Crown Colony jar that had been emptied of oregano and filled with dusty, filigree buds of homegrown pot, a packet of red Zig Zags, two suits of long underwear, and a leather case packed with an automatic SLR camera with a thirty-five millimeter lens, plus a telephoto (which never got used). I'd brought nothing remarkable except for a pair of double-thick woolen socks from L.L. Bean which my mother had given me at Christmas, and which feel like a blanket for a sick horse (not that I've ever worn one). When I told her the pants were too damn warm, she said there was no such thing.

Gregg had told me that our camping site would have no water or electricity and no communication with the nearest town, and I could see the need for some of the stuff we'd brought. But finally, when we had passed the last town and were fording a stream, and could hear the water sloshing in the car, I began to have that intuitive, expectant feeling of adventure, though my idea of adventure is throwing a party and waiting for the guests to arrive.

"Jif!" said Gregg, getting out of the car and walking with outstretched hand toward a small group of men, village elders, who were standing in the shelter of an unfinished cinder-block house. Still on our way to the campsite, Gregg had stopped to greet some of the people he had come to know on previous trips. The four men stood unmoved, calm, dignified, each of them holding a cigarette, watching Gregg hustle up to them. I don't know why I felt so intensely embarrassed—I guess because I didn't know how the men would react to Gregg and me—but I did understand just then why Gregg's little daughters don't like these camping trips.

As their age, everything is new to them. The men unfroze and gave us warm handshakes. We chatted a minute in Spanish, although mine is much better than Gregg's. I didn't say much, but hung back slightly to look things over. One of

the men was obviously the leader. Later I learned that this was his house we were standing in, one of the few around that wasn't almost covered in blindings. It forced him to be plain and just, and pay no attention to the murky things people say about one another, especially when they joke.

Gregg had brought a new shovel to present to Shorby, who needed one for digging claims near his house, and when he pulled it out of the car and gave it to him, Chuey said, "Where's mine?" which produced a nervous laugh from most of us, but not from Gregg. He nodded, smiled, and with a carefree wave, climbed back in the driver's seat.

We arrived at our campsite just before dusk and had barely enough time to raise the tent, fish for our dinner (halibut and perch), filter and cook it, light the Coleman lantern, and read awhile before falling into the restive sleep of vacation's first day.

This was the routine for the next five days. We caught fish, cleaned it, fired it in a skillet with Puritan oil, washed it down with Tecate beer or, in Gregg's case, Heradura tequila, and slept it off. For variety we baked a fish and steamed some clams and boiled some lobsters.

I caught on pretty fast that this was, above all, a fishing trip, and my only choice was to fish or read *Ever Coexist*. *Get the Blues*, which I had brought in case of boredom. I decided to fish. When my brothers and I were in Little League, our father bought a fourteen-foot fiberglass boat with a 12-hp, recalcitrant Evinrude engine, which nobody but him and God were allowed to meddle with. I say God because Dad was always standing over the engine and calling on Him to damn it, which apparently He did. Anyway, Dad tried to teach us to fish, and I have forgiven him for it. He was only trying to be a pal, the pathetic fallacy that strikes so many fathers when their kids suddenly turn tricky and critical, and maybe there is something fundamentally good about teaching a child to care a vomitous squid and prod an maybionet of onto a hook and drop it overhead, out of sight. I know that I and my brothers have all grown up to have a tolerance for nausea that is almost existential.

The thing that was great about fishing

argument—and it didn't take long to realize that Gregg was blind to most shades of meaning in his own conversations. And I almost envied his blindness. It forced him to be plain and just, and pay no attention to the murky things people say about one another, especially when they joke.

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The thing that was great about fishing

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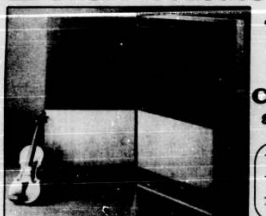
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Baja

(continued from page 7)

with Gregg was the way he put his whole heart into instruction. Maybe this was because he seemed so eager to do what he was teaching. Every morning he was casting into the surf while I was still brushing my teeth. I saw Gregg in a new way, as one who wanted to be kept from thinking about himself, and who had found that fishing did the trick. He went to it for a kind of relief, like lightning to a weather vane. "Just watch me," he said when he started to teach, and then he lost himself in the activity, giving himself no time to brood about what he was doing, or snag himself on a bit of irony. Showing me how to rig a snapper on my line, he said, "This is the fisherman's knot. See that? Only kind of knot that doesn't put stress on itself." Then he watched me tie it and that was it.

Gregg often announced secrets to me—the secrets of doing things. The secret of fusing a stream is to drive through the spots of shallow water, because the water indicates where the ground underneath is hard. The secret of steaming clams is not to add any water to the pot, but to let them cook in their own juices. The secret of growing pot is to eradicate all the male plants in a patch, which induces the female plants to bloom in a crazy. I believe he was always talking about secrets, because he saw his own experience as just so many blunders, and his life's work was to learn from them. He'd taken up fishing because he had nearly killed himself trying to scuba dive. Sixty feet underwater one day he'd lost his air and tried to drop his weight belt and rise to the surface, only to have it tangle in his own nylon line, which he tried to cut, but dropped his knife, and ended by thrashing his way to the surface and finding himself somehow still alive, gasping for air on the deck of a boat.

Since then he'd certainly turned into a good fisherman. Apart from some lucky hits I got (I was always out of patience, and casting and recasting into the sea whenever I didn't get a bite right away), it was Gregg who knew where to cast for the big ones, and who, rather like a teacher, was willing to outwait all the fishes in the sea until they came around to investigate what he had for them.

The weather turned foul on the second night. The tent grew humid as a locker room, and for a while it looked as though we'd have to spend a couple of days inside it. Our stores included two and a half cases of Tecate. I said, "Hey Gregg, it's straight out of a Hemingway story." And he said something obscene.

On the first morning, we took our cane poles and the Crown Colony jar and drove about half a mile up the coast, to a beach that faced the white-capped Pacific. We parked near some sandstone cliffs, like the ones above

Black's Beach, and walked down to stone outcroppings that were exposed by the low tide, and which looked at a distance like great fallen trees.

I can't forget how spectacular that day became from the moment we stepped onto the rocks. A dozen intensities of light had broken through the clouds at various distances, so that looking along the coast in either direction you seemed to catch sight of a dozen scenes at once: some dark, some lighter, some clear, and some blurred with rain. To our left, where the waves broke into sunlight, the ocean had turned the color of a swimming pool, and beyond this was a tall, guano-covered rock, where a few dozen black cormorants were sitting in even rows on a slope like keys on an adding machine—if that isn't too far-fetched.

The sea life on the rock we fished from was more abundant than any I have seen in California. Most of the rock was covered with mussels, which were flinty under our boots, and made a crunching sound like morning snow. Most every place else were sea anemones, which were all drawn up into mottled mud pots where the tide had exposed them, but in the pools were full-flowered, showing tentacles of acid green. A kind of moss or seaweed was growing in such green patches that I could imagine sheep to be grazing them, and when I got down on my knees to examine them, I looked so fresh and clean that I got this crazy idea of eating some myself. I didn't go through with it, but I did get the point of Japanese food.

A hard rain fell now and then in the afternoon, and we had to run for cover in some caves at the base of the cliff. Gregg said later that these had been his favorite moments of the day—waiting in the caves, smoking, and not saying much, just watching the rain pass over. But for me the best moment came when we left the beach and trudged up a gully to the top of the cliff, fighting for cover against another storm, and reaching the car just as a blast of wind hit us in the back, then turning, a little out of breath, to see everything—the ocean and the black rocks—and realizing that for a while, at least, I had lived as fully in my eyes and my hands as I usually do in my brain alone.

The next day was rainy again. We rose at the usual hour and did some useless, casting. Gregg was discouraged. He's the sort whose unhappiness turns into a sort of broadcast silence. This can be tiresome if it becomes your task to coax the unhappiness into speech. But on the other hand, it is just as easily ignored. And I ignored it.

The only kind of therapy on a fishing trip is fishing. And so we drove up the coast again to scare up some action, but found no more than rain. The two of us were standing under my umbrella, the surf washing up to our feet, while above us a couple of villagers crouched on the edge of the cliff, cackling.

"Look at that," said Gregg, screwing up his eyes at the onlookers. "They've never seen anything as crazy as this."

"Fuck 'em," I said. "I'm going for marlin," and I cast as far as I could, landing my hooks and sinkers on a rock, landing my hooks and sinkers on a rock, landing my hooks and sinkers on a rock.

(continued on page 12)

One Good Bounce

JEFF SMITH

Richard Nixon has left California. In a way, this is like saying there will be no anchovies in your pizza tonight: for some people the news will imbue them with a sense of loss; for many others, it will inspire a different kind of response. Nixon's departure, and news of last weekend's demonstration in front of his New York townhouse, bring to mind his parting words to me the day a friend of mine and I met him, about a year ago, on a golf course in San Clemente.

On most occasions, my partner Shanks Green and I play golf by the rules. We keep things close to the vest and accept the consequences. When experiencing a course for the first time, however, we play a different game, one we call Hypothetical Golf, or the game that might have been, if we had known the course better. We take a liberty here and there, but an extra shot or eight. We have a tacit agreement that if misfortune strikes us too hard, we strike back—with another ball. It's not that we merely hit an extra ball, though; a ritual accompanies the deed. As the guilty party reaches into his pocket, replete with golf balls, the nonoffender first assumes a look of bilious moral outrage, as if to say, "You wouldn't." Then he extends a semiforgiving nod, which, roughly translated, means, "I will forgive but not forget this heinous transgression." And the round continues, with each of us alternating between penance and pardon. We know, after all, that it is just a round of golf and that when it is over we will burn our stinky scorecard, also ritually, in an alleyway at the nearest saloon.

We resort to these measures, I rationalize, to get some idea of how to attack the course if we ever play it again. Yet, if the truth were known, all this is a euphemistic way of saying that, when Shanks and I play a course for the first time, we cheat like hell. It is safe to say that a majority of golfers play a version of Hypothetical Golf all the time. They take "mulligans" and "gimmies" as a matter of course. In fact, whoever invented the game also probably invented the "mulligan" (a complicated act in which you replay a shot and try to forget the first one at the same time) and the "gimmie" (you



this new theoretical treatise that claims if you affix the azimuth of the club's parabola to your navel, the downswing is a mere gratuity. Or something like that. Shanks can was lyrical when discussing the golf swing.

On the same hole he tried to strike his ball as it was floating down a creek and managed to belt an unsuspecting rock to within ten feet of the hole. And then he wanted to put it out.

Playing the third hole, Shanks sliced his tee shot way up the hill into the ice plant.

"Shanks, what the hell was that?" "That was yer basic E-A—an Elephant's Ass. It's too high and it stinks."

But the wonders never cease— he found his ball (well, or ball; actually, his Top Flite had metamorphosed into a Titleist eight.

With a smile in the right center of the fairway. "What luck! Damn thing must have rolled back down the hill." "I was going to point out that golf ball didn't roll through twenty-five yards of ice plant, but I was in no advantageous position to scream foul. I had already exhausted my own supply of extra balls, and on the first hole had been caught kicking one away from an unstaked sapling. "Aha!" Shanks had shouted in a fit of unbecoming parody. "Moral weakness!" As I said, nothing extraordinary happened until the fifth tee.

When Shanks stepped to the tee on number five, a golf cart pulled up behind us. In it were two men wearing suits, ties, and looks that could scare a sevedore. One of them, who did a convincing imitation of Mr. Goodbar, said, "Boys, could you hold up for a second? The President will be playing through."

"Jimmy Carter is here?" I replied. Which was an honest response, since the year was 1979.

"No, President Nixon."

I asked if Shanks and I could talk to him, and Mr. Goodbar said grudgingly, "We would prefer that you didn't." While I gazed over my shoulder like Lot's wife looking back at the Cities of the Plain, Shanks grabbed his number one wood and stormed to the tee. "Well . . . I ain't gonna let no [expletive deleted] Nixon play through me!" (People who voted for the ex-President, I have found, tend to react in the extreme at the mere

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It goes without saying that I asked the head waiter for the best dessert in the house, but he shook his head and told me he didn't have a sweet tooth. He did send me a waiter who was a dessert expert and he recommended the baked Alaska, a stunning choice. The dessert, which is ice cream baked quickly with meringue and

Of the three entrées, I preferred mine the most. One friend had sea bass meunière (\$10.25), which was simple and good. Meunière is a method of cooking seafood in which the fish is lightly floured and quickly fried in butter. It is then sprinkled



.....

Baja

(continued from page 8)
the size of a putting green.

After half an hour it was harder to ignore Gregg's misery. He was wet and hadn't caught a fish, and here he was probably thinking that I was having a miserable time at his treasured fishing spot. But for all of that he looked as good as a Kool advertisement, with his red watch cap and his green sweater, and his cigarette looking long and just lit. I know I have a moral obligation not to see beauty in terms of a magazine ad, but it isn't easy.

Luckily, an interruption occurred. From far down the beach, two figures approached. One of them was Shorty. Gregg hailed him like the Messiah sent to deliver us from bad fishing, and Shorty himself

seemed pleased to have come upon us. I wasn't ready to trust him, though. I don't know why. Almost immediately it was settled that Shorty would take us clamming later in the afternoon, then Gregg suggested we all share the lunch he had packed. I had no idea where we would sit to eat it — we were standing on wet, bare rocks — but Shorty seemed to take command by picking up the bucket with the food in it and starting up the cliff's trail. We followed, heads down against the wind. Before I realized where we were going, we'd already arrived at the shanty belonging to Chuey.

Acute embarrassment set in. We with all our gear and heavy coats, with most of our appreciations set by advertisements, were barging unannounced and uninvited into one of those shacks I had only seen from the window of a car or train. Somewhere a dog was yipping. We left our gear by the water barrel and the clothesline in front of the wooden awning, and then stepped

under it while Gregg called out for Chuey.

The first to appear was a teen-age girl wearing well-pressed slacks and a dove blouse. This was Chuey's daughter, Marta, who laughed when she saw us and ducked inside to bring some chairs. Chuey came out, zipping up his coat, and greeted us as casually as though we were standing in a pastry shop. We sat under the awning and passed around our hard-boiled eggs and cans of Tecate. Two teen-age boys, whom I guessed to be Chuey's sons, appeared briefly, then split to leave Chuey to do the talking.

After a minute, Chuey invited us all inside and showed us to seats at the kitchen table. I trailed along, feeling welcome but wary — like that bird that picks the teeth of the hippopotamus. Of course, I had no reason to feel that way; everyone else was acting natural. But uptightness is my natural state of mind, and I have noticed that it often increases one's power of observation.

The kitchen was about the size of a dorm room, but with a low, black ceiling. The room next to it, separated by a lace curtain now drawn aside, looked mostly taken up by a double bed with a smooth, white spread. Springs of artificial flowers had been stuck here and there among the rafters, and an Air France traveling bag hung by the door.

Marta disappeared into a room beyond her parents' bedroom next to us, and reappeared at the very instant our plates needed clearing. Her mother, meanwhile, had heated tortillas and tripiles, accepting our thanks with a smile and no words. Almost everything in her kitchen — the table, drainboard, and open cupboards — was underlaid with oilcloth of brilliant pink and blue. The colors almost glowed under the dark ceiling, and the picture of us gathered at the table was like van Gogh's *Potato Eaters* — but painted during his late, colorful period.

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Photograph by Danuta Orlinowski

Images of Eden

A Photographic Perspective

The current photography exhibition at the Grossmont College Art Gallery, entitled "Modern Settlement and the Restoration of Eden," brings to public view the work of three young photographers who provide strong testimony that a clear, direct vision is the best means for taking advantage of photography's intrinsic qualities, i.e., its capacity for detailed description, its ability to freeze an instant in time, and its adherence to reality. Duncan McCosker teaches photography at Grossmont College and mathematics at the University of San Diego. The photographs he displays are from his forthcoming book, *Barriers*. Danuta Orlinowski held a National Endowment for the Arts fellowship last year and she is currently doing graduate work at UCSD. Rocky Thies was educated as a zoologist but he has devoted all his time and energy to photography for the past several years. He had an exhibition of his work at the Berna Utting Gallery in New York City last year.

Photograph by Rocky Thies

The show, which runs through March 7, was curated by David Wing and it continues a distinguished line of photography exhibitions at the Grossmont gallery over the past six years. The finely crafted statement at the entrance to the show begins, "This exhibition proposes that photographs based lovingly on fact can provide a means for recognizing and grasping promises in a difficult world. The three photographers whose pictures appear here have discovered and organized evidence that our modern world provides moments and places faithful to the traditional images of Eden. McCosker's photographs seem closest to this view. His subjects, in Hawaii and California, are at play in or near the water, and their faces and gestures reveal a state of mind seemingly removed from the complexity and difficulty of real life. His bathers float, leap, bob, and the reflection and movement of the water dissolves and liquidates their bodies. Sometimes ocean

Photograph by Duncan McCosker

and sky become indistinguishable, and people seem to float in a soothing, aquatic pleasure world in which there is no up or down, where there are no worries about tomorrow — only present, pleasurable sensations, not unlike the womb.

Yet mankind's hard life of work, worry, tension, and anxiety is never far off. At the edges, corners, and in the far distance of McCosker's pictures there are modern hotels, houses, and supermarkets. Eden is smaller than the distance to the horizon, and the demands of economic necessity, as symbolized in those buildings and ships, loom all around, ready to reclaim people's time and attention.

The domination of work over pleasure is most evident in Danuta Orlinowski's perspective photographs of Poland. Her pictures show an oppressive urban environment of beehive apartment complexes, office buildings, large churches, monumental statues, and factories. The figures of men and women are small against the scale of these structures. Two boys with fishing poles imitate the construction cranes in the background, but the giant cranes dwarf and overpower the boys. In another image a massive statue of Lenin, walking with great energy and determination, dominates the human figures engaged in lively conversation in the foreground. A woman strides by with her baby carriage, her step not even remotely matching Lenin's. Her baby carriage is a remarkably ever-present in Orlinowski's pictures, reflecting the Polish government's incentives to increase the country's undersized population, an objective that goes hand in hand with the drive for increased productivity and modernization. In another photograph the interior of a bus is garishly decorated with banners from many different places in Poland, mixed with racing-car decals, suggesting travel, vacations (i.e., time away from work), and excitement, but the banners frame a stern warning: "Do not talk to the driver." — and the bus looks out on two trucks destined for work. It is an image which reveals private yearnings in the face of reality, other photographs show people finding refuge in small gardens, apartment balconies, sidewalk benches, and even in meadows right next to smoke-belching factories. The scale of Eden seems further reduced here.

Rocky Thies is the only photographer in this show whose work is in color. His finely printed photographs show that it is no longer necessary to have faith to move mountains; all one needs is modern earth-moving equipment. Hills have been flattened, crevices and canyons filled in and compacted. Hillsides have been scarred by motorcycles and dune buggies. Thies shows the alteration of the natural California landscape into modern housing tracts and freeways. His statements are subdued, restrained, using muted grays, browns, and greens (capped sometimes by an intense blue sky), composed from sober angles, and risking, unfortunately, boredom. The images must be examined carefully to yield their reward. They are critical of the way we use the land and yet seem to hold a faint promise, in the visible remnants of vegetation, of a future, benign garden. Given our imperfections, perhaps suburbia is as close as we can get to Eden.

Can Eden be restored? Was Eden simply a garden, or was it a state of grace? Can innocence, once lost, be regained? These photographs provide only a partial, imperfect answer to these questions. Eden seems harshly circumscribed. Perhaps that is all that is possible. The selection of images for an exhibition is the curator's job, and a thematic grouping such as this one simply provides a frame of reference for contemplation and analysis. It is characteristic of curator David Wing to search for these qualities in photography which show the endurance of the human spirit in the face of difficulties, for those are qualities which can be nurtured and from which one can derive nourishment. In this light, the restoration of Eden is a metaphor for human possibility. Wing ends his exhibition statement this way: "When McCosker finds his vision of a seashore paradise, or Thies his garden of future possibility, or Orlinowski her pastoral eddies in the urban ocean, we are shown a way to live and on the way to align circumstance with hope."

By Aiberto Lau

Short of Perfection



Kenneth Schermerhorn

JONATHAN SAVILLE

Pianist Michael Cave gave a wonderful recital at the La Jolla Women's Club recently. The concert, sponsored by a Los Angeles based organization called "The Creative Society" (musical director: Michael Cave), was a well-kept secret, but for those few who had heard about it and who went, it provided one of the finest musical experiences of the season.

Mr. Cave's program could not have been more ambitious: Beethoven's "Waldstein" Sonata, Schumann's "Carnaval," and the Ravel Sonatine (with the same composer's "Jeux d'eau" thrown in as an encore). In the "Waldstein," the pianist immediately established his musical identity: explosive power, rhythmic thrust, shapeliness of phrasing, and above all a predilection for clarity, both in texture and in overall structure. There was no blurring, even in accompaniment figures (how the "Waldstein" lends itself to such sales, and no smothering of the inner voices; phrases and sections were decisively articulated; everything was audible, and everything was given meaning within the whole. An ideal Beethoven pianist, in other words, one who reminded me of such

masters of the Beethoven style as Alfred Brendel and Wilhelm Kempff.

These virtues were carried over into Schumann's great Romantic cycle, which Mr. Cave played — and I mean this as a compliment — as though it were Beethoven. Mr. Cave is not alien to the grand gestures, the dramatic contrasts, the surging climaxes of Romanticism, but he is not a pianist who indulges himself in emotionalism: no dreamy, languid, whimsical Schumann for him (I am thinking of Alfred Cortot, who kept his way through this score in the most extraordinary manner). It was a performance emphasizing the fiber and fire of *Carnaval*, and allowing the emotions to emerge from the music rather than superimposing them upon it. Most characteristic was the combination of power and intellect, both of which were exemplified in miniature by Mr. Cave's stunningly dramatic playing of the "Spinnerey" section (three solitary bars providing the melodic cells on which the entire work is based — most pianists simply omit this).

The two Ravel pieces were cast in the same mold, much to their benefit. Both Ravel and Debussy achieve their true stature in performance only when they are treated as composers in the line of Mozart.

Beethoven, Schumann, and Brahms, rather than as superficial purveyors of sensual coloristic effects. This applies even to such picturesque "impressionistic" works as the splashy "Jeux d'eau." Exactly how much tone color — and of what sort — Mr. Cave intended to include in these sturdy, pellucid performances was somewhat obscured by the less than ideal quality of his piano, an ancient Mason and Hamlin gravely in need of overhaul. The piano's defects — particularly the dullness of the treble and the lack of flexibility of the sustaining pedal — also made themselves felt elsewhere in the concert: in the slow movement of the Beethoven, for example, where the piano sound did not seem able to maintain the coherence of the long-breathed theme. I have no doubt that the fault belonged to Mason and Hamlin, not to Cave; this is a man who deserves (and whose audience deserves) a Steinway. I hope he will play one when he comes back to San Diego — and I hope the return will be soon.

The latest program of the San Diego Symphony was of the crowd-pleasing variety: the Tchaikovsky First Piano Concerto and Richard Strauss's *Nietzschean*

tone poem *Also Sprach Zarathustra* ("Thus Spake Zarathustra"), nothing else. The Tchaikovsky was presumably the choice of soloist Alexis Weissenberg, while the Strauss was the responsibility of Soviet conductor Emil Tchkakos, who was replaced at the last moment by Kenneth Schermerhorn (it will no doubt be a long time before we see an Soviet artist in the U.S. again). Not the most balanced programming — but in a way it was instructive to hear these two large Romantic works juxtaposed.

The Tchaikovsky concerto and *Zarathustra* resemble each other first of all in that neither quite lives up to the expectations aroused by its opening. In fact, both of them are rather defective works, yet both manage to triumph over their defects and to win the hearts — and occasionally even the minds — of the public. These defects are of different sorts. The Tchaikovsky suffers (mainly in the first movement) from poor construction: the stupendous opening section never reappears, its action very inadequately as an introduction (which ought to have the form of an extended up-beat), and the various sections of the movement (including the opening) tend to run out of energy, like a slack spring, subsiding into nothingness until they are replaced arbitrarily by something new. There is an excess of repetitiveness, the orchestration is uninventive, and much of the virtuosity of the piano part is mere empty display. These flaws were evident when Tchaikovsky composed the music (Nikolai Rubinstein pointed them out to him), and it is too bad they were not corrected then. Yet the work is irresistible, in spite of everything: its wonderful melodies and its engaging rhythms, along with exceptionally exciting and idiomatic writing for the solo instrument, enable it to transcend its weaknesses and to make most listeners forget that the weaknesses are even there.

Also Sprach Zarathustra would not have needed any corrections from Nikolai Rubinstein — its technical mastery is so awesome that it would be hard to find a flaw anywhere in the score. The structure combines an innovative freedom with a highly ingenious play of leitmotifs, and — at one point — an amazingly scored parody of academic counterpoint: Strauss's orchestration is superb, using the huge orchestra with the subtlety of chamber music (the string writing is beyond praise); each section of the work has something new and astounding in it; the harmony is daring, complex, richly awful; and the dramatic effects are gauged with brilliance and precision. Alas, in this as in most of his works, the technical mastery is often at the service of a unique mastery of imagination. Thus (to mention the most noted example), *Zarathustra*'s visionary ecstasy is expressed through a sentimental Viennese waltz played in double stops by a

sugary solo violin. It is an exquisite waltz, as delicious as whipped cream, but it belongs in a Grinzing wine garden, not at the top of *Zarathustra*'s mountain. Even the basic musical dramatic device that pervades the work, the contrast between the triumphant theme in C, symbolizing Nature, and the string theme in B, symbolizing Man, has something consummately vulgar about it, though it produces some sensational musical effects. But here, too, the strengths overcome the weaknesses. *Zarathustra* pretends to be profound when it is really shallow and melodramatic, but the sheer glory of the sound and the boldness and power of the form carry every objection before them.

What is needed in music of this sort — both the Tchaikovsky and the Strauss — is a performance of stupendous virtuosity and of total commitment. With such a performance no one will complain about defects of technique or taste; but anything

less perfect will begin to make the music's weaknesses audible. As to virtuosity, one of the chief strengths of the Tchaikovsky concerto and of *Also Sprach Zarathustra* is that they provide the pianist (in one case) and the orchestra (in the other) with such marvelous vehicles for showing off — and Alexis Weissenberg and the San Diego Symphony met the technical challenges with irreproachable panache. Mr. Weissenberg produces a strong, rich, blossoming tone; his phrasing and dynamic shading are suave and impeccable; and when it comes to the dizzying passage work the concerto is so full of, Mr. Weissenberg plays as though he had the technical resources to do it all even louder and faster and more excitingly, and as though these fabulous displays cost him no more effort than dusting the keyboard. The San Diego Symphony, under Mr. Schermerhorn's intense and assured direction, played equally magnificently, giving evidence once again that

they have become an orchestra we can be proud of.

Yet something was missing in the performance of both works — the evident, incontrovertible conviction of the performers that the music they were playing was the greatest thing in the world. Weaknesses in performance technique are easy to hear, and they are objectively discernible; a lack of totality in the musician's commitment to the music is a very subtle matter, much harder to be sure about, and in the present case especially difficult to perceive because it was so tenuous — there may have been something wrong with both the Tchaikovsky and the Strauss performances, but it was only slightly wrong, just enough for the listener to feel a minute, fleeting sense of disappointment. Perhaps Mr. Weissenberg has played the Tchaikovsky concerto a bit too often, and we should not forget that Mr. Schermerhorn, who is a conductor of excep-

tional talent, had to contend with a program not of his own devising as well as with the fact that he was called upon at such short notice. It would be ungenerous to call this concert anything less than splendid, and if all San Diego concerts were on so high a level, we would have little to complain of.

But — and it is this that prompted me to make these remarks — however much I enjoyed the performances, I couldn't help but be aware that neither the Tchaikovsky nor the Strauss is really a first-rate piece. And that is an awareness that one ought not to have while listening to the music. Though I may have had such an awareness before and after listening to Arur Rubinstein's recording of the Tchaikovsky concerto (RCA LSC-2081) or Fritz Reiner's of *Also Sprach Zarathustra* (RCA VICS-1265), I have never had it while the records were on the turntable. That is the way this music needs to be performed. □

Hundertwasser

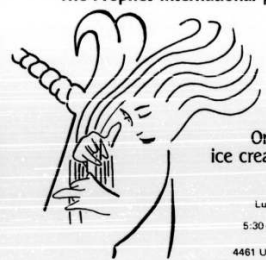
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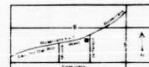
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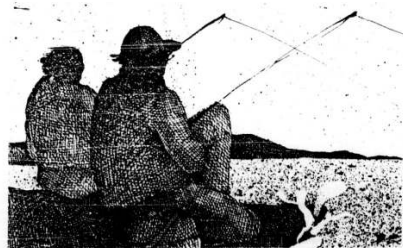
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Baja

(continued from page 12)

Chuey's wife, whose name I didn't catch, kept her dishes and silverware in a rack that had once been part of a dishwasher. From her spot in front of the stove, she could look out the front door to her right, or out the porch to her left, and never be in doubt of what the dogs were barking at. Once I caught her looking at me, but then her gaze went instantly to Chuey, and stayed there a long time. She was wearing nice slacks and a sleeveless cotton blouse and deep-red lipstick. I couldn't think of a word to describe her then, but now it occurs to me that she was solid, like a Mexican coin. Chuey did most of the talking, about lobstering and so forth, but his wife could not resist saying that the family owned a permanent house in town, with electricity and potable water. She also asked after Greg's wife, whom Chuey called "an excellent woman."

Shory left us to start some chores at Agustín's house up the hill. I gathered that he makes his living from odd jobs when he isn't diving. And I suppose that showing us where and how to claim was one of his odd jobs. We found him hauling sand at Agustín's, which he seemed glad to leave off doing. He led us to a beach that was strewn with loaf-size rocks, barely covered by the tide. It was raining so lightly that you couldn't feel the droplets, but could see the targets they were making everywhere on the still water. Shory, in his slacks and track shoes, waded in and started pulling up the rocks in the lee of a boulder, working his way down to the sand and pulling up the first claims while Greg and I were still as dry and unmineralized as priests. Greg took to the clamming. I'll say that for him. He certainly felt a lot

more sympathy for Shory than I did. He was squatting right next to him, digging at the cold rocks and trying to work as hard and as well as the Mexican, which was the last thing I wanted to do.

Later, when the bucket was filled, Shory carried it back to the car. Then all of us drove back to camp, where I hoped Shory would leave us alone, but didn't. He rigged a fishing line with a hook, and a beer can, and walked with us out to the windward point. I happened to be wearing Greg's parka, which looked like an astronaut's suit next to Shory's coat. I found Greg's park of Kools in the coat of the pockets, and since Shory was standing right next to me, fishing, I offered him one, which he accepted. He was completely comfortable the ended up catching a perch, and I was completely glib. In the first place, I don't smoke. And here with so many sensations around me—the surf was building and we had to keep an eye on the end of the point for waves that might reach us—all I could think of was trying to bridge this distance between Shory and me, and feeling it was impossible. Were we using him? How could I deny that he was our lackey? How did he see himself?

"Believe me," said Greg, who'd just come up behind us. "I focused on him. 'What?'"

Remember I said that when we were driving down that fishing-is-the-ultimate."

"The ultimate what?"

"I forget what I said." He wet his lips.

"Anyway, my point was that you don't have to catch fish to find out what's important about fishing."

I looked at Shory, who was looking at the sea. "Right," I said. "The Zen of fishing. You should be governor."

"I should be governor," Greg repeated, eyes uplifted. "Me. Never in a million, million years."

That afternoon Greg and Shory

finished the liter of tequila, and at dusk the three of us blazed into Chuey's house to give him some of the claims. It was instantly decided that we should have a fresh clam cocktail. As darkness closed, Chuey put two kerosene lamps side by side on the kitchen table, and while the rest of us sat in chairs (with Chuey's wife and daughter lying on the bed, side by side), Shory split and gutted the clam.

Greg was so drunk that you could see him straining to keep his eyes wide. And Chuey, certain that Shory was just as drunk, watched him like an antique dealer with children in the store. After a while it was apparent to me, but not to Greg, that Chuey and the others were giving Shory. "Drunk and crazy—that's you, Shory," Chuey and his wife would say. And then to me a id Gregg. "Shory's drunk. And even nobody knows how crazy he is."

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Best clam cocktail I have ever had. Two days later we left Greg was exultant from having landed two white sea bass on the last morning, a Friday. "It's an eagle," he said. "The eagle of the sea." The fishes' heads and dorsals were starry blue, and their bodies white as foam. A small group of villagers came by to admire the catch, and one of them said he'd bring Greg some black abalone before we left. Shory came to watch us break camp, escorting a couple of boys who were interested to see us. He rigged them fishing lines like the one he'd done for himself a couple of days before, and then he sat down with us and shared the last meal. I happened to be standing at his side when the car was all loaded and we were about to climb in, and Greg turned to insert a hundred-peso note into Shory's sports coat, the chest pocket. Shory gave the slightest nod, but you couldn't tell if he was acknowledging the money, or letting us know that he was trying to decipher whatever Greg happened to be saying that moment in Spanish. Maybe, too, he felt my eye on him.

He asked for a ride back to Chuey's place, and sat on the front seat between us. On the road, Greg stopped for the villagers who were bringing the abalone. Seeing Shory in the car, one of them said, "What's that fucker doing there?" And Shory replied, "Me—I'm headed for the States," which got a laugh from everyone but Greg.

During the drive home, I asked Greg if he had any idea of the way the villagers treated Shory.

Greg looked sideways at me.

I said, "They treat him like something between a clown and an outcast." And then Greg blinked as if some bright idea had just turned visible. A while later he said that Shory might be just the man who needed to bring his boat to life. He'd thought about basing the boat on Chuey and his family, but it was Shory, after all, who incarnated the spirit of the place—the frontier that protects no one but the outcast. "Just about everyone who comes here from the interior is on the lam from something," he said, and then kept quiet for twenty minutes. "Okay," he said suddenly. "That's what I guess I'm going to do. That's refreshing. I think this trip was just worth it."

What with the sea bass that morning, and now an idea for an unwritten book, Greg seemed ready to be asked about the B-52. I waited till dark, when the beer was nearly gone and we were driving through the hills north of Ensenada, almost home. "Haven't I told you that?" he said. "A little," I said encouragingly.

Greg said he hadn't expected to become a bombardier in the Air Force, but was willing to go along with the training. His mind was, anyway. He had little trouble learning the combination-lock procedure by which the bombardier arms the bomb, transforms an impotent missile in a nuclear warhead. But his body refused to go through with it. He found himself unable to urinate on the plane, which was normally aloft for twelve to eighteen hours. An Air Force psychiatrist conducted long, suggestive talks with Greg about the pleasures of being at ease, of walking in the woods, for example, utterly free.

Soon Greg was being sent aloft again, his only duty on the training mission to stand in the navigator's booth, where the strait is located, and let him know. Three months of training passed, and Greg finally came to terms with himself. He truly wanted to conform, to do his duty as prescribed by the military, and so he found that his body could function as long as the place carried conventional bombs, which arm themselves by means of a tiny prop. If he was the back of each one, the propeller turning as the bomb drops through the air, arming the explosive at the eighty-sixth revolution. But he swore that if ever he were called to fly with nuclear warheads, in a war situation, he would head for the jungle. In this way he completed his duty in Vietnam.

I said, "Then you were a bombardier who was physically incapable of starting a nuclear war."

He thought about that overstatement, and said, "Maybe that's right. But I... I did get into being a bombardier. I mean, there were parts of it I liked, and got good at. I'd say I was probably... no. I'd say I was the best in my squadron at celestial navigation."

Lack of the Irish



CHRISTOPHER SCHNEIDER

There's only one thing worse than theater that ignores widely acknowledged classes of world drama: one that performs them.

I could never seriously endorse the above remark. To do so would be highly inconsistent in light of all my clamorous for real rather than ersatz Chekhov and Strindberg. It would also be putting in my vote for theatrical seasons filled with pleasant mediocrity rather than plays that are intelligent, personable, and serious. But it's a tempting position to take, especially after seeing a well-intentioned and dull production of a respected play in this case, the Mission Playhouse's current staging of Sean O'Casey's *Junio and the Paycock*.

Junio and the Paycock is the second in a series of three plays O'Casey wrote about life in Dublin during the Anglo-Irish conflict (1916-1922). There's a line in *Shadow of a Gunman*, the first of the trilogy, that serves as a key to the style of all three plays: "That's the Irish People all over—they treat a job as a serious thing and a serious thing as a joke." All three plays are finely wrought combinations of comedy and drama. Their emphasis is frequently upon the dramatic side of a situation—O'Casey does call them tragedies—but the author's way of making his dramatic points is often highly amusing. Part of the problem with the Mission Playhouse's production is that one seldom senses that tragic consciousness behind all the comic business. You would never guess that *Junio* commemorates a sense of (in the words of Samuel Beckett) "mind and world come adumbers in irreparable dissociation." What the audience sees is a fairly amusing comedy with a few dramatic interludes.

Junio played at the Mission Playhouse by Minette Ehrenfreund, who is the matriarch of the Boyle family. She was born and christened in June; met her husband, "Captain" Jack Boyle (played by Robert Larsen), in June; married in June; and gave birth to her two children, Johnny (played by Doug MacDonnell) and Mary (played by Nancy Buford), in June. Hence the nickname "Junio." But it's an appropriate name. Like the goddess Juno, she is wise and authoritative and has to keep close watch upon her erring husband. Junio is a symbol of all that's wise and good in Ireland. This is made clear to us when Captain Boyle identifies her with Deirdre, the beautiful daughter of King Conchobar in the famous *Ulster Cycle*, who, in a tale like that of Tristan and Isolde, is the cause of much love and bloodshed and who has become in the hearts of many Irish something of a national heroine. Captain Boyle jokingly complains to his drinking buddy "Josser" (Daly played by Tom Killy) about Junio's constant scolding, saying that "Junio should be herpet name at all, but Deirdre of the Sormas [sorrows], for she's always grousing."

It's Junio's money that supports the family. Captain Boyle doesn't work, preferring to drink and tell tall tales with Josser. Johnny can't work, since his arm was shattered while he was fighting with the Republican army. Mary does have a job, but she isn't bringing home any money since her trade union is on strike. Mary says she feels obliged to support the principle of solidarity among the union workers. Junio, however, points out that Mary's principles aren't putting meals on the table and they're doing little more good than Johnny's principles did when he lost his arm.

The family's financial situation clearly is not very good. Jerry Devine (played by Marc John), a labor organizer who at one point was Mary's boyfriend, tells Junio

about a job opportunity for the Captain; there's no great likelihood, however, that the Captain will follow it up. He'll probably just go on drinking and boasting and strutting like a "paycock." But then news arrives that makes the question of the Captain's getting a job of relatively little importance. A law student named Charlie Benham shows up with a document that says the Captain is in line to inherit 2000 pounds from a recently deceased cousin. A fortune like this should take care of all the Boyle family's troubles.

It doesn't. The family quickly acquires lots of fancy new furniture and clothes—even a gramophone—but it turns out that there isn't any money to pay for them. We learn that the will didn't name Captain Boyle specifically; it left the money to "my first and second cousins," and now everyone is claiming to be a cousin of the deceased.

One striking feature of O'Casey's Dublin triptych is the strength and nobility of his female characters. In all three of them, the men go on and on about accomplishing heroic deeds, but it's the women who are truly heroic. The temptation is to think of O'Casey as a feminist writer; couldn't the book that Mary is reading in *Junio* be a collection of Irish plays including *A Doll's House*—be a sign of O'Casey's sympathy for the women's movement? But it's far too easy to take every writer with strong female characters for a quasi-or protofeminist. In any case, O'Casey has given us a group of extraordinary, beautiful women.

By the time *Junio and the Paycock* has finished, Mary and Junio are left with no one to depend on. Josser and the Captain only drink and boast and refuse to be of any help. Johnny is a whiner, and soon even the presence of a whining son is denied Junio when the Republican men, suspecting him of betrayal, come to get him. Charlie Benham, the law student, with whom Mary has a romance, gets her pregnant and then deserts her. Jerry Devine is willing to take Mary back, but he decides he'd rather not when he learns that she's carrying Charlie's child. Despite all of these troubles, Junio and Mary find the strength to carry on. They decide to go off and live with Junio's sister, where Junio can see Mary through her pregnancy. This picture of women's solitariness culminates in a memorable exchange that drew applause when I saw *Junio* at the Mark Taper Forum a few years back. It should be framed in gold:

Mary: My poor little child that'll have no father!

Junio: It'll have what's far better [better]—it'll have two mothers.

Junio and the Paycock is a glorious play. What's distressing is how little is done with it at the Mission Playhouse. This is very much the reverential mounting of a Great Classic. Frankly, I think the play is a classic—certainly much more than William Inge's *Come Back, Little Shearer*, which received similar treatment at the Mission a few months back—but reverence of this kind does Junio little good. Director Edith Pirazzi's attitude toward the play seems to be respect of an extraordinarily tentative, hesitant kind. It's as though she felt she could assemble a group of talented actors and actresses, dress them

in period costume, make up the two leads to resemble the original Captain Boyle and Junio (played by Barry Fitzgerald and Sara Allgood), stand them on a stage and just have them say their lines, and somehow the magic would happen; it would all come together. Well, the magic doesn't happen. This production doesn't do what every good production of *Junio and the Paycock* should do, namely, truly "take away our hearts o' stone and give us hearts o' flesh."

There are times when *Junio and the Paycock* is reminiscent of Kevin O'Murphy's *Ladyhouse Blues*, an easy comparison to make, since Nancy Buford, who plays Mary at the Mission Playhouse, also played the consumptive daughter in last summer's production of *Ladyhouse Blues* at the San Diego Rep. In both plays a despairing daughter cries out that there is no God, only to be rebuked by her faithful mother. *Ladyhouse Blues* is a very nice, if somewhat derivative play; it's not, however, a play with the stature of *Junio*, one that starts whole traditions. What sort of service is the Mission Playhouse doing O'Casey when his play is made to seem a less effective version of O'Murphy's?

It's depressing to see performers whose work I've admired in the past—Robert Larsen (the lead in *Marco Polo Singe a Solo*), Minette Ehrenfreund (Ally in *The Club*), and Nancy Buford—in a production that simply doesn't work. Few members of the cast are actively bad (with the possible exception of Marc John in the awkward role of Jerry Devine; he appears more like Julia 1982 than Dublin 1922), but there's little ensemble work; one is more aware of individual performances.

The performances I was most impressed with were those of M. Larsen, M. Ehrenfreund, and M. Buford. Robert Larsen has great energy as Captain Boyle, and he's mastered the brusque beautifully. I wish, though, he'd give the role a bit more quiet, more repose; it's as if Captain Boyle has to bully the audience into liking him. Minette Ehrenfreund's Junio has plenty of repose; she gives the character a quiet strength and dignity that's immediately apparent. But when she speaks some of O'Casey's King James Bible-like cadences, I wish she'd proclaim them more. It seems a crime that she throws away "two mothers" line, saying it as if it were merely one line among many. The part of Mary isn't terribly graceful, but Nancy Buford is always believable in the role and she handles her final scene with Jerry nicely.

James Bush's set is singularly ugly. I suppose I should think of it as functional and not complete, but couldn't he find a way of showing us a picture of the Virgin (which plays a significant part in the first act) that's recognizable as such?

I think very highly of Sean O'Casey's *Junio and the Paycock*, but had it been this production that acquainted me with the work, I don't know where my opinion would be. That's the problem when you stage a great work: if the production isn't absolutely first-rate, you can only diminish the audience's view of the work, a great shame, but the Mission Playhouse's production of *Junio*—despite all the talent and good intentions involved—only succeeds in belittling O'Casey's work.

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City Lights

(continued from page 3)

units were selling for around \$34,000. Those same units now command a price of \$73,000. Prices at Mission Hills' second condo project, still garlanded with pink and orange sale flags at its location on the northeast corner of Falcon Street and Fort Scott Drive, range from \$89,000 to about \$110,000. With the area's significant older population, its access to numerous bus connections, and abundant shops, Mission Hills seems to cry out for that other aspect of city life, high-density housing.

And so it is taking shape at places like the site across Dove Street from the Safeway on University Avenue, where the wood framing for about a hundred units stands in place.

On the other side of Mission Hills, where Pringle intersects the foot of California, a complex of about fifty units in three-story-high buildings has been slated to replace the dilapidated "Family Village" cabins. (However, changes in the property's ownership may delay those plans.) Four luxury condos are scheduled to be built at the end of West Lewis Street, each to sell in the range of \$225,000 to \$250,000.

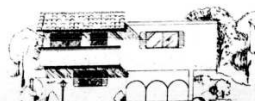
Moving a bit farther afield, the Uptown community planning group has heard talk of a fourteen-story, thirty-nine-unit development between First and Second avenues and Olive; another fourteen-story structure on Fourth Avenue, immediately north of the Quince Street footbridge; a six-story, thirty-six-unit development south of Spruce between Third and Fourth; another nine- or ten-story place just south of that; and more.

Both the planners and anyone else who's paid any attention to the Uptown community plan can hardly be surprised by the current building activity. That plan, adopted in 1975, allows for all kinds of fairly high-density housing to be built along the area's main corridors like Fourth and Fifth. But at the time of its adoption, the plan generated far more attention for all the areas assigned a lower density than for the higher-density areas which the plan permitted to remain. (Because of the downzoning that occurred then, condos will not be able to edge their way into Uptown's solidly residential pockets of Mission Hills, Banker's Hill (around Spruce and Albarrosa) and Middletown (the area east of India Street, bounded by Washington on the north and Laurel on the south). But says Jim Ketley-Markham, now the president of Uptown Planners, "Although a few were downzoned then, it was a compromise. I think the planners would have liked to do even more. It was simply as far as we could take the city at that time." He indicates that now, confronting the concrete reality of the condo wave may prompt the Uptown planning group within the next few weeks to raise questions which could lead to allowable densities in the neighborhood being lowered still further.

J.D.

—Benjamin DeWey and Mark Orloff

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Off the Cuff

Should women be subject to the draft?



Annette Ugarte
Student
Spring Valley

I feel women shouldn't go. For those women who feel liberated, let them go. For those that don't feel that kind of liberation, let them stay. The women that say they are equal to men physically, just as strong, just as capable... let them go. I wouldn't go. I wouldn't leave my house or anything. They could do what they wanted to me, but I wouldn't go. It's not for me. Going out, getting trained, being told what to do—I wouldn't do it. I don't feel good about men going, either. There'll be less men here if they're off fighting. If they want to go, let them go, too. I'm opposed to war and opposed to the situation that might make women have to go.



Eric Calloway
Student
Southeast San Diego

Being that I'm getting ready to get married, I don't think so. I know we're all human beings, but I don't think women should be drafted. That person might be a week pregnant and they wouldn't know. Carter wants everybody to be drafted—black, white, purple, blue, male, female. It's harder to train a female to shoot a gun. That's what we'd be using in the war—guns. My sister's eighteen and she's got a baby, so they wouldn't take her. I'm glad. Why don't they just go to the prisons and get the people who are serving life? That would be more appropriate. They're not doing any body any good there. I'd bet your bottom dollar they'd be glad to go to a war.



Sandy Freed
Gas Station Attendant
Pacific Beach

I really think only if they're put in offices or nurse's rooms or something. But I won't think they should put us out in the way yet because... oh, God, I don't think women should get out there with guns and shoot. Can you imagine being out there shooting? I think that would be awful. Let's just say girls are lovers, not fighters. If there was a situation like the draft, I'd kill myself or go to Canada. Grab all the ladies and go to Canada. I guess when the time came, if it came down to it, I probably would fight for my country. I hope it doesn't come to that.



Joe Loubourneau
Construction Worker
El Cajon

No. First of all, nobody should be drafted. There's a question as to whether they should be used in combat or not. They shouldn't be forced to do anything, whether or not it's a nice job. The ones who want to do it, I don't think they know what they're getting into. As much as I'll be called a chauvinist for this, I don't think women are as strong. They could be captured or something. Carter's making a big mistake. If he insists on a draft, there will be protests he'll be responsible for. A war could have been avoided. It's probably too late now. It's real sad. It's unfortunate, cause all women who go are going to get killed or crippled. Carter knows that and he doesn't care.



Anna Foster
Student
East San Diego

I have so-so feelings. No, if they have a family or if they're pregnant or if they're not in good health. They should give you the right to go or not. They shouldn't take you if you don't want to go. Women would be out there doing the same as men—you know, killing. I wouldn't go. I'd probably leave town. Most men go in for the training, but if they don't want to go, they shouldn't have to, either. If it happened, I'd leave town tomorrow. Only if one of my family members were being held hostage would I go and try to save them. That's the only way. I think if you drafted women the whole country would get pregnant to stay out.

—by Lin Jakary

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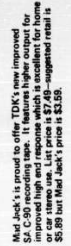
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FEBRUARY 28, 1993

READER'S GUIDE

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER'S GUIDE EDITOR**, P.O. Box 8803, San Diego, CA 92138.

Dance

Contact Improvement is the movement form utilized by Manfredo, a men's performance collective from San Diego who will be featured on Friday and Saturday, February 29 and March 1, 8:30 p.m., The Studio, 424 F Street, downtown. 295-2412.

Jazz Dance Performances, including original numbers choreographed by Thea Miller, will be presented by the San Diego Dance Theatre, Saturday and Sunday, March 1 and 2, 8 p.m., Lewis Junior High School, 5170 Glenview Avenue. 488-1433.

Music

"On Behalf of Music" series will continue with Moris Moriconi performing his "Sky of Clouds" on his four-track tape, "Butterfly No. 1," for tape and 16-electronic music, "Nightmare and Emergence" for clarinet, an electronic piece from "Phantom," and "Life Histories" for voice, clarinet, and electronic piece from "Phantom." 29 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Irish Traditional Music will be performed by Clann na nGael, Sunday, March 2, 8 p.m., Normal Heights United Methodist Church, 4650 Mountfield Street. 282-7831.

French Concert Pianist Daniel Anjou will perform three Debussy Preludes and Fugues from "The Well-Tempered Clavier," three Brahms Fantasies, "Prelude, Choral and Fugue" by Cesar Franck, "Les Deux Oiseaux" by Ravel, and two of the "Gnomes" by Satie, Saturday, March 1, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Debusay, Bach and Hook works will be performed by flutist Lisa McKim and violonist Beth Wees on Sunday, March 2, 3 p.m., D.O. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Guest Conductor Stanislaw Skrowaczewski will join the San Diego Symphony for the performance of Beethoven's "Overture" and "Symphony No. 1" and Mahler's "Symphony No. 8" on Friday, February 29 and Saturday, March 1, 8 p.m., and

Sunday, March 2, 2:30 p.m., Civic Theatre, downtown. 236-6510 or 295-9721.

100-Voice Chorus, the La Jolla Symphony Chorus, conducted by David Chase, will present choral works by Monteverdi, Shoenberg, Brahms, Rachmaninoff, and folk song arrangements, Saturday, March 1, 8 p.m., St. Andrews by the Sea, 1050 Thomas Avenue, Pacific Beach and Sunday, March 2, 3 p.m., Palomar College Theatre, San Marcos. 744-1150 or 727-7329.

"There is Singularly Nothing," a piece composed around computer graph reports of the effects of alcohol on the nervous system and timing reactions, will be performed by its writer, flutist Peter Koik, Sunday, March 2, 8 p.m., Center for Music Experiment, 400 Warren Campus, UCSD. 452-4183.

"Spring Chamber Music Series" will begin with a recital for two pianos featuring Ilana Myrsky and Michael Balde, who will present works by Mozart, Aram, Milhaud, and Brahms, Thursday, March 1, 7:30 p.m., third floor, room 301, San Diego Public Library, 820 E. Street, downtown. 236-5649 or 236-5830.

Lectures

"Clyde Beatty Series" will continue with Leta Austin and Gerald Jenkins reading from their works, Thursday, February 29, 8 p.m., the Bookworks, Vineyard Shopping Center, 1523 East Valley Parkway, Escondido. 741-9079.

"Amphibians, Today and Yesterday" will be the topic of a lecture by SDSU zoology professor and paleontologist Richard Egan, presented at the monthly meeting of the San Diego Herpetological Society, Thursday, February 28, 7:30 p.m., One Camino San Diego Zoo, Balboa Park. 282-1479.

The Fair Rent Initiative, appearing on the June 3 ballot, will be debated by Alan Ziegler of the Apartment Renter's Association and Robert Davis of the Coalition for Fair Rent, Friday, February 29, 10 a.m., Jewish Community Center, 4079 54th Street. 583-3300.

"The Many Facets of Turkish Art" a five-part lecture series to be given by Edwin Binney 3rd, will continue on Friday, February 29, 10 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"The Story and the Style in Shakespeare" is the featured topic of Shakespearean scholar and author Michael Dobson, Saturday, February 29, 11 a.m., Council Chambers, Aztec Center, SDSU. 265-5204.

"The Role of Chance in Artistic Creation" will be the subject of a lecture by art historian L.W. Jenkinson, Friday, February 29, 7 p.m.,

Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Health Care for Low Income People will be discussed in a workshop sponsored by the Health Action Coalition and Legal Aid Societies of San Diego, Saturday, March 1, 10 a.m. to 2:30 p.m., Mid-City Community Clinic, 4290 Mid-City Street, 236-1508.

The Greenboro Massacre and Klan Activity will be the subjects of speakers attending a program sponsored by the Committee to Abolish the Ku Klux Klan, Saturday, March 1, 7 to 10 p.m., Women's Civic League Building, 2972 Clay Street. 235-1500.

Local Poet Laureate will read her translations of the last poems of Pablo Neruda, Monday, March 1, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"The History of San Diego" lecture series will continue with "San Diego: The Boom Years," pre-March 4, 7 p.m., Lecture Hall 301, Northwestern College, 900 Oak Lakeland Road, Chula Vista. 421-1180.

American Composer and Flutist Peter Koik will discuss the experimental music of Marcel Duchamp and the role of the visual artist as composer, Tuesday, March 4, 8 p.m., Copley Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Sexual Reproduction and the New Ethics," a presentation by Barbara Seyraht, will be the next offering in the "New Views of Women's" series, Wednesday, March 5, 8 p.m., room 106, 200 Prospect Street, La Jolla. 454-3541.

"UCSD New Poetry Series" will continue with a reading by Charles Wright, Wednesday, March 4, 4 p.m., Revelle Formal Lounge, UCSD. 452-2533.

"Prescription for Wellness," based on the book of the same title, will be the topic of a presentation by KNCBC medical correspondent Ron Pion, also the author of "The Last Sex Manual," in the continuing "Optimal Health" Lecture Series, Wednesday, March 5, 7:30 p.m., Montezuma Hall, SDSU. 265-5204 or 265-5147.

Special Events

Whole Weeking can be done daily through February from Calhoun National Monument on Point Loma, or from the California, an old-fashioned sailing ship (298-6691) and from the Rendezvous, a brigantine sailing ship (222-0521), daily through February, Friday, February 29, 7 p.m.,

Friday, and from the Lady Hilton, a luxury yacht for six, Thursday through Saturday, through February 29, (276-8070).

NUCLEO, a bilingual multimedia show of poetry, music, dance, film, and audio projection, on traditional folkloric and contemporary aspects of American culture, will take place on Friday and Saturday, through March 1, 10 p.m., Marquis Public Theatre, 1717 India Street, San Diego. 298-7674.

History of News Reporting Exhibition, highlighting the innovations of Benjamin Franklin, Isaiah Thomas, Noah Webster, Horace Greeley, William Randolph Hearst, Joseph Pulitzer, and Henry R. Luce, will be presented by the Smithsonian Institution Traveling Exhibition Service, through March 14, Learning Resource Center, Grossmont College, 1000 La Brea Avenue, La Brea. 461-1700 x681.

Film

"Producers" a film narrated by Robert Redford, will be presented by the Buena Vista Audubon Society, through March 14, Learning Resource Center, Grossmont College, 1000 La Brea Avenue, La Brea. 461-1700 x681.

Art Film and Discussion Program will begin with a showing of "America's Play Collection: Robert Rauschenberg," a documentary about the artist, Tuesday, March 4, 8 p.m., Parkview Theatre, 1000 La Brea Avenue, La Brea. 461-1700 x681.

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Spanish Language Film Series will continue with "Si, Se Puede," documentary on the 1972 fight for the repeal of the California law against the United Farm Workers Union, Friday, February 29, 7:30 p.m., National City Public Library, 200 East 126th Street, National City. 474-8211.

"Chiquila," a Bolivian film by Antonio Equino, explores La Paz through the lives of four fictional characters, and will be presented by the UCSD Committee for World Democracy, Friday, February 29, 7 p.m., room 104, Third College Lecture Hall, UCSD. 452-3362.

"Scarface" will kick off the "Film and Prohibition of Howard Hughes" series, Friday, February 29, 7 p.m., Community Hall, College Grove Shopping Center, Friday, February 29, 7:30 p.m., and Saturday, March 1, 10 p.m., Fine Arts Hall, room 220, Grossmont College and Sunday, March 1, 7 p.m., Regency Park Retirement Home, 5740 Lake Murray Boulevard, Mesa. 465-1700 x321.

"Famous American Film Series" will begin with "Some Like It Hot," the 1959 film starring Marilyn Monroe, Jack Lemmon, and Tony Curtis, Tuesday, March 4, 7 p.m., and Thursday, March 6, 11 a.m., Little Theatre, SDSU. 265-6721.

"Probes in Space," a film about Jupiter, the colossus of our solar system, featuring NASA spacecraft photography of Jupiter's red spot and features of its moons, and of Mercury, Venus, and Mars, will be shown daily with Ocean, through May 31, Room 14, Fleet Space Theater, Balboa Park. 238-1168.

Sports

10 Km Run, sponsored by the Medical Faculty Wives Unit of the UCSD Medical Center Auxiliary, will take place Sunday, March 1, 8 a.m., Medical School parking lot, Gilman and Myers Drive, UCSD. 459-7008.

24-Hour Relay to benefit the San Diego Children's Hospital, will be sponsored by the San Diego Truck Club, beginning Saturday, March 1, 8 a.m., and ending the next day at 9 a.m., Grossmont College, El Cajon. 297-0616.

Artex Volleyball, volleyballers from Cal Poly San Luis Obispo will come to town to challenge the SDSU Artex on Saturday, March 1, 7:30 p.m., Peterson Gym, 455-7096.

Heart Tennis Tournament, the second annual contest sponsored by the Heart Association, will feature men's and women's singles and doubles and mixed doubles, Saturday, March 2, beginning at 8 a.m., Rancho Bernardo Inn, 291-1454, UCSD, and SDCC. 291-1454.

Clippers Basketball, the San Diego Clippers enter the final month of the regular season as they play host to the Milwaukee Bucks on Sunday, March 2, 8 p.m., at the Civic Center, 226-1375.

Radio/TV

"Scarface" will kick off the "Film and Prohibition of Howard Hughes" series, Friday, February 29, 7 p.m., Community Hall, College Grove Shopping Center, Friday, February 29, 7:30 p.m., and Saturday, March 1, 10 p.m., Fine Arts Hall, room 220, Grossmont College and Sunday, March 1, 7 p.m., Regency Park Retirement Home, 5740 Lake Murray Boulevard, Mesa. 465-1700 x321.

"Clippers Basketball", the San Diego Clippers enter the final month of the regular season as they play host to the Milwaukee Bucks on Sunday, March 2, 8 p.m., at the Civic Center, 226-1375.

"The Andy Kaufman Special," made a few years ago and shown only once on late-night TV recently because Fred Silverman claimed there were no jokes in the show, this collection of sketches

TO LOCAL EVENTS

features Cindy Williams, Gail Shestak, and B Street Gang Band (though photos gone performing "It's a Small World"), and Little Theatre, Friday, February 29, 9:50 p.m., Channel 10.

Metropolitan Opera Broadcasts will present Verdi's "Un Ballo in Maschera," Saturday, March 1, 11 a.m., KFSM-FM (94.1).

"To Kill a Mockingbird," the 1962 film from racial prejudice in a small southern town as seen by a child, based on a novel by Harper Lee and starring Gregory Peck, will be shown Saturday, March 1, 8 p.m., Channel 6.

NBA Basketball, the scheduled game (and the preferable one) for this week pits the Los Angeles Lakers against the Phoenix Suns, Sunday, March 2, 10:30 p.m., Channel 8.

"Tensated and Brownstone," a witty parody of the private eye genre created by Stephen J. Cannell ("The Rockford File"), will be shown Sunday, March 2, 8 p.m., Channel 10.

"Antics," a television movie based on the Antics prison riot, directed by Marvin Chomsky and starring George Grizzard and Charles Durning, is the latest effort by producer Louis Lomax ("Roots," "A Case of Rape," "The Sun Shined on the Sun," Sunday, March 2, 9 p.m., Channel 10.

"Jazz Live" will feature Morris, presented by KSDS-FM and the SDCC telecommunications department, Sunday, March 2, 11:30 p.m., Channel 10.

"Jim Rockford - Private Investigator," edited reruns of the excellent "The Rockford File" will feature two of the all-time great episodes, "The Hammer of C. Parker" and "The Hammer of C. Parker," with guest star Isaac Hayes, Friday, February 29, and "The No-Car Commute," featuring Rob Reiner as a small-time pro quarterback who implicates Rockford in a blackmail scheme, Monday, March 3, both at 8 p.m., Channel 10.

"Sneak Preview," a program of film criticism between Roger Ebert and Gene Siskel, will take a look at "Quintet," the Lee Remick comedy in "Quintet," and "Quintet III," Thursday, February 29, 10 p.m., repeating Saturday, March 2, 10 p.m., Channel 10.

Paintings by Gene Post and other Point Loma College personnel will be exhibited through February 29, Keller Art Gallery, Point Loma College, 3900 Lomaland Drive. 222-6474 x230.

Paintings by Gene Post will remain on display through February 29, Galleries II and IV of the Malcolm Love Library, SDSU. 265-6721.

day, March 1, 4 p.m., and Monday, March 4, 11 p.m., Channel 15.

"Bogart," Joseph Campanella hosts this tribute to Humphrey Bogart, highlighted by clips from his 27-year screen career, Tuesday, March 4, 10:20 p.m., Channel 15.

"United States," a new comedy drama developed by Larry Gelbart ("M*A*S*H"), the title refers to a married couple (not our sovereign country) and will feature a different couple each week, with the maiden episode starring Jeff Bridges, Tuesday, March 4, 10:30 p.m., Channel 9.

Norman Rockwell, finished in view of the Bicentennial, will be displayed through February 29, Corcoran Gallery, San Diego Public Library, 820 E. Street, downtown. 236-5849 or 236-5830.

"Floater" series of paintings by Los Angeles artist Ronald Davis will be exhibited through March 2, University Gallery, SDSU. 265-5171.

"Richard Artschwager's Thematics," a traveling exhibition of the artist's paintings, sculpture, and drawings, dated from 1962, 1977 and combining pop and minimalist art, will be on display through March 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

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

"The American Indian Drawings," twelve recent pencil-on-paper drawings by internationally acclaimed artist/filmmaker Andy Warhol, will be exhibited through March 6, Boshon Gallery, Palomar College, San Marcos. 747-1150 x343.

"Modern Settlement and the Restoration of Eden," an exhibition of photographs by Susan J. Cahoon and Gene Siskel, will be on display through March 7, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 455-1700 x450.

Janson Lecture (continued from page 1) a storehouse of pent-up forces for him to release. . . . The result is a surface alive, so sensuously rich, that all earlier painting looks pallid in comparison. But

"C.A.S.E. 1980," the Community Arts Staff Exhibition, composed of visual arts by past and present employees of that organization, will be exhibited through February 29, Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

"Paper as Art," an exhibit of handmade paper pieces by Fred Sawyer, will continue through February 29, National City Public Library, 200 East 12th Street, National City. 474-8211.

Twenty-Nine Illustrations by Norman Rockwell, finished in view of the Bicentennial, will be displayed through February 29, Corcoran Gallery, San Diego Public Library, 820 E. Street, downtown. 236-5849 or 236-5830.

"Floater" series of paintings by Los Angeles artist Ronald Davis will be exhibited through March 2, University Gallery, SDSU. 265-5171.

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when he releases the forces within the paint by giving it a momentum of its own — or, if you will, by 'aiming' it at the canvas instead of 'carrying' it on the tip of his brush — Pollock does not simply 'let go' and leave the rest to chance. He is himself the ultimate source of energy for these forces, and he 'rides' them, as a cowboy might ride a wild horse, in a frenzy of psychophysical action. He does not always stay in the saddle, yet the exhilaration of this contest, that strains every fiber of his being, is well worth the risk. . . . If you find this fine piece of criticism stimulating, you will probably want to hear what else Professor Janson has to say about "the role of chance in artistic creation," at his lecture of that title tomorrow evening.

Although twentieth-century artists like Pollock make particular use of chance, Professor Janson maintains that the intrusion of the unforeseen has been an essential component of art from the Stone Age onward, and it is this long tradition that will be the subject of his lecture.

H. W. Janson, Professor of Fine Arts at New York University and one of the most distinguished art historians in America, is most widely known for his magnificent History of Art (Abrams), from which the comments on Pollock quoted above are taken. His lecture will take place Friday, February 29 at 7:00 p.m., in Copley Auditorium of the San Diego Museum of Art (Balboa Park). There will be a small admission charge, with a special discount for students. Phone 232-7931 for reservations.

— Falisac Ware

Hughes Film

Paul Muni, this was the most violent and controversial of the early gangster melodramas of the early Thirties. Loosely based on the career of Al Capone, its shocking (for that time) realism was an instrumental factor in the establishment, two years later, of Hollywood's Production Code. Also starring George Raft, Ann Dvorak and Boris Karloff.

Continuing the series on Friday and Saturday, March 7

and 8, is a classic World War I aviation adventure directed by Hughes himself: *Hell's Angels* (1930). Begun as a silent, then partially reshot as a talkie, it is of interest today for its exciting and innovative aerial photography, and for the presence of these forces, and he 'rides' them, as a cowboy might ride a wild horse, in a frenzy of psychophysical action. He does not always stay in the saddle, yet the exhilaration of this contest, that strains every fiber of his being, is well worth the risk. . . . If you find this fine piece of criticism stimulating, you will probably want to hear what else Professor Janson has to say about "the role of chance in artistic creation," at his lecture of that title tomorrow evening.

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WINE TASTING SAT. MARCH 9, 9:00 PM

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From 5-9 p.m., there will be a wine tasting party (includes food & drink) in the Rialto Hall at the park. Skits, arts & crafts, fun and more to come. Prizes will be awarded to all divisions.

86 run, 86.50 timing, \$10.00. All entries go to the Women's Center. Proceeds go to the Center for Women's Studies and Services. For more information and a registration form, call 233-8984

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READER'S GUIDE TO THE MUSIC SCENE

continued from preceding page
I found that the genre was the exemplar (Los Angeles new wave band, from various descriptions, I have learned that they play old style power pop (circa 1960) with the tenor of the genre's progenitors. In other words, they are more like peers of the Seeds, the Raspberries, the Outcasts, etc. than slavish imitators of them.

They'll prove themselves Saturday night at the North Park Lanes Club with Black Flag (suspiciously straightforward) and the Urinals (suspiciously minimalist to a fault). You're shorter once remarked in "Downbeat" magazine that Dave Rubick was a perfect example of how "not to play on the beat." Which is a roundabout way of saying that Rubick's classical training disorients natural personal soulfulness, it's true. Rubick is too stiff and unwilling to generate any of the excitement we customarily demand from great jazz players that doesn't mean he is bad or bad. After all, he is a pop star, and pop stars are supposed to be bad. But even in his classic period, it was only the warm, swinging tension provided by the one I'd despised that kept my attention.

Now, Rubick's latest boring quartet performs Saturday and Sunday at the Catalonian. Only the thoughtless of the "stuck-in-the-past" would have the nerve to name themselves Fusion. Keyboardist Jeff Labrie's fusion might be both. Nothing I have heard from them is any more earthy than that which you can hear any night of the week in any given back house. Of course, there is no accounting for popularity, and Fusion will be playing Monday night at the Back Door.

Power pop is not my favorite genre by a long shot. But there is no reason to lambaste it indiscriminately, I am not enthralled by the Beat, but as with other highly successful bands, 20, 30, 40, etc., the group is too insubstantial to her about their Beatles' imitations are just as good as say the Raspberries. They scream "year year year" at SDSU's Back Door, tonight, Thursday.

Goodness, this is one hefty week. Completing the bulky schedule will be the touring latin jazz trumpeter Luis Gasca and the more successful touring unit, the stand-up comic, Eddie Harris. Sunday at the Belly Up Tavern, blues-folk country rock legend earth mother, Maria Muldaur, tonight, Thursday, at the Catalonian, and folkie John Stewart (an ex-Kingston Trio member and the composer of the Monkees' "Daydream Believer") Friday at the Catalonian.

— Steve Emswiler

San Diego Concerts

The Beat: SDSU Back Door, Thursday, February 28, 8 and 10 p.m., 3099 Mission Boulevard, 488-1081.

Maria Muldaur: Catalonian, Thursday, February 28, 8 and 10 p.m., 3099 Mission Boulevard, 488-1081.

John Stewart: Catalonian, Friday, February 29, 8 and 10 p.m., 3099 Mission Boulevard, 488-1081.

Vinny Golia Trio: Stratford Studio Theatre, Stratford, March 1, 8 p.m., 1356 Stratford Court, Del Mar, 795-8623 or 772-2887.

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The Last, Black Flag, and the Urinals: North Park Lanes Club, Saturday, March 1, 8 p.m., 3927 North Street, 262-7736.

Dave Rubick Quartet: Catalonian, Saturday, March 1 and Sunday, March 2, 8 and 10 p.m., 3099 Mission Boulevard, 488-1081.

Randy Newman: UCSD Montezuma Hall, Sunday, March 2, 7:30 and 10 p.m., 452-4000.

Weather Report: SDSU Montezuma Hall, Sunday, March 2, 7:30 and 10 p.m., 265-6947.

Luis Gasca and Eddie Harris: Belly Up Tavern, Sunday, March 2, 7 and 10 p.m., 143 South Cedros, San Diego Beach, 481-4092.

Ocean Patrol: Catalonian, Friday, March 7 and Saturday, March 8, 8 and 10 p.m., 3099 Mission Boulevard, 488-1081.

Dresser, Kay, Simmons, and McPherson: Club Five Gallery, Saturday, March 8, 3 p.m., 125 Via de la Valle, Del Mar, 755-8623.

Yvonne Elliman: Catalonian, Sunday, March 9, 8 and 10 p.m.

Chico Freeman and Andrew Hill: SDSU Back Door, Monday, March 10, 8 p.m., 265-6947.

Bobby Bradford and John Carter: Stratford Studio Theatre, Saturday, March 15, 8 p.m., 1356 Stratford Court, Del Mar, 755-8623.

Chick Corea: Roxy, Monday, March 17, 7:30 and 10 p.m., 4642 Cass Street, 488-3303.

Old and New Dreams: SDSU Back Door, Tuesday, March 18, 8 p.m., 265-6947.

Anthony's HarborSide: 1356 North Harbor Drive, Harbor Island, 210-4568, Del Mar, 340-0000, contemporary, Tuesday through Saturday.

Admiral Italy: 5450 La Jolla Village Road, La Jolla, 492-6034, contemporary, Tuesday through Saturday.

Albino: 1309 Camino Del Mar, Del Mar, 755-6744, New Rags (formerly New), jazz, Tuesday through Saturday.

The Alamo: 3093 Claremont Drive, Claremont, 276-2240, E.

Three Wood and Blazing Saddles: country western, Tuesday through Saturday.

Albie's Beef Inn: 1201 Hotel Circle South, Mission Valley, 291-1103, John Wheeler, jazz, Monday, Tuesday through Saturday.

Anchorage Fish Company: 3078 Carlsbad Boulevard, Carlsbad, 739-3710, Pacific and jazz, contemporary, Wednesday through Saturday, John Ray Kelly and friends, contemporary and original, Sunday and Monday, Jeff Bristol, country, Tuesday.

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Anthony's: 822 National Avenue, National City, 477-2208, disco, nightly.

Anthony's Hacienda: 700 North Johnson Avenue, El Cerrito, 442-9877, A.T. Jones, contemporary, Tuesday through Saturday.

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Aspen Mine Co.: 3816 El Camino Boulevard, El Cerrito, 442-9877, disco, nightly.

Atlanta: 2565 Ingraham Street, Mission Bay, 224-2434, David Rodgers, jazz, Monday through Friday.

Bacchanal: 8022 Claremont Mesa Boulevard, Claremont, 949-8522, Ruffy, rock and roll, Thursday through Saturday.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-0505, Mercedes Gay, English, nightly, Ruffy, English, contemporary, Tuesday through Saturday.

Barbary Coast: 2431 Pacific Highway, Chula Vista, 733-7359, disco, nightly.

Bar X Ranch House: 19144 County Road, county and western, Friday through Sunday.

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The Beach Club: 504 Bacon Street, Chula Vista, 733-7359, disco, and Saturday.

Berkley's: 5501 Grossmont Road, Chula Vista, 464-4646, disco, contemporary, Tuesday through Saturday.

Billy Bones Restaurant: 259 Northside Street, Pacific Beach, 272-2780, 1960s thru 20th century, Sunday through Saturday.

Black Angus: 1047 Keamy Villa Road, Keamy Mesa, 279-1900, 1960s thru 20th century, Sunday through Saturday.

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KSON & 51 KSM Welcome

THE BELLAMY BROS. "Sugar Daddy"

And **BOBBY BARE**
"Numbers"

Sunday, March 9th
Civic Theatre, 7:30 p.m.
\$8.50-7.50 advance
\$9.50-8.50 day of show

TICKETS ON SALE NOW: Center Box Office, 202 C St., all Bill Gamble's Men's Wear and other SEFCOR-AT-SEAT outlets including Stanley Andrews in Escondido & Chula Vista. PH: 238-6510. MC/VISA ChargeLine PH: 565-2865.

HALCYON

4258 W. Pk. Loma 225-9558

Thursday, Friday, Saturday
THE BANK

Sunday, Monday
TREMOR

Tuesday through Saturday
March 4-8
BRATZ

St. Patrick's Day celebration
Monday, March 17th
BRATZ

Starting at \$2.00 admission

LITTLE BAVARIA
There's a little bit of the state of Bavaria in every Tremor

Tremor
The state of Bavaria in every Tremor

Wed. Mar. 5 & Thurs. Mar. 6
8:00 p.m. - 10:00 p.m.
Dinner & dancing
Cover charge: \$2.00 - \$3.00
Jazzbo 1234-5678
Jazzbo 1234-5678

The Ram Band The Trojan Horse

Kevin Hick
Rich Steve

Oldies-Rock & Roll
Happy hours 4-8 Mon.-Fri.
Pleasure 75
Crown Gold 80
Landscape 75
Bring this ad in for a
Free Spaghetti Dinner
879 University (a block east of College on University)
582-1070

All points bulletin

Be on the lookout for

**MINING CO, NORTH
A RESTAURANT & PUB**

coming to North County in March
380 El Camino Real
Encinitas, Calif. 92024
(Formerly the Corporation)

BILL SILVA PRESENTS

CHICK COREA & FRIENDS

JOE FARRELL Reeds GAYLE MORAN Vocals
AL VIZZUTTI Trumpet BUNNY BRUNEL Bass
TOM DRECHTEIN Drums

MONDAY, MARCH 17
7:30 and 10:00 pm
An intimate evening at the
New Roxy Theater in Pacific Beach
4642 Cass St. 488-0531
All Seats Reserved \$8.50
Tickets at The Roxy and Ticketron

GALLOWAY ATTRACTIONS PRESENT

20/20

with special guests
THE SNAILS & THE HUBCAPS

SATURDAY, MARCH 8, 8:00 pm
ROXY THEATER
4642 Cass St. Pacific Beach

\$4.00
Tickets sold at the door only
Produced by Bill Silva Presents

KPRI FM106
with KSD's University Events Office

Randy Newman

March 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31

1000 Broadway, Suite 200, San Diego, CA 92101
Tel: 594-5000 & 594-5001 KSD's University Events Office 452-1558 or 452-4102

This Sunday

READER'S GUIDE TO THE MUSIC SCENE

Black Frog Restaurant, 4072
Fowler Boulevard, East San
Diego 92111. 1500 Rm. Piggie
with Jazz Funk Quartet, Sat. Friday
through Sunday.

Blaney Stone Pub, 5017 Balboa
Avenue, Clairemont 279-2033.
Brian Connolly, Irish and
international folk, Wednesday
through Sunday.

Boothouse, 2045 Harbor Island
Drive, Harbor Island 291-8010. The
Magic F. variety, Wednesday
through Saturday. Red Drummer
trio, contemporary, Sunday
through Tuesday.

Bob Lebeaux Music Center, 1400
Bassett Street, Loma Portal
222-6686. Pete Faccio and
Friends, contemporary and
originals, Thursday. Phil Coulton,
contemporary and originals,
Friday. Faccio and Coulton,
contemporary and originals,
Saturday.

Boon's, 2888 Pacific Highway,
downtown 291-5555.

Dallas Collins, contemporary,
Tuesday through Saturday.

Koford's Old Place, 1208
Prospect, La Jolla 494-6262. Steve
Vaux, contemporary, Wednesday
and Thursday. Jim Kowley,
contemporary, Friday and
Saturday. Suzanne Igo,
contemporary, Sunday through
Tuesday.

Bourbon Street West, 315 South
Highway 101, Solana Beach
765-5561. The Rio Cade Dwelland
Band, discoland, Friday and
Saturday.

Bullseye Lounge, 2045 East
Valley Parkway, Escondido
743-6422. Don Tension,
contemporary, Thursday through
Saturday.

Caliph's Piano Lounge, 3402 Elm
Avenue, Hillcrest 298-5495. Red
Wormer, piano, Wednesday
through Saturday. Mary Ann
Escamilla, vocalists, Friday and
Saturday.

Charles T. Charles's, 5532 La Jolla
Boulevard, La Jolla 454-0388.
Disco, nightly.

Cafe Solita Restaurant, 625 H
Street, Chula Vista 422-0161.
Regulo Velez, strolling musician,
Thursday through Sunday.

Coak and Cleaver, 140 South
Serra Boulevard, Solana Beach
751-2222. Disco, rock, rap,
contemporary guitarist and
vocalist, Friday and Saturday.

Coak and Cleaver, 2324 Center
City Parkway, Escondido
741-2404. Sandra Castibero,
contemporary originals, vocals,
and guitar, Thursday and Friday.

Costaways, 10757 Woodside
Avenue, SanTEE 449-0700.
Zeklund, rock and roll, Tuesday
through Saturday.

Celtic Inn, 3089 Clairemont Drive,
Clairemont 276-2879. Sean
McVicker, Scottish music,
Thursday through Saturday.

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

Chateau, 3623 College Avenue,
College Grove 582-5520.
Vestethed Trio, contemporary,
Wednesday through Saturday.

Chuck's Steak House, 1250
Prospect Street, La Jolla 454-5326.
Bill Coleman featuring Eric Ruff
Piggie on vocals, jazz, Monday
through Thursday. Zia, jazz, Friday
and Saturday.

Chuck's Steak House, 1403 East
Valley Parkway, Escondido
745-5100. Sky High, contemporary,
Thursday through Saturday.

Comedy Store, 945 Pearl Street,
La Jolla 454-9170. Sean Murray.

Jim Bullock, and Eugene Liebowitz,
comedians, Thursday. Paul
Mooney, Joey Kamen, and
Sandra Bernhard, comedians,
Friday through Sunday.

Comedy Store, Ramada Inn,
2151 Hill Circle South, Mission
Valley 291-5500. Diane Nichols,
Mary Cohen, and Andrew Clay,
comedians, Thursday through
Sunday.

The Corporation, 350 North El
Comal Road, "Tara Encinas
Real Encinas, 942-1678. Disco,
Tuesday through Saturday.

Country Rumpkin/Annex, 1802
Palm Avenue, Imperial Beach
429-1661. Country Casanova,
country, Wednesday through
Sunday. Duck Tail Revue,
individuals, Thursday and Friday.
Feelings, disco rock, Tuesday
through Saturday. disco, Tuesday
through Sunday.

Country Gentlemen, 1511-13 East
Valley Parkway, Escondido
734-7100. Homalot,
contemporary, Wednesday
through Friday.

Crossroads, 345 Market Street,
downtown 233-7856. Newies Bar,
featuring Marguerite Page, jazz,
Friday through Sunday.

Crystal T's Emporium, 500 Hotel
Circle North, Mission Valley
291-7331. Disco, nightly.

Cullpeppers, 7320 Gibraltar
Place, San Carlos 460-3400. Al
Torres, contemporary, Friday and
Saturday.

Cullpeppers, 7305 Clairemont
Mesa Boulevard 571-7755. Tom
Cunningham and Groundswell,
pianists and country, Thursday
through Saturday.

Do Vini's, 620 E Street, Chula
Vista 427-8880. Rex Pota,
contemporary, Tuesday through
Sunday.

Davy Jones Locker, 1261 Ganel
Street, Pacific Beach 483-2593.
Johnny's Own Swingin' Dots, rock,
blues, and music of the 60's, Friday
and Saturday.

Disco 4006, 620 E Street, Chula
Vista, Encanto, 263-5976.
Disco, nightly.

Disco Heaven, Executive Hotel,
First and C Streets, downtown
233-4844. Disco, Tuesday through
Sunday.

Doc Mastani, 2051 Shelter Island
Drive, Shelter Island 223-2572. The
Bruce Cameron Ensemble, jazz,
Tuesday through Saturday. Bill
Brackett, comedian, Sunday and
Monday.

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

Driffwood, 5286 Baltimore Drive,
La Mesa 462-0533. Steve Johnson
Duo, contemporary and swing,
Tuesday through Saturday. Bill
Brackett, comedian, Sunday and
Monday.

Elk's, 7656 La Jolla Shores
Drive, La Jolla 490-0541. The Joe
McDonalds, jazz, Tuesday
through Saturday.

Encanto, 430 West Washington
Street, Escondido 745-1931. Disco,
nightly.

Flamings, 5373 Mission Center
Boulevard, Valley 291-8638.
Disco, five bands, DJ, nightly.

Fogpuffer, 2658 Carlsbad
Boulevard, Carlsbad 729-2180.
Meffi, rock, Tuesday through
Saturday. Clemson Wood Band
with Cindy, rock, Sunday and
Monday.

Francine's, 939 North Hill Street,
Chula Vista 722-7123. Lucinda
Chaffard and The New Wave,
contemporary, rock, jazz, and
disco, Wednesday through
Sunday.

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

Gallopape Restaurant, 2660
Via de la Valle, Del Mar 481-8861.
Classics and standards from the
Swing, Tuesday through
Sunday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley 291-7131. Soft
Touch, contemporary, Tuesday
through Saturday.

Grand Pacific Bar and Grill, Fifth
and J Streets, downtown 237-9491.
Michael Dore, contemporary,
Tuesday through Saturday.

Haley's, 4258 West Point Loma
Boulevard, Loma Portal 225-5659.
The Bank, rock and roll, Thursday
through Saturday. Bratz, rock,
Tuesday and Wednesday.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach
291-7331. Disco, nightly.

Homburgues, 404 Wallace
Street, Old Town 255-0446. Two
the Max, variety, Thursday
through Saturday. Sarah and
the Owl, blues, Friday and
Saturday. Melissa McCracken,
guitar and vocals, Sunday. Two
the Max, variety, Wednesday.

Horndale, 2270 Hotel Circle North,
Mission Valley 291-1011. MacGill,
contemporary and Latin,
Wednesday through Sunday.
Joshua Williams, contemporary,
Monday and Tuesday.

Harpson Henry's, 2726 Shelter
Island Drive, Shelter Island
224-8242. The Boss Went Home,
contemporary, rock, jazz, and
disco, Wednesday through
Sunday.

Hill House, 2730 Via de la Valle,
Del Mar 755-6614. Borderline,
contemporary, Wednesday
through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay
276-4805. People Movers, disco
and top 40, Tuesday through
Saturday. Wild Flower,
contemporary, Sunday and
Monday.

Horse Shoe Tavern, 7664
Broadway, Lemon Grove
469-6346. "NO"OK, "Ink" and
roll, Thursday through Saturday.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
224-8077. Oleo Adams,
contemporary, Tuesday through
Saturday.

Hungry Hunter, 2445 Hotel Circle
Place, Mission Valley 291-8074.
John Barker, contemporary,
Thursday through Saturday.

Hungry Hunter, 402 Fletcher
Parkway, El Cerrito 442-0877.
Lennie Horton, contemporary,
Thursday through Saturday.

Hungry Hunter, 1221 Vista Way,
Carlsbad 433-2613. Full House,
contemporary, Tuesday through
Saturday. Rick and Joy,
contemporary, Sunday and
Monday.

Hydra, 2634 South Highway 101,
Carlsbad 753-9068. David Cheney,
Homeroom guitarist, Tuesday
through Saturday.

Jackie O's, 3919 Sports Arena
Boulevard, Loma Portal 226-0261.
Disco, nightly.

John Bull, 2200 Highland Avenue,
National City 474-2201. Ben Moss
Trio featuring Denise Jell, jazz,
Thursday through Saturday. Joe
Marino Quartet, jazz, Sunday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach
270-3220. Thunderbolt the
Wondercat, country rock,
Thursday through Saturday. Tall
Coffee, country rock, Sunday.
Cody and the Sinners, rock,
Monday and Tuesday. Tall Coffee,
country rock, Wednesday.

Joe's Courtrooms, 1015 Prospect
Street, La Jolla 454-1891. Diane
Zachach, guitar and vocals,
Thursday through Saturday.

Josephine's, 3695 Sports Arena
Boulevard, Loma Portal 223-5590.
Duty Best, contemporary,
Tuesday through Saturday.

Joanney, 5375 Kearny Villa Road,
Kearny Mesa 279-2440. Disco,
nightly.

The Juice Box, 330 West
Broadway, downtown 234-0221.
Two for the Money, music from the
40s through 80s, Wednesday
through Saturday.

Kelly's Roadhouse, 596 North
Mellon Avenue, El Cerrito
442-0333. Junior Gents, piano,
Tuesday through Saturday.

King's Grill, 1333 Hotel Circle
South, Mission Valley 297-2231.
Linda Chao, contemporary and
folk, Thursday through Saturday;
strolling minstrel, nightly.

King Luke, 5025 Linda Villa Road,
Bay Park 291-4279. Wayne L.
Oregon, Thursday through Saturday.
"Deacon", belly dancing,
Tuesday and Wednesday.

Krazy George's, 6449 University
Avenue, East San Diego.

562-5700. Night life, top 40 and
rock, Friday and Saturday.

Krishna Mulvany's, 4230 Mission
Boulevard, Pacific Beach
488-8442. Chuck Firth,
contemporary, Wednesday and
Thursday.

La Costa Cantina, 1476 Encinitas
Boulevard, Encinitas 753-1488. El
Quarteto Castella, Latin, Friday
through Sunday.

Kung Food, 2949 Fifth Avenue,
Hillcrest 298-7302. Tom

McCombs, classical guitar,
Thursday. Kim Bloom, classical
guitar, Friday and Saturday. Frank
Baltar, classical guitar, Sunday.

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Quarteto Cast

READER'S GUIDE TO THE MUSIC SCENE

Rock and Roll Show, rock, Tuesday through Sunday.

Show Biz, 1421 University Avenue, Hillcrest, 291-1551. Female impersonators, Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170. Disco, Monday through Saturday, disco performance featuring Louie and Joanne Lugo and Big Band Sound with James Dean, Tuesday.

Spunky's Saloon, 2855 Midway Drive, Loma Point, 231-3154. Disco, nightly.

Spirit, 1132 Buena Avenue, Bay Park, 276-3993. Live rock and roll, Thursday, the Revolution, new wave, Friday, Hitts, and the Crowdaddy's, new wave, Saturday.

Springfield Wagon Works, 5256 Kearny Villa Road, Kearny Mesa, 565-2777. West Coast Rock, Thursday through Saturday, Sheila Harris, country folk, Tuesday and Wednesday.

Springfield Wagon Works, 690 North Second Street, El Cajon, 442-6757. San and Sheila, country, Thursday through Saturday, Ralph Vacco, guitarist, Tuesday and Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4170. Live music, country rock and requests, Friday and Saturday.

Starline, 1051 University Avenue, Hillcrest, 295-2195. Disco, nightly, New Jay, jazz and disco, Sunday.

Stratus, Young Adult Nightclub, 9620 Campo Road, Spring Valley, 697-6634. Disco, Friday through Sunday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7822. Dance of the Universe Orchestra, jazz, Thursday through Sunday.

Sweeney's Cove, 135 North Highway 101, Solana Beach, 755-3000. Acoustic folk, Thursday through Saturday, Sheila Harris, country folk, Tuesday and Wednesday.

Tabor, First and Date streets, Imperial Beach, 425-8000. Window Pane, acoustic folk rock, Tuesday through Saturday.

Tia Leo's, 6333 Mission Gorge Road, Mission Valley, 280-0844. Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9010. San David and Jaye, contemporary, Thursday through Sunday, Donna Cole, variety, Monday and Tuesday, Sandoval and Spive, contemporary, Wednesday.

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

Trojan Horse, 6170 University Avenue, East San Diego, 582-1070.

The Ram Band, rock and roll, Tuesday through Saturday.

Turquoise Lounge, 5675 Severn Drive, La Mesa, 465-5235. Emergency Exit, disco rock, Wednesday through Sunday, 9:00 P.M.

Undisco, 4473 30th Street, North Park, 459-1971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Colours, Wakefield Band, contemporary, Wednesday through Saturday.

Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island, 222-0421. Disco, Wednesday through Sunday.

Wayside Lounge, 3050 Pico Drive, Carlsbad, 726-7131. Clavier, Wined featuring Lucinda, rock and soul, Thursday, Friday and Saturday.

West Coast Production Company, 1645 Hancock Street, Midtown, 295-3724. Disco, nightly.

Windhammer, 2951 South Highway 101, Carlsbad, 753-0188. Tweed Sneakers, new wave, Tuesday through Saturday.

Wrangler's Room, 6038 Mission Gorge Road, Mission Valley, 280-0203. Lenny Pratt and Cinnamon Ridge, country western, Wednesday through Sunday.

Los Angeles Concerts

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

The Eagles and Roy Orbison, Inglewood Forum, Saturday, March 1 through Tuesday, March 4, 8 p.m. (213) 520-9111.

Get a case of it
March 4th!

MONTEZUMA'S REVENGE

The best of everything! Montezuma's Revenge brings you some fiction, some rock and a bit of good old country! Don't miss this party in the heart of the city!

Coming March 4th!
Doc Master's Restaurant!
Tuesday-Saturday 9 PM to J:30 AM



DOC MASTERS

at the Shelter Island Marina Inn.
Phone 223-2572

The Swan Song presents Dance of the Universe Orchestra



Thursday-Sunday 9-1
Dinner 5:30-10:30
4287 Mission Blvd., Pacific Beach
272-7802

LIVE FROM THE BACCHANAL

660-8022
8022 CLAIREMONT MESA BLVD.
SAN DIEGO'S HOTTEST ROCK SPOT

MARCH 2 & 3 **TEASER**
MARCH 4 & 5 **SOUTH SHORE**
MARCH 6, 7, 8 **BLITZ BROTHERS & SOUTH SHORE IN CONCERT**

EVERY WED. NIGHT LADIES NIGHT
MARGARITAS \$1.00
KAMIKAZES 75¢
LADIES ENTER FREE

CHINA LAND
Exotic Cantonese or American Food
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
near Rosecrans
224-2862 223-1255

RESTAURANT BLUE PARROT
presents
Live JAZZ
with
Charles McPherson Quintet
Feb. 29, Mar. 1st
Open every day lunch &
dinner 11:30-2:00 a.m.
Parking available below
1298 Prospect, La Jolla Opposite the Cove
For reservations please call 454-9131

Mon. **Artist Showcase**—Auditions
Tue. Wed. **Darrel Ray**—The keyboard maestro is back
Thurs. Fri. Sat. **King Biscuit Blues**—San Diego's Finest
Mandolin Wind—Always Good Food
—308 University

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, bar food 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
A subsidiary of Anthony's Fish Grille
Directly across from Anthony's Fish Grille, on Harbor Drive. For reservations phone: 232-6356
Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 8:00 Tuesday-Sat.

O'HUNGRY'S
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2547 San Diego Ave.
298-0133

GET HIGH ON JAZZ
High atop the Summer House Inn, at
Clarice's Restaurant
Crystal Room Lounge
THE JOE MARILLO JAZZ QUARTET
featuring Ron Satterfield, vocalist; Moqui Graham, vocalist; Charlie Chadwick, bass; John Harris, drums
Appearing Tues.-Sat., 9-1
Nightly Dining 6 to 10
459-0541 Torrey Pines Rd. at La Jolla Shores Drive

Rasputin's
We're doing it live every night!
Blitz Bros.
Teaser
Xanadu

999 and the Dickies: Santa Monica Civic, Saturday, March 8, 8 p.m. (313) 393-9961.

The Clash: Santa Monica Civic, Monday, March 5, 8 p.m. (213) 393-9961.

Gary Human and Nash the Slash: Santa Monica Civic, Sunday, March 4, 8 p.m., Santa Monica Civic, (213) 393-9961.

The Jams: Santa Monica Civic, Sunday, March 16, 8 p.m. (213) 393-9961.

Clubs

Backlot Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood, (213) 569-0472. Anita O'Day, Thursday through Sunday.

Boiled Palatos, 3781 Cahuenga West, Hollywood, (213) 989-1615; Don Brand and Guest, Thursday through Sunday.

Blackies, 607 North La Brea Avenue, Hollywood, (213) 932-8428. Box Boys, Intelligence, and RA, Thursday, Go Go's, Circle Jerks, and Rhino 30, Friday, USA, 391, and Castlition Squad, through Sunday.

Carabambas, 945 South Knoll, Anaheim, (714) 826-7000. Meron and Loose, Thursday, Keys and Shograty, Friday.

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

Cuckoo's Nest, Costa Mesa, (714) 645-0392. Diana Diamond, Jethu, and Slang, Friday, 20/20 and Beal, Judd Lee, and Bugs Tomorrow, Sunday.

Golden Bear, 306 Coast Highway, Huntington Beach, (714) 536-9000. Maria Mulikour and Al Perkins, Allright, Friday.

Lighthouse, 30 Pier Avenue, Hermosa Beach, (213) 372-5911. Moss Murphy, Thursday through Sunday, Chico Freeman, Tuesday and Wednesday.

Madame Wong's, 949 San My Way, Chatsworth, (213) 684-5346 or 972-9570. Hot Lightning and the Limit, Thursday, Rubber City Rebels and Berlin, Friday, the Know and the Toasters, Saturday.

Madame Wong's West, 2000 Wilshire Boulevard, Santa Monica, (213) 829-7362. Fingerprints and Naughty Sweeties, Thursday; Naughty Sweeties and All Nite, Friday; Naughty Sweeties and Psychothe Princeps, Saturday.

Palomino, 6907 Larkenshin Boulevard, North Hollywood, (213) 764-4010. Doug Kershaw, Friday and Saturday, Graham School, Sunday; Tommy Merrings and Rendado Ray, Monday; Bobby Bow and Lucy J. Dalton, Tuesday and Wednesday.

Pasquale's, 22724 Pacific Coast Highway, Malibu, (213) 456-2007. Pat Senatore Trio, Thursday; All Pepper, Friday and Saturday; Double Scoop, Sunday afternoon.

Rory, 9009 Sunset Boulevard, (213) 878-2222. Foreign Theatre, Jeff Lorber Fusion, Tuesday.

Stonewood, 8151 Santa Monica Boulevard, (213) 686-2300. Yesterday and Today and Pegazus, Thursday through Sunday; James Sheriff and Moles, Monday; Alley Cats and the Bopettes, Wednesday.

Sweetwater, 204 North Harbor Drive, Redondo Beach, (213) 372-0445. Galsito and Kippino, Friday and Saturday, the Beat, Monday.

Whisky & Go Go, Sunset Strip, (213) 520-8070. Weardos, Flyboys, and Dineites, Thursday; the Beat and Bugs Tomorrow, Friday and Saturday; John Doe, Offenders, and Pleasers, Tuesday; Levi and the Rockers and Carl Stewart, Wednesday.

fat cats
proudly presents
TALL COTTON
Texas Honky Tonk
Thursday
ROSIE & THE SCREAMERS
Texas Honky Tonk
Friday, Saturday
SADDLE SOAR
Country Swing Dance Lessons 7-9
Coming March 11
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Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs—\$1 pitchers—25¢ glass
656 First St., Encinitas 753-2578

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THE J. GEILS BAND
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LED ZEPPELIN
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COFFEE HOUSE RESTAURANT
FOLK · BLUES · JAZZ
Where Music is The First of Life
1884 N. Hwy. 101—La Jolla, CA 92034 (714) 436-6030
The North Coast Alternative
Thursday 28 **BARRY JOYCE TRIO** 7:30-11:30
Traditional jazz \$2.00
Friday 29 **JOHNNIE WALKER** 7:30 & 9:30
A British sing-a-long \$3.00
Saturday 30 **CLAIRSEACH** 7:30 & 9:30
High music and song \$6.00
Sunday 1 **DAVE VAN RONK** 7:30 & 9:30
Blue piano & earthy ballads and songs \$6.00
Tuesday 2 **Old Time Hoot Nite** 7:30-midnight
Reserve Sign Up 7:00 \$2.00 for a musical instrument
Wednesday 3 **Surprise Guest** 7:30-midnight
LUNCH · SUPPER · SUNDAY BRUNCH
MONTHLY CHILDREN'S CONCERT
Featuring Bob Lobb, tubist
Saturday, March 1, 10 a.m. & 2 p.m.
Advance reservations recommended for
Fri. & Sat. nights, 436-6030.
by a child

READER'S GUIDE TO THE MUSIC SCENE

Rock and Roll Show, rock, Tuesday through Sunday.

Show Biz, 1421 University Avenue, Hilcrest, 291-1551. Female impersonators. Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170. Disco, Monday through Saturday, disco performance featuring Louie and Joanna Lago and Big Band Sound with James Dean, Tuesday through Saturday.

Spunky's Saloon, 2855 Midway Drive, Loma Point, 223-3154. Disco, nightly.

Spirit, 1130 Buena Avenue, Roy Park, 276-3903. Live rock and roll, Thursday, The Penetrators, new wave, Friday, Himmels, and the Crowds, new wave, Saturday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2772. West Coast band rock, Thursday through Saturday, Sheila Harris, country folk, Tuesday, new Wednesday.

Springfield Wagon Works, 690 North Second Street, El Cajon, 445-6757. Sam and Sheila, country, Thursday through Saturday, Ralph Vacco, guitar, Tuesday and Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Decano, 445-4719. Live music, country rock and requests, Friday and Saturday.

Stargate, 1051 University Avenue, Hilcrest, 295-2195. Disco, nightly, New Year, jazz and disco, Sunday.

Stratus, Young Adult Nightclub, 9620 Camino Road, Spring Valley, 697-6634. Disco, Friday through Sunday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7622. Dance of the Universe Orchestra, jazz, Thursday through Sunday.

Sweeney's Cove, 135 North Highway 101, Solana Beach, 785-3000. Impassioned, new wave, Thursday through Saturday, Sheila Harris, country folk, Tuesday, new Wednesday.

Tabor, First and Dale streets, North Second Street, 426-8000. Window Pane, acoustic folk rock, Tuesday through Saturday.

Tea Leaf, 6333 Mission Gorge Road, Mission Valley, 291-9444. Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, Hilcrest, 295-2195. Disco, nightly, New Year, jazz and disco, Sunday.

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

Trojan Horse, 6170 University Avenue, East San Diego, 582-1070.

The Ram Band, rock and roll, Tuesday through Saturday.

Turquoise Lounge, 5575 Seventh Street, La Mesa, 445-6328. Emergency Exit, disco rock, Wednesday through Sunday, 9:00 P.M.

Undisco, 4473 30th Street, North Park, 459-1971. Rock, reggae, classical jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7170. Caloua, Wakefield Band, contemporary, Wednesday through Saturday.

Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island, 222-0421. Disco, Wednesday through Sunday.

Wayide Lounge, 3050 Pico Drive, Carlsbad, 726-7131. Clemson Weed featuring Lucinda, rock and soul, Thursday, Tuesday and Saturday.

West Coast Production Company, 1445 Camino del Rio, Midtown, 295-3724. Disco, nightly.

Wingjammer, 2901 South Highway 101, Carlsbad, 753-0188. Tweed Sneakers, new wave, Tuesday through Saturday.

Wongler's Roast, 6008 Mission Gorge Road, Mission Valley, 280-6253. Lenny Bull and Cannon Ridge, country western, Wednesday through Sunday.

Weather Report, The Palace, Friday, February 29, 8 and 11 p.m., 129 North Raymond Avenue, Pasadena, (213) 521-9111.

The Eagles and Roy Orbison: Inglewood Forum, Saturday, March 4, 8 p.m. (213) 520-9111.

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SAN DIEGO'S HOTTEST ROCK SPOT

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Appearing in our lounge, guitarist-singer
Jinna 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
near Rosemary
224-2862 223-1255

RESTAURANT BLUE PARROT
presents
Live JAZZ
with
Charles McPherson Quintet
Feb. 29, Mar. 1st
Open every day lunch & dinner 11:30-2:00 a.m.
Parking available below
1298 Prospect, La Jolla Opposite the Cove
For reservations please call 434-9131

Mon. **Artst Showcase** —Auditions
Tues. **Darrel Ray**
—The keyboard master at back
Thurs. **King Biscuit Blues**
—San Diego's Finest
Fri. **Mandolin Wind**
—Always Good Food
Sat. —308 University

Harbor lights, happy nights!
Danny Salmas
Sparkling nights on the harbor are 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
A subsidiary of Anthony's Fair Grocers
Directly across from Anthony's Fair Grocers, on Harbor Drive • For reservations phone: 232-6356
Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 8:00 Tuesday-Sat.

GET HIGH ON JAZZ
High atop the Summer House Inn, at
Clario's Restaurant
Crystal Room Lounge
THE JOE MARILLO JAZZ QUARTET
featuring Ron Satterfield, vocalist; Moqui Graham, vocalist; Charlie Chadwick, bass; John Harris, drums
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459-0541 Torrey Pines Rd. at La Jolla Shores Drive

Rasputin's
We're doing it live every night!
Blitz Bros. Teaser
Xanadu

999 and the D-1-sides, Santa Monica Civic, Saturday, March 8, 8 p.m. (213) 393-9991.

The Clash, Santa Monica Civic, Monday, March 5, 8 p.m. (213) 393-9991.

Gary Numan and Nash the Slash, Santa Monica Civic, Sunday, March 9, 8 p.m., Santa Monica Civic, (213) 393-9991.

The Jam, Santa Monica Civic, Sunday, March 10, 8 p.m. (213) 393-9991.

Backlot Theatre, 657 Robertson of Santa Monica Boulevard, West Hollywood, (213) 569-0472. Anita O'Day, Thursday through Sunday.

Backlot Theatre, 3787 Cahuenga West, Hollywood, (213) 980-1015. Don Rand and Quest, Thursday through Sunday.

Blockies, 607 North La Brea Avenue, Hollywood, (213) 932-8426. Box Boys, intelligence, and T&A, Thursday, Go Go's, Circle Jerks, and Rhino 39, Friday, USA, 391, and Contrition Squad, Saturday.

Coastal, 945 South Knoll, Anaheim, (714) 826-7000. Xerox and Loose, Thursday, Kev and Shagunah, Friday.

Concerts by The Sea, 100 Fishermen's Wharf, Redondo Beach, (213) 376-4998. Willie Bobo Show, Thursday through Sunday.

Cuckoo's Nest, Costa Mesa, (714) 445-0390. Diane Diamond, Jethu, and Slag, Friday, 20:20 and Robert Shoddard, Saturday: The Best, Jock Lee, and Bugs Tomorrow, Sunday.

Golden Bear, 306 Coast Highway, Huntington Beach, (714) 636-9000. Maria Mulcaire and Al Perkins' Aircraft, Friday.

Lighthouse, 30 Pier Avenue, Hermosa Beach, (213) 372-6911. Mark Murphy, Thursday through Sunday, Chico Freeman, Tuesday and Wednesday.

Madame Wong's, 949 San May Way, Chatsworth, (213) 694-6346 or 972-6570. Hot Lightning and the Limit, Thursday, Rubber City Rebels and Berlin, Friday, the Know and the Toasters, Saturday.

Madame Wong's West, 2000 Wilshire Boulevard, Santa Monica, (213) 829-7362. Fingerprints and Naughty Sweeties, Thursday, Naughty Sweeties and All Hills, Friday, Naughty Sweeties and Psychedelic Pinapple.

Patience, 6907 Lankershim Boulevard, North Hollywood, (213) 764-4010. Doug Kershaw, Friday and Saturday, Chalm School, Sunday, Tommy Jennings and Renato Ray, Monday, Bobby Bon and Jay J. Dutton, Tuesday or Wednesday.

Passage, 22724 Pacific Coast Highway, Malibu, (213) 456-2007. Pat Senatore Trio, Thursday, Art Pepper, Friday and Saturday, Double Scale, Sunday afternoon.

Rory, 9009 Sunset Boulevard, (213) 878-2222. Foreign Theatre, Thursday through Saturday, Jeff Lorber Fusion, Tuesday.

Strawhead, 8151 Santa Monica Boulevard, (213) 456-2200. Yesterday and Today and Pagoda, Thursday through Sunday, James Sheriff and Moxies, Monday, Alley C's and the Bags, Tuesday, the Know and the Bags, Wednesday.

Sweetwater, 264 North Harbor Drive, Redondo Beach, (213) 372-0445. Caelio and Kapono, Friday and Saturday, the Best, Monday.

Whiskey a Go Go, Sunset Ship, (213) 520-8010. Weathers, Fridays and Saturdays, Thursday, the Best and Bugs Tomorrow, Friday and Saturday, John Doe, Officers, and Pissaris, Tuesday, Levi and the Rockabits and Can Stewart, Wednesday.

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TALL COTTON
Texas Honky Tonk
Thursday
ROSIE & THE SCREAMERS
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SADDLE SOAR
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Coming March 11
PARTY-TIME TOM & FLO SAY GOODBYE TO THE COWBOYS & DANCERS
Happy Hour 5-7 Mon.-Fri. 35c hot dogs—\$1 pitchers—25c glass
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On sale now
RUSH
March 6th
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Reserve now
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the Old Time CAFE
The North Coast Alternative
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1604 N. Hwy. 101 - Lanesville, Ga. 30504 (714) 438-4030
BARRY JOYCE TRIO
Traditional jazz
Thursday 7:30-11:30 \$2.00
Friday 7:30-11:30 \$2.00
Saturday 7:30-11:30 \$2.00
JOHNNIE WALKER
A British sing-a-long
Thursday 7:30 & 9:30 \$3.00
Friday 7:30 & 9:30 \$3.00
CLAIRSEACH
Irish music and song
Saturday 7:30 & 9:30 \$5.00
DAVE VAN RONK
Blue picker
Sunday 7:30 & 9:30 \$5.00
Blue picker
Monday 7:30-11:30 \$5.00
Tuesday 7:30-11:30 \$5.00
Wednesday 7:30-11:30 \$5.00
Thursday 7:30-11:30 \$5.00
Friday 7:30-11:30 \$5.00
Saturday 7:30-11:30 \$5.00
Sunday 7:30-11:30 \$5.00
Old Time Hoot Nite
Season 5: 7:00
Monday 7:30-11:30 \$5.00
Surprise Guest
LUNCH - SUPPER - SUNDAY BRUNCH
MONTHLY CHILDREN'S CONCERT
Featuring Bob Lemoine, hostinger
Saturday, March 1, 8 & 2 p.m.
Reservations: Call 436-4030
\$2 Children \$1 Adults (Under 12)
by a child

lective named Sunday (probably less as a nod to Jack Webb's Friday than to the night of the TV week when Peter

Apocalypse Now — The biggest asset of Francis Ford Coppola's

[illegible]

U&I proprietor of a homosexual night club, and long-time lover of his director, who is also his partner. He has visited twenty years earlier in the same moment of heterosexual experimentation is engaged to be married. Complications, as you would guess, ensue. This is French sex farce of a type that could reasonably expect a life everlasting on the American summer-stock circuit, and it is made funnier by Edouard Molinaro with a fuzzy sort of wit. The director, who puts in grave doubt the director's life attitude toward his subject. The homosexual angle does not exoticize the story, but it does make the machinations as much as might be expected. The story does afford Uo Tognazzi and Michel Serrault a pair of roles they can truly risk their ingenuity in. Their best scene of the movie revolves around one limp-wristed type trying to teach another how to butter a piece of Maltbe toast "like a man." 1978

to buzz) and Pryor. George (Casino, Chapter 1) creates circumstances Marsha Mason and she a badinage between one of them same rhythm level than us which level is not at all time Mason is well Mason character with his 'loose' laid-back way mind a New his time with pungent in so capable of su

with Ivan Dixon, Richard C. Crain. 1976. (p. 2/29)

PRO — Neil Simon re-
minds us of his real-life marriage to
Cecilia, he a recent widower
and second divorcee. The
tension between these two who, as
he observes, "talk in the
same way" is a more lifelike
element in *Silence*. Still, it
does not matter if the wife
is so fascinating. Marsha
is cast as the Marsha
of the play, but not the
Cecilia. She is a cold
and almost body-less
woman. She does not call
him. Does he not have to
work under her. He delivers
her lines, but never really re-
sponds to her. He is a
man with verbal agility and

against
soon as he
tion, he lea-
dmitted, and
and a little
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Fonda). The
idealism is
LONELY AR-
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healing state
scene in which
tively as Re-
Western com-
pares his
schooler, and
giving possible
as a horrible
and John Sav-
Bridges

PREVIEW

glitter of Las Vegas. As has been aroused to action of drinking and acting and takes up being witty in the presence of a newswoman (Jane Fonda) who is half-out of her mind about to remind you of *THE BRAVE*, if you have any memory of the vanishing of the *Brave* and the subsequent drastic preening of a female vehicle for the two. One rather charming in Florida states attention to the Ford episode in geological intraplate in geological intraplate to every grade suggests the more intricate of playing the hero's game. With William Allen Young, directed by Sydney

same time
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Strike Force
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a patently
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and a grif
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to bring o
repertoire
slow burn
is a
(1980)
(Barbra)

Exhibition
cinema-verit
DODGE

that he is attempting to
People's Revolutionary
a terrorist group that has
ideology but has at least
assable villain — a boyed,
Vietnam vet. The problem
out with roughly the
s of one of Ty's hourly
the subsidiary problem of
bleek (Tyne Daly with a
circut, a brisk manner,
sprinting style) is not
is simply an excuse
Eastwood's perfected
miscraacks, sneers, and
directed by James Fargo

perhaps
documentary
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more educu
age boe
impresses.
camera cam
But from all
difficult to
mothering in
the 1970s
(Ken, 2/22)

Fatto — A
directing de
the state, the
fashion va

Firepower
attention ge
pushy, shor

she should have. The
distance gives the
last scenes fractionally
more value than the aver-
age (an off-screen voice
turn more the way...)
The... lower your leg...")
That is said and shown. It is
exactly what this outspoken,
actress is bragging

The Fog
lowing at
Carpenter
Jamie Lee
(Cinema
Mira Mesa
University

The Bancroft's writing and
act, with Dom DeLuise as
... (by: Flower Hill Cinema 3)

— The opening is
— in: Michael Winner

— Another horror film, *Igi-
Halloween*, from John
with Adrienne Barbeau,
Curtis, and Janet Leigh.
Box 5, from 2:29, College
Cinemas: Sports Arena 6,
Towne Centre)

same time that he is attempting to ferret out the People's Revolutionary Strike Force, a terrorist group that her

guing possibilities of playing the hero as a horrible bore. With Willie Nelson and John Saxon; directed by Sydney Pollack. 1970.

Exhibition — Jean-Francois Davy's cinema-verite portrait of the French porno actress, Claudine.

Firepower — The opening is attention-getting, in Michael Winner's pushy, straight-to-bell-ebile, but the

223-3144
MIDNITE MOVIE
FRI. & SAT.

1

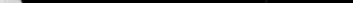
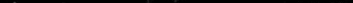
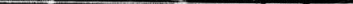
□

FASH



PUA

PHANTASM



IS BACK TO KILL YOU ALL OVER AGAIN!

SM" Starring MICHAEL BALDWIN, BILL THORNBURY, REGGIE BANNISTER
STER and ANGUS SCRIMM as The Tall Man Written and Directed by DON COSCARELLI

Prints by CFI

STARTS TOMORROW!

9-8719 Frontier Drive-In - Open 8:30
3801 Midway Drive - 222-8888

Vogue Theatre
228 3rd Ave. - 222-8888

Poway Playhouse
12845 Poway Rd., Po

Village Theatre

South Bay Drive-In - Open 8:30
2170 Coronado Ave., I.B. - 423-2727

College Theatre
515 E. Main St. - 423-2727

Spring Valley Cinema
Sweetwater & Jamaica - 466-6633

Ramona Twin Cinemas
1000 N. Main St. - 423-2727

Valley Drive-In
Oceanside - 757-6606

620 Main St., Hiram - 780-3422 635 W. Mission, Escalante

Box 1: *The Place, from 2/29*
Box 2: *Autobiography, 1929*

10

1

ERS Guild socializes
em, The Andalusia, pro-
nors welcome

VE intelligent female
r to combine and apply
ation in interesting joint
o 456-0814.

is again! The UCSD

story. What's yours?
g for material to work
99.

single people (Del Mar, etc.) Information re-
s. etc. Tape recorded

entertained for talent shows.
(drums) needed for small
Enterprises West. 3366
1980

biology or the health pro-
gram an ongoing training
basis. 287-0770 for de-

has a staff of licensed
nurses to offer assistance.
Income: 297-7181.

FEBRUARY 28, 1960

100

NEEDED FREELANCE mechanics who can fix Chrysler on Dodge van-type multi-motorhome in exchange for a weekend use of same. Urgent. Call Sam 563-1533, leave message.

PEOPLE WITH extensive knowledge of interior plants wanted for work, part time. 223-5666 x254.

EXPERIENCED bartender/dish waitress for full time position at rock nightclub, apply daily, 1130 Biscuit Avenue, 275-3663, must be 21 or older.

SELL SOMETHING you can believe in! Nova Nutritional Products... they're guaranteed to be the best meat. Sales, home, growth program adds up to cash for you. Call Bob 270-7131.

CAREER PROBLEMS? Determine career goals, develop a professional resume and get the job you want. Call Judy Kagan, The Vocational Institute of La Jolla, 454-5944.

IF YOU ARE INTERESTED in joining as a legal secretary, one position open for night girl. Call 235-4047. Financially disadvantaged given preference.

WE CAN SOLVE the problem of dead and interviews and unwanted resumes. Call Bonnie Feinman, 296-0133 Employment Jobs.

EXCELLENT income opportunity! Operate a major-order business from your own home. No time clocks, no bosses, just profit. Free details. American Masters, Box 916, Del Mar, CA 92014.

MAKE MONEY AT HOME, report details 7 profitable programs. Send self-addressed stamped envelope. Call Regis, Dept. RD, PO Box 9626, San Diego, CA 92109.

MAKE MONEY AT HOME, report details 7 profitable programs. Only \$1 and self-addressed, stamped envelope. Jeffrey W. Slawsky, 3808 Rosemary Street, No. 204, San Diego, CA 92110.

MODELS: The MRS Program is designed to create more modeling opportunities and increase your modeling income. To learn how this program can advance your modeling career, call Megan Boud, 560-0507. Model Referral Service, 8205 Ransom Road, Suite G.

Roommates
CONVERTED GARAGE ROOM. Rustic, not carpeted, painted, Franklin stove. Share kitchen and bath in 1 person in main house. 10 weeks to lease. Bath vented. \$115 plus utilities. Own fridge, etc. Call 222-7533 after 5pm.

MY CAT and I are looking for a cheerful female roommate to share a 2 bedroom home in Pacific Beach. Please bring references and a letter of intent. Call 275-3663, must be 21 or older.

FEMALE ROOMMATE. Available for small 3 bedroom house in La Jolla. \$140 per month. 1st and 2nd floor. No pets. 223-5666 x254.

ROOM BATH in large Claremont house. Fireplace, laundry, large patio on canyon floor. Presently young attorney. No apartment one other. No cigarettes. \$157-1750.

ONE OR TWO females to rent master bedroom in newly refurbished Mira Mesa home, with female student. \$225 per month plus utilities. 452-8100-082 or 452-3134.

RUSTIC HILLCREST house needs mate (preferably a woman a deer touch) for quiet, secluded home with fireplace, fireplace, canyon view. \$150 for non-smoker. Health-conscious person. 492-8900.

ROOMMATE WANTED for luxury La Jolla Condo. Responsible, neat, non-smoker, no children or pets. Pool, sauna, jacuzzi, tennis, near UCSD. All amenities. \$225 plus 1/3 utilities. 453-0856.

BEAN BAG SOFABEDS. Sleeps two, 44. Super size bean bag chairs, 325. Also floor pillows. 455-6448.

SHARE FINE Ocean Beach house with one other person. Laundry, garage, fenced yard. Easy-going, great student or professional. \$225 plus share of utilities. 224-7015.

ROOM IN very special healing house with piano for vegetarian near Sea Cliff in Encinitas. Call Jean 426-3775.

YOUNG PROFESSIONAL woman to share luxurious 3 bedroom condo in La Jolla. Pool, jacuzzi, tennis courts. \$195 per month. Call 452-5589.

FEMALE ROOMMATE 21-26. Share 2 bedroom furnished apartment with same. Pacific Beach near bay. Utilities paid. Television. \$125. Joyce 463-4000 evenings.

RESPONSIBLE PROFESSIONAL person or graduate student. Share quiet, safe, comfortable, equalitarian household. 2 bedroom, 1 bath. North rim of Mission Valley. Near 163 Pkwy. Important attributes include: reasonably neat, sense of humor, and not interested about anything. No tobacco, pets. \$180 and 1/3 utilities. Keep trying 565-0665 evenings, weekends.

FEMALE ROOMMATE to share beachfront house, 2 bedrooms, employed, own transportation, non-smoking, own car. 277-4466 8-10pm evenings anytime after 5pm.

ROOMMATE to share pleasant, two bed room in Pacific Beach apartment. Large kitchen. Please bring references and a letter of intent. Call 275-3663, must be 21 or older.

OWN ROOM in new 3 bedroom, 2 bath house in North Claremont. Large yard. Available now. \$175 plus 1/3 utilities. 272-3889 or 274-6051.

FEMALE ROOMMATE WANTED: 22-35, to share beautiful North Park apartment. 2 large bedrooms, fireplace, yard. \$140 plus 1/3 utilities. Deposit negotiable. 284-2867.

NEED THIRD HOUSEMATE for big old North Park home. Prefer responsible, no children or pets. \$100 per month plus utilities. 452-8100-082 or 452-3134.

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MALE 26, neat, clean, responsible, employed, vegetarian, non-smoker, single, without pets needs to share Leucadia or Encinitas house. \$175 plus 1/3 utilities. 272-3889 or 274-6051.

NEED FEMALE 20's to share Ocean Beach house. 2 bedrooms, 2 bathrooms, large yard. \$180 per month. \$100 deposit. 1/3 utilities. 224-2577 evenings.

ROOMMATES for stone house looking for mature male and female with vegetable garden. 2 bedrooms, 2 bathrooms, large yard. \$180 per month. \$100 deposit. 1/3 utilities. 224-2577 evenings.

WANTED RESPONSIBLE, quiet, non-smoking female 25-30 to share very nice 4 bedroom house in No. Claremont. Student preferred. \$140 per month plus 1/3 utilities. 292-4360.

NEED 2 RESPONSIBLE and quiet roommates to share lovely, sunny 4 bedroom house with ocean view. Fireplace. No smoke or pets. Please call 452-3755 (after 5pm) or 452-3756 (evenings).

ROOMMATE WANTED: Large Encinitas house, 3 bedrooms, 2 baths. Large yard, weather dryer, jacuzzi. Close to beach, no cigarettes, must be neat. \$100 per month. Barry 964-3437.

HOW ABOUT SHARING lovely Point Loma home with young man and son (21) Own bedroom, full house. \$200 plus full utilities. Available now. 468-5611.

FEMALE ROOMMATE WANTED: Non-smoker, share furnished 3 bedroom 2 bath North Pacific Beach house. Fireplace, yard. \$175, plus utilities. 463-2582.

SHARE BIG 3 bedroom in La Jolla near UCSD. Clean, responsible, non-smoker. Male. 18 to 25 years. \$140 month. Mike or Call 453-0258.

ROOM FOR RENT, private, quiet, near non-smoker, no dogs. Responsible with references. East San Diego. 282-7742.

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ROOMMATE WANTED: 21-26, share 2 bedroom furnished apartment with same. Pacific Beach near bay. Utilities paid. Television. \$125. Joyce 463-4000 evenings.

PERSON TO SHARE 3 bedroom house in Lemon Grove. \$170. Sorry, no children or pets. Country living with all the conveniences. Tele 464-1345, 265-7607.

FEMALE ROOMMATE, non-smoker, needed for excellent 2 bedroom apartment with a view in San Carlos area. 997-0444.

MALE OR FEMALE roommate needed to share large beach house with 120 degrees view of the ocean and the surf. Share with 2 other people. \$200 a month plus 1/3 utilities. 481-9460.

ROOMMATE TO SHARE new 2 bedroom, 2 bath, fireplace, pool, jacuzzi, tennis, own home, close to beach. Home Box Office. \$180 includes utilities. 452-7868 evenings.

FLAMINGO LUNAR, 2 miles to UCSD. Seeking responsible, neat and friendly non-smoker. \$140 per month including utilities. \$100 deposit. 272-3889 or 274-6051.

ROOMMATES for stone house looking for mature male and female with vegetable garden. 2 bedrooms, 2 bathrooms, large yard. \$180 per month. \$100 deposit. 1/3 utilities. 224-2577 evenings.

WANTED RESPONSIBLE, quiet, non-smoking female 25-30 to share very nice 4 bedroom house in No. Claremont. Student preferred. \$140 per month plus 1/3 utilities. 292-4360.

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2 RESPONSIBLE, MATURE roommates needed for 3 bedroom beach house. \$170 a month plus 1/3 utilities. No tobacco. 488-7853, Larry.

WARM, INTELLIGENT, and please roommate sought for beautiful 3 bedroom house in Encinitas. \$140 per month including utilities. \$100 deposit. 272-3889 or 274-6051.

ROOMMATES for stone house looking for mature male and female with vegetable garden. 2 bedrooms, 2 bathrooms, large yard. \$180 per month. \$100 deposit. 1/3 utilities. 224-2577 evenings.

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MALE OR FEMALE roommate needed to share large beach house with 120 degrees view of the ocean and the surf. Share with 2 other people. \$200 a month plus 1/3 utilities. 481-9460.

ROOMMATE POSSIBLE: manage house or apartment. Bk or gyp acceptable, must be home, open, and employed. 286-0050. 488-7853, Larry.

ENJOYING FEMALE roommate to share 2 bedroom duplex. Fireplace with chimneys, private location. No tobacco. Please call 272-3889 or 274-6051.

FEMALE ROOMMATE needed to share 2 bedroom apartment. Ocean Beach area, near the city. Rent \$175 per month plus utilities. Available immediately. Karen 222-4008.

ROOM FOR RENT 4 bedroom house, 1.5 miles from Grossmont College, with Washer & Dryer \$140 per month and 1/3 utilities. Call Frank after 4 at 448-0388.

I HAVE SUNNY comfy Carrol house with ocean view, need 2 more roommates. \$175 One week's free rent. No smoke or pets. Please call 452-3755 (after 5pm) or 452-3756 (evenings).

MALE 25 TO 35 BUSINESS oriented to share half of large bay view home. Pool and fire place. 275-3784 after 5pm.

ROOMMATES WANTED: Beautiful, new Poinsettia house, 1000 sq ft, 4 bedrooms, 3 bathrooms, 2 cars. \$180 per month. 444-9292 after 230-2892 (after 4).

ROOM TO RENT with beautiful people, to congenial, female and like-hearted non-smoker in lovely new large condo, close to UCSD and V.A. Hospital in La Jolla. Kitchen privileges, pool and jacuzzi. \$150 per month. 455-0508.

ROOMMATE WANTED: Male or female, own room in 3 bedroom furnished house, near beach, garage, large yard. One mile to State and Inland, included area. 185 per month. 563-3028.

1 ROOMMATE NEEDED: 2 bedroom, 2 bath, view, near to Pacific Valley. \$250. Pool. Call 288-5408, 288-0164.

FEMALE ROOMMATE needed to share 2 bedroom apartment. \$100 per month and utilities. Available March 1. 448-0268.

NON-SMOKER CONDO-mate wanted. Female preferred. 25-40. Kearym Mesa. 288-5408, 288-0164.

ROOMMATE WANTED: Must be positive, neat, free music, have own bedroom, furniture. \$200 per month. 568-5454.

ROOMMATE WANTED for house in Vista. Organic garden, 2 bedrooms, 2 bathrooms, 2 cars. \$180 per month. 444-9292 after 230-2892 (after 4).

HOUSE TO SHARE. New, spacious, in Encinitas. 3 bedrooms, 2 bathrooms, 2 cars. \$180 per month. 444-9292 after 230-2892 (after 4).

NON-SMOKER SHARE Carrol home with 3 adults, 4 year old girl. Own room, full kitchen, private location. No tobacco. Please call 272-3889 or 274-6051.

WORKING WOMAN wanted to share with same kind residential home. Prefer professional men or students. Fully equipped kitchen, laundry, welcome anyone. Available now. 276-5580.

SHARE RENT \$165, furnished 4 bedroom, 2 bath, quiet residential home. Prefer professional men or students. Fully equipped kitchen, laundry, welcome anyone. Available now. 276-5580.

ROOM WITH KEY for female non-smoker in nice quiet North Claremont Square mixed house with fenced yard, garden, no kids or pets. \$150. Immediately. 463-1508.

FEMALE PROFESSIONAL, or graduate student, wanted to share in level 2 bedroom, 2 1/2 bath. Attached garage, washer & dryer, etc. Fashion Valley area. Leslie 284-9100.

NON-SMOKING vegetarian male needs new home by March 15. Warm environment in heart of San Diego. \$180 per month. 444-9292 after 230-2892 (after 4).

ROOMMATES WANTED: Beautiful, new Poinsettia house, 1000 sq ft, 4 bedrooms, 3 bathrooms, 2 cars. \$180 per month. 444-9292 after 230-2892 (after 4).

SHARE 2 BEDROOM home, El Capon, Pajaro, own area. \$125 plus share 1/30, pool, jacuzzi, tennis, yard. 444-9292 after 230-2892 (after 4).

LEUCADIA 2 quiet responsible people to share 3 bedroom home with front. Private room, non-smoker. \$25 plus 1/30 per month includes utilities. 755-7854.

ROOMMATES NEEDED: immediate availability. Condo 3 miles from State. Pool, jacuzzi, tennis courts. Rent 205-4017.

PROFESSIONAL WOMAN seeks female roommate (22-35) to share luxury 2 bedroom Pacific Beach apartment by March 15. \$210 monthly. 275-3475 after 5pm.

SHARE PEACEFUL, beautiful organic garden, eggs, goat's milk, own room, large quiet household, non-smoking vegetarians. \$135 includes utilities. \$80 deposit. No pets. San Marcos. 448-4408.

GRANTVILLE PLACE wanted with a large bedroom, and no dogs or cats, by a clean, responsible, working mother. \$25. Burt 448-0268.

MALE ROOMMATE WANTED: Own room in nice 2 bedroom, 1 bath apartment, near UCSD. Prefer student, non-smoker. \$137.50 per month plus utilities and phone. Call Pat 563-3028 evenings.

FEMALE NON-SMOKER for charming new condo, pool, jacuzzi, own master suite, with ocean view, fireplace, garage, laundry, 800. Vista area. 462-5400, Linda.

FEMALE 2 ROOMS available in nice 2 story 5 bedroom South County Vista house with private, available end of March. \$172 plus 1/3 utilities. Call 452-8629.

NON-SMOKER male student preferred for 2 bedroom apartment in Claremont. 2 bath. \$125 plus 1/2 utilities. Must be clean, quiet and responsible. 272-5275 ask for Adrian (evening).

2 ROOMMATES WANTED to share 4 bedroom, 2 1/2 bath house with top. Own room, dishwasher, patio, yard. West Claremont. Available April 1. \$127.50 per month. 275-3854.

CARDIFF: LARGE townhouse to share. Oceanview. 2 bedrooms, 2 bath, fireplace. \$225 plus 1/2 utilities and deposit. 481-9632 evenings. 459-8271 (ask Burt).

FEMALE ROOMMATE over 21 to share in cost Del Mar style. Near UCSD, beach. \$135 plus 1/4 utilities and deposit. 481-9632 evenings. 459-8271 (ask Burt).

ROOMMATE FOR NICE single apartment. Person can sleep in living room for reduced rent of \$100. Must be working, considerate and responsible. 277-7151, keep trying.

NEED PERSON for beautiful, fully furnished, secluded country home in Coast. El Capon. Garden, panoramic view. No tobacco. \$165. 444-9292.

ROOMMATE MALE or female 18-25, happy outgoing person, open minded, active tennis player preferred. 599-0600.

ROOMMATES WANTED: Male/Female to share three bedroom house in La Jolla. Professional or student preferred. Clean, neat, stable and happy with life. \$150. Evening. 454-0840.

FEMALE ROOMMATE wanted for one bedroom apartment in Pacific Beach. \$130 per month plus utilities. Beautiful area. Call Nena 277-8173.

FEMALE ROOMMATE needed, 18-25 years old, near La Costa, ocean, own bedroom & bath. Pool and jacuzzi free. \$150 per month. Arthur 448-4403 after 5pm.

ROOMMATE WANTED: nice 2 bedroom Encinitas house, 2 blocks from stores (beach) responsible, non-smoker preferred. \$187.50 monthly, includes utilities, no deposit. 488-1630.

\$250 PLUS IN 2 bedroom, 2 bath unfurnished, clean, quiet area in Pacific Beach. No pets. No kids. Clean, responsible, prefer non-smoker. 468-0277 or 274-7634.

INTELLIGENT professional woman, 21-40 sought for 2 bed, 2 bath, non-smoking, non-smoker. \$135 monthly, plus 1/3 utilities. 488-0885 or 288-4820.

Now in Pacific Beach

CONTACT LENSES

SOFT OR HARD

2 PAIR \$80

HARD OR FLEXIBLE

2 PAIR \$

TRUCK TRAIL CHAINS, never used, size 15.5 x 16, B & I 16, \$200-225/each.

1989 CHEVY PICKUP, 6 cylinder, good rubber, chrome, always ready to run. Spare tire in Oregon, always ready to run. Call 692-9651, make offer.

1987 DOGE VAN, classic bubble-top, air, refrigerator, great condition, must see offer. 485-1068, make offer.

1974 FIAT X-19, low miles, good condition, new paint, no dings, new tires, Call 485-1068, make offer.

1974 MAZDA, excellent condition, new tires, must see, \$500, Call 485-1889 or 563-6540.

1969 VW BUG 1600, 20,000 miles, good tires, rusted but, \$450, also 1962 Chevy 6 cylinder, good truck, rebuilt, never run, \$300, 562-0813.

KOM ADJUSTABLE shocks installed at very reasonable prices. See us display at under "Shocking Olds" dealerships in this area. Jim O'Connell, Ron Shook distributor, 448-9058.

CHEVROLET PARTS, 1964-1969 to ten ton dump truck, for standard 6 cylinder, 32.2 bush spring, 54.2 bumper brackets, \$6. 1960-1967 heater kits, custom made (except 1961), \$15. Check 268-0687, evenings.

1977 HONDA CIVIC CVC, black, excellent condition, Call Gary or mechanical work 272-7462.

1969 VOLKSWAGEN, 700 or best offer, 26 mpg, good condition, phone number 235-4440.

1967 ROVER 4 door, 4 cylinder, leather interior, new exterior, \$300, 280-9273.

1969 ALFA ROMEO Convertible, Super, rebuilt engine, new paint and body, many extras. Best offer. Morris 455-9551 or 582-1171.

CAMPER (P-RAK), have 1973 Duane trucks, camper shell, front mounted seats, V8, dual power, ventilation window, stereo, carpet, \$2500 negotiable, 235-4440.

1962 OLDSMOBILE SUPER 36, low original miles, one owner, must see, \$700-7323.

F 250 FORD PICKUP, new 1973 Duane trucks, camper shell, front mounted seats, V8, dual power, ventilation window, stereo, carpet, \$2500 negotiable, 235-4440.

1969 VW BEETLE, sunroof, in good condition, must see, \$1750, 273-1058.

WANTED: VW Bug Convertible, must be '67 or earlier. Will consider any offer. Please call: 235-4440, 235-4441, evenings and weekends.

77 CHEVROLET CAPRICE, Sunroof, wagon, 1968, 26,000 miles, Gas brakes and other features. Must see, make offer. 439-0003.

1972 FORD MUSTANG, 40,000 miles, 8 cylinder, excellent, \$800 or best offer. 487-9114, evenings.

JAG XKE, OWNER'S 1 brand new, 100000 miles for the real of your XKE. List for \$250, call to 7150 calls, 270-9291, 311.

1973 MAZDA RX-3, 4 door, 53,000 miles, excellent condition, 439-0003 or 273-1058.

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1978 CUTLASS OLDS DIESEL, \$7500 and 1978 Granada GHA, four door, 20,000 miles, \$5200, Call 272-4233.

1978 MUSTANG, 4 door, 20,000 miles, \$7500 or best offer. Needs mechanical work \$7500 or best offer. 272-1378 evenings and weekends.

1965 PONTIAC GTO, Power steering, power brakes, excellent condition, excellent condition in and out. Runs great. \$350 or better. 284-8279.

1974 VOLVO 140GL, Deluxe, Air conditioning, power steering, power brakes, sunroof, new automatic transmission, Michelin tires, leather interior. Moving and must take before 463-8114.

1972 PLYMOUTH SATELLITE, Mostly in good shape, needs more work. Low mileage, brakes, transmission, steering, all good. \$200-7342.

1980 DIESEL HARBOR, 2 door, air conditioning, 4 speed, new, leather interior, \$2875-2888.

1972 OLDS PONTA, Needs engine work, body in good shape, manual transmission, \$500 or best offer. 235-0302.

1961 FORD FALCON, 2 door, has had mechanical work done. Straight body, no rust. \$229-4669 after 5pm.

1973 DATSUN WAGON, A sweetie with 100,000 miles, 4 speed, 270-7462.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. The left edge of the page shows the binding of the book, and the overall tone is a warm, off-white or light beige.

GIBSON S.G. GUITAR with (Orange) PAF pickups. Case included. \$400. 200-399-3669. 3005.

FLORIANE L. LUTZON, available condition. Includes case. \$125. 275-7862.

GUITARIST 19. Looking for new wave band or other serious musicians to form a new wave band. No local gigs. Party 291-6965.

MALE SINGER-GUITARIST looking for female singer/guitarist to form a new wave band. No local gigs. Party 291-6965.

WANTED SELLER ALTO saxophone. Price must be reasonable. Jack 234-7083.

ANTIQUE ENGLISH upright piano, built around 1800. \$400. 299-4395.

STEREO CONSOLE. Sees AKM photo entertainment center with 21 inch. 8-W TV, steel cabinet, good condition. good sound. \$70. 287-2884.

NEED DYNAMIC, experienced female musicians to form all-guitar band. Also have songs and 12-string guitar for sale. 440-4351.

LEAD GUITARIST NEEDED for immediate 5-6 nights a week, local and road gigs. Must have state of the art equipment, stage presence, experience. Send resume to: Guitarist, Rock 722-2016.

ARTLY FLUTE. Sold silver head. French keys with cork stop. Perfect condition. \$305. 403-3015.

TEAC 2-A MIXER, 6 channels, with MB-20 power meters, new, never used with warranty. Many features. \$475. For info call Mike 453-0558. Keep trying.

1 PAIR OF CERWIN VEGA model 6-32 speaker cabinets. Can cabinet contains 12" speakers. handles 200 watts. \$400. 443-8604.

MARTIN GUITARS 1942 00018, 1950 00018, Two 1968 D-18. Jim's House of Guitars, 4224 University Ave. 800-8004.

FENDER TWIN REVERB amplifier, 2-12 inch speakers. Like new. \$450. 200-399-3669.

RUSH TICKETS for sale. Tel. 284-5524.

8 TRACK LIGHTS, excellent condition. \$550. For 442-4775. Chris 422-3235.

PEAVEY XR 600 PA head. \$325. 7 channels, 310 watts, great shape. Chuck 489-1374.

BASS PLAYER/lead singer needed for working rock band. Total package. Needs good equipment, abilities, attitude, experience, stage presence and personality. 442-1441. 479-3481.

STEREO EQUIPMENT. Hafler, Preamp, Dynalab B1. \$165 each. New direct drive turntable with price \$125. All perfect. 729-0420.

YAMAHA CLASSICAL GUITAR, excellent condition, best offer over \$65. 372-4778 keep trying.

ACUSTIC 360 BASS AMP bottom. Good condition. \$400. 442-4775. Bob 280-5571. after 5pm. Also 563-5527.

UNIVOX AMP. 100 watts. Reverb and tremolo. \$125. Dobo guitar with case, excellent condition. Ave. 145-5471.

PEARL POWERHOUSE drummer, fiberglass shells, excellent condition. 2 concert toms, 2 high toms, 2 floor toms, 2 bass drums, hardwood case. Looks radical. \$850. 453-9465.

WURLITZER CONSOLE PIANO with bench, walnut, used very little, one and one-half years old. \$60-130.

MINIMOD SYNTHESIZER. Brand new, never used. Sit in lecture. Great. With warranty and all operation manuals. \$1,000. 453-8152.

MCMINTOSH 2100 BASIC Amplifier (no meter). 100 WMS per channel. \$735. 236-5756. days. 271-1125 evenings and 274-7242.

HOLTON TENOR SAXOPHONE. This finely crafted forty-five year old horn has been com- pletely restored with silver satin lacquer. \$350. 273-5864.

For Rent
NICE STUDIO COTTAGE in quiet area of Hillcrest. Unfurnished. \$165. 1030 Mission Ave. 277-8789.

HOMEOWNERS' married professionals, seek two bedroom, one bath, 1450 maximum in beach or Claremont. Around May 31. 3443 Ocean Front Walk. 480-1395 or 281-2451.

OCEAN FRONT 2 bedrooms, Mission Beach. \$450. 2 baths, furnished, utilities paid, parking, no pets. Available now through May 31. 3443 Ocean Front Walk. 480-1395 or 281-2451.

GARAGE. South Mission Beach. For year round rental. Call 488-9139.

NORTH PARK. Small, one bedroom house, large fenced yard, garage. \$700 per month. Available March 4. 475-6262 evenings only.

Save Today and Every Day at Guitar Trader

Over 500 New & Used Guitars, Amplifiers, Keyboards, Banjos, Effects, plus much, much more!!

Guitar, Bass, Banjo, Mandolin & Ukelele Strings Always 2 for 1 (Rotosound & Savarez slightly higher)

Everyday Low Prices on New and Used

Dean E-115 (\$895)	inc. case \$845	Fender Jazz Bass	\$417
Dean "ML" Standard (\$1039 list)	inc. case \$779	Fender "7" Basses	from \$329
Dean "Z" (\$1039 list)	inc. case \$779	Gibson Flying V's	from \$299
Harner Standard	inc. case \$695	Gibson Thunderbolt Basses	from \$299
Washburn Vulture II (\$649 list)	inc. case \$579	Fender Stratocasters	from \$299
Gibson Les Paul Customs	from \$899	Gibson Flying V's	from \$299
Gibson Explorer 2 (\$1199 list)	from \$899	Epiphone AD-18 Acoustic	\$219
Gibson V-2 (\$1799 list)	\$919	1958 Martin 00-18	from \$399
Gibson ES-175 (\$850 list)	\$579	Onyon Electric-Acoustic Legends	from \$149
Hewitt #12 Speaker Cabinet (\$840 list)	\$599	Yamaha 12-String	from \$299
Epiphone Les Paul (\$149.50 list)	\$99.50	Leslie 1220 Speaker (200 watts)	from \$299
DiMarzio PAF Humbucking Pickups	\$29.50	Marshall Amplifier #12 Speaker Cabinet	from \$299
Deluxe X-20 Power Plus Pickups	\$59.50	Marshall 50 Watt Combo (212 Tube Amp)	\$299
DDO Flanger (\$169 list)	\$87.50	Peavey CS-200 Commercial Series Power Amp	\$299
DDO FET Preamp (\$249 list)	\$115.75	Peavey Dual Channel Mixer	\$299
DDO Analog Delay (\$189 list)	\$139.95	Pre-CIS Fender Pro Reverb (140 Watts)	\$349
DDO Volume Pedal (\$59.95 list)	\$39.95	Fender Super Reverb (15 Watts 410)	\$349
DDO Sil. Band Graphic Equalizer (\$79.95 list)	\$69.95	Fender Vibro-Champ Amp	\$349
Whitwind Snake Guitar Cords	\$11.75		

Sales - Service - Repairs

5035 Shawline
ONE BLOCK EAST OF HWY 805 ON CLAREMONT AVE BLVD. BEHIND ARB'S
565-8814
OPEN 7 DAYS
MON.-FRI. 10:15-7:00
SAT. 10:15-5:30
SUN. 12:00-5:30

TWO BEDROOM, furnished apartment six blocks north of City Center at 1941 First Street. Unfurnished. \$400. 200-399-3669.

UNIVOX AMP. 100 watts. Reverb and tremolo. \$125. Dobo guitar with case, excellent condition. Ave. 145-5471.

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ENCINITAS CONDO 2 bedroom, 1 bath, patio, amenities. \$300. 436-9486.

BEACH HOUSE 1 bedroom, 1 bath, patio, amenities. \$300. 436-9486.

PACIFIC BEACH large 1 bedroom, 1 bath duplex. Great clean scrubbed. No pets. \$275 monthly. See owner in Room House 1453 Grand Avenue or call 270-7385 or 578-4750.

500 FINDER'S FEE. Married couple with references wants cheerful, quiet, uncluttered, and private small country house in San Diego County. Please P.O. Box 99714, San Diego 92109.

HOUSES, 1 BEDROOM. Huge fenced yard, \$235, available immediately. Also, 1 bedroom house, small yard, with garage, \$250, available March 1. Roland 239-7948.

\$275. 1 BEDROOM with a view to Point Loma. New carpet, kitchen, paint. Nice yard. No pets. 967-8653.

2 BEDROOM HOUSE Talmadge \$385, near SDSU. New carpet, paint. Appliances, laundry. Nice north of Boulevard. 4523 21 Street. Students, child OK. No pets. 488-5385.

UNIQUE LEASING opportunity, share of equity or purchase option. \$450, new 2 bedroom, 3 bath, expanded beam hardwood floors & carpet. All appliances. \$575. 967-8653.

VERY ATTRACTIVE house for rent, furnished, 3 bedroom, bath, backyard, patio. Available immediately. \$575. 236-1881.

BEAUTIFUL NORTH PARK studio, excellent size, in good location, party in the kitchen, buffet hardwood floors, yard, storage. Adults only. Ave. \$225 monthly. 269-7512.

CONDOMINIUM for rent. Large 1 bedroom, North Park. Brand new, upstairs, and unit. Stylish, appliances, carpet, views. Security underground parking. Extra storage room. 475-8771.

SECURE LUXURY 1 bedroom apartment, full security system. No carpet, rug, refrigerator, laundry facilities. Close to park, private patio. \$450. Available March 15. 286-0078.

2 BEDROOM, 1 bath house in Ocean Beach. 3 blocks from beach. Available March 1. \$300 monthly. 232-3545 leave message.

BEACH HOUSE, 1 bedroom, fenced yard, backs to Rialto Park. Stone, refrigerator, carpets. Consider pet, only. Unfurnished or furnished. \$275-2775 days or 284-5528 nights, weekends.

HILLCREST 3769 1st, Number 12, near all, spacious 2 bedrooms, unfurnished, new carpets, drapes, quiet, security, adults. \$425 per month & \$100 deposit. See manager, number 232-3545.

RENTALS WANTED immediately, place your duplex, house, apartment, condo, with us. We have 3000 Resale Avenue, Coronado, CA 92024. send information.

SAN CARLOS 6000 1st bedroom, 1 bath, tile, close to all, excellent location, view, elevator, carpets, drapes, air conditioned. \$325. 459-8333.

LA JOLLA CONDO. Two bedroom plus den, two bath, fireplace, pool, jacuzzi and terrace remote control garage. \$600. 272-4557 after 5pm.

NORTH PARK, 3 bedroom 2 bath unfurnished house. Immaculate condition. Fenced yard, fireplace. Water and garden area. No smokers, no pets. \$495 per month. 232-2532 July.

CONDO FOR RENT, 2 bedroom, Mission Valley, Pac. Tel. Sec. security, air, jacuzzi. \$475. 647-8460.

WANTED: 1 or 2 bedroom house, garage, in San Carlos. Call: 400-225-5568 ext. 135, message.

NORTH PACIFIC BEACH, 2 bedroom, 1 bath, new carpets and drapes. Three and a half blocks to all. \$450. 488-1914.

PENASQUITOS, 4 bedroom house, unfurnished. 2100 sq. ft. bath, double garage, large fenced yard, children & pets OK, available immediately. \$485 per month. 488-1413 keep trying.

500 CHAMBERS Claremont 2 bedroom, 2 bath home. Fully updated, full kitchen, double garage, built-in, quiet, cul-de-sac, near everything. 488-1096.

NEWER 1 BEDROOM apartment, North Park. Lovely carpeting, small, quiet building, parking, laundry, plenty 1 block away. No pets. \$250. No pets. 488-1914.

PACIFIC BEACH condominium owner wants female or male roomers. Private, fully furnished, close to all. \$200. 270-7385.

HOUSEMALE BEAUTIFUL only Large bedroom available in female only. Large mature working, clean & happy individual only. No pets. \$200 monthly. Donna 278-4362 mornings.

SKI CONDO for lease at the base of Heavenly Valley in Tahoe. 2 bedroom, plus bath. Sleeps eight, \$180 per month. Call Dave 268-0098.

2 BEDROOM, 1 1/2 TOWNHOUSE in M. Valley, stone, refrigerator, dishwasher. Immaculate condition. All amenities. \$450. 250-6509 or 580-8521.

BULET - 2 BEDROOM house, furnished. Pacific Beach area, blocks to beach and bay. June and July. \$400 a month. 277-8118.

GARAGE SPACE available, \$30 month. All-wood Garden. 562-5555.

THE READER PUZZLE

No. 95 Think Positively



1. David M. Johnson, San Diego
2. Dana Lamb, San Diego
3. Jon Sudman, San Diego
4. Mrs. R. Morin, San Diego

should appear in Pinball ("Sunshine"), which has to appear in Sunshine ("Masquerade"), which should be camouflaged decoratively ("No Hunting"), which looks best in Shotgun ("Rest in Peace"), which is nicer in the chiseled face ("Hurry, Hurry"). "Moonshine" and "Rah, Rah" should have been reversed. And "Bank," which was in Neon, should have been set conservatively ("Yankee Go Home"), which...oh, forget it.

Of the 229 of you who attempted to solve #93, 106 of you were able to save face. The T-shirt winners are:

1. David M. Johnson, San Diego
2. Dana Lamb, San Diego
3. Jon Sudman, San Diego
4. Mrs. R. Morin, San Diego
5. Lisa Albright, San Diego

YOU ARE CORRUPTLY
#93 #1740

Winners of Answers to Reader Puzzle #93, Face to Face

Each of the messages, as you may recall, should have been set in a different typeface.

"Hurry, Hurry," in the chiseled typeface, should have been set in the carnival-like face ("Dear Sir"), which should have been set in the typewriter-like face ("Mirror, Mirror"), which made much more sense in the shattered typeface ("Do not bend, fold"), which should have been set in the computer-like face ("You are cordially").

"Moonshine" and "Rah, Rah" should have appeared in script ("Do Not Enter"), which would have been appropriate in a simple Helvetica ("Rodeo"), which should have been set in a western face ("Witnesseth"), which sounds more like Old English ("Hot Dogs"), which is a natural for the type called Frankfurter ("Pinball"), which

should appear in Pinball ("Sunshine"), which has to appear in Sunshine ("Masquerade"), which should be camouflaged decoratively ("No Hunting"), which looks best in Shotgun ("Rest in Peace"), which is nicer in the chiseled face ("Hurry, Hurry").

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