



# City Lights

## Tibetan Man

A Tibetan Buddhist lama and high scholar had hit town, so it seemed worth a trip to the Earthsong Bookstore, that bibliophilic haven on Del Mar's elegant main street. The place was jammed. Further, it was a crowd which seemed to glow with the reflected glory of money and education.

Rosy-checked, white-haired matrons sat shoulder to shoulder with tweedy, bearded men; glossy young women in primary colors brightened the room like willflowers. They all listened intently as a lean Tibetan student translated the words of Thangru Rinpoche, advice about rejecting the material things of the world.

Thangru Rinpoche turned out to be a plump, jolly fellow in a thick black crewcut and round glasses. A burgundy robe cascaded over his left shoulder to cover his body, while yellow fabric came down over the right shoulder. His personal history proved to be even more interesting than his words. In the Tibetan Buddhist tradition, all higher-level holy men are believed to be immediately reincarnated after death, and the community of lamas (teachers) must search for the child which has received the saintly soul. They say Thangru Rinpoche, born in Tibet in 1933, was recognized at the age of seven to be no less than the ninth incarnation of the Thangru Tulku. (To test each such reincarnate "tulku," the lamas question the child with challenges such as picking out the deceased leader's beloved past possessions. The child fulfills them and is trained from an early age in the sect's teachings.) Thangru Rinpoche now is the abbot of a monastery in the country of Sikkim, which, along with India, is home to most of the refugees who fled Tibet when the Chinese took over that country in the 1950s. The crowd at the bookstore and at other appearances of the visiting lama also testified to the presence here of a small but thriving interest in the religion.

An American journey three years ago of another Tibetan Buddhist leader, His Holiness Karmapa, gave birth to the San Diego group, according to Michael Powell, one of five local people who then persuaded Karmapa to include San Diego on his California itinerary. After that visit, Powell says, a nucleus of Tibetan Buddhist devotees began meeting regularly, first in mostly North County homes, and finally in a rented house which the group has now converted to a meditation center on Olivenhain. Powell estimates that still only ten to fifteen individuals rigorously practice the religion (by chanting prayers, meditating, and visualizing various deities), but special events have begun to draw crowds. The San Diego center didn't rate a visit from the Dalai Lama on his first journey to America this past fall (the religious leader of all Tibetan Buddhists and the former head of state of



Thangru Rinpoche

Tibet only made it to Los Angeles and San Francisco in California), but Powell says a "Tibetan teacher named Lama Gungu, permanently assigned to Southern California, divides his time between centers here and in Santa Barbara, Los Angeles, Idylwild, and Santa Cruz.

Powell, a former student of Zen Buddhism who was attracted to the greater peace and warmth of the Tibetan variant, said it's unlikely, however, that the growing numbers of the San Diego disciples will be out evangelizing. The suggestion, in fact, almost seemed to provoke a shudder. "We make no real effort to sway people at all. . . . Teaching is only given if it's requested," he said.

## Grave Sins

On Saturday, February 16, visitors at city-owned Mount Hope Cemetery on Market Street in Southeast San Diego noticed something slightly amiss near one of the larger tombs in the older section of the 150-year-old graveyard. Upon closer inspection, the visitors beheld one of the more gruesome scenes they are ever likely to see: a decayed corpse

spread on the lawn outside the above-ground crypt; the body's head was gone. The police were called about four that afternoon to investigate. It appeared that the previous night vandals approached the tomb where six family members lie buried, broke a lock and seal around the entrance, and crept inside. The ghouls then smashed open a casket, removed the badly decomposed remains, and severed the head. When the mutilated cadaver was discovered the following afternoon, the skull was nowhere in sight.

On Sunday, less than twenty-four hours later, San Diego police received a call informing them that a guest at the downtown Pickwick Hotel on Broadway complained of seeing a skull resting on a tomb ledge. A patrolman was

dispatched to the scene. "Because of the age and condition of the head [it was estimated to be about fifty years since burial] we presumed it was the one taken from the crypt," said police spokesman Bill Robinson. Police investigated one local man believed involved in the incident, but no arrest was made. A deputy coroner removed the skull to the tomb later that day.

Most of the shenanigans in local necropolises are not nearly as repulsive as the recent body-snatching incident. For the most part—especially at older Catholic cemeteries—the crimes involve the theft of small, decorative statues mounted on granite monuments. Holy Cross Cemetery, a Catholic burial ground near the intersection of Interstate 805 and Highway 94 in Southeast San Diego, lost twenty-five statues of saints, each about eighteen inches high and valued at between

\$300 and \$500, to vandals last Christmas season. "In the last six months it's been getting worse," says manager George Walsh. "The only thing the statues are good for is being used in some other cemetery. Since there's only one company around here that makes the statues, we're pretty sure the stolen ones are being taken out of the country and sold." Walsh says the cemetery's insurance does not cover the theft of such statues, because they are the property of the family that owns the respective gravesites. For that reason, Holy Cross and Mount Hope have in recent months discouraged monument buyers from purchasing the statues.

Conti and Son monument makers, located south of Mount Hope on Imperial Avenue, has the local franchise on the preferred monument marble shipped here from Italy. Owner Hugo Ojetti says they would rather lose a sale than encourage someone to buy a statue. "They're just too easy to steal," he says. "Even though they're mounted securely on the monument, these thieves will go in there with all the tools they need and pry the statues off." The statues each weigh about sixty pounds.

Ojetti is in a unique position to watch the day-to-day events around Mount Hope because his office window opens onto the memorial park's rolling green hills. "I warn these little old ladies they shouldn't go there on the weekends," Ojetti says. "Too many of them are having their purses stolen. Guys'll come right up to them and snatch a purse or break into the cars. I tell them they should come on weekdays when there's workmen out there."

Manager Ray Delno says signs were posted three weeks ago warning visitors to lock all valuables in the trunks of their cars because of the increase in crime. He says there have been no thefts since the warnings went up.

## Niggles See Sun Specs

You can learn a lot about the local solar energy business when you see how the handful of Yellow Pages entries under "Solar" in 1976 or 1977 multiplied in 1978 and 1979. You can learn still more when you note how few of those are still around today. A virtual parade of solar manufacturers and distributors have marched into the area and services past the buying public, lost money, and gone out of business; undaunted, others have materialized to take their

places. So it's not unusual that new participants have been mustering in in recent months. What's notable is that they have names like Arco, Exxon, and Shell.

One of the first big corporate newcomers to this field so dominated by small independents was the Grumman Corporation, the big aerospace company, which opened Grumman Energy Systems a year ago on Miramar Road. The company manufactures both solar collectors and heat exchange units, which are distributed by four independent dealers in San Diego. Then last August, Exxon Corporation rented a San Diego hotel suite and invited a range of local solar businesses to come in and discuss the possibility of distributing solar collectors developed by Exxon. The oil company reportedly also worked out agreements with four San Diego outlets. Shell Oil Company has taken a different approach; instead of starting from scratch to manufacture its own solar equipment, Shell last July bought fifty percent of an old Australian company called Solahart, a move with local consequences, since Solahart's largest California office is in Sorrento Valley.

Most recently, the Atlantic Richfield Company took still another tack which brought it sailing into town. Arco last year acquired the Northrup Energy Company, and Northrup now plans to set up a network of thirty solar dealerships in California. Its first California acquisition came this past month: one of San Diego's oldest solar contracting firms, Quality Energy Systems. The arrival of such big corporations seems to be generating mixed emotions among the established San Diego solar promoters.

Comments Mark Zimmerman, the regional sales manager for Sunbent Solar, "Everyone has said that when the oil market gets involved, it would be an indication that the market had grown to the point where people could really make money. So on one hand you can look at it as a sign of growth." On the other hand, however, Zimmerman says some solar businesses are overestimating the competitive edge. He adds, "Finally, I think there's some feeling within the solar industry that people would be crazy to buy stuff from the oil companies, and gone out of business; undaunted, others have materialized to take their

# City Lights



Bill Roe

just considering their track record." That's a theme echoed by other solar businessmen. "We've had some of the biggest flakes in the world pass through the solar business," says Tom O'Toole, vice-president of marketing for Southern California Solar in Sorrento Valley (one of the four Exxon distributors). "I would have liked to have seen a lot of small companies succeed at it, but most of them have not had the money or the management talent to carry it off. I think now that if solar is going to go, it's going to be done by the big companies to do it. Only the General Motors and the Exxons have the capital depth to get in there." Al Pantano, the general manager of Southwest Energy Management, another long-established contracting firm, thinks two other general fears about a big corporate invasion are now fading. Pantano says one has been that "if the big boys come in, all of us little fellows won't be able

to survive." Now, however, Pantano points to the big corporations' huge overhead expenses and he notes that none in fact has taken much business away from the smaller companies. Instead, he too asserts that the small businesses will benefit from the bigger ones' presence. "I think the big boys are going to cause an increased awareness of solar and a certain legitimacy." Secondly, Pantano discusses the notion that the major oil companies might take over the solar industry and then sabotage it (to disarm any threat to the traditional fuel industries). "If they can make money by manufacturing collectors and installing them, I just can't imagine them shutting off that source of income. . . . Plus, if they tried it, the bystanders could just come back into it again."

J.D.

## Don't Ask Me I Don't Give A Damn, Next Stop Afghanistan

It was a throwback to another time, no matter how much some people hate to admit it. It was Yippies and communes and revolutionary music troupes. It was superstar anti-war activist David Harris inciting a crowd of thousands. It was the first major anti-draft demonstration of this decade, and it was a success. It was February 11, and the UCSD campus was host to more than 2500 people marching and chanting. All it lacked was a burning draft card.

It began with a simple handbill. There was a picture of a blood-red machine-gunner and a caption which read, "Say No to the Draft." Jori Matias, a twenty-seven-year-old history student at UCSD, began posting the handbills around campus last January. "I had already reserved a room on campus for January 31 to set up some sort of organizational committee," he says. At the same time, UCSD student body president Carlos Montalvo and two other Associated Students leaders were in Sacramento at a UC student-lobbying conference with representatives from nine campuses. The students agreed to support a statewide day of resistance to President Carter's call for draft registration. When the UCSD student leaders returned from Sacramento on January 31, they saw the handbill posters; it was inevitable that they would team up with Matias.

At the January 31 meeting 250 people showed up to hear a representative from the National Lawyers Guild speak on the draft. More than half the audience remained after the lecture and was divided into committees to help stage the February 11 rally, the date agreed upon by the students in Sacramento. A media committee chaired by twenty-one-year-old Russian history student Evan Serrano sent press releases to the media; the education committee was to print flyers and conduct door-to-door speakers. One of those at the meeting, a graduate student named Jim Skelley, said he knew David Harris, the former student body president of Stanford University who spent twenty months in prison for refusing to be inducted in the draft. Skelley, a former member of a Navy antiwar group called the

(continued on page 17)





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Regarding your article "Lost in the Downtown Again" ("City Lights," February 28): Bravo for reporting on an important issue.

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Ken Brum

San Diego

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### The Laughier

Just Smith's article, "One Good Thing" ("February 28), brightened up my otherwise rather routine day. Although I'm not easily amused, this tale had me laughing out loud. I hope you will be printing more articles by this imaginative, humorous man.

Joan Howard

San Diego

### Streetwalkers Won't Stop

Your story, February 21 entitled "Trick Street" ("City Lights") simply serves to confirm the fact that eradicating prostitution is like

trying to contain water in a sieve; it can't be done. It makes me angry to know that our tax dollars are being wasted on police time.

### Letters

involved with this activity when the cops should be looking for more serious problems. It was revealing that one of the prostitutes your reporter interviewed should say that she and her colleagues have an understanding with the

local beat cops. In some ways, as she pointed out, there can be a symbiotic relationship—the cops can do their job better with the help of the ever observant streetwalkers, and the girls can look to the cops for protection from the true criminals, the rapists and robbers and killers.

T. Smiley

Pacific Beach

### May I Have The Next Dance Piece?

I've lived in San Diego approximately four and one-half years and look forward each week to see if Bill Henner has an article on dance. As a former New Yorker and member of Martha Graham's company, it's a great pleasure to find such an on-the-nose style of writing about dance. Of course, I hope that the Reader will see fit to cover more of modern dance in the community as well as ballet. Without reviews, it becomes difficult to get recognition, and more important, to interest an audience.

Ellen Segal

San Diego

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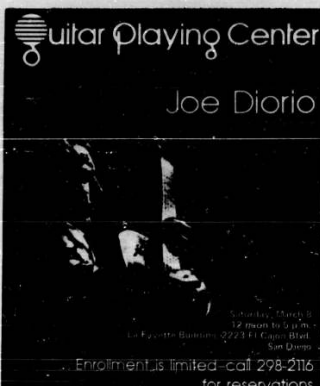
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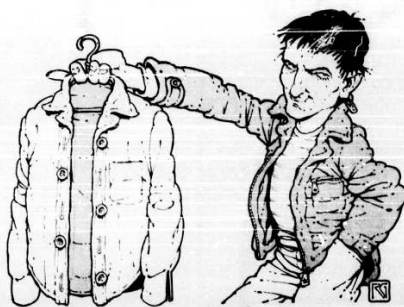
## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Why does men's clothing have buttons on the right side of the parting, and buttons on the left side, where on women's clothing these placements are reversed—buttonholes on the right, buttons on the left?

J.P.  
Ocean Beach  
Dianne Holly, the costume at the Old Globe Theatre, says that women's clothes have traditionally been made to be donned with assistance, whereas men's clothes evolved away, somewhat, from that tradition. By assistance, she means that ladies did not dress and undress themselves, but were tended to by chambermaids and the like. Therefore, two centuries ago when buttons replaced laces as the fashionable way to close a dress or bodice, it was handy to put the buttons on the left side of the parting, as this turns out to be the right-handed position for the chambermaid.

With men it was different. Gentlemen were assisted in dressing just as women were, but the buttons on a man's shirt were introduced at a time when dueling was in fashion, when any gentleman carried a sword with formal wear and was expected to know how to use it, or at least flourish it, once in a while. Holly said that buttons were sewn on the right so that a man might open his shirt with a natural pull across his chest with the left hand, keeping the sword in the right. This seems plausible to me, but not because there was so much dueling going on that the button needed to be sewn on the right, as if that position actually saved some duelist's life while he opened his shirt to perspire more freely. I suspect that the button's new position seemed like



a good idea, and quickly became fashionable in sport, and whatever becomes fashionable in sport is soon to be fashionable in men's clothing. The button-down shirt was invented by polo players who did not want their collars to flap about when they were bounding after the ball.

Dear Matthew Alice:  
I would like to know whatever became of the air raid sirens in San Diego. Every Monday at noon they would test them. How many years ago was that?  
Maryanne  
San Diego

The city's seventy-five air raid sirens were disconnected, and many of them removed from their poles, five years ago. It cost \$6000 a year to maintain the sirens, and since many of them had been installed twenty years before, and were evermore in need of repairs, the civil defense office saw nothing ahead but higher maintenance costs, and decided to be rid of the sirens altogether. Remember that when the sirens were installed, many fewer households had televisions and radios. Now these are so common that the distribution of civil defense information depends largely upon broadcasting. In the nighttime, when few

people tune in to the airwaves, warnings of natural disaster or nuclear attack might be transmitted by the bullhorns on police cars. School children continue to practice fire drills and other forms of disaster preparedness, as civil defense is now called.

One would assume that San Diego is high on a nuclear aggressor's hit list, but Bob Lacy, the head of the office of disaster preparedness and fire services, is not so sure. Admitting to hold no secrets about San Diego's priority as a nuclear target, he said, "What makes you think that anything in this county represents immediate retaliation? In nuclear war, the immediate retaliation is what you are trying to knock out. That's represented by the Strategic Air Command and by the missile sites. We don't have any missile sites, and the nearest SAC is at March Air Force Base, near Riverside, eighty-five miles north of here."

Lacy went on to say that the staff of his office consists of three people, who are mostly responsible for "brokering the services between people who need help and the agencies that can give it." He added that his office has some sandbags on hand. There were 80,000 bags before the rains flooded Mission Valley and now there are 32,000 bags left.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80893, San Diego, California 92138.

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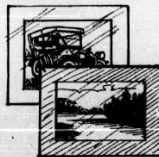
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# MY SON, THE TUBE

by Jackie Dewey

Disapprove? What's to approve? I love the kid. His name is Vince Welch, he's my son, and he plays keyboards for the rock group the Tubes. Lord knows, it's not how his father and I dreamed it when we bought him piano lessons. As a mother, I know how well how the rock scene cripples those not tough enough or wary enough to pick their way through its land mines. But I had to make a choice years ago either live with the fear and keep a hand on the kid's shirttail, or kick him out into the street and reject him along with his lifestyle. The latter would buy me nothing except the dubious right to claim I wasn't involved if he were to fall prey to the pitfalls he would encounter.

His sophomore year at West High School in Phoenix was the last year it was unlawful for boys to attend any city school if they wore their hair long. There was no recourse to the powers that were. I knew, I tried every avenue. The next year, too late for a lot of boys, the powers relaxed that rule. In 1967-68, though, hair length was an inflammatory and divisive issue. Well-meaning friends urged me to "kick that long haired freak out of the house." But what for? He was neither vicious nor phony. His older sister, Nancy, and two brothers, the twins Joe and Steve, have always felt special about the youngest in the family. "The Kid," as they call him, was and is a bright and completely enjoyable human being. It seemed stupid to ace him out of our lives over a hair style. So we were all involved. Vin's dad somewhat less so—except financially, because it was he heading for a divorce. It was an aching year.

When he announced he would be quitting school, the kid wasn't defiant or disrespectful. Very quietly he said, "I know you and Dad feel about me getting an education and I won't be able to take away the organ and the amp and the van and kick me out of the house. But I am going to be a rock musician and I am going to make it."

In my loneliness at this time, because I was still too ego-shattered and inhibited to start a social life of my own, I went along and watched a lot when the boys played. In fact, I had to act as chauffeur because they were too young to drive. And because by then I had decided to become a writer, I took a lot of notes. About what? About those drives clear across town to rent a one-lunged little amplifier so they could play at an eighth-grade graduation party the girl's father was a federal judge and he hated the kid; about how, as they progressed, the three-man group took the name the Equations and proceeded to transform out den into a mecca of mikes, cords, instruments, and amplifiers; about all those sweet strivings as the roof reverberated to snappy, thrashed music like "Tequila" and "What'd I say" about my surge of joy and hope when I heard Vin say, "Hey, man, that's a *snitch* chord!" about our genuine excitement when he launched a "gig" playing for the opening of an Orange Julius; and about evenings spent cooking supper and yelling from the kitchen when the creaking became too unbearable: "Stop that noodling around and play some sounds!" In this all sounds "Diane, so be it. Everybody is allowed a year to be insane following a divorce, and ricocheting around in this mad milieu helped ease some of the pangs. A song list from that time: "A Thousand Miles from Camp Pendleton, we ignored the shouted obscenities. I think we found out what it might be like to be in some parts of the country. Entering a restaurant, there was always a question: would we be threatened, ignored, waited on, or asked to leave? It was with distinct relief that we pulled up at the Pioneer Drive-In on Sunset Boulevard. The air was mild, the sun shone gently through this smog, we were all elated. Rick Anderson began to smile. 'Boy! There are more of us than there are Tubes!' They referred to the folks who



Vince Welch

Boys (drummer), Alan Quinlan (guitar and vocals), Rick Anderson (bass), Mike Kessler (guitar and vocals), Vin, daughter Nancy, and the twins, who bounced back and forth between Phoenix and the beach.

It was the summer of 1967 and the boys were old enough to drive. So they spent evenings driving... to the old Hi Ho Teen Club in El Cajon, where the Next of Kin made their San Diego debut for five dollars per person per night. Tragedy struck that summer in Imperial Beach when I insisted on pressing Mike Kessler's jacket. When I found their pot stash in a pocket, I threw an intense and dramatic fit and told the boys we could either break up the band—the others could go back to Phoenix—or I could take their promise: no more pot. They promised, and I walked the beach for days, wondering how I could dress to die, though in a neat and tidy way. I gave up on the enterprise when I couldn't think of a way to do myself in without God catching me at it. I elected to believe the boys' promise. And I suppose I may have put on subconscious blinders. Later that summer we had to vacate the beach house for a month and it seemed a good time to let them look for a job on the Sunset Strip in Hollywood. I got advice from a friend who had just landed a job there: "You wear their hair!" "Your son will come back home a drug addict!" "By gosh, if that were my kid, I'd yank him out of that band!" I'd stick him in military school! I had long ago given up trying to explain.

When we drove past Oceanwide and Camp Pendleton, we ignored the shouted obscenities. I think we found out what it might be like to be in some parts of the country. Entering a restaurant, there was always a question: would we be threatened, ignored, waited on, or asked to leave? It was with distinct relief that we pulled up at the Pioneer Drive-In on Sunset Boulevard. The air was mild, the sun shone gently through this smog, we were all elated. Rick Anderson began to smile. "Boy! There are more of us than there are Tubes!" They referred to the folks who

dove down Sunset in a steady stream to stare at the freaks and hippies. As we drove away from the Pioneer, an elderly man took one angry look at the boys, stopped in his tracks, pursed his lips, and with his scowl consigned the whole lot to the gas oven. I could just hear him: How do you tell the girls from the boys? What is this world coming to? Absently, I thumbed my nose at him. What, I wondered, was I coming to?

We quickly learned that more than 250 groups were trying to make it in Hollywood. A group called the Nazis, formerly the Spydys and later the Alice Cooper band, had earned all of fifteen dollars in one week. They would have been nearly starving except for a little help from their friends.

For eighteen dollars we were rented a tiny studio apartment on Argyle, almost in the shadow of the Capitol Records tower. Getting comfortable for the night was no easy matter. Mike had an inch-thick fold between him and the floor. Rick slept on the floor on the couch cushions. Rick, Paul, and Rex (the amp boy who had joined us) all slept crossways on the fold-out couch, their feet resting on the coffee table. Vin and Alan slept foot-to-foot on the floor of a living room that was a rollaway bed whose springs imprinted themselves on me and my memory through a thin sleeping bag. Nancy's kitten slept in guitar cases, mostly.

If I found a little blithe, don't be deceived. This was a little blithe time. It was a time of devastating aloneness after twenty years of marriage. Often I was in my room, figuratively and often literally, from another room, the wall of years between us. I listened and read and I wrote.

The Next of Kin were finding a job or two but once, when I was gone to San Francisco for two days, they went through a great schism. I returned to find all faces grimy and the drum set in the hall. Drummer Paul, it turned out, wanted to go

on smoking grass and the rest of the boys wanted to keep their promise to me (and also not break up the band). The rift soon mended, however, and they auditioned at the Cheetham in Santa Monica and Gazari's on the Strip. A simple audition was enough to lift the spirits of everyone, but the audition came to naught.

Within a year, Next of Kin did break up. Vin and Rick stayed together, though, and moved into a little place just two blocks away from Sunset on Formosa. I joined them again after discovering I didn't want to stay in Phoenix. The funky little beach house my brother and I had inherited wasn't yet available, the three older children were on their own more or less. Vin was attending the Beverly Hills Academy of Music (courtesy of his father), and the divorce was final.

Living next door to us was Goldie McElhin, keyboard man for Steppenwolf, just then shooting to the top, and in the apartment above us lived Ray Collins, with the Mothers of Invention, in a typical Formosa scene, a mother car died in the wall of Collins's apartment. No one could get her kittens out, so here came the fire department, the rescue unit, ladders, great and terrible turmoil. The whole while, Goldie McElhin crashed away at the "1812 Overture" on Vin's thumpbacked, ancient piano. Lord, what a wonderfully thunderous bass that piano had! A handwritten song list from that time: "Watermelon Sugar," "Honky Tonk," "Goin' Out of My Head," "Wavy Grave," "Satin Doll," "It's Alright," "Don't Let the Sun Catch You Crying."

During this whole period I kept trying to make my life over, from suburban supermom to self-sustaining single lady and free-lance writer. There were a few mild slips along the way. Once, when I felt compelled to attempt my standard momma-matter, to launch off on a preachment about chemicals, lost brain cells, and getting them in jail, Vin replied, "Mom, we're not deranging our minds. I never even get carried up the stairs. I always wind up in the right bed, and when I wake up, I'm not sick." What could I say? I felt all I could do was pray for him behind his back. I still lived on the edge of terror, never free of the lurking fear that they would get busted. They would be persuaded to try something stronger. Someone else who got caught would be tempted to betray him. Every stranger might be a name in disguise.

It was a time of feeling almost like an outlaw, a time of isolation from my own peers, most of whom I felt would have ostracized me (as some may yet if they read this). In fact, I wasn't doing too grandly on the social scene. When I sailed forth to the Palladium in my silver lamé dress, Vince groaned. "Oh, Mom, you aren't going down there with all those nonhippies!" I went alone to the mecca of Middle America, there to dance to the strains of Lawrence himself, bubbles and all, and forty-three union musicians swarming away most impressively. And there to fall out of a retired movie bit about and thrown me over his shoulder during the swing numbers.

Then I met a mad musician of my own age. But not for too long. He was the first of the hippie communes and convinced me one puff of marijuana would not lead to reefing madness. I found that, in fact, I was a little bit of a madman. Not to be redundant. Cliff was a true outlaw but he treated me wonderfully well. Every woman should have a Cliff Holiday in her life. But not for too long.

By now Vin was only seventeen, but with a growing copper-colored beard and a quiet, sure, pleasant manner. Nobody ever asked to see him take I.D. I never asked how he got it. For a while he and Mike Conello, another talented musician from Phoenix, played a job in a drearily little corner bar off Hollywood Boulevard. It's



Bob McIntosh, Vince, Spooner, Roger

one of those places." Vin explained, "where the older blue-collar workers go to mellow out and the neighborhood ladies get loaded and lift up their skirts and try to dance solos."

He walked miles posting notices: "Wanted: A group. Good bass man and keyboard man available." The underwhelming response left him ample time to earn cash stringing hippie beads for psychedelic shops. He also babysat for a dancer at the Pink Pussy Cat and sold off free stationery as a telephone solicitor.

All this time we were in each other's orbit but not interfering with one another very much. I would interject a feeble note of caution now and then, and we enjoyed listening to music together. He was always nonjudgmental about what I wanted to do.

After a few months I left Vin and Rick on their own and I moved to the house in Imperial Beach to stay, but we visited back and forth. One time Goldie McElhin came down and we all decided to walk to the Mexican border five miles to the south. I still remember the mixture of horror and fascination on the faces of the Mexican sun-bathers as Goldie capered about clad only in red nylon bathing briefs, with his wild hair, a twelve-inch-diameter fuzzi ball, crinkling in the sunlight.

Finally, Rick and Vin left Hollywood. In tow they had Bill Spooner, another Phoenix musician they'd met there. The three of them stopped by the beach house on their way back to Arizona and said they were going to go find a drummer and form a mad going group. Rick was tired of making picture frames and Bill and Vin were tired of being broke and of not playing steadily. When they got to Phoenix, they found Bob McIntosh, a superb drummer and a beautiful human being, and they became the Beans.

A note: The Tubes are not fond of excessive sentimentality, but that's tough, Iads. I can't let Bob McIntosh disappear unspoken and unusing. The Tubes sang about him in "Golden Boy" and I have to speak about him here. He was the original drummer. Straight, a gigantic talent, the original health-food nut and physical fitness buff, highly intelligent, low-key, perfectly adjusted, always in control, an amazing kid. He was to be dead of cancer before the Tubes' first album came out. Not the end, he stayed with Vin and daughter Nancy.

Who was that sharing an apartment near Golden Gate Park in San Francisco. On the

last Christmas before he died, in December of '73, he finally had to go to the hospital. Vince wouldn't come home till the last minute that holiday evening, he was so determined Bob should be able to come home with him. Only a short time after that, when everything else had failed, Bob's physician agreed he could try Lactril. I went across the border to Dr. Contreras's clinic at Playas de Tijuana to pick it up. Let me state that I have not been nor do I intend to be a Lactril smuggler, but for Bob I would have been. While I waited at the clinic's counter, a call came for me from San Francisco. It was too late for medication. I didn't cry then because I was relieved he wasn't hurting anymore. But I did later when I heard "Golden Boy."

"He did know." He didn't get the news, boy. It ain't far away. From the first note you play Till the last one. He was a Golden Boy."

As the Beans, the four were to become the top rock group in Phoenix, and Phoenix at that time was a center for good rock music. The Beans would join with Roger Steen's group, the Red, White, and Blues Band, to form the bigger Beans group, with Roger on guitar, Prairie Prince on drums. Fee Waybill as lead singer, and later with Michael Cotten on synthesizer. All were Phoenix boys.

With manager John Speer, who was the original drummer for Alice Cooper, the Beans moved to San Francisco in 1970, in search of bigger challenges. For a long time they dropped from sight just as surely as if they had jumped from the Golden Gate Bridge. I visited them at the "Stately Beams Mansion" on Noriega near the Great Highway. The house was a grey, crumbling, old wreck of a place. Vin slept in a hammock in the attic, which he reached by climbing a ladder. More tears for Mom.

During the next three years they played little clubs in the Bay Area, usually not making a fistful of money, but having a good time. I saw them once at the Orleans Club in Berkeley. Almost nobody was there but friends of the band. Vin was still wearing the same clothes he wore two years before. But they sang a schmaltzy, slurrp rendition of "Stairway to the Stars" and I was enchanted and too naive yet to know that this was probably among the first of the many sarcastic, satirical, and increasingly outrageous bits these kids would be doing.

I was also there at the Boleksa Club in San Jose when the crowd was with them,



Bob McIntosh, Vince, Spooner, Roger

on their feet, for the "Theme from Peter Gunn." Fee wore a raincoat with a stock-in-over his head. I couldn't believe it. Fee with one long, muscular thigh showing, with black garters. Rats. I wrote at the time, I hate this. Damn, damn, damn. The crowd cheers, stomps, whistles. Mondo bondage. Lord, what next? I hate it. Damn.

Also during this period the Beans became the Tubes, and they added to the group a young female singer, Re Styles. I asked why they changed their name and Vin said it was because "Beans" had already been copyrighted by a New York group. He told me, "We picked 'Tubes' because it meant a lot of things and it meant nothing." They wanted to leave it to others to decide just what kind of tube. Toothpaste tube? television? metal? Fallopian? down-the-hole? eustachian? vacuum? Whatever.

An enormously lucky guy named Kenny Ortega, who had performed in *Hair*, came along in 1975 and choreographed their act into a more professional (and still more outrageous) show. Vin has said of Kenny, "He can tell you which moves are best for you. He teaches you moves that make you look good, based on your body build and on your personality, but that aren't beyond your ability."

On February 29, 1976, while the Tubes were recording their second album for A&M records in Hollywood, they all came to San Diego. We had a wedding. Vince had fallen in love with the gorgeous Lorene Gear. They were married about the *Bahia Belle* while it floated about on Mission Bay, with all the Tubes, the dancing girls, friends, and assorted relatives in attendance. They took their vows before a kind and patient justice of the peace who seemed to enjoy the whole procedure and the rather unusual cast of characters. A friend captured the ceremony on video tape and I was later able to see what Vin and Lorene looked like as they took their vows. And it is recorded for posterity that the mother of the groom, in an excess of joy and champagne, came tripping down the aisle, clutching a glass of champagne, a glass of gladiolus between her teeth. We held the

reception at the beach house, where the bride borrowed my cowboy boots to run on the sand and fly one of those kites that look like a giant sperm in the sky. It was indeed a grand party.

When the Tubes appeared on the Cher TV special in April of the next year, I was almost overcome by a fit of the ships and jingles as I waited for the time to go by. It was an agony of suspense, for fear the boys' segment would wind up in the cutting-room floor. When they came on at last, I could see everybody just fine—except Vince. He stayed hidden behind the keyboards, which were almost completely off camera, on the left side of the screen. I actually jumped up and tried to peer in behind the frame of the TV set. I heaped maledictions on the director's head and desired to assassinate the cameraman. It was all very airy and kaleidoscopic. Finally, I caught one short glimpse of Vince. At least they played "Smoke," a song he helped to write. Their sound was marvelous, largely because I could keep the set turned down as softly as I liked.

Not long after the Cher show I drove to Hollywood to see them perform at the Whisky. It was sort of surreal to drive down Sunset and come upon a sign with letters four feet high that read, TUBES. I began to recall the old Argyle apartment days and the time the kids were so broke they had to leave all their equipment with a service station manager as collateral because they couldn't pay the deposit on a jack to fix a flat tire on the van. But for me, the Whisky was funky, overcrowded, smoky, and the performance was not fun. The bare derrières, the grinding pelvises, the schoolgirl strut I was spotting—at the time it all seemed too tasteless for words. Fee and Spooner's use of the monotonously undeleted expletives were boring and irritating. Probably a lot of the bad vibes were coming from me, but at intermission I hugged Vin and told him I would be leaving. He understood, as always.

I left feeling just fine about the per-



## MY SON, THE TUBE

(continues from page 1)

Vince was becoming, and tried not to shed tears over what I felt was a terrible waste of real talent on debased and depraved material. But, in my view at least, the show would get worse. They went on tour after the Whisky, and their appearance in St. Paul, Minnesota was picked by an odd mix of concerned citizens who, like me, thought their act was a bit obscene. About this time a spread appeared in *Playboy* magazine featuring Fee and Rick that included my naturally curly hair. I carefully did not mention it to anyone I knew. (This bit of rancid publicity meant the group would have to post an obscenity bond when they played in Kansas City.) By the end of the year, *Billboard* listed them as the number-two box office attraction at auditoriums in 1976.

Next came a tour of Europe, then another, and a spot on television's *P.M. Magazine*. What a joy it was to see them, and my kid's face filling the TV screen! Cool and articulate and poised, he was saying, "It's the American dream to make it to the top. Sinatra, Elvis, the Beatles... why not the Tubes next?" And he said, "We have decided to make it on our music alone. If the folks don't like us, we'll just find another gig."

At their February, 1978 performance at the Fox Theatre in San Diego, all I could do was to put in my ear plugs, hang onto

my best friend's hand, and cry. And then try to get my eyes back in shape so Vin wouldn't know I was crying. And then, after the show, where, again, I found those kids I loved and admired so. What a dichotomy. I could only accept the people and shut up about the material. I couldn't have made any difference, anyway, except to pile negative on negative.

In the spring of 1979 they performed at San Diego's Civic Theatre, and it was truly one of life's peak experiences for me. With no stage show to distract — no dancing girls in G-strings, no four-letter words, flashy stage effects, shock value — the energy in their music came through strongly. Their new songs were still sophisticated and yet a little more commercial, more humbly. They had definitely cleaned up their act. And in my exuberance at this new tone and tenor of things, I joined in on their old favorite, "Stand up and Show," and roared with the rest on "White Punks on Dope." I was higher than a hawk's nest on pure happiness. When the show ended, the girl sitting next to me grinned and asked, "Whose mom are you?"

Notes written in January, 1980: Noting with a small surge of pleasure the large size of the letters in the name TUBES on the big sign outside the Catamaran Hotel, I walk in and look for Vince. We hug each other. I greet some of the other guys in the band, and we talk as he waits for sound checks. This is Friday. I have asked for my free seat for Saturday's performance only, but the security people at the Catamaran are already showing a constipated attitude. No, I could not stand anywhere tonight. I

to be for you guys."

Fee nods. "It's just great," he says. "And people are not going away disappointed, not in the slightest. They keep coming back. We've written about sixteen songs for the new album and have about eight of them learned."

I ask, "If you could relive it, what would be your idea of the peaking, breaking, tip-top moment of that last tour in Europe?"

Fee grins ecstatically. "Those beautiful girls in Sweden!"

"Fee, I meant that question musically." Another big smile. "Portugal. That had to be the top. They have never had a rock group there before — unless you call Blood, Sweat, and Tears rock. The people went totally mad. There were 10,000 seats in the place and 20,000 people showed up. But they had it under control — big barricades to funnel the people down so not too many got near the entrance at one time. Lots of cops and security. This was a giant concrete basketball court. The people inside at the top broke out the windows and the kids climbed up the sides of the building and filled it to bursting. Still, there were thousands outside who couldn't get in. They went berserk — stood the whole time with their hands waving over their heads. We went nuts, too, played a lot longer than we were supposed to. We had to be able armored cars to get us out of there. Then there was this fabulous hotel on the beach and an Olympic-size pool and we had four days off. Nobody wanted to come home from there."

Later, while the opening act, the Lions, plays, Rick Anderson is backstage doing Tai Chi-cum-Yoga-cum-calisthenics. Fee is doing warm-ups also. The wreckage of a cold-cut buffet lies desolate on a platter. Prairie Prince studiously partakes of one olive. Fee is pulling his hair into shape. I hear the sliding whine of a guitar being tuned by Roger Steen. Bill Spooner, looking like a poorly embalmed corpse, lies supine atop a stiff-action Yamaha baby grand. Vin sits down and plays nice sounds, big, fat chords, a tricky rhythm. He tells me it is a new piece, "Rat Race," written by Mike Cotten. I try hard not to look too fond-momma smug. Fine harmonic blues notes drift in from the Lion. Now Rick is tuning his bass. How the hell do they sort out all these sounds?

When it is time for them to go on stage it's time for me to go home. I will be back Saturday to watch them. "Play party," I tell them as I have for so many years. Outside, a gang of kids, on seeing my Tubes sweat shirt, holler, "Yeah, Tubes!" "Right!" I holler back, and I think how different this is from the scenario eleven years ago when my social event of the day might be if I could find a good bit of sea glass on the beach.

Saturday night, while Vin is doing a sound check, I talk to Fee. "I'll bet it's easier without the stage show. This all seems so much less hectic than things used to be for you guys."

Fee nods. "It's just great," he says. "And people are not going away disappointed, not in the slightest. They keep coming back. We've written about sixteen songs for the new album and have about eight of them learned."

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ELEANOR WIDMER

**The Restaurant:** Art and Charley's  
**The Location:** 5353 Mission Center Road (297-1823)  
**Type of Food:** Barbecue, fish, steak  
**Price Range:** Dinners, \$4.95 to \$7.95  
**Hours:** Open daily, 5:00 p.m. to 11:00 p.m. Sunday through Thursday.  
**Open until midnight Friday and Saturday.**  
**Reservations not accepted.**

The other evening at a restaurant, when I declined coffee, the waitress regarded me brightly and asked, "Are you coffee out?" I was simultaneously amused and perturbed. These new words and phrases have that effect on me, while I don't like to think of myself as pedantic, I don't take to these current permutations in the language with ease. I have heard of being strong out, burned out, spaced out, freaked out, and tripped out. But coffee out?

Consider, if you will, the effect of such construction on various beverages: milked out, teaed out, juiced out. The phrase vegged out wouldn't mean that you felt like a vegetable or were withdrawn, but rather that you had had too many vegetables. You would also run into the problem of chickened out and fished out, which have dual definitions, as well as flaked out (from too many Corn Flakes?) and mellowed out (from too many marshmallows).

Having scarcely recovered from coffee out, I was brought up short to hear someone say of Art and Charley's, "I'm plasticed out." The people at the next table from mine made this observation and my mind immediately went into a spin trying to unravel the various meanings. Plastic as in plastic surgery, meaning Art and Charley's had or needed a face-lift? Plastic as in plastic arts, which meant Art and Charley's was too arty? Or, plastic as used in place of other materials, a substitute for natural articles? One last definition that enjoys wide currency in Southern California (I can't vouch for it elsewhere) means a lack of authenticity, depth, or significance.

I would have to agree that Art and Charley's is a sickly designed, though its design is its most pleasing aspect. It has two levels, or more accurately, one and a half levels. The bar is above and it's quite handsome; it has many comfortable chairs for relaxing and talking. The room also angles off in odd directions, and this is most striking because it creates an art-modern feeling, such as we experienced in the late Thirties. The ceilings are low, there is no wood, and it does not appear to be a replica of a thousand and one Southern California restaurants, tearooms, bars, all

## Restaurants

### Reviewed Out

that sens  
coffee cake n: a sweet rich  
often with added fruit, nuts and  
spices that is sometimes glazed  
after baking  
coffee out 'ko-fed 'aut adj.  
[fr. So. Calif. burned out,  
freaked out, etc.] 1: the state  
of being saturated with coffee,  
often accompanied by a  
buzzing of the eardrums 2:  
the feeling of not wanting any  
more coffee 3 archaic: drinking,  
or just having drunk, nineteen  
cups of coffee in rapid  
succession  
coffee house 'haus n: an estab-  
lishment that sells coffee and  
usually other refreshments and  
that commonly serves as a

of which are made to resemble mythical California lodges. Art and Charley's has an Eastern quality, cloistered and appealing. It's worth going there if you are in Mission Valley.

However, on the night I was there, the food could not be recommended except for the salad. The salad bar is alleged to have forty items. Everything is fresh, and the bar is replenished every few minutes so that it's never short of any item. There's fresh spinach, as well as iceberg lettuce and romaine, fresh mushrooms, a wide variety of vegetables, grated eggs, a vat of blue cheese, some sliced fruit. It would take a true compulsive to count to see whether there are actually forty items, but the salad bar was, on the night I visited, the best item. It is included in all the dinners, or you may have just salad, as much as you can eat, for \$4.50.

The specialty of the house is barbecue: chicken, baby back pork ribs, beef ribs, or any combination of these items. We ordered three dinners for two people. My purpose in ordering three dinners was to taste the barbecued items, and the fish, which that day was fresh yellowtail. The prices are reasonable. The most expensive barbecue item is \$6.95, the most expensive steak is \$7.95, and barbecued half chicken is only \$4.95. These dinners include salad, baked potato or corn on the cob, and bread.

At Art and Charley's the ribs (both baby back and beef) tasted as if they had been char-broiled and then had sauce poured over them. Everything was overcooked. Both sets of ribs were tough, and the baby back ribs provided mouthfuls of fat. Moreover, we were offered extra sauce in the comment about being plasticed-out. In any case, I, for one, like to have my ribs tasting of a good sauce, not having it provided from a plastic bottle. The dispensers are offensive in their own right. Consider, if you will, the elegant surroundings and the attention given to the architecture and you will realize how chintzy those jars

As an afterthought, I ordered some mud pie, which is ice cream, caramel, fudge, whipping cream. If the potatoes were the victim of the steam, the dessert was sacrificed to the ice age — it was so frozen we couldn't break into it. My friend and I dawdled, waiting for the ice cream pie to be finished, but we succeeded in eating only the outer edges. I mean to return to Art and Charley's, but not immediately. For now I'm baked out, barbecued out, and ribbed out, and I rib you just when I say it.

appeared. Separate or additional sauce should be served from crocks or earthenware jugs.

As for the fish, it was done to a crisp. When I summoned the manager, he graciously took one look at it and whisked it away. He offered me a new portion or no charge, and since it seemed to be a bad night for the chef, I chose no charge. Lastly I have been losing hope of ever obtaining good, fluffy, baked potatoes. Technology has ruined baked potatoes because they are kept in a steamer after they are baked. This removes the moisture and renders the potato gray in color. The baked potatoes at Art and Charley's need old-fashioned treatment — potatoes are one of the wonders of the universe and to ruin one is almost sacrilege. The corn on the cob, which arrived with one of the dinners, was, however, nicely done.

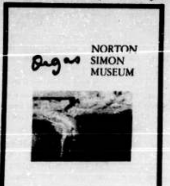
That rainy night we didn't have easy access to the restaurant; traversing the Mission Valley flood waters required special effort. Possibly all restaurant reviews should have been suspended during the "disaster" since the chefs and the availability of certain products may have been affected by the storm. One's hair has always good to see how restaurants behave under stress. The manager and the waiters could not have been more considerate, but you know the food is in trouble when the highlight of the meal is the warm moist towel that mops the memory away.

I've been meaning to mention Pines restaurant at La Costa in Carlsbad. I went there one hurricane night and the place was virtually empty. I had the spinach salad, the soft-shell crab, and the Grand Marnier soufflé for dessert. The spinach salad and the soufflés are prepared for two only. However, my advice is this: order the salad for two and eat the entire contents by yourself. Then, with virtue, proceed on to the soufflé and eat that by yourself as well. Pines is a food and seafood restaurant and it may be heresy to suggest that you skip the house specialty. But if you are in the mood for a streamlined meal, and want to live a bit dangerously, try my suggestion. Look at it this way — soufflés are made with eggs, so it's really not a dessert, but protein with sugar and liqueur added. □

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# A VIEW OF THE BAY

(continued from page 1)

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From April, 1976 to November, 1977 the city council would pass no less than seventeen resolutions concerning Sail Bay. Gade himself would write one of the earliest of these, in which he assured all that after the expiration of the leases the beaches would "become the public property of all the people, to be used for public park purposes from that date forward." And nine days after the expiration of the leases, the city council declared its intention to give high priority to the development of Sail Bay as a public beach. But largely through the efforts of Gade, the

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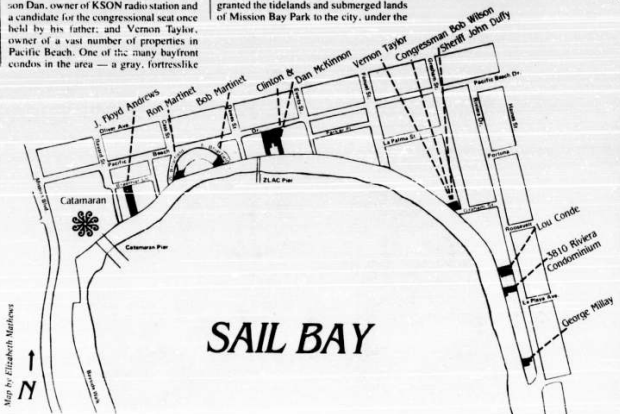
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(continued on page 14)



Bob Martine residence



SAIL BAY



Tom Gade



# A VIEW OF THE BAY

(Continued from page 1)

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Clinton McKinnon formed the Crescent Beach Development Association in 1950. It was a nonprofit organization composed of the successors in interest to the Johnson lease; its purpose was to ensure that the lease rent was paid and that the beach "would be used properly," McKinnon says. Nine years later the Catamaran Hotel was completed by William Evans on a parcel of land owned by McKinnon and Vernon Taylor near the northwest corner of Sail Bay.

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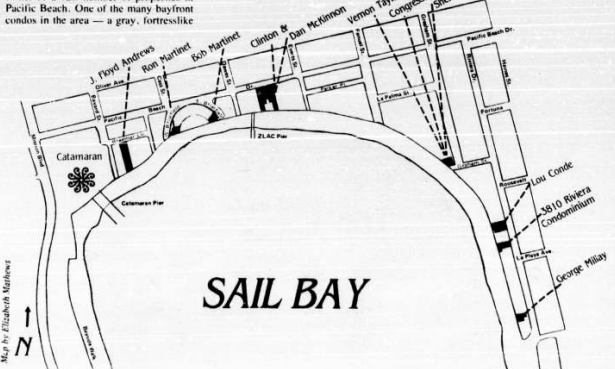
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(Continued on page 18)



## SAIL BAY



Tom Gade



Bob Martinet residence



# Fighting the Bad Fight



DUNCAN SHEPHERD

The *Cruising* controversy is one of those quasi-aesthetic or extra-aesthetic issues (the Harry Reems obscenity case comes to mind as another) in which I am slightly disinclined to involve myself on one side or the other. Perhaps the best thing to be said for the movie itself, now in view around town at several theaters, strategically far apart to better disperse or isolate any visible protest activity, is that it seems certain to take much of the wind, or hot air, out of the raging debate. On both sides, I should think, I can testify that my own interest, in the wake of actually seeing the movie, has slackened off to such a degree that I no longer feel any need to scour the daily papers for the latest bulletins of troop movements and defense fortifications, and if the movie has not had the same effect as a general rule, and if the bulletins have not by now disappeared from the daily papers, I am open to persuasion that the movie is even more worthless than I think it is. It is conceivable, certainly, that I underestimate the dedication of the opposition forces. Anyone who is rambunctious enough to begin such a rumble long before it could be known for sure what the movie had to say, is probably also writing to continue the rumble regardless. And yes, yes, I am aware that the protesters had got hold of a shooting script during production — and what of it? What would be said, squawked, or gurgled if a critic were to review a movie on such skimpy evidence? Those protesters who are agreeable to a cease-fire until the complete evidence has been examined (and while they're about it, they ought to test their base of support against a rough head count of the

homosexuals voluntarily in and at the movie) are apt to find, like most of the First Amendment invokers primed for the defense, that the movie is almost superficially unprovocative. True, this fence-straddling movie gets up enough during to offer the suggestion that a homosexual might, on the aberrant occasion, when not cultivating his heightened sense of individual liberty, do "harm" to his own kind. The darings of this departure from the fence is really not to be sneered at, since it is an observable fact that after any group finds shelter under the liberal umbrella, it becomes a risky proposition in a work of art (not risky financially so much, but certainly critically and, increasingly, physically) to portray them as bad guys. (On the other side of the coin, there are no safer or more acceptable groups from which to recruit bad guys these days than those connected with government and law enforcement.) This movie does not, however, venture so far from the fence as to get into why a homosexual might do something so illiberal, counterproductive, and cavemansh (it offers no clue beyond the killer's paranoid apology to each of his victims. "You made me do it," a standard line known to every hack TV writer for immediately placing a character in the pretty-far-gone psychological category), and in any case it soon scurries back to the other side of the fence to suggest that the killer may not be homosexual after all, and that, if he is or if he isn't, there is still plenty of other abuses, bodily and otherwise, dishd out daily to homosexuals by heteros (and particularly by cops, who, in the menacing figure of Joe Spinell, provide the dishd liberal with a strong candidate for the killer).

Contrary to the protesters' widely pub-

licized fears, *Cruising* does not, as far as I can tell, depict the victims as "willing." I saw them depicted as vulnerable, gullible, scared prior to stabbing, and shocked afterwards — in short, as things that would imply the victims have always in the past encountered nothing but the pleasantest of experiences. Bringing up the additional fear of this movie triggering real violence against homosexuals is not possible without opening up the whole violence-in-the-cinema can of worms and thereby blurring the homosexual focus of the discussion. But it might contribute something useful to the general violence question, and might help also to decrease the potholes on the scolding side of things (or, what's just as likely, increase them), if the protesters would explain a little more precisely how this movie can be expected to cause who to do what sort of violence to whom. I admit I am a trifle slow about making this kind of causal connection between real life and movies. Even in such incriminating cases as the on-the-spot killings last year at showings of *The Warriors*, I am reluctant to lay the blame of the blame on the movie, people in the absence of, say, an advertising promotion offering free knives and guns to the first 500 people in attendance. Something prior to seeing *The Warriors* pretty obviously and pretty severely must have gone wrong in these knife- and gun-toting educations, not least of all in the subject of art appreciation. There's too little evidence, and too much conflicting, about the effects of movies on viewers to swallow a simple monkey-see-monkey-do proposition: common sense and personal experience ought to give you some glimmering how a relentlessly upbeat movie, by the same sort of force that makes Christmas the favorite season for suicide, would be just as capable of pushing a per-

son over the edge as a doom-and-gloom one. The monkey-see proposition seems particularly unhelpful when the movie, like *Cruising*, is set in a milieu of million miles from the viewer's normal everyday experience. Any mania of limited first-hand acquaintance with the homosexual world, and especially the heavy-leather and S.M. part of it pictured in *Cruising*, who somehow got it into his head via this movie that it might be a good idea to do violence to homosexuals — any mania, that is, who would need this movie to get this idea into his head — would seem to be at some difficulty even to locate one on the evidence here, the lower-profile majority would be apt to slip past his detectors altogether, and the showily-costumed leather minority, insufficiently distinguished in this movie from Hell's Angels, would not present the most inviting or readily accessible target for picking on. (Any mania, on the other hand, already intimately acquainted with this leather netherworld, would seem to be more apt, if we go by the news stories on the protests, to do bodily harm to the filmmakers responsible, or, by the logic of maniacs and protesters, filmmakers in general.)

But the hypothetical mania is a more extravagant worry. In the protesters' list of grievances, that the average citizen who hereafter is liable to have his view of homosexuals hopelessly obstructed by leather, chains, pain, and death. My own feeling (uncopyrighted) is that this sort of opinion-swaying, no less than the triggering of real violence, is governed by prejudice. Not many people are going to go to *Cruising* with their minds a blank on the subject of homosexuality, and no one with a partially filled-in mind is going to be swung 180 degrees as a result, nor more than four or five, I would guess, and that much only in those with the bluntest minds. The protesters are doubtless well-founded in their conviction that most people's minds could do with a bit more filling-in on the subject, but the further conviction that what *Cruising* has to offer could cause them to liquidate their previous holdings and close up shop ever after, seems rather more shaky. And more insulting, if, for instance, knew for certain I was one of the people whom the protesters deemed eminently misleadable and in need of a guiding hand placed firmly over my eyes (and for all I know I may well be one of those, and if I wasn't one previously, I probably will be after this), this knowledge would weigh heavier on my personal Suspicion and Hostility scales than any of the disclosures about homosexuality made in *Cruising*.

Before the movie's coming out, it is only honest to admit, I was tilting at a rather acute angle to the side of the argument opposite the protesters — this despite my feeling that it would be an unportably safe bet that William Friedkin, the director, would make a thoroughgoing effort to the predictability of it being bad obviously affords no more reason to object to Friedkin's making a movie about a homosexual murderer than his doing so about, as he indeed has done, and badly, a remake

of *The Wages of Fear* or another version of the fabled Brink's robbery — and if those were made fair game, where would the powers stop? No need to worry about that, of course. People do not mobilize en masse over purely aesthetic questions, although Friedkin's trashiness is arguably a more invidious cultural ill, and certainly a trait more widely shared, than any views he might hold or hand out about homosexuals. Be that as it may, as I said at the outset I am less inclined to pitch in on either side of the argument now that I have actually seen the movie, and I don't want to hear anything about "the principle of the thing." The anti-censorship argument, like the anti-abortion one, has its strongest pull in the purity of foresight. Any moviemaker, or any unborn infant for that matter, might one day make a *Beyond the Valley of the Dolls* (supply your own sex-and-violence masterpiece here, if this one doesn't suit, and let's not argue about it now), but more of them make Harry Reems movies and the equivalent. In my earlier unmoored state of mind, I might have wanted to say something about the shushing sounds of these protesters reminding me of the complaints raised in the black community over the *Super Fly* "blaxploitation" movies of the Seventies, with the difference that in the latter cases the concern was as much about misguiding those inside the community as those outside (there have been no dire predictions from the *Cruising* protesters that heterosexuals, this movie completely snubs Columbia's hetero population, with its quota of jocks, frat men, party-riders, and other standard-bearers of When Men Were Men, and that the possible consequences of this distortion could entail a blackening of the image in the public eye, cutbacks in alumni donations, and a falling-off in freshman applications (for a disproportionate influx of certain types of freshmen).

Roundedness of reporting is and should remain more important in journalism than in fiction, and Friedkin would be well within his rights if his view of homosexuality were wrenched exclusively out of his own darkest imaginings. At least then he might appear to have a firmer toehold than now in the world of fiction, and he might feel free to be as lapidarily bleak or horrific as he pleases, without having to cover himself with the introductory disclaimer: "This film is not intended as an indictment of the homosexual world. It is set in one small segment of that world which is not meant to be representative of the whole." I would not want to see that whopping redundancy become as standardized an amendment to a movie as the any-reference-to-real-persons-is-purely-coincidental duty, and thus turn up routinely on movies as diverse as *Fatso* ("This film is not intended as a slur against fat people. It is set in one household of the obese world which is not meant to be indicative of the whole"), *Saturn 3* ("This film takes place far in the future and is not meant to be prognosticative of the intervening years"), and *The Bug* (*BennyRoad Runner Movie* ("This film concerns only a small sampling of cartoon characters and



the same logic as the protesters, that in identifying the one student and one professor from Columbia as heavy-leather homosexuals, this movie completely snubs Columbia's hetero population, with its quota of jocks, frat men, party-riders, and other standard-bearers of When Men Were Men, and that the possible consequences of this distortion could entail a blackening of the image in the public eye, cutbacks in alumni donations, and a falling-off in freshman applications (for a disproportionate influx of certain types of freshmen).

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effect of this overall vagueness is that there is no solid evidence that the change in Pacino is intended to promulgate some old wives' tale about homosexuality being contagious. The principal damage done by the overall vagueness is to the movie's function as a manhunt thriller. Friedkin's most concrete clue to the killer's identity is to give him the husky sexy voice of a late-night disc jockey, and if I can trust my ears Friedkin dubs this conball voice into the prime suspect at movie's end, exactly as he put Mercedes McCambridge's voice into Linda Blair in *The Exorcist*, to lead us to believe, at least fleetingly, that the police have nabbed the right guy. And if I can also trust my own informal audience poll, viewers tend for the most part to be satisfied that this guy is indeed the killer. But if I can trust my eyes, despite the camera-shyness of the killer, lurking in shadows and averting his face, he is visible enough in the course of his rampages, thanks to Friedkin's sheer incompetence, that I can be positive he is not the same one who is ultimately arrested. I would swear to it in court. In any event, the waters are muddied at the end with yet another killing and with the question of Pacino's mental health, and I have even heard it suggested that Pacino himself may be the culprit in this last killing, although I can't see any reason to think so, except that in the liberal view his being a cop makes him a likely suspect for almost any villainy. The trouble here is not that the movie is ambiguous, but that we can't even be sure to what extent Friedkin wants it to be ambiguous. If, as is easy to imagine, his reasons for so wanting have to do with dodging the protesters, and thus came into play late in production, then I have one more excuse for wanting to shun both of the warring camps. □

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# Bearing False Witness



Jack Krill, Nina Lohmann

JONATHAN SAVILLE

The Old Globe's *Witness for the Prosecution* has a few more days to run at the California Theatre. It is a flawed production of a flawed play. The play's defects tell us something quite interesting about Agatha Christie's talents and their limitations, and about the differences between fiction and drama: the defects of the production tell us something very sad about the current state of artistic management at the Old Globe.

First for the play. Its plot is a cunning one. A young man, Leonard Vole, has murdered a rich old lady after cajoling her into making him the chief beneficiary of her will. The only evidence that can save him is his mistress's testimony that he was at home at the time the murder was committed. The devoted mistress, knowing him to be guilty and at the same time aware that any alibi provided by her would be

discounted by the jury, devises a daring scheme to save him. She testifies in court that Leonard had not been home at the time of the murder, and that in fact he had admitted murdering the old lady. The defense case seems lost. But the mistress, who is an accomplished actress, disguises herself as a vindictive Cockney wench and delivers to Leonard Vole's attorneys a letter proving that she—the mistress—had perjured herself in court, and that she had tried to frame Leonard so that she could go off with another man. The letter is read aloud before the jury; the mistress's testimony is shown to be a pack of lies; and as a reaction to this discovery that the leading witness for the prosecution had perjured herself, the jury becomes convinced of Leonard's innocence and acquits him. By testifying "falsely" against him, the mistress has contrived to set him free—and this in spite of the fact that he is actually guilty of the crime.

The clever reversals, deceptions, and disguises of this plot, all of which play on

the distinction between appearance and reality, made their first appearance in Agatha Christie's short story, "The Witness for the Prosecution," a flawless little masterpiece of crime fiction, which ingeniously exploits some of the most sophisticated devices of modern narrative. The central figure in the story is neither the criminal, Leonard Vole, nor his mistress Romaine, but rather Leonard's solicitor, Mr. Mayherne, from whose point of view the whole tale is narrated. "Mr. Mayherne was a small man, precise in manner, neatly, not to say foppishly dressed, with a pair of very shrewd and piercing gray eyes. By no means a fool. Indeed, as a solicitor, Mr. Mayherne's reputation stood very high." It is this acute and skillful lawyer who is taken in by Leonard's appearance of injured innocence and by Romaine's artful histrionics, and it is Mr. Mayherne's lack of disillusionment, when (in the last line of the story) he finds out the truth about the appearances, that constitutes the climax of the narrative.

Mr. Mayherne's ignorance of the true facts throughout the story, his inability to interpret correctly what he sees and hears, gives the author an opportunity to play ironically with the solicitor's perceptions. "A strange woman, very quiet," he muses to himself at his initial meeting with Romaine. "So quiet as to make one uneasy. From the very first Mr. Mayherne was conscious that he was up against something that he did not understand." The mysteriousness in Romaine's attitude seems to be explained a few moments later when she "reveals" to the solicitor her deep hatred of Leonard, but of course the real secret is that she is already playing a game with Mr. Mayherne, trying to make him see how Leonard when in fact she is acting a role in an elaborate plot to thwart justice.

The hidden motivation, the mysterious lie, misunderstood by the central consciousness of the observer—this is precisely the major concern of much modern fiction of the most serious sort. Agatha Christie, in her unpretentious way, was as much at home in this way of writing fiction as were Joseph Conrad, Ford Madox Ford, Katherine Mansfield, E.M. Forster, or Virginia Woolf. "Romaine Helger's evidence was a tissue of lies from beginning to end. She had evolved it out of her passionate hatred. . . . What had Leonard Vole done to her? . . . The secret between those two remained a secret. Mr. Mayherne wondered if some day he should come to learn what it was." Aldous Huxley might have written that ironic passage—and Joseph Conrad might have written this one, down to the choice of adjectives: "that a moment Romaine Helger's eyes met those of the man in the dock. Her expression held something curious and unwelcome."

Dane Agatha's fine narrative irony reaches its height in the last few sentences of the story, when Mr. Mayherne, in an interview with Romaine some time after the trial, finally discovers the truth that has been hidden from him for so long: "I still think," said little Mr. Mayherne, in an aggrieved manner, "that we could have got him off by the—er—normal procedure."

"I dared not risk it. You see you

thought he was innocent—" "And you knew it? I see," said little Mr. Mayherne. "My dear Mr. Mayherne," said Romaine, "you do not see at all. I knew—he was guilty!"

The powerful, clever woman who understands so much more than the decent, well-meaning, naive man, the interruption that completes a sentence with a meaning opposite to the one intended; even the wonderfully expressive adjective "little"—it is pure Henry James.

When she turned this well-made short story into a three-act play, Dame Agatha retained the clever plot but was forced by the very nature of the dramatic genre to give up the single most important element in the narrative: the central consciousness of the solicitor. Now the focus is not on Mr. Mayherne ("Mayherne" in the play) but on Leonard and Romaine; the only central consciousness to be found is that of the audience, and while Mr. Mayherne in the story was being bamboozled by the murderer and the murderer's mistress, which is interesting, the audience in the theater is quite evidently being bamboozled by Agatha Christie, which is irritating. There is a frustration in watching someone being made a fool of, but there is considerably less reason when we are being made fools of ourselves.

To compensate for the diminution in the solicitor's role, Dame Agatha introduced or expanded the roles of various other characters played by Leonard's lies and Romaine's play-acting: the barrister defending Leonard, his two secretaries, and a personage of the court—but the general effect is one of enrichment but of diffuseness. Since the playwright cannot bring an inside anyone's mind, he has to go through a detailed exposition of the material by means of dialogue, and the first act, which is devoted to this exposition, has a forced and routine quality about it that is nowhere to be found in the last narrative of the original story. The newly introduced characters are not particularly distinctive (the two secretaries, for example, are completely superfluous, and their opening dialogue is mere marking time), and it does seem to take an awful lot of preparation to set the scene for the play's central action, the courtroom battle that is the theatrical substitute for the focus of interest in the short story (Mr. Mayherne's perceptions and the way they change).

The courtroom scenes are admittedly handled with great skill (they play little part in the original narrative). But now that the experiences of Mr. Mayherne are no longer of great interest to us, the playwright apparently felt obliged to replace them with some melodramatic developments in the relationship of Leonard and Romaine. At the end of the play, after Leonard has been declared innocent and the secret of Romaine's "perjury" has been revealed, it turns out that, in spite of all she has done for him, Leonard intends to abandon his mistress for a younger woman—and Romaine reacts as not to jealousy, stabs him to death.

All this melodrama, which is cheap stuff and on a far lower level of invention than the rest of the plot, takes place in the open courtroom, just after the trial has ended. Leonard's solicitor and barrister, along with other officers of the court, are witnesses to the whole thing; the actress's revelation of her scheme and of the fact that Leonard is guilty as charged, the appearance of Leonard's new girlfriend, and Romaine's bloody revenge. Leonard is killed with a kitchen knife which had been used as an exhibit during the trial and

which has been conveniently left lying about where Romaine can grab it. The whole thing strains credulity to the utmost. The quiet, intimate "confession" of Romaine in the story ("the place of their meeting is not relevant"), with only "little" Mr. Mayherne there to hear the truth, has been transformed into a quite unbelievable public declaration, chiefly because the playwright had no time for another scene change and because she needed an ending more sensational than a wry bit of Jamesian dialogue demonstrating the gulf between appearance and reality. For the sake of melodramatic effect, she gave up consistency and verisimilitude—a sign that, however expert a writer of fiction she might have been, Agatha Christie was considerably less in command of the technique of playwriting.

An excellent story, then, and a mediocre play—but even so mediocre a play deserves better than what this Old Globe production has given it. Director David Hay has had the curious notion of moving the action of the play back from 1954 (when it was written) to 1938. His reason? He "felt it was out of another time period, as though people would have sat around and listened to it on the radio"; it "reminded him of black-and-white films"; he felt that 1938 was "such an interesting visual period"; and, since "we're nostalgia-oriented people now," people seem to be interested in going back, in finding out what things were. "These random facts of Mr. Hay's are, of course, totally ir-

relevant to the play, and his application of them to the production results in one of the more laughable modern instances of that quaint theatrical disease, directoritis. Each act is preceded by fragments of what purport to be BBC broadcasts from 1938. There is news about Hitler, Chamberlain, and the Sudetenland, followed by reports on the exciting Old Bailey trial of accused murderer Leonard Vole, including on-the-spot reportage outside the courtroom. One could scarcely find a siller example of the directorial notion that you can stick any play into any historical epoch and make it seem at home: the crisis atmosphere of the late Thirties, indeed the whole wider world of national and international politics, is thoroughly alien to the people, the events, and the social atmosphere of Agatha Christie's play. And does Mr. Hay really think the BBC reports on English murder trials in this fashion?

He doesn't really think, and he doesn't really care. His devotion to history is nothing more than the taste for historical decorativeness apparently characteristic of "nostalgia-oriented people." However, the prime problem of this production is not the 1938 nonsense but the utterly inauthentic quality of most of the acting. Things are not totally bleak, it should be said. There may be only two actors in this production who do a truly good job—Mark Kincaid (Leonard) and Nina Lohmann (Romaine)—but fortunately their simple vividness, in this production, is not the worst of these remarkably profes-

sional performances. The mixture of the pathetic and the nasty in Mr. Kincaid's portrayal, and Miss Lohmann's fabulously flamboyant passion, are especially effective in that each of the two must contend with what is essentially a double character: the visible character (Leonard as innocent, Romaine as his enemy) and the hidden character that is only fully revealed at the end (Leonard as a vicious murderer and ingrate, Romaine as passionately in love with him). If Agatha Christie did anything of value in transforming her short story into a play, it was the development and elaboration of two of the juiciest roles on the popular stage—and Mr. Kincaid and Miss Lohmann meet the challenges brilliantly. I would be very much surprised if they did not both win the Old Globe's Atlas Awards for this season.

But two fine actors are not enough to redeem the abysmal casting and coaching that characterize the rest of the production. Except for the two leads, the accents are simply abominable, tuning in and out on California and London wavelengths with a chaotic speed that makes the listener dizzy. Instead of wasting his time on patching up a fake atmosphere of the 1930s, the director would have done better to give his actors some instruction on how to sound like Englishmen. He also might have given them some idea of what English characters are like—the type characters that Agatha Christie was so skilled in creating, with their simple vividness. In this production, Sir Wilfrid Roberts, K.C., and Mr.

Mayherne the solicitor, talk, walk, gesture, and move like two American businessmen working on a stock market deal. They act decently, but they are acting in the wrong play. The judge (Jack Krill) gets his character down nicely, but cannot keep his accent straight. The prosecutor (Brian Salmon) seems to be about twenty years old—who in the world made this preposterous piece of casting, forcing Mr. Salmon (apparently a capable young actor) to contend with a role radically unsuited to his age?

The principle of selection used in casting most of the minor parts is equally "curious and unattractive"—Mr. Hay seems to have relied so totally on the splendid talents of Mr. Kincaid and Miss Lohmann that he could not be bothered to select appropriate actors for the minor roles, or to direct them properly once they had been chosen. With the exception of a humorous little portrayal by Daniel Osman (Mr. Clegg, the technical expert), these roles are played as lifeless caricatures, flat and stiff as the boards they tread. Even the radio announcers are awful they have the worst English accents of the night.

There are respectable, though in no way imaginative, sets by Kent Dorsey, and Mr. Hay frequently has his actors momentarily posing before them in rather nicely arranged tableaux (1938 was "such an interesting visual period," we remember). But who cares? If *Witness for the Prosecution* is to be produced at all, it needs a lot more than tableaux to make it work. □

## City Lights

(continued from page 2)

### Concerned Officers

Movement, contacted Harris about speaking at the rally. Harris agreed in exchange for round-trip plane fare from San Francisco.

As word of the rally spread through the campus and the city news media, other groups—including the ACLU, the local Libertarian Party, the Gray Panthers, and more—came into contact with the UCSD group, which by this time was calling itself the San Diego Students for Peace.

Professors from around campus began calling the Associated Students office, where the Students for Peace were billeted. Midterm exams were scheduled for the week of the rally, and professors were asked to sit aside another date for those students who missed their tests because of the rally. One sympathetic professor allegedly said he would not cancel his class or as not to deprive his students of the satisfaction of boycotting class the day of the demonstration.

The rally began just past noon on the second Monday of the month, with nearly 3000 students and activists squatting on the concrete of Revell Plaza, where they listened to speakers harangue the Carter administration for even "thinking of bringing back draft registration. A news helicopter hovered noiselessly above the event, while local television cameras recorded every movement. There followed a peaceful, somewhat obligatory march around the edge of the plaza, which was back to the plaza for more speeches.

Although San Diego Students for Peace was the group primarily responsible for last month's demonstration, it is by no means the largest or best-organized peace group in the city. That honor most likely falls on the Committee Against Registration and the Draft, an affiliate of the nationwide group of the same name and the

sponsor of an upcoming anti-draft spectacular on March 22 at 2:00 p.m. in Balboa Park. The group, a coalition of a number of activist organizations, is presided over by thirty-two-year-old Bill Roe, a veteran of the antiwar efforts of ten years ago.

Roe's concern with the draft began about fifteen years ago. As a junior at Hoover High School, the native San Diegoan for the first time began to fret about conscription and the war in Vietnam. "But then that song came out," says Roe of Barry Sadler's stirring anthem to militarism, "The Ballad of the Green Berets." "I figured I would be drafted anyway, so I might as well go the glory way of the Green Beret." Roe subsequently went so far as to write the adjutant general of the U.S. Army for more information. Later in his junior year, though, he was injured while jumping down from some gymnasium bleachers. A pinched nerve in his back was the result, and his plans to join the elite fighting unit had to be abandoned.

In his last year at Hoover, Roe's English teacher began coaxing him to write without too much regard for his inadequacies in punctuation, and he was discovered an aspect of himself he had kept hidden for years. "I always had a very negative self-image," Roe says. "But I began showing some poetry to this teacher, and she seemed to really like it. She motivated me to use this sensitive nature I'd kept inside me." Roe was selected by his Congregationalist church as the Senior Boy of the Year, and as an award was offered two books of his choice. On his teacher's advice, he chose *The Prophet* by Khalil Gibran and a book of essays by Ralph Waldo Emerson. "I learned that I loved myself and the world too much to join the Army and kill," he says.

He also learned about students' deferments from the draft, and upon high school graduation entered a course of

study at Mesa College. "But by my second year there, in 1969, I realized that I was wasting my time," he says. "I was hiding out, and I didn't like that." Through a conversation with a draft counselor, Roe learned of the possibility of becoming a conscientious objector.

Although his initial request for C.O. status was denied, he appealed and the denial was overturned. Roe later sat out a local Committee to Repeal the Draft, and so joined the antiwar campaign.

It was last June, in response to initial rumblings about possible reinstatement of the draft, that a national Committee Against Registration and the Draft was founded in Washington, D.C. Roe and two old friends from the Vietnam era—one a former conscientious objector and the other a draft resister who spent twenty months in prison ten years earlier for his refusal to be inducted—heard about the national group and decided to form an affiliate in San Diego. They held their first meeting June 4 at Roe's small North Park duplex. The effort attracted only five people: the three founders and two people they didn't know. Today it is the leading anti-draft organization in a city being overrun with similar groups.

As a coalition, it SDSU's local membership list the local Libertarian Party, the Gray Panthers, the San Diego Lawyers Guild, the ACLU, college- and high school-based anti-draft groups, and others. Getting out its message is costing the anti-draft committee as much money as it can scrape together. The group's office is a small mail slot at the post office. "At least we're in the black," Roe says, "but just barely." A contribution of \$150 from the La Jolla Friends, a five-member group, has been the largest single contribution to date, while a fifty-dollar donation has been the largest from an individual.

Fundraising is an essential

concern for most of the fledgling anti-draft groups, including the Committee Against the Draft at the San Diego State University. On the patio of SDSU's Aztec Center, the leader of that group speaks to a fellow activist about raising cash. "I got a call from those Students for Peace people over at UCSD and they wanted to know if they could come over 'ere and sell their T-shirts at our teach-in," says a frizzy-haired Hoppy Chandler. Chandler is the major spokesman for the SDSU Committee Against the Draft.

"I told them we could sell the shirts for them and we could split the money between us. I mean, if it is supposed to be a cooperative effort, we should split the money."

Although the San Diego State group is a supporting member of Roe's anti-draft organization, it operates as an independent entity on the SDSU campus. The principal membership of the group (about twenty-five students and faculty members) was formed from a meeting last February 4 at Scripps Cottage on campus. The gathering was organized by the North Park duplex.

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eggs from overinflating. "It is something you have to deal with on a regular basis," he says. In addition, there is the matter of keeping a damper on groups which have other motives besides stopping the draft. "Like the Mobilization Against the Draft," he says about another SDSU group, which recently sponsored an ill-attended rally at the Aztec Center steps. "That is a group dominated by the Committee Against Racism, and it is pushing an antiracist line along with anti-draft."

A similar problem cropped up at the UCSD rally February 11. The UCSD group's steering committee either told or didn't tell (depending on who one believes) the Revolutionary Communist Party that one of the communist speakers would be allowed on the platform with featured orator David Harris. When it became apparent that there would be no time to accommodate the communists, a scuffle over control of the microphone ensued. The speaker told the communists began speaking anyway, sans amplification, and attracted a small number of listeners.

The difficulties in coordinating the various factions within the movement have been great, according to Roe. In order to develop better cooperation, most of the groups have been sending representatives to the weekly Thursday-night meetings of the San Diego anti-draft committee at the Chiles Inn in San Diego. The number of groups generated by Carter's call for draft registration seems all the more incredible when one considers registration is still only in the planning stages. "The young people are buying it," Roe says. "And they're going to prove it by going out to the streets. We are well ahead of the game at this point."

—Jeanette DeWozz and Mark Orsini

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# BAY

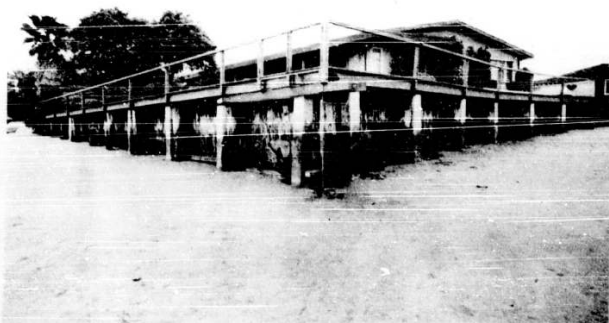
(continued from page 12)

course, a scenario that would repeat itself the following year when it came time for those persons given a two-year extension to remove theirs.

Last March the city billed seventeen persons for whom the city had piers removed. Only two of them have reimbursed the city. The remaining fifteen still owe the city fees totaling almost \$47,000. Sam Santillan of the city auditor's office says some of the property owners who have refused to pay have asked for a breakdown of the charges. But, he adds, "The vast majority just ignored the bill." Among those the city says owe money are J. Floyd Andrews, Clinton McKinnon, T. Claude Ryan, and George Millay. Spokesmen in the city auditor's office say they don't know at this time if the city will file a lawsuit against the fifteen individuals who have not paid the fees.

Although the forced removal of their private piers and docks was an inconvenience to them, Sail Bay residents faced problems of a more serious nature shortly after the tide lands expired. It was then that Assistant City Manager R.E. Graham issued a report to the city council listing beach encroachments of patios, landscaping, and other improvements to the homes and yards of property owners living on Sail Bay. Even though the once legal encroachments were a matter of public record, few persons realized how extensive they were. While some were minor and didn't interfere with public access to the beach, others were of such magnitude that they would require major revisions by some residents.

Among the latter are Marinette's patio, which extends some twenty feet southward onto public beach. To make it legal would require the removal of about 2200 square feet of the patio, including concrete paving, wood decking, planter boxes, and



Ronald Martin's residence

other landscaping. The former city councilman's brother, who lives one street away on West Brainerd, has an equally serious encroachment. Approximately 130 feet of Ronald Martin's wooden seawall and about 3000 square feet of his patio are on public beach.

Across the street from Ronald Martin is the home of Dr. and Mrs. Robert Bridge. Among their beach encroachments are 2400 square feet of lawn landscaping and other patio-type improvements. A portion of their roof overhang may also be in violation.

George Millay's condominium at 3726 Riviera Drive has beach encroachments that include about ninety feet of a four-foot-high concrete block wall with a four-foot-high glass-aria-metal wind-

screen that encloses a patio area.

The most spectacular encroachment belongs to the condominium at 3810 Riviera Drive. Built on public land were from one-third to one-half of the swimming pool, a portion of a wooden deck, retaining walls, fences, planter boxes, and various types of landscaping.

The failure by property owners to remove private improvements on what is now public beach raises an interesting question: Can the public use those improvements that lie on public land? "As long as the improvements are there, they [the property owners] don't have the exclusive right to use them," said Deputy City Attorney Hal Valderhaug. "The public can use them." Anticipating such a question when the leases expired, Val-

derhaug says he telephoned the San Diego police department about that time and told them not to arrest anybody accused of trespassing on what has become public land. Valderhaug explained that although the public may use that portion of improvements which are on public land, they may not destroy them. And should a citizen gain access to an improvement by entering private property, he would be guilty of trespassing. If, on the other hand, one were to gain entry from the beach to the Riviera Drive swimming pool, for example, and proceed to swim in the one-third to one-half of it on public beach, no law would be broken. While admitting the public can use the pool or some portions of a few residents' patios with impunity, Valderhaug added, "I don't think the people



should be encouraged to use the backyards of people. It's not necessary. It would cause nothing but trouble."

Four months after the tide lands leases expired, the city commissioned an architectural firm, the Reynolds Environmental Group, to develop a master plan for developing the Sail Bay beach for public use. The cost of the study was \$59,000. Several weeks later an ad hoc committee was established by the city council to work with the Reynolds Group on the project. The committee was composed of five Pacific Beach residents considered knowledgeable about Sail Bay, five abutting property owners, and five citizens selected from the city at large in the hope they would provide a regional perspective to the planning.

Through the first four months of 1977, Reynolds Group representatives and the ad hoc committee met several times to exchange ideas on how Sail Bay should be developed. The meetings were sometimes heated and emotional, with the Sail Bay residents repeatedly opposing plans to build a boardwalk on the beach. The city's consultant eventually presented three plans for the development of Sail Bay. Called the basic, community, and regional concepts, they ranged in scope from minimal beach facilities and limited parking, to a sweeping proposal for many beach amenities and the construction of a large parking lot at the south end of the beach. The plans proposed widening the narrow beach in some areas and installing a pedestrian-bicycle walkway that would

connect the boardwalk on Bayside Lane with Crown Point. The plans also called for the boardwalk taking the form of a small bridge in the area around Brainerd Cove, where the Marinettes live. This would be necessary because the beach is underwater there except at low tide. Still another provision was to establish a neighborhood park and parking spaces on a one-acre lot at the foot of Farnell Street, purchased only a few months earlier by the city for \$605,000.

By the time the proposals went before the city council's public facilities and recreation committee in October of 1977, a fourth alternative suggested by city staff had been added. Called the Roadway Plan, it called for a forty-foot-wide roadway to

be built on the beach, which would have required extensive widening of the beach.

At that committee meeting several Sail Bay residents attended to protest the proposed inclusion of a bike-way. Gade suggested it be eliminated. Eve Small, then president of the Pacific Beach Town Council, told the committee that her group had no recommendation to make regarding the four proposals, but that it did favor the installation of a bicycle path. It should be noted, too, that an environmental quality report released a month prior to the meeting stated the pedestrian-bicycle path "is an integral part of any proposed development of Sail Bay and this concept is considered to be a positive contribution to this unique portion of Mission Bay Park."

But Sail Bay residents were determined to get the path deleted from the proposals. They packed the next meeting of the Pacific Beach Town Council in an attempt to force a change in the organization's position on the path. Many of those attending were not town council members and proceeded to pay the five-dollar membership fee on the assumption that if they could call for another vote on the path, they would now have a majority opposing its construction. What they did not realize is that the town council's bylaws prevent such tactics by prohibiting members from voting until thirty days after joining. When that ploy failed, Vernon Taylor, whose numerous properties in the beach community include the office rented by the town council, announced he should be given two votes—one as a businessman and one as a resident of Pacific Beach. His suggestion was denied. Another vote on the bike-way was taken and a majority again supported its construction. Of the individuals who became town council members that night, "very few ever came back," says long-time member Bern Swartz.

The public facilities and recreation committee discussed Sail Bay twice in October and finally sent it to the full city council with no recommendation. By this

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# BAY

(Continued from page 1)

time a fifth proposal had been added for consideration. Called the recommended plan, it was similar to the basic plan, but provided more parking spaces, restrooms, and lifeguard stations, and would have required the city to purchase another lot on Euclid Street.

At the full council meeting, Sail Bay residents again turned out in considerable numbers to argue against developing the beach, especially the proposed bikeway — this despite the fact the extension of the boardwalk had been endorsed by not only the Pacific Beach Town Council, but also the Mission Pacific Beach Community Plan adopted by the city council in 1970, by the Mission Beach Precise Plan, adopted by the city council in 1974, by the Mission Bay Land and Water Use, the park and recreation board, and the planning commission, in addition to meeting the coastal commission guidelines for Mission Bay adopted in 1977.

In an attempt to expedite the council hearing, Mayor Pete Wilson set time limits for persons speaking in favor of each of the five proposals. Gade then asked that persons opposed to all the plans be given time to speak. As might be expected, Sail Bay residents were virtually the only persons in this category. Wilson granted them equal time — thirty minutes — with proponents of the various plans.

One thing can be said of Gade at that November city council meeting: he was clear when he sided with. Shortly into the hearing, arguing that a decision shouldn't be made on Sail Bay until the city council voted on a master plan for all of Mission Bay, a matter that wasn't scheduled to be acted for another three or four months. Dave Roberts, development division superintendent of the park and recreation department, assured the council that there would be no problem in first adopting a Sail Bay precise plan. But Gade persisted in his attempts to delay the matter, to the point where a woman in the audience finally approached the microphone and complained of him "stalling off," to which Mayor Wilson retorted, "He's had some help, ma'am." Gade then made a motion to continue Sail Bay to a later date, but it was defeated.

Next Dan McKinnon, Gade's former campaign chairman, asked that proponents of Sail Bay development be given only fifteen minutes to speak, and those persons against all development plans be allowed to speak for forty-five minutes. McKinnon claimed this all-encompassing would better represent the ratio of audience sentiment. Gade immediately made a motion to extend the opponents' time, but could not even muster a second to the motion, and it died. Each side still was permitted thirty minutes to speak.

One of the more popular arguments presented at the hearing by Sail Bay residents was that it would be foolish to approve a

bikeway, restrooms, or parking facilities on Sail Bay because the public seldom used the beach there. That argument was, and is, true on the face of it. But as proponents of development are quick to point out, it is rarely used because access to it is poor and there are no facilities such as restrooms on the beach.

As the hearing continued, Gade frequently interrupted to voice his concerns about the proposals. Commenting on the proposed adoption of a bikeway through Sail Bay, he said he was worried there might be massive congestion, as is the case on the Mission Beach boardwalk. "A 300-pound man on a fifteen-mile-per-hour bicycle hitting a three-year-old kid coming out of one of those walks can be a hazard and I've seen it," he declared solemnly. The sixth district councilman also said the city should be concerned about "the proliferation of mopeds" that he alleged were being ridden on bikeways elsewhere in the city.

The city council eliminated from consideration all but two of the proposed plans — the basic and the more expensive recommended plans. A motion was made to approve the recommended plan, but before it could be voted on, Gade proposed some amendments to it. They were to delete the parking provision beneath the bluffs at Moorland Drive, and thus eliminate almost all parking; and to delete the bicycle-pedestrian path, which would reduce access to the area. The amendments died, and when the city council voted on the recommended plan, it was defeated five to four.

Councilman Jess Harts then made a motion, seconded by Councilwoman Marlene O'Connor, that the basic plan be adopted. Again Gade went to work. Again he proposed an amendment that would eliminate the parking spaces near Moorland Drive. Councilman Lee Hubbard seconded Gade's amendment, prompting Councilman Floyd Moreno to comment, "If you want to preclude people from the public from having their public beach, then go ahead, but I don't want to be any part of it." Neither did his colleagues — the Gade amendment was defeated.

Next, Mac Strobl, appointed to fill the vacancy created by the election of Jim Ellis to the state assembly, made a motion to direct city staff to implement a walkway that would be a pedestrian-oriented path, banning all vehicular traffic (including bicycles) as a condition of adopting the basic plan concept. But even with a diluted version of the plan calling for the least development of the five presented, Gade was not satisfied. Again, to the applause of Sail Bay residents, he unsuccessfully argued for a continuance. The city council then voted approval of the basic plan concept — minus bicycles — with only Gade voting against it. City staff was directed to return with specific plans for implementing the project. Proponents of public access to Sail Bay left the council chambers believing the city would be improving the beach and providing easier entrance — however minimal — in the near future. But Tom Gade was not through trying to quash the project.

Those who favored the development of Sail Bay had reason for optimism in 1978. More than a million dollars from the capital improvement program for the fiscal years 1978 to 1983 were earmarked for construction of Sail Bay improvements, with 1983 the scheduled start date. Capital improvements programs are funded in six-year increments, with the city council every year adding or dropping projects, or changing their priorities. Also in 1978, the Reynolds Environmental Group and city staff submitted the final master plan for Sail Bay — the basic plan concept with a pedestrian-only walkway around the beach. Estimated cost for construction of the entire plan was almost \$1.5 million; the walkway and additional sand alone came \$500,000. Another environmental quality report concluded the master plan would have "no significant impact on the environment," and the park and recreation board approved the plan. Development of Sail Bay appeared a certainty.

In 1979 the design plan for Sail Bay had only to be presented to and approved by the city council's public facilities and recreation committee — Gade was one of five councilmen on the committee — and the full city council to ensure its success. But the plan — discussed at nausium in the past — was on the committee's agenda no less than seven times in the first seven months, and never did reach a hearing before the full city council. This was accomplished by postponing discussion several times on the flimsiest of pretenses. On one such occasion, Gade received a phone call from Pacific Beach Town Council President Eve Smull saying she would be late to the hearing, and promptly continued the issue to a later date. Not only was Smull's presence not crucial to the hearing, but the matter could have been trailed to a later time in the hearing (Smull did appear later) had Gade chosen to.

Perhaps the councilman's most obvious attempt to delay the project occurred in April, 1979. At that time he sent a letter to beach-area community groups asking them to indicate which project — the redevelopment of Ocean Boulevard as a pedestrian area, or the improvements to Sail Bay — would they prefer to see city funds spent on, based on the assumption that only one of the projects could obtain capital improvement program funds in the next six-year period. Park Development Superintendent Jim Gutzmer fired off that letter of his own, asking the community groups for their input to the Gade letter. Apparently the only group to reply was the Pacific Beach Town Council, which, in a scathing letter, said it "emphatically rejects Councilman Gade's assumption that only one of the two improvements can be funded during the next six-year CIP." City council districts are not limited to a given number of capital improvement projects. Says Gade's successor as sixth district city councilman, Mike Gotch, "I think he felt he could transfer the pressure off Sail Bay.



3810 Kilauea Drive

Don't let anyone tell you that one has to go and the other has to fail. I don't believe that at all. What Gade did not mention in his letter is that the Ocean Boulevard project may qualify for state and federal funds, or that those improvements could be financed by creating an assessment district. Despite the Pacific Beach Town Council's emphatic plea for retention of the Sail Bay project, one month later Gade sent a memo to the city manager's office in which he said he intended to push for a capital improvement program to be called "Ocean Boulevard Improvements." Gade wrote that the new project might be awarded a higher funding priority than the Sail Bay plan. "In light of this," he wrote, "is there any specific reason why the Sail Bay Master Plan should not be deferred until the Ocean Boulevard project is ready for council consideration?" Deputy City Manager Sue

Williams replied that the project could indeed be deferred, but warned, "There would still be community expectation about the project's accomplishment." Williams added that by deferring the Sail Bay project, "the issue of the private encroachments will not have been addressed." The public facilities and recreation committee never did make a decision about Sail Bay last year, nor did they send it on to the full council for a vote. Today the master plan for its development, despite hundreds of hours of work devoted to it by the Reynolds Environmental Group, is still in limbo. Opinion differs as to how Gade obtained the support of, and in the opinion of many, became the obedient servant of the Sail Bay interests. They [Sail Bay lessees] picked him. Area resident Barbara Shaffer stated matter-of-factly, "He hadn't been

active in the community. He had no connection with beach politics or San Diego politics," said Shaffer, whose husband, Phil, was an administrative assistant to former city councilman Floyd Morrow, and an aspirant for the council seat won by Gade. Shaffer is resigned to the delays in the Sail Bay project. "He [Gade] didn't do anything illegal," she sighed. "He just did what he was put in there to do. That's the way politics is."

But others, including some of Gade's detractors, believe Gade's decision to run for office was his own, and that it was only after he did so that he sought the support of the Sail Bay people. Clinton McKinnon scoffs at the notion that he and some of his neighbors had undue influence with Gade because of their campaign contributions to him. "I don't think Mr. Gade can be influenced by any contributions to his campaign," he said recently. "I would be very disappointed if a city councilman could be influenced by a \$200 contribution."

Gade himself says allegations that he voted against Sail Bay development as a concession to his backers living in the area are "absolutely and unequivocally false." He reiterated his previously stated objections to the project, including the undesirability of installing a parking lot on the beach below Moorland and Riviera drives. "The question becomes: do we want to pave over the beach," he said. "If so, we can let them sunbathe at the May Company parking lot." The former councilman said he disagrees that the beach at Sail Bay is still virtually a private one. "That is an absolute public beach," he asserted. "The reason nobody uses it is that nobody can find a parking place down there." Yet, he finds no inconsistency in his opposition to the Moorland Drive parking lot. "It's simply a matter of choice, not restraint," that the public doesn't use the beach, he said. "With limited use and great cost, we could much better use those dollars on Ocean Boulevard. There has been no evidence I've seen that would alter my point of view."

Today the future of Sail Bay would seem to be in the hands of the man who succeeded Gade to office, Mike Gotch. The thirty-two-year-old newcomer to City Hall says he does not believe the Ocean Boulevard project or development of Fiesta Island should have a higher priority than Sail Bay, as has been suggested by some persons. And he believes he can persuade his colleagues to include both Sail Bay and Ocean Boulevard as capital improvement projects. "That project has been masterfully delayed for years," he says of Sail Bay. "I intend to pursue it with all due speed."

But can Gotch, a neophyte and a liberal on a conservative council, swing his colleagues' support on an issue several of them have helped stall in the past? One proponent of Sail Bay development, when

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# BAY

(continued from page 21)

asked that question, replied: "I don't think Mike is strong enough. There's political pressure that can be brought upon him. I think it's a dead issue." But a veteran of the political wars at City Hall, who did not wish to be identified, disagreed. "I think with a lot of finesse over a long period of time, any previous decision could be reversed," he said. "It would take some very, very careful and diplomatic work first with staff, and then going back to council." He continued: "A lot has to do with the ability of the councilman to finesse it."

"I don't think he's being naive," he said of Gotch. "The question is what every new council member faces — can you do it? The question is just how powerful is that Brattfield-Cove group? Can they make the whole council quake in their boots, or was their influence only with one councilman?"

Gotch says he is confident of seeing the project through to its conclusion, and even

talks of getting it moved up to 1987. He plans to win the support of the other council members, he said, by presenting "an intelligent, well-reasoned argument. I think I'll get their support." He added he may revise the issue this spring.

Clinton McKinnon hopes not. "If I were a city councilman," he says, "I would consider the cost effectiveness. To develop that beach is going to require a lot of dredging and a lot of expense." Fiesta Island, he maintains, would be "much more cost effective. I think any reasonable man will see that."

Besides a recalcitrant city council, there is one other potential obstacle to Sail Bay development. The Martini brothers have hired a lawyer, Larry Marshall, to assist them in fighting the removal of their encroachments. Neither Marshall nor Deputy City Attorney Hal Valderhaug will speculate how long legal maneuvering may take, but Marshall says some of the other Sail Bay lessees also have indicated an interest in retaining legal counsel. "The public servants in the name of the public feel compelled to do private injury in the name of the public," Marshall said.

"What they're [the city] proposing is shocking to me personally. All the propos-

als I've heard kind of kill the area with kindness."

The issue of encroachments is expected to stir again soon. Last November, Park Development Superintendent Jim Gutierrez issued a report to the public facilities and recreation committee listing thirty-two private encroachments on the Sail Bay beach. He recommended that those which most seriously impeded public access on the beach be removed. Sixteen encroachments were grouped in this category, including those of the Martinis and the swimming pool on Riviera Drive. Gutierrez also suggested that in ten other cases the city grant a temporary permit to the property owners, which would be valid until the beach is developed; and in six others, grant the permit, but require partial removal of the encroachment.

Gutierrez and Valderhaug were instructed to begin negotiations with the property owners to work out details of the encroachment program. Those negotiations are scheduled to commence any day now. Gutierrez estimates they will take three months to complete. Then he will report back to the public facilities and recreation committee, and eventually to the full council for its approval.

One park and recreation department staffer estimates that even with city council approval and the necessary financing, it would take as long as two years to develop working plans, obtain appropriate permits from the coast commission and the Army Corps of Engineers, placate the state fish and game department, and complete construction of the Sail Bay master plan. With a current projected start date in 1983, that would mean another five years before beach improvements become a reality.

Possibly delaying the project even further is the Jarvis II initiative (called Jarvis II by many city officials and journalists) which will appear on the June ballot and which would reduce state income taxes. Most of Sail Bay is slated to be financed with capital outlay funds. Predicts one city official: "If Jarvis II passes, capital outlay funds will practically dry up and disappear." If that happens, it's anybody's guess what will become of Sail Bay development plans. For the immediate future at least, Sail Bay will remain, in the words of the consultant who developed the master plan, "... the ocean backyard of numerous separate property owners — exactly what it has been for fifty years."

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## Off the Cuff

What's the strangest sight you've seen in San Diego?



Bella Lobel  
Housewife  
Spanish Landing

My bag is coming here and feeding the pigeons. We make our rounds from Shelter Island to Harbor Island, see people jogging back and forth. Can't say it's strange seeing the boats go up and down. The bus jumping out of the water, now that's a strange sight. I came here three years ago and I bumped into my doctor all the way from Brooklyn. It was a strange sight seeing him in San Diego. People think I'm a strange sight. In fact, one woman was very hostile. She said, "Those dirty birds. Why do you have to come down here and feed those dirty birds?" Somebody's got to take care of the pigeons. Somebody's got to feed them.



Joseph Roushar  
Cafe Employee  
Pacific Beach

A friend and I were walking near La Jolla Cove watching the sea gulls catch the thermals off the cliff. It was just the kind of day that we felt like watching birds. There we were and this pelican came right overhead. It swung in toward us and as we looked at it, it veered off to the side and then proceeded to pass us. It did pass us and then... how's a good way to put it... defecated on the people directly behind us. I cracked up completely. They didn't know what had hit them — a big splat. They looked up and there was nothing there, but here they were covered with... well, you know. I really believe the pelican was out looking for people. Anyway, you don't see that in the Midwest.



Mohammed Miloud  
Accounting Student  
La Jolla

The people. You see, it is a sight. People are looking happy without being happy inside. It is strange but it's true. People here have too much debt, too much credit. They're happy for having something but unhappy for owing on it. Their faces change very quickly. You see everything on their faces. American people need to travel if they want to learn. That's the only way to learn about foreigners, about life. American people have more alcoholics. You see their faces in San Diego — red, red faces like shrimp from drinking. Many people here do not like foreigners. Not all of them. If it was all, I'd be back home now. So the strangest sight in San Diego? The people.



Steve Gettler  
Dishwasher  
Ocean Beach

A possessed man. He walks along downtown, a sluggish, heavy, ungrounded walk like he's not grounded. He has a long beard and long, black, greasy hair. He's old and he wears an old tattered suit. He's possessed. His energy is very, very negative. It kind of makes you want to look or run the other way. I haven't talked to him; it looks like he talks to himself. He's out of his mind. Mad. His aura is a greenish, murky color. He doesn't frighten me but he frightens other people. I see their reactions; they try not to get too close to him. After being on this planet thirty-two years, there isn't too much that seems strange to me.



Sharon Ljinsky  
Student  
East San Diego

Weirdness is my favorite hobby. So far this year I'd have to say the girl on campus who dyes her hair a different color every week. This week it's purple. It was half yellow and half red last week. It's incredible what people will do for attention. I went to the zoo with my roommate and her boyfriend. He was wearing tan corduroy pants and a blue-and-red striped shirt with a white collar. I didn't think it matched; it was strange. The next Monday I saw at least eight guys wearing tan corduroy pants and a blue-and-red striped shirt with a white collar. This whole campus is colorblind. Everywhere I look. Like my friend says, "Whatever trips your trigger."

— by Lin Jakary

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## Section 2 Events, Theater, Music, Film



### Viennese Music

In the history of classical music, the single most important spot in the world is the city of Vienna. As a birthplace of a workplace, Vienna means Mozart, Beethoven, Schubert, Mahler, Richard Strauss, Schoenberg, Berg, and Webern — not to mention the Waltz King. Vienna has not only been the home for many great composers; it has hosted the creation of whole new styles, which subsequently have swept the world, from Classicism to Serialism. The Viennese have a special way of eating, of dancing, of laughing, of weeping (one eye dry and the other eye moist), and of creating and performing great works of music. Vienna is a combination of whipped cream and genius.

Consequently, what could be more appropriate than to bring the works of three important Viennese composers together and to call the program "Music from Vienna." This week's concert by the La Jolla Symphony Orchestra and Chorus will include Mahler's Fifth Symphony, conducted by Thomas Nee, Schoenberg's "Freude auf Erden,"

("Peace on Earth"), conducted by David Chase, and Ernst Krenek's "Elegy for Anton Webern," conducted by the composer himself.

Mahler's Fifth, with its tragedy, heroism, and final triumphant affirmation, is a familiar work, but the other two will constitute unknown territory — though still Viennese — for most music lovers. "Freude auf Erden," a Nativity poem by Conrad Meyer, was composed in 1907, the very year in which Schoenberg made his decisive break with tonality and with the Nineteenth Century. This work, for unaccompanied chorus, still remains in the mood, style, and richly chromatic harmonies of late Romanticism, but the extreme chromaticism of much of the writing poses so many complex problems for the singers that Schoenberg suggested the piece could be accompanied by a small chamber ensemble.

Ernst Krenek is one of the foremost twentieth-century composers. He has composed in numerous styles, has written numerous books, and during his eighty years has had contact with virtually every movement in modern music, from jazz to opera to total serialism to electronic music. A long-time resident of California (the

### Planetarium Lecture Series

When Dr. Jack Hawkins of Bonin College used a computer in 1964 to decode the mystery of Stonehenge it was the first instance of using a piece of modern technology to solve a riddle of antiquity. After centuries of controversy over Stonehenge, Hawkins' computer made mathematical computation of the necessary data about the stars, moon, and planets, and he determined that Stonehenge was an ancient eclipse-forecasting device.

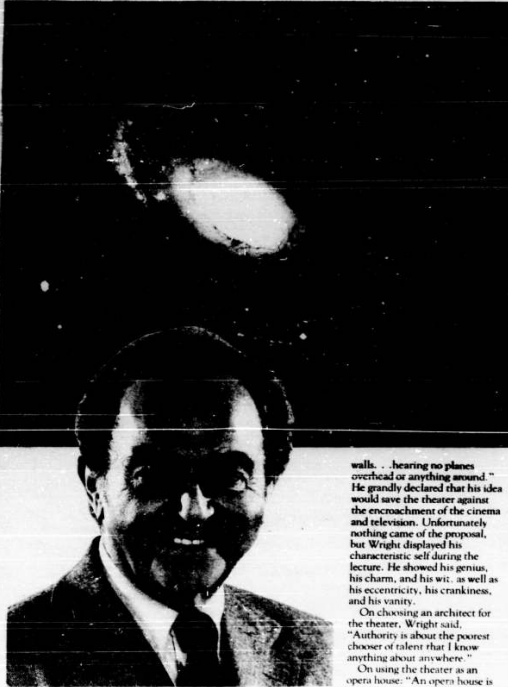
One hundred miles southwest of London, Stonehenge was begun before the Ice Age ended and was completed at the beginning of the Bronze Age — a period of approximately four or five hundred years. The English evolved separately from the continent, and Stonehenge proves they were further advanced in astronomy than previously imagined. (Today Stonehenge is still the site for summer solstice celebrations, although it has been so subjected to the violations of visitors that it is now fenced off.)

Palomar College is once again

presenting its planetarium show on the mysterious great stone circle. The program includes a lecture by faculty member and the film "Stonehenge," narrated by Charles Collingwood, which was originally a television feature. Following the program the observatory telescope will be available to the audience.

The Palomar Planetarium, built in 1965, was designed to train the astronauts to recognize objects in the sky with the naked eye. The thirty-foot aluminum dome, a Spitz A-3-T, was the first of its kind in California. (The Revue H. Fleet Space Theatre is also a Spitz design.) Eventually there were sixty or more similar planetariums throughout the state, but most have been closed.

A comparable planetarium which is still in operation is located at Southwestern College. During the month of March they will also present a lecture series, with astronomer Jon Olsen. On March 6 "The Spring and Summer Night Sky" will focus on the constellations, planets, and unusual stars which are visible during this season. On March 13 "An Evening With Our Nearest Celestial Neighbor" will feature the latest NASA photographs and data revealing the true nature of



### Lecture On Frank Lloyd Wright

Edgar Tatel, author of *Apprentice in Genius*, a book about his experiences with the great architect Frank Lloyd Wright, will be in town next Sunday to give a lecture at the San Diego Museum of Art in Balboa Park. Twenty-five years ago, Wright himself lectured in Balboa Park's House of Hospitality. At that time Wright proposed that San Diego

build a civic theater in the park itself, which he praised highly. The theater would have a revolving stage to eliminate waiting time between scene changes. The theater would be small, seating only 1500 spectators around a projecting stage, as in a Greek amphitheater. This would increase the contact between actors and audience and provide better acoustics. He called the conventional proscenium stage a "peepshow," and claimed that his design would transform the theater "from being a picture to being a circumstance. . . . It would have to be utterly sound-proof, [with] double

walls. . . hearing no planes overhead or anything around." He grandly declared that his idea would save the theater against the encroachment of the cinema and television. Unfortunately, nothing came of the proposal, but Wright displayed his characteristic self during the lecture. He showed his genius, his charm, and his wit, as well as his eccentricity, his crankiness, and his vanity.

On choosing an architect for the theater, Wright said, "Authority is about the poorest choice of talent that I know anything about anywhere."

On using the theater as an opera house, "An opera house is



## READER'S GUIDE

Contributions to READER EVENTS should be received 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 EVENTS EDITOR, P.O. Box 80063, San Diego, CA 92138.

### Dance

Modern Dance, James Cunningham's dance company will be presented on Thursday, March 6, 8 p.m., Upright Arts Theater, UCD, 265-6947.

UCSD Annual Faculty/Student Dance Concert, directed by Margaret Marshall, will feature guest appearances by members of J's Company and the Strickley Jazz Co., Thursday, March 13, 8 p.m., Mandeville Theatre, UCSD, 452-4559.

### Film

Children's Films, including Disney's "Fievel Mouse" and "Bugs Bunny and the Three Bears," will be shown Friday, March 7, 3:30 p.m., Chula Vista Public Library, 161 F Street, Chula Vista, 575-5064.

"Rebellion in Patagonia," a film concerning the military suppression of a series of worker strikes in Argentina in the early 1920s, will be screened by the UCSD Committee for World Democracy, Friday, March 7, 7 p.m., room 107, Third College Lecture Hall, UCSD, 452-3362.

### Lectures

Two Most Everest Adventure Films, "Everest Unmasked," "The documentary film of the first ascent of Mount Everest by Sir Edmund Hillary and Tenzing Norgay, will be shown on Thursday, March 6, 7:30 p.m., Liebow Auditorium, room 2100, Basic Sciences Building, UCSD, 452-4190.

"War's Angels," a 1930 World War I aviation adventure starring the nineteen-year-old Jean Harlow, will be the next offering in the "Films and Photos of World War I" series, Friday, March 7, 2 p.m., Community Hall, College Grove Shopping Center, Friday, March 7, 7:30 p.m. and Saturday, March 8, 2 p.m., Fine Arts Hall, room 220, Grossmont College and Saturday, March 8, 7 p.m., Regency Park Retirement Center, 3740 Lake Murray Boulevard, La Mesa, 465-1700 x321.

"The Life of Beethoven" will be the first film in a series of four films by Hans Conrad Fischer, Sunday, March 9, 11 a.m., Guild Theatre, 3821 Fifth Avenue, 232-0350 (evening 9 a.m. and 6 p.m.) or 295-2000.

"Love and Faith," a film of the period piece "Love Under the Chacals," directed by Ken Kesey ("Sundays No. 87) and starring Toshio Mifune and Takashi Shimura, will be shown Sunday, March 8, 1 p.m., Ken Cinema, 4061 Adams Avenue, 283-5909.

Earthquake Films, "In Search of Earthquakes" and "Earthquakes: Lesson of a Disaster" will be shown Saturday and Sunday, March 8 and 9, 1 and 2:30 p.m., Natural History Museum auditorium, Balboa Park, 232-1821.

"A Streetcar Named Desire," the 1951 film starring Vivien Leigh and Marlon Brando, will be unspooled as part of the "Famous American Films" series, Tuesday, March 11, 7 p.m. and Thursday, March 13, 11 a.m., Little Theatre, SDSU, 265-6721.

French Historical Films, presented by the SDCC French-German Club, will include "1788," with director Maurice Fievelin in person, Tuesday, March 11, 7 p.m. and "The Young Man and the Lion," the story of Charlemagne, Tuesday, March 11, 7 p.m. and "The Young Man and the Lion," the story of Charlemagne, Tuesday, March 11, 7 p.m. and "The Young Man and the Lion," the story of Charlemagne, Tuesday, March 11, 7 p.m.

"Probes in Space," a film about Jupiter, the colossus of our solar system, featuring NASA's space photography of Jupiter's red spot and fourteen of its moons, and of Mercury, Venus, and Mars, will be shown daily with "Ocean," through May 31, Reuben H. Fleet Space Theater, Balboa Park, 232-1168.

### Planets

Planetary Lecture Series will begin with a show entitled "The Spring and Summer Night Sky," Thursday, March 6, 7:30 p.m., Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

Psychiatrist Cornelia Wilbur, who treated the celebrated case of "Sybil," will give a lecture entitled "The Identification and Treatment of Multiple Personalities," Thursday, March 6, 8 p.m., Camino Theatre, USD, Alcala Plaza, 291-6480 x296.

"The Praise of Walking," a lecture/discussion presentation on the joys and benefits of walking, will be delivered by Wallace International president Larry Forman, Friday, March 7, 7:30 p.m., SDCC auditorium, Second and Ash streets, downtown, 222-2224 or 223-WALK.

"Auto Dice" will be the subject of a lecture by Jim Goss, presented by the San Diego Astronomical Society, Saturday, March 7, 7:30 p.m., Oneira Hall, 4649 Hawley Boulevard, 299-9747.

"Earthquakes" will be the topic of a lecture by Jim Goss in the continuing "New Frontiers in Science"

series, Friday, March 7, 8 p.m., Lecture Hall 801, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

"Satin and Sensuality — Reflections on Byron's 'Don Juan,'" a lecture by current literature commentator and reviewer Ida Nasser, will be the next program of the San Diego Browning Society, Sunday, March 9, 7 p.m., Imperial House Restaurant, Kalmia and Sixth streets, 296-6633 or 239-0568.

"The Life and Work of Frank Lloyd Wright," a tracing of the history of American architecture, focusing on Wright's work, will be presented by architect and former Wright student Edith Tafel, Sunday, March 9, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Local Poets Tom Marshall and Steve Klingman will read selections from their work on Monday, March 10, 7:30 p.m., D.G. Wills Rinks, 7317 La Jolla Village, La Jolla, 456-1800.

"The Image of the Automobile in Modern China," a look at automobile imagery in pop, assembly, photo-realism, and other contemporary movements, will be discussed by Columbia University art history professor Gerald Sill, as part of the "Mater Mundi" series, Tuesday, March 11, 10:45 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"The History of San Diego" lecture series will continue with "San Diego: The Exposition," presented by Richard Rounde, Tuesday, March 11, 7 p.m., Canyon Hall 301, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

"Between Media," the next presentation in the "Art and Media" series, will feature "Umbrella" music composer/performance Pauline Oliveros, Tuesday, March 11, 7:30 p.m., room A412, SDSU, 265-6511.

"The Kibbutz and the Search for Utopia," a lecture by Mollie Schwartz Rosenhan of the Stanford University Center for Research on Women, will be the next offering in the "New Views of Women" series, Wednesday, March 12, 3 p.m., room SS-100, SDSU, 265-6524.

Poetry Readings, Raymond Federman will read from his own work as part of the "Living Words Series," Tuesday, March 11, 3 p.m., Scripps Cottage, SDSU (456-0790) and in the concluding work of the "UCSD Poetry Series," Wednesday, March 12, 4 p.m., Revell Formal Lounge, UCSD (452-2533).

"Running and Being," based on the book of the same title, will be the topic of a presentation by running cardiologist and author George Sheehan, in the continuing "Optimal Health Lecture Series," Wednesday, March 12, 7:30 p.m., Montreux Hall, SDSU, 265-5204 or 265-5147.

"Life of a Solist," a lecture by lyric tenor Paul Sperry, will be the next presentation in the "On the Half of Music" series, Wednesday, March 12, 8 p.m., Mandeville Recital Hall, UCSD, 452-4559.

"Stonewall" will be the subject of a presentation on Wednesday, through March 26, 7:30 p.m., Palomar College planetarium, San Marcos, 744-1150.

Mini-Concert, a duo from Monte Carlo, cellist Simone Perani and pianist Howard Lubin, will perform Beethoven's "Sonata No. 3 for Cello and Piano, Opus 69," Monday, March 10, noon to 1 p.m., Grand Salon of the Civic Theatre, downtown.

"Spring Chamber Music Series" will continue with a recital by the violinists duo of Lawrence and Beverly Jo Bullis, who will perform works by Bach, Handel, Schumann, and Pleyel, Tuesday, March 11, 7:30 p.m., Chula Vista Public Library, 161 F Street, Chula Vista, 575-5064.

St. Patrick's Celebration, the Irish Revue will present a concert on Sunday, March 11, 8 p.m., San Diego Sports Arena, 426-4176.

History of News Reporting Exhibition, 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 Library, El Cajon, 465-1700 x481.

Choral Outing, presented by the Oton Otoni Choir, composed of Fred Benadetti and Don Webster, Honore 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 Library, El Cajon, 465-1700 x481.

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## READER'S GUIDE TO THE THEATER

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

### ANY WEDNESDAY

A light, romantic comedy from the early States about love, expense accounts, and balloons. A well-to-do businessman has a very nice thing going — he can keep his mistress in an apartment of his own, completely unknown to his wife, and then write off the apartment in his taxes as a business expense. As a copy until the wife finds out and the mistress begins to fall for someone new, with whom she can have a romantic life that's much less complicated. This was originally a vehicle for Sandy Dennis and now it's a vehicle for Patricia Widdowson-Reynolds, who was so admissible recently in *My Fair Lady*.

**Fiesta Dinner Theatre**, March 6 through April 13, Thursday through Saturday, dinner at 7:00 p.m., curtain at 8:30 p.m., Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m.

### THE COCKTAIL PARTY

A drawing-room comedy written by T.S. Eliot in the late Forties, and based upon Euripides' *Alceus*. Edward, though married in *Alceus*, is having an affair with Celia. One day Celia simply disappears. Edward wants her back, however, even though he can't offer a rational explanation for her decision to the mysterious stranger who offers to bring her back. The stranger's sole condition for doing so is that Edward ask no questions of Celia and that the two of them should start their relationship anew, as if they had never met before. Meanwhile, Celia, who is crushed to learn that Edward would go off with her when given the freedom to do so,



Getting Out

feels the call to a more solitary life. This play, filled with funny, high-down talk, concerns itself with the various paths to salvation. Of all others, why did the St. James Players choose *The Cocktail Party* as their fundraiser for the Presiding Bishop's Fund for World Relief? The cause is commendable, but whom are they trying to reach?

**THE EFFECT OF GAMMA RAYS ON MAN-AT-THE-MOON PARANOID** Once more we have an opportunity to see Paul Zindel's Pulitzer Prize-winning play about a monstrous woman, nicknamed Betty the Loner, who does her best to destroy the lives of her three daughters — all of whom love her nonetheless. It's a thirty-years-later retelling of Tennessee Williams' *The Glass Menagerie* and other plays of that sort. Zindel provides Betty with a group of talented actresses, but the play has few other virtues. *Five Fingers* for poetic naturalism. (C.S.)

**DARK NIGHT BEYOND** A benefit for the Guiding Star

**Theresa**, staged by Don Williams, the director of the Lyceum Theatre, San Diego, through March 14, Friday and Saturday at 8:00 p.m., Sunday at 2:00 p.m. Grand Pacific Bar & Grill, 18th Avenue and J Street, Monday, March 10 at 6:00 p.m. For information call 296-3609.

**EL PRI DEL MUNDO** A modern Nevada play created by Juan Valdez (author of *From 5 to 7*) and produced by El Teatro Campesino. Its author describes *Mundo* as "a twentieth-century California comedy of life and death, of faith and hope." The play, which is emceed by a part of the celebration of the traditional Mexican Day of the Dead holiday, involves Spanish and English dialogue, mime, dance, and song. This performance will be a benefit for the Campaign for Economic Democracy. (C.S.)

**EDITH LAUGHING** A comedy by Joseph Stein, based

upon Carl Reiner's autobiographical novel, about an envious young man who tries to become an actor. A production of the Imperial Beach Players. (C.S.)

**MANHATTAN** A play by David Hare, set in the mid-Forties, when the inhabitants come to terms with Communism. The people in this village live in incredible destitution, to the extent that someone with two changes of clothing is considered rich. We see an American howl reform and the redistribution of means can change men's souls as well as their bodies. Critics have

compared this play to the demise of Brecht. Hare is also the author of a superb play with a dramatically different subject — well, destructive rock musicians in the late Sixties — entitled *Reith* in *Smiles* (it was recently performed in Los Angeles). (C.S.)

**UCSD, UCSD Theatre**, March 6 through 8, Thursday through Saturday at 8:00 p.m.

**FORCELLO** A musical comedy written by Jerome Weidman and George Abbott, with songs by Jerry Boyce and Sheldon "Canter" Jack. Both profess driving with his hands free, but he's not talking, and snoring about life.

**THE SHADOW BOX** Based on Elizabeth Kubler-Ross's work with dying persons, *When Did I Die?* is a play about a young woman who has just returned from prison. The play's theme, however, is divided into three acts: the first act is about the people at the *Manhattan Playhouse* for staging this, but there's little more than a middle-aged woman's will. All of them must confront the prospect of death, and the play is a journey through the stages of death: denial, bargaining, acceptance. Their families and friends, too, grapple with the problem of death and the play's theme is as much on their faces as on those of the dead. It is a deeply crafted play, but its impact on the audience is not that of an experience of psychology, but a virtually all of us are in need of. Two different productions of this same play are running concurrently, including its relevance. (J.S.)

**THE FINALS** The comedy by Richard

Brinley Shenden that added a new word to the language: "malaprop." It is drawn from the character Mrs. Malaprop, who does hilariously horrible things to her native language in her attempts to impress others with her education. The play is first opened, but it has aged beautifully. Mr. Harbary had an incredible way to say the words people talked back in 1964 (when the play takes place). Sidney (played by Jim Sullivan) is a somewhat scottish fellow who, having lost money on a folio of rights, takes over a failing neighborhood newspaper. Vally (played by Fred Prosser), a friend of Sidney's, has a paper back his campaign. Sidney hangs a pro-life sign in his window, only to realize that this sign shows Sidney to have been co-opted into a corrupt political machine. Sign is all about the fear of being co-opted, the confrontation with the absurd, and the attempt to take a decent moral stand in an immoral world. It's one of Sidney's wife, Iris (played by Mary Stern), an unsuccessful actress who is undergoing analysis, says, "Everyone is agonized" — as if this were a self-evident truth. Well, in this case everyone is, and their concerns constitute an absolutely perfect picture of early-Sixties liberal life.

Among the concerned are a light-hearted Marxist block (played by Phil Arai) who has decided to save his recent identity, the wholesome-looking woman who loves him is actually a prostitute (played, when I saw it, by Polly Rose Brown), a gay playwright (played by Ron Turner), and a woman (played by Nina De Sisti) who has given up love for the sake of a secure marriage. The play has its excesses, but they only help perfect the portrait of the real world. Mr. Harbary had a nice sense of the absurd, which is shown in a memorable charming scene in the third act reminiscent of the dancing in *Shogun*. (C.S.)

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The Associated Students/Cultural Arts Board presents

**George Sheehan, M.D.**—  
Author of "Running and Being"

Wed. March 12th Montezuma Hall, SDSU 8:00 p.m.  
SDSU Students \$2.00  
Faculty, staff, senior citizens and other students \$3.00  
General Public \$4.00  
Tickets available through Aztec Center Box Office (265-6947) and all Select-A-Seat outlets.  
Sponsored by the Associated Students/Cultural Arts Board.

**James Cunningham's ACME Company**

Thursday March 6  
Dramatic Arts Theater  
SDSU 8:00 p.m.

**TONIGHT!**

SDSU Students \$3.50  
Other students \$4.50  
General public \$5.50  
Aztec Center Box Office (265-6947) and all Select-A-Seat outlets

Sponsored by the Associated Students/Cultural Arts Board and funded in part by funds from the National Endowment for the Arts

Bob Fosse out-rattle dazzles his

**"GABARET" & "ALL THAT JAZZ"**

with

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Wed. March 12th Montezuma Hall, SDSU 8:00 p.m.  
SDSU Students \$2.00  
Faculty, staff, senior citizens and other students \$3.00  
General Public \$4.00  
Tickets available through Aztec Center Box Office (265-6947) and all Select-A-Seat outlets.  
Sponsored by the Associated Students/Cultural Arts Board.

**ON STAGE**

**SPRECKELS THEATRE**

**4 DAYS ONLY!**

March 27 thru March 30  
6 performances, Thurs. thru Sun.  
Thurs & Fri 8:00, Sat 2:30 & 8:00, Sun 2:30 & 7:30

Prices:

	Orch	Loge	Balcony
Evening	\$16	\$14	\$10 & \$7
Matinee	\$15	\$13	\$9 & \$6

Presented by Don Hughes and On The Aisle, Inc.

Tickets available at Spreckels Theatre (phone 233-6541), Sears, Wards and all Ticketron outlets (phone 565-9947).

Reserve tickets by phone and charge to MasterCard or Visa **233-6541**

**GETTING OUT**

A new play by Joseph Norman, *Getting Out* won the Best New Play (Regional) Award from the American College Theatre Association. It tells the story of a young woman who has just returned from prison. The play's theme, however, is divided into three acts: the first act is about the people at the *Manhattan Playhouse* for staging this, but there's little more than a middle-aged woman's will. All of them must confront the prospect of death, and the play is a journey through the stages of death: denial, bargaining, acceptance. Their families and friends, too, grapple with the problem of death and the play's theme is as much on their faces as on those of the dead. It is a deeply crafted play, but its impact on the audience is not that of an experience of psychology, but a virtually all of us are in need of. Two different productions of this same play are running concurrently, including its relevance. (J.S.)

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**White Marriage**

by Tadusz Rezewicz

**Marquis Public Theatre**

"A haunting theatre piece."  
—Gazette, David Ayres

runs Thurs.—Sun.  
8:00 p.m.  
through Mar. 16

**298-8111**

3777 India St.

**LYCEUM THEATRE**

**GODSPELL**

Featuring  
George Hutterbrack, Stephen Finch and Larry Parrish

February 28 through April 6

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**Theater Directory**

<b>CALIFORNIA THEATRE</b> 1122 Fourth Avenue, downtown 726-3225	<b>NORTH COUNTY COMMUNITY THEATRE</b> 726-3481
<b>CALIFORNIA PACIFIC THEATRE</b> Balboa Park Pops Theatre, Balboa Park 231-7134	<b>OLD PLAGUE</b> Balboa Park, Balboa Park 231-7134
<b>CARTER CENTRE STAGE</b> Balboa Park 231-7134	<b>PAVO PLAYHOUSE</b> United Shopping Center 1151 E. Valley Parkway, Escondido 745-6667
<b>CINE THEATRE</b> 502 S. Street, downtown 236-6110	<b>SAN DIEGO CITY COLLEGE THEATRE</b> Thurston and C streets, downtown 239-7654
<b>CORONADO PLAYHOUSE</b> 1750 Laurel Way, Coronado 435-4056	<b>SAN DIEGO REPERTORY THEATRE</b> 1650 Sixth Avenue, downtown 231-3556
<b>EAST COUNTY PERFORMING ARTS CENTER</b> 210 E. Main Street, El Cajon 440-2277	<b>SAN DIEGO STATE UNIVERSITY</b> San Diego and Experimental Theater 265-6867
<b>EDUCATIONAL CULTURAL COMPLEX THEATRE</b> 3434 Ocean View Boulevard, Southeast San Diego 435-2543	<b>OPEN AIR Amphitheater</b> 265-6867
<b>FESTIVAL THEATRE</b> 5655 Canyon Road, Spring Valley 697-9977	<b>SAN DIEGO LITTLE THEATRE</b> Del Mar Fairgrounds, Del Mar 735-7333
<b>FOX THEATRE</b> 220 S. Street, downtown 233-6331	<b>SECONDO AVENUE THEATRE</b> 863 Second Avenue, downtown 233-3988
<b>GROSSMONT COMMUNITY COLLEGE</b> Shogakukan Theatre 8000 Grossmont College Drive, El Cajon 465-1700	<b>SOUTHERN CALIFORNIA COLLEGE</b> Avenue 16, Riverside 950 City Lakes Road, Chula Vista 421-4700
<b>JEWISH COMMUNITY CENTER</b> Frost and Center Theaters 4279 La Jolla Village, San Diego 563-3006	<b>SPECKLES THEATRE</b> 121 Boulevard, downtown 233-6331
<b>LAMAR UNIVERSITY THEATRE</b> 500 E. Plaza Boulevard, National City 434-6442	<b>STANLEY</b> San Diego, Balboa Park 231-3556
<b>LAMPLIGHTERS COMMUNITY THEATRE</b> 8033 University Avenue, La Mesa 464-4098	<b>UNITED STATES INTERNATIONAL THEATRE</b> Zeller, Riverside 1400 La Jolla Village Road, Scripps Ranch 271-4300
<b>LYCEUM THEATRE</b> 3147 La Jolla Village, San Diego 236-6111	<b>UNIVERSITY OF CALIFORNIA SAN DIEGO</b> UCSD Theatre, John Paul Theater, Studio Theater 432-4574
<b>MISSION PUBLIC THEATRE</b> 3717 India Street, San Diego 298-8111	<b>UNIVERSITY OF SAN DIEGO</b> University Theatre, Azalea Park Linda Vista Road, San Diego 291-6480
<b>MISSION PLAYHOUSE</b> 4047 Village Street, Old Town 298-2884	



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## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

"Freedom within discipline" is a credo every progressive jazz musician professes to live by. Unfortunately, there are too few jazz players who are willing or able to adapt themselves to the realities being opened up by the newer, so-called "outside" jazz artists; the freedom to be found in these relatively unexplored areas is regarded as a trap. Such an attitude has some merit, however. Whenever anyone departs from the mainstream, he has to realize that most people will not understand what he is trying to accomplish. For Frank Zappa and his band, the Mothers of Invention, this is not a problem. In the face of disaster, in essence, the two are arch-traditionalists; they value exquisite melodies, thick harmonies, and supple, toe-tapping rhythms. They like to toy with the basics, but they are smart enough not to destroy them completely. Hill and Freeman continue the "Jazz 101" series at the Black Door on Monday night. I am excited by the prospect of this concert because it will allow those who harbor misconceptions about avant-garde jazz to see that it can swing and be romantic as well as esoteric and scholastic.

For more cerebral European influences, the same could be said of Chico Freeman's quartet. More than one critic has predicted that Freeman will be heralded as one of the great tenor saxophone stars of our time. Like the greatest young saxophonists currently working—Henry Threadgill, David Murray, Oliver Lake—Freeman respects the traditional values but refuses to be bound by them. His commitment to quality is



ANDREW HILL

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will always value the daring (and sometimes failing) art of Earl Hines, Errol Garner, Art Tatum, and Thelonious Monk. And I value it more than I do the manipulative artistry of Oscar Peterson. There is nothing wrong with Peterson; he is nice, classy, and invigorating. It's just that he is too facile, unchallenging. He plays at the Catalina Club on Saturday night.

Catamaran on Sunday will be singer Yvonne Bivins. Bivins' earliest accomplishments were her role as Mary Magdalene in Jesus Christ Superstar, and as a back-up vocalist for Eric Clapton. She didn't reach her major status until her cover versions of Barbara Lewis's "Hello Stranger" and the Bee Gees' "I Can't Help You." In the last couple of years she has been living off the residuals from those accidental hits. She is a good back-up singer, but she has no stage presence.

Mark Dresser, bassist extraordinaire, will bring a trio featuring flutist Margo Simons and drummer Phil Keeney to the Del Mar Bedford Court Theatre, Saturday night. Also that evening, the rather silly Los Angeles power pop band, 20/20, appears with the Snails and the Hubcaps of the Ray Theatre.

The good but by no means great punk band, WVR, appears with the Los Angeles-based Dickies, Friday at SDSU's Montezuma Hall. Their contemporaries, the Plugz and the Lugs, will perform at the Selenion Club on Saturday night.

Canada's most popular heavy metal rock band, Rush, performs tonight, Thursday, with Lynyrd Skynyrd clones, 38 Special, at the Sports Arena. Also on the agenda is Bobby Bare, the Lone Star whole. L.A. City will almost certainly be the inspiration for C.W. Spencer's Sunday Morning Coming Down, which will be performed at the Selenion Club. Sunday night at the Civic Theatre, rounding out the week is the fine new-wave group, the Plugz, and the acceptable punk rock band, Lugs, Saturday at the Selenion Club.

— Steve Etnedino

# Le Chalet

by the sea

## JAZZ, RHYTHM & BLUES, COUNTRY AND MUCH MORE

Le Happy Hours  
 5 to 7 p.m. Monday—Saturday  
 Well doubles for the price of singles

Le Chalet Cuisine

<b>Sunday</b> <b>Beach Brunch</b> Cheddar Cheese Omelet, Golden Hash Browns, Home Made Biscuits <b>With Well Cocktail</b> <b>\$1.50</b>	<b>Monday</b> <b>Spaghetti</b> Spaghetti with meat sauce, Salad and Garlic Bread <b>\$1.50</b> Draft & Wine 50¢ till 9 P.M.
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5046 Newport Ave. Ocean Beach 222-5300

Music 9 p.m. Nightly  
 No Cover Charge!

Tuesday, Wednesday, Thursday  
**Beau Weevil**  
 Country Swing, Mountain Jazz & Corn Fusion  
 Featuring Buddy Craig & Tom Cunningham

**THE OATS BAND**  
 Friday and Saturday

**C.W. Spencer**  
 The Amazing One Man Band  
 Sunday, Monday

**Sunday Afternoon JAM SESSIONS!**  
 2 til 7 p.m.  
 New Groups are invited to audition  
 for future engagements at Le Chalet

# READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 451-1051. Reader before 5 p.m. Send concert information and photos to: READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4535 Friday before 5 p.m.

KPRI FM106 and WOLF & RISSMILLER CONCERTS ANNOUNCE

## THE J. GEILS BAND

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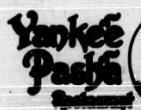
Introducing 3-D

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SPORTS ARENA

All seats reserved, \$7.75 & 6.75

Tickets available at Mad Jack's Sound Centers, All Stereo Stores, All Frisco Fannies Clothing Stores, All Arena Ticket Agencies, and The Sports Arena Ticket Office.

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San Diego (Tel. Maple) 234-4617

LUNCHEON SERVED Mon.-Fri. 11-2:30

## San Diego Concerts

Rush and J.B. Special: Sports Arena, Thursday, March 8, 8 p.m., Sports Arena Boulevard, 224-4175.

Oscar Peterson: Catamaran, Friday, March 7 and Saturday, March 8, 8 and 10:30 p.m., 3999 Mission Boulevard, 485-1081.

999 and the Dickies: SDSU Montezuma Hall, Friday, March 7, 8 p.m., 265-6947.

Dresser, Simmons, and Keeney: Stratford Court Theatre, Saturday, March 8, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623 or 272-2887.

### Now Open!

Live Rock & Roll Wed.-Sat. featuring Kilroy  
9522 Miramar Rd.  
Miramar & Black Mountain Rd.  
271-8780



Thurs. March 6 9 p.m.  
**Jerry McCann**  
with special guest  
**Johnny Almond**

Fri. & Sat. March 7 & 8  
**Jerry Riopelle**



with special guest  
**Thumper**  
Sun. March 9

**Peter Sprague Quartet**  
featuring Peter Sprague, Mike Wofford, Jim Plank and John Leftwich

Wed. March 12  
**Telegraph Canyon**

Every Mon. night 8 p.m. — ?  
**Pool Tournament**  
Every Tuesday night 8 p.m.  
**Video Night**  
NBC's Saturday Night Live followed by this week's feature, video highlights from Big Joe Turner Concert.  
143 S. Cedros, Solana Beach 481-9022

The Plugs and Uppers: Skatelon Club, Saturday, March 8, 8:30 p.m., 202 Market Street, 265-6947.

30/26, the Snails, and the Mucapac: Ray Theatre, Saturday, March 8, 8 p.m., 4649 Hawley Street, 755-8623 or 272-2887.

Yvonne Elliman: Catamaran, Saturday, March 9, 8 and 10:30 p.m., 3999 Mission Boulevard, 485-1081.

The Bellamy Brothers and Bobby Bare: Civic Theatre, Sunday, March 9, 7:30 p.m., Convention and Performing Arts Center, 236-6510.

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

Bobby Bradford and John Carter: Stratford Studio Theatre, Saturday, March 18, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623 or 272-2887.

Chick Corea: Ray Theatre, Monday, March 17, 7:30 and 10 p.m., 4649 Hawley Street, 755-8623 or 272-2887.

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

The J. Geils Band and 3-D: Sports Arena, Wednesday, March 19, 7:30 p.m., Sports Arena Boulevard, 224-4175.

Robben Ford: Catamaran, Thursday, March 20, 8 and 10:30 p.m., 3999 Mission Boulevard, 485-1081.

Dresser Ensemble featuring Diamonda Gales: Onera Club, Friday, March 21, 8 p.m., 4649 Hawley Street, 755-8623 or 272-2887.

Billy Bang and Bulch Morris: Stratford Court Theatre, Saturday, March 22, 8 p.m., 1353 Stratford Court, Del Mar, 755-8623 or 272-2887.

Larry Coryell: Catamaran, Sunday, March 23, 8 and 10:30 p.m., 3999 Mission Boulevard, 485-1081.

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

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## Clubs

Admiral Rifiy, 6450 La Jolla Boulevard, La Jolla, 459-6634. Lynn Kitchens, contemporary, Thursday through Saturday.

Albarras, 1309 Camino Del Mar, Del Mar, 755-8744. New Rega (formerly Nova), jazz, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. E. Zone Wood and Blazing Spades, country western, Tuesday through Sunday.

Albie's Sea Inn, 1201 Circle South, Mission Valley, 299-1103. John Whelan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Central Expressway, Carlsbad, 729-3170. Pida and Jay, contemporary, Wednesday through Saturday. John Ray Kelly and Friends, contemporary and original, Sunday and Monday. Jeff Bristol, country, Tuesday.

Anthony's Harborside, 1305 North Harbor Drive, downtown, 233-6368. The Grapes, contemporary, Tuesday through Saturday.

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

Antonio's Hacienda, 700 North Johnson Avenue, El Cajon, 440-0827. Al Torres, contemporary, Tuesday through Saturday.

Aspen Mine Co., 6860 El Cajon Boulevard, East San Diego, 582-1913. Disco, nightly.

Atlanta, 2595 Ingraham Street, Mission Bay, 234-2434. David Rodden, pianist, Monday through Friday.

Bucarama, 6022 Clairemont Mesa Boulevard, Clairemont, 500-8020. Boats, rock and roll, Thursday through Saturday.

Bahia, 996 West Mission Bay Drive, Mission Bay, 488-0581. Mercedes Lounge, disco, featuring Roger

Black Angus, 10370 Friar Road, Mission Valley, 553-5662. Tex, contemporary, Monday through Saturday.

Black Angus, 4247 Kearny Villa Road, San Diego, 279-3100. Gabe Lapiano Band, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 474-9700. Portland Malt, contemporary, Monday through Saturday; disco, Sunday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5066. Summerline, contemporary, Monday through Saturday.

Bob Seger & The Silver Bullet Band: Sports Arena, Thursday, March 8, 8 p.m., Sports Arena Boulevard, 224-4175.

Bob Seger & The Silver Bullet Band: Sports Arena, Friday, March 9, 8 p.m., Sports Arena Boulevard, 224-4175.

Bob Seger & The Silver Bullet Band: Sports Arena, Saturday, March 10, 8 p.m., Sports Arena Boulevard, 224-4175.

Bob Seger & The Silver Bullet Band: Sports Arena, Sunday, March 11, 8 p.m., Sports Arena Boulevard, 224-4175.

Bob Seger & The Silver Bullet Band: Sports Arena, Monday, March 12, 8 p.m., Sports Arena Boulevard, 224-4175.

Bob Seger & The Silver Bullet Band: Sports Arena, Tuesday, March 13, 8 p.m., Sports Arena Boulevard, 224-4175.



38 SPECIAL

Gay English, nightly. Piano Lounge, Gay Nightclub, mellow jazz, Tuesday through Saturday.

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

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Black Angus, 10370 Friar Road, Mission Valley, 553-5662. Tex, contemporary, Monday through Saturday.

Black Angus, 4247 Kearny Villa Road, San Diego, 279-3100. Gabe Lapiano Band, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 474-9700. Portland Malt, contemporary, Monday through Saturday; disco, Sunday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5066. Summerline, contemporary, Monday through Saturday.

Black Angus, 10370 Friar Road, Mission Valley, 553-5662. Tex, contemporary, Monday through Saturday.

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Black Angus, 10370 Friar Road, Mission Valley, 553-5662. Tex, contemporary, Monday through Saturday.

McPherson Quintet, jazz, Friday and Saturday.

Boothouse, 2040 Harbor Island Drive, Harbor Island, 299-4000. New Nova, contemporary, Sunday through Tuesday.

Bob LeBaron Music Center, 1400 Rancocas Street, Loma Portal, 222-5555. Fale Placido and Friends, contemporary and original, Thursday, Phil Koffman, contemporary and original, Friday, Placido and Koffman, contemporary and original, Saturday.

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Boam's, 2688 Pacific Highway, downtown, 299-5558. Gary Puckett, contemporary, Tuesday through Saturday, Steve Voss, contemporary, Sunday and Monday.

Boatford's Old Place, 1205 Prospect, La Jolla, 459-8262. Steve Voss, contemporary, Wednesday and Thursday, Jim Hawley, contemporary, Friday and Saturday, Suzanne Igou, contemporary, Sunday through Tuesday.

Bourbon Street West, 315 South Highway 101, Solana Beach, 755-5161. The Ra Caba Bandstand Band, disco, Friday and Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido, 743-4422. Don Tension, contemporary, Thursday through Saturday.

Catfish's Piano Lounge, 3102 Fifth Avenue, Hillcrest, 298-1455. Gil Womer, piano, Wednesday through Saturday, Mary Ann Scamille, vocalist, Friday and Saturday.

Charles in Charlie's, 5530 La Jolla Boulevard, La Jolla, 454-0318. Disco, nightly.

Chateau, 3623 College Avenue, College Grove, 582-5620. Veebeel Trio, contemporary, Wednesday through Saturday.

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Chateau,



## CONCERT TICKETS

24-hour hotline 575-1114

The finest available service in San Diego.

3/17	<b>CHICK COREA</b>
3/19	<b>J. GEILS</b>
3/30	<b>JOURNEY</b>
4/5	<b>THE WHO</b>
4/13	<b>THE KNACK</b>
4/15	<b>BOB SEGER</b>
4/18	<b>FRANK ZAPPA</b>
4/21	<b>UFO</b>

Now accepting deposits for: ZEPPELIN, STONES, BLONDIE, QUEEN, HEART, AEROSMITH, WINGS, GENESIS, CATAMARAN SHOWS, CHARGERS & CLIPPERS HOME GAMES.

A small refundable deposit of only \$5 guarantees you the finest available services in San Diego.

## CONCERT CONNECTION

1873 Palm Ave., Imperial Beach  
(Inside Think Ahead Boutique)

## READER'S GUIDE TO THE MUSIC SCENE

**Chuck's Steak House**, 1250 Prospect Street, La Jolla 454-5325: Ted Pico Jazz Quartet with Mel Goetz on piano, jazz, Friday through Sunday.

**Chuck's Steak House**, 1403 East Valley Parkway, Escondido 746-5100: Soft Rock, contemporary, Tuesday through Sunday.

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

**Country Rumpkin/Ames**, 1802 Palm Avenue, Imperial Beach 429-1411: Country, Cajonero, country, Wednesday through Sunday, Dusk till Dawn, Friday, Saturday and Sunday, Feelings, disco rock, Tuesday through Sunday, disco, Tuesday through Sunday.

**Crossroads**, 345 Market Street, downtown 233-7856: Newies Bros. featuring Marguerita Page, jazz, Friday through Sunday.

**Crystal T's Emporium**, 500 Hotel Circle North, Mission Valley 291-7131: Disco, nightly.

**Culpepper**, 7380 Gaiter Road, San Marcos 460-5400: All coms, contemporary, Friday and Saturday.

**Culpepper**, 7305 Clairemont Mesa Boulevard, 571-7755: Tom Cunningham and Groundspeed, blues and country, Thursday through Saturday.

**Da Vinci's**, 626 E Street, Chula Vista 427-3880: Rex Paris, contemporary, Tuesday through Sunday.

**Davy Jones Locker**, 1261 Garnet Street, Pacific Beach 483-2693: Davy's Own Swingin' Dances, rock, blues, and music of the 40's, Friday and Saturday.

**Disco 4000**, 6323 Imperial Avenue, Encinitas, 263-5976: Disco, nightly.

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

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island 223-2572: Montezuma's Revenge, country and rock, Tuesday through Saturday.

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

**Duffwood**, 5286 Baltimore Drive, La Mesa 462-0533: Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

**Elatic's**, 7955 La Jolla Village Drive, La Jolla 459-0541: The Joe Morillo Quartet, jazz, Tuesday through Sunday.

**Freddie**, 439 West Washington Street, Escondido 745-1931: Disco, nightly.

**Flanigan's**, 5373 Mission Center Road, Mission Valley 291-8635: Disco, live band DJ, nightly.

**Fogcutter**, 2358 Carlsbad Boulevard, Carlsbad 729-3189: Maffi rock, Tuesday through Saturday, incognito, rock, Sunday and Monday.

**Francine's**, 139 North Hill Street, Oceanside 722-7123: Luciano Chaffield and the New Beatles, contemporary, rock, jazz, and disco, Wednesday through Sunday.

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

**Gallopape**, Restaurant, 2600 Via de la Valle, Del Mar 481-8861: Classics and standards from the Steinway, Tuesday through Sunday.

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

## Do You Enjoy Music?

For An Incredible Variety...  
Bring a friend, meet the fans and join in the fun



George York ★ Gary Lehman

The Bass Went Home

The world's only two-man trio

Wednesday-Saturday  
8:30 p.m. - 12:30 a.m.  
HARPOON HENRY'S  
2725 Shelter Island Drive 224-8242



provides presents  
North County's finest entertainment  
**REUNION**

Country Rock  
Thursday

Friday, Saturday  
**ROSIE & THE SCREAMERS**

Texas Heavy Toss  
Tuesday  
**TOM & FLO SAY GOODBYE TO THE COWBOYS & DANCERS**

Country Swing Legends  
**BEAU WEEVIL**

Happy Hour 5-7 Mon., Fri. 35c hot dog - \$1 pitchers - 25c glass  
656 First St., Encinitas 753-2578



4208 W. Pt. Loma 225-9559  
Thursday, Friday, Saturday  
**BRATZ**

Sunday, Monday  
**TREMOR**

St. Patrick's Day  
Monday, March 17th 9 p.m.

**BRATZ**

\$2.00 admission  
Come early for dinner

**Grand Pacific Bar and Grill**, Fifth and J Street, downtown 237-7421: Michael Danc, contemporary, Tuesday through Sunday.

**Halcyon**, 4258 West Point Loma Boulevard, Loma Point 225-9559: The Bank, rock and roll, Thursday through Saturday, Brass, rock, Tuesday and Wednesday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach 274-3474: Ron Bator Group, contemporary, Tuesday through Saturday.

**Hamburguesa**, 4016 Wallace Street, Old Town 295-0584: Linda DeRosier, guitar and variety, Thursday, Wolf Hodge, guitar and variety, Friday, Hella McCracken and Phil Gross, guitar and variety, Saturday, Hella McCracken, guitar and variety, Sunday, Linda DeRosier, guitar and variety, Wednesday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island 224-8242: The Bass Went Home, contemporary and folk rock, Wednesday through Saturday.

**House**, 2730 Via de la Valle, Del Mar 755-8444: Riverside, contemporary, Wednesday through Saturday.

**Illion Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay 275-4280: People Moves, disco and top 40, Tuesday through Saturday, Wild Flower, contemporary, Sunday and Monday.

**Irish Shoe Tavern**, 7664 Broadway, Laramie Grove 469-6344: "Knock" Inn and roll, Thursday through Saturday.

**Jamieson's**, 101 Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3277: Sankofa and Sankofa, contemporary, Tuesday through Saturday, Magic by Joseph, magician, Sunday.

**John Bull**, 2200 Highland Avenue, National City 474-2221: Bob Moss Trio featuring Denise Jeter, jazz, Thursday through Saturday, Joe Morillo Quartet, jazz, Sunday.

**Joe Murphy's**, 4016 Fletcher Parkway, El Cajon 442-0517: Lennie Hulse, contemporary, Thursday through Saturday.

**Joe Murphy's**, 1221 Vista Way, Oceanside 433-2633: Harmony, contemporary, Tuesday through Saturday, Sassy and Young, contemporary, Sunday and Monday.

**Josephine's**, 3575 Sports Arena Boulevard, Loma Point 223-5596: Zatoch, guitar and vocals, Tuesday through Saturday.

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

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

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

**King's Grill**, 1333 Hotel Circle South, Mission Valley 297-2231: Linda Chase, contemporary and

Hydria, 2220 South Highway 101, Carlsbad 753-9548: David Chaney, Flamenco guitar, Tuesday through Saturday.

**Ivanhoe**, 14240 Poway Road, Poway 748-7321: Disco, nightly.

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

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**Kanalei**, 2270 Hotel Circle North, Mission Valley 291-1101: Madrigal, contemporary and Latin, Wednesday through Sunday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island 224-8242: The Bass Went Home, contemporary and folk rock, Wednesday through Saturday.

**House**, 2730 Via de la Valle, Del Mar 755-8444: Riverside, contemporary, Wednesday through Saturday.

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**Humphrey's**, 101 Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3277: Sankofa and Sankofa, contemporary, Tuesday through Saturday, Magic by Joseph, magician, Sunday.

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**Ivanhoe**, 14240 Poway Road, Poway 748-7321: Disco, nightly.

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

**John Bull**, 2200 Highland Avenue, National City 474-2221: Bob Moss Trio featuring Denise Jeter, jazz, Thursday through Saturday, Joe Morillo Quartet, jazz, Sunday.

**Joe Murphy's**, 4016 Fletcher Parkway, El Cajon 442-0517: Lennie Hulse, contemporary, Thursday through Saturday.

**Joe Murphy's**, 1221 Vista Way, Oceanside 433-2633: Harmony, contemporary, Tuesday through Saturday, Sassy and Young, contemporary, Sunday and Monday.

**Josephine's**, 3575 Sports Arena Boulevard, Loma Point 223-5596: Zatoch, guitar and vocals, Tuesday through Saturday.

**Journey**,

folk, Thursday through Saturday, strolling minutes, nightly.

**King Lute**, 6124 Linda Vista Road, Bay View, 204-4279. Violin, organ, Thursday through Saturday, 10 p.m. belly dancing, Tuesday and Wednesday.

**Krazy George's**, 6149 University Avenue, East San Diego, 562-7300. Night life, top 40 and rock, Friday and Saturday.

**Krishna Mulvey's**, 4230 Mission Boulevard, Pacific Beach, 488-5142. Chuck Fenn, contemporary, Wednesday and Thursday.

**Kung Food**, 2949 Fifth Avenue, Hillcrest, 298-7302. Tom McCormack, classical guitar, Thursday, Kim Bloom, classical guitar, Friday and Saturday, Frank Balfour, classical guitar, Sunday.

**La Costa Cantina**, 1476 Encinitas Boulevard, Encinitas, 753-1488. El Quattro Crystal, Latin, Friday through Sunday.

**Lakeside Hotel and Cocktail Lounge**, 9440 River Street, Lakeside, 443-9991. Pony Express, country rock, Thursday through

Sunday, Dalton Gang, country rock, Sunday afternoon.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon, 442-1337. Cass, folk and originals, Friday and Saturday, classical auditions, nightly.

**La Chale**, 5040 Newport Avenue, Ocean Beach, 222-5300. Big City Blues Band, Thursday, Soul Funk, jazz, Friday and Saturday, west local groups, Sunday and Monday, Big City Blues Band, blues, Tuesday and Wednesday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3077. King Biscuit Blues Band, blues, Thursday through Saturday, auditions, Monday, Daniel Ray, Westwood, Tuesday and Wednesday.

**London Opera House**, 5404 La Jolla Village Drive, San Marcos, 279-2390. East West Band, contemporary, Tuesday through Saturday, John Barker, contemporary, Sunday and Monday.

**Macho's**, 2966 Midway Drive, La Jolla, 224-2491. Colour, Latin disco, Thursday through Saturday, Mark of Zoro, top 40, Sunday, Mass, Latin disco, Tuesday, Colour, Latin disco, Wednesday.

**Mike's Hideaway**, 8203 Wintergarden Boulevard,

**Magic Lamp**, 9522 Miramar Road, Mira Mesa, 271-8780. Disco, nightly.

**Magnolia Mulvey's**, 8861 Magnolia Avenue, San Diego, 448-8650. Jerry McCann Band with Johnny Almond, rock and roll, Thursday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5573. D.A. and the Necktars, country rock, Sunday and Monday, D.A. and the Necktars, country rock, Tuesday and Wednesday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3077. King Biscuit Blues Band, blues, Thursday through Saturday, auditions, Monday, Daniel Ray, Westwood, Tuesday and Wednesday.

**Mark V. San Marcos Boulevard at Freeway 78, San Marcos**, 748-3020. Topaz, contemporary, Tuesday through Saturday.

**Ma's**, 1299 Camino del Rio South, Mission Valley, 299-3540. Disco, nightly.

**Mike's Hideaway**, 8203 Wintergarden Boulevard,

Lakeside, 443-9508. Blue Edge, rock, Friday and Saturday.

**Mission Inn**, 502 East Mission Road, San Marcos, 748-2203. Diverse Highway, country, Wednesday through Saturday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park, 298-5585. Back to the Future, rock, Tuesday through Saturday, Jim Nason Trio, country western, Sunday and Monday, Dove Tarrilo Duo, big band, Sunday through Tuesday.

**Mom's Saloon**, 943 Garnet Avenue, Pacific Beach, 488-9598. Emperor, rock, Thursday through Saturday, Metro, rock, Monday, Emperor, rock, Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060. Teelin, contemporary, Monday through Saturday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Boomer, contemporary, Tuesday through Saturday, Sky High, contemporary, Sunday and Monday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo,

**Monterey Whaling Company**, 487 Camino del Rio South, Mission Valley, 291-1046. Uni Edge, contemporary, Tuesday through Saturday, Jim Hewler, contemporary, Sunday and Monday.

**Moonglow**, 4615 Claremont Drive, Claremont, 273-1022. Sandy Stewart and Co., contemporary, Thursday through Saturday, Jim Nason Trio, country western, Sunday and Monday, Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

**Musling Club**, 3595 Sports Arena Boulevard, Lemon Grove, 223-5999. Touch of Country, country and country rock, Wednesday through Saturday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730. RPM, top 40, and originals, Tuesday through Saturday.

**Night Owl Cafe**, 657 North Mission Avenue, El Cajon, 447-3854. Fewer, rock, Friday and Saturday.

**O'Malley's**, 1310 Morand Boulevard, Bay Park, 276-5637. Scott Kolot, variety, Thursday, Friday, and Saturday.

**O'Malley's**, 1310 Morand Boulevard, Bay Park, 276-5637. Scott Kolot, variety, Thursday,

**No Way Jose's**, 5252 Balboa Avenue, Claremont, 273-5886. Jeffery Moots, contemporary, Tuesday through Saturday.

**Oasis Bar**, 1121 Third Avenue, Chula Vista, 426-2977. Zapadobanga, country and rock, Thursday through Saturday, Zapadobanga, country and rock, Tuesday, Zapadobanga, country and rock, Wednesday.

**Ocean View Room**, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-5611. Jesse Davis, contemporary, Tuesday through Saturday.

**O'Connell's**, 1310 Morand Boulevard, Bay Park, 276-5637. Scott Kolot, variety, Thursday, Friday, and Saturday.

**Quissey**, 2000, 6th and Revolution, San Diego, 442-4100. Tijuana, Mexico, live disco, nightly.

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**Wellcome**, easy listening, mellow, and ballads, Friday, Ken and Corinne, pop, jazz, and rhythm ballads, Saturday.

**Old No. 7 Distillery**, 140 South Sierra Avenue, Solana Beach, 755-4753. Disco, nightly.

**Old Time Cafe**, 1644 North Highway 101, Leucadia, 436-4030. Erich "Amazing" Blose and Bob Stone, original and old time western songs, Thursday, Old Mother Lugs, all-woman string band, Friday, Rosalee Sorens, folk singer and songwriter, Saturday, St. Patrick's Day Show, Irish music and two magicians, Sunday, Old Time Hill, Tuesday, Annie Harrell, vocalist and songwriter, Wednesday.

**O'Connell's**, 1310 Morand Boulevard, Bay Park, 276-5637. Scott Kolot, variety, Thursday, Friday, and Saturday.

**Quissey**, 2000, 6th and Revolution, San Diego, 442-4100. Tijuana, Mexico, live disco, nightly.

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**Quissey**, 2000, 6th and Revolution, San Diego, 442-4100. Tijuana, Mexico, live disco, nightly.

contemporary and pop, Tuesday through Tuesday.

**Outlet**, 652 Grand Avenue, Spring Valley, 464-9007. Disco, Tuesday through Saturday.

**Padre Gold**, 7245 Linda Vista Road, Linda Vista, 277-8681. The Sea Stars with Miss Turner, country western, top 40, oldies, rock, and boogie, Friday and Saturday, Tuesday through Saturday.

**Pat Joey's**, 5417 Waring Road, Allied Gardens, 286-7873. Pro Brigham Preservation Band, rhythm and blues, Thursday through Saturday.

**Palmside Star**, 3008 Main Street, Chula Vista, 427-5889. Crosswinds, country, Thursday through Saturday.

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

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

**Organ Power Pizz**, 5375 Kearny Mesa, 560-9898. Tommy Stark,

**Pelican Pub**, 7828 Broadway, Lemon Grove, 464-9284. Cowick and Stulze, contemporary, Thursday, Saddle Creek, contemporary, Saturday, Jani Mason, Sunday, Phil Kaufman, country, Wednesday.

**Ped Candle Lounge**, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 298-8281. Page Powers, contemporary, Monday through Saturday.

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

**Reubens**, 5455 Greenwood Center Drive, La Mesa, 465-3644. Don Livingston, variety, Tuesday through Saturday.

**Reubens Harbor Island**, 880 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

**Reubens Plankhouse**, 7637 Balboa Avenue, Claremont, 278-7373. Don Murphy, comedy and variety, Tuesday through Saturday.

**Rheinlander Restaurant**, 2182 Avenida de la Playa, La Jolla, 454-6770. Elsa, German show

**Rheinlander Restaurant**, 2182 Avenida de la Playa, La Jolla, 454-6770. Elsa, German show

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**SOME LUCKY PERSON WILL RECEIVE AS A DOOR PRIZE ONE NIGHT FOR TWO AT A LOCAL BEACH MOTEL PLUS TWO BOTTLES OF CHAMPAGNE. DICK WILL BE ON HAND TO FORMALIZE ANY RELATIONSHIP MADE WITH THE WINNER BECAUSE HE DOESN'T WANT ANY CHEAP, SORDID, LOW-RATE RENDEZVOUS COMING OUT OF DICK'S.**

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Artic Center San Diego State University



# READER'S GUIDE TO THE MUSIC SCENE

Latin, German folk and sing  
along. Friday and Saturday  
nightly.  
Rit Caga, 5550 La Jolla Village  
Road, Kearny Mesa 92037-7937  
Teach Tuesday, contemporary and  
Country, Wednesday through  
Saturday.

Royal Vista Inn, 632 E. Street  
Chula Vista 92011-2000. Live  
Wings, contemporary.  
San Diego Disco, 1051 University  
Avenue, Hillcrest 92103-2195. Disco,  
nightly.

Sandy's, 501 West Mission  
Avenue, Escondido 92029-3920.  
Quick, top 40, rock, and disco.  
Tuesday through Saturday. Ken  
Horton Band, top 40, rock, and  
disco. Sunday and Monday.

Sea Dog Lounge, Holiday Inn,  
595 Hotel Circle South, Mission  
Valley 92107-5720. Ambrigo, top  
40 and disco. Tuesday through  
Saturday.

Shepherd Natural Foods  
Restaurant, 1120 South Highway  
101, Encinitas 92024-1124. Live dinner  
music, nightly.

Sheraton Harbor Island, 1380  
Harbor Island Drive, Harbor Island  
92020. Portia Restaurant.  
Jimmy Nannaro, piano. Thursday:  
Jacques Besta, piano. Friday:  
Jimmy Nannaro, piano. Saturday  
through Wednesday: Riccardo  
Medina, piano. Sunday brunch:  
Sundowner Lounge. Jacques  
Besta and Jan Taber,  
contemporary. Thursday:  
Leslie Gold and Jan Taber,  
contemporary. Friday and  
Saturday: Leslie Gold and  
Jacques Besta, piano. Sunday:  
Jacques Besta, and Annette  
Stephens, contemporary. Monday  
and Tuesday: Jacques Besta and  
Jan Taber, contemporary.  
Wednesday: Butterfield Stage  
Saloon: Pappa Wapponi Semi Live  
Rock and Roll Show, rock,  
Tuesday through Sunday.

Show Biz, 1421 University Avenue,  
Hillcrest 92103-1551. Female  
impersonators, Wednesday  
through Sunday.

Smuggler's Inn Dinner Club, 402  
Fashion Valley Road, Mission  
Valley 92107-1710. Disco. Monday  
through Saturday. disco  
performance featuring Cui and  
Joanna Lugo and Big Band Sound  
with James Dean. Tuesday.

Spunky's Saloon, 2855 Midway  
Drive, Linda Vista 92154.  
Disco, nightly.

Spirit, 1150 Buena Vista Avenue, Bay  
Park 92038-3993. Live, rock and roll.  
Thursday, Vinny Bonno and Three  
Expanding Cues, rock and roll.  
Friday: Fingers and guests, new  
wave, rock. Saturday.

Springfield Wagon Works, 5255  
Kearny Villa Road, Kearny Mesa  
92105-2779. Sky High, upbeat  
mellow rock and mellow country  
rock. Thursday through Saturday.

Springfield Wagon Works, 5255  
North Second Street, El Cajon  
92020-5757. Sam and Sheila,  
country, Thursday through  
Saturday. Ralph Vacco, guitarist.  
Tuesday and Wednesday.  
Stallion Oaks Beers! Ranch,  
Boulder Creek Road, Descanso  
92025-4719. Live music, country rock  
and requests, Friday and  
Saturday.

Starlight, 1051 University Avenue,  
Hillcrest 92103-2195. Disco, nightly.  
New Jay, jazz and disco. Sunday.

Su Casa Restaurant, 6738 La  
Jolla Boulevard, San Juan  
92037-3724. Disco, nightly.  
454-0369. Esteban Ramon, guitar.  
Paragayon harp, and flute.  
Tuesday through Sunday.  
(accompaniment by Christina  
Ramon, guitar, Friday through  
Sunday).

Swan Song, 4287 Mission  
Boulevard, Pacific Beach  
92161-7822. Dance of the Universe  
Orchestra, jazz, Thursday through  
Saturday.

Sweeney's Cove, 135 North  
Highway 101, Solana Beach  
92088-3010. Incoignito, new wave,  
Thursday through Saturday.  
outdoors. Tuesday, NRG, rock and  
roll, Wednesday.

Tiburon, Flat and Dale street,  
Imperial Beach 92249-8000.  
Wendy Potts, acoustic folk rock.  
Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge  
Road, Mission Valley 92036-9944.  
Craig Coulter and Mark Lewis.

Guinness and stone rivers.  
Wednesday through Saturday.

Tom Horn Lighthouse, 2150  
Hawaii Island Drive, Harbor Island  
92101-9110. Sanjuver and Revie,  
contemporary. Thursday through  
Saturday. Donna Cole, variety,  
Monday and Tuesday. Sandoval  
and Sany, contemporary,  
Wednesday.

Trifon, 2530 South Highway 101,  
Carlsbad 92008-8877. Pelican Alley,  
jazz and rock. Tuesday through  
Saturday.

Trojan Horse, 5179 University  
Avenue, East San Diego 92020-1070.  
The Horn Band, rock and roll.  
Tuesday through Saturday.

Turquoise Lounge, 5275 Seawall  
Drive, La Mesa 92040-1525.  
Emergency Exit, disco rock.  
Wednesday through Sunday, 9:00  
P.M.

Undisco, 4473 30th Street, North  
Park 92061-9171. Rock, reggae,  
classical, jazz, folk, ethnic, and  
expressive dancing, Friday.

VIP Lounge, Town & Country  
Hotel, 520 Hotel Circle North,  
Mission Valley 92108-7193.  
Colovus/Walkfield Band,  
contemporary. Wednesday  
through Saturday.

Voyager Kona Club, 1901 Shelter  
Lane Drive, Shelter Island  
92082-0421. Disco, Wednesday  
through Sunday.

Wayside Lounge, 3050 Pio Pio  
Drive, Carlsbad 92008-729-731.  
Clemson Weed featuring Lucinda,  
rock and soul. Thursday, Friday  
and Saturday.

West Coast Production  
Company, 1845 Hancock Street,  
Midtown 925-3724. Disco, nightly.

Windjammer, 2951 South  
Highway 101, Carlsbad 753-0888.  
Twisted Snickers, new wave,  
Tuesday through Saturday.

Wrangler's Roost, 6058 Mission  
Gorge Road, Mission Valley  
92020-5203. Lanny Pruitt and  
Crimson Ridge, country western,  
Wednesday through Sunday.

999 and the Dickies: Santa  
Monica Civic, Saturday, March 8,  
8 p.m. (213) 393-9901.

The Clash: Santa Monica Civic,  
Monday, March 8, 8 p.m. (213)  
393-9901.

Gary Numan and Heath the  
Slash: Santa Monica Civic.

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393-9901.

The Jam: Santa Monica Civic,  
Sunday, March 10, 8 p.m. (213)  
393-9901.

Robin Trower: Santa Monica  
Civic, Thursday, March 20, 8 p.m.  
(213) 393-9901.

Chuck Berry and Friends:  
Hollywood Palladium, Saturday,  
March 22, 8 p.m. Sunset Strip, (213)  
520-9111.

**Clubs**

Rockabil Theatre, 657 Robertson  
at Santa Monica Boulevard, West  
Hollywood (213) 866-0477. Airo  
O'Day, Thursday through Sunday.

Isabel Potillo, 3787 Chualar  
West, Hollywood (213) 980-1615.  
Don Band and Guest, Thursday  
through Sunday.

Blackies, 607 North La Brea  
Avenue, Hollywood (213)  
332-8400. Fuzz, Malibu, and 391,  
Thursday, Jack Lee, King Bee,  
Fuzz, and Spades, Friday, Koli and  
Bullock, Saturday.

CosmoBallroom, 945 South Knott,  
Anheim (714) 826-7000.  
Hootie, Thursday, and Mini,  
Thursday, Smiley, Daphnie, and  
Lighs, Friday, Justin, Orinda, and  
Lighs, Saturday.

Club 88, 11784 West Pico  
Boulevard (213) 491-9923. Nightly  
new wave.

Concerts By The Sea, 100  
Fahnestock's Wharf, Redondo  
Beach (213) 379-4998. Cat Toder,  
Thursday through Sunday.

Cuckoo's Nest, Costa Mesa (714)  
645-0390. The Kats and The News,  
Friday.

Dan's, 4207 Lankershim  
Boulevard, North Hollywood (213)  
749-1556. Matt and Ginny Dennis,  
Thursday, Bill Wabous, Friday and  
Saturday.

Golden Room, 306 Coast  
Highway, Huntington Beach (714)  
536-9000. Yvonne Blum, Friday  
and Saturday. Gary Burton,  
Monday, In-gear and Boss  
Tweed, Tuesday.

Lighthouse, 30 Pier Avenue,  
Hermosa Beach (213) 372-6911.  
Chico Freeman Quartet, Thursday  
through Sunday.

Madame Wong's, 449 Sun My  
Way, Chino Hills (213) 624-5346 or  
972-9870. Boss Martin Band and  
Aircraft, Thursday, Summer, Friday  
and Saturday.

Madame Wong's West, 2100  
Wilshire Boulevard, Santa Monica  
(213) 829-7362. Kitz and Zippers,  
Thursday, Congo-Bongo, Friday  
and Saturday.

Palomares, 6907 Lankershim  
Boulevard, North Hollywood (213)  
754-4010. Blue Steel, Friday and  
Saturday. Mission Mountain Wood  
Band and Danni White, Sunday;  
Gary F. Hunt, Monday; Bellamy  
Brothers, Tuesday and  
Wednesday.

Pasquale's, 22724 Pacific Coast  
Highway, Malibu (213) 456-2007.  
Carmen McRae, Thursday, Roy  
Pizz, Friday and Saturday. Willie  
Bobbs, Sunday.

Rory, 9009 Sunset Boulevard (213)  
878-2222. MacQuinn and Hillman,  
Thursday through Saturday.

Stanwood, 8151 Santa Monica  
Boulevard (213) 656-2200. Whizz  
Kids and Minkley Chow, Thursday,  
Snow and A La Carte, Friday and  
Saturday; Twister and Kingbees,  
Monday.

Sweetwater, 264 North Harbor  
Drive, Redondo Beach (213)  
372-0445. Twisters, Thursday;  
Robbie Ford, Friday and  
Saturday; 30-20, Monday.

Whisky a Go Go, Sunset Ship,  
(213) 520-8080. Candy Apple, Toni  
and Monies, and Orchids,  
Thursday; Dead Kennedy's, Friday  
and Saturday.

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511 Plus  
Thursday (tonight)

Good dance time rock & roll  
**VINNEY BONNE and  
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(formerly Russia, Four Myls Circus & Isiah)

Sat. **RICK ELIAS & FINGERS?**  
The Stage won't both bands lost, so this week both decided to bring help - their friends

plus special guest: **DFX2**

Come early - show starts at 9 p.m.

Coming: Wed. March 12th West Coast Connection  
March 14th & 15th Beware of the Friendly Strangers March 21 & 22 Nasty Habits

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MARCH 6, 1980 11

America's most popular stereo brand

# PIONEER!



Pioneer is the most popular stereo brand in America. America's largest Pioneer dealer? Pacific Stereo! Thanks to recent special purchases, we're presenting spectacularly low prices on a complete home stereo system and two AM/FM tape decks for your car. Check our special half-off deal on a Pioneer home 8-track player too. Don't let this week's great Pioneer deals pass you by.

Add 8-track to this system...and save 50%!

**\$195**

Rack not included in Pioneer system price.

**Lowest price ever on a complete Pioneer system**

Count on the fine sound and precision of Pioneer compact stereo. Our special quantity buy on the Pioneer Centrex KH-2277 keeps your price below our former cost! See what you get: the AM/FM receiver features a built-in, fully-equipped BSR record changer and an easy-to-load cassette deck. Separate air suspension speakers included. While they last!

**Showcase your system**

The neatly styled Quadrol 0955 system display cabinet will show it and store it well. Not included in advertised system price, assembly required.

**\$3195**



**\$129**

**Below our former cost!**

Pioneer KP-5005 Supertuner stereo at our lowest advertised price ever. It's an in-dash AM/FM stereo cassette player. A superb musical companion whenever you drive! Shown above.

**NEW STORE HOURS!**  
Effective March 10,  
all stores open 10 a.m.,  
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The nation's largest dealer  
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Weekdays 9 to 9,  
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3751 Rencore at Sports Arena Blvd.  
San Diego 279-0612  
4344 Conway St. in Convoy Village  
(one block south of Balboa between  
Highways 163 & 905)

La Mesa 461-8922  
9322 Hercules across from the Akron  
Carlebad 433-6515  
2506 El Camino Real across from the Plaza  
Camino Real Shopping Center  
and 25 other Southern California stores



## Section 3/Classifieds

### For Sale

SAVE \$130 A YEAR. Do it yourself home permanent. Send \$5 for easy to follow directions and pamphlet to Home Plans, P.O. Box 4677, San Diego, CA 92108.

ANTIQUE SALE! Saturday, March 8, 9-4 at 1930 South Ave., San Diego. Family heirlooms. Table services Collectables, etc. No dealers please.

ARCHITECTURAL EMPORIUM is having a liquidation sale on furniture, French doors, stained and beveled glass, sinks, lighting and stunning fixtures and many more decor items. 431 J Street 234-0683.

MONEY FOR GUINERS. Why not sell that guitar no one plays anymore. Top \$5 each for string instruments. Jim's House of Guitars: 380-3024.

BEAN BAGS, new, lovers love them, strong comfortable linen, vinyl, or velvet. King, \$29. Also satinet silk, sleep tri, vel, with many colors. 1/2 store price. UCSD area. 455-0448.

KATTAN FURNITURE from New York. Sofas, two matching arm chairs, coffee and end table. Gorgeous decorator paint, salmon with blue and white flowers. \$700. 232-3610.

PITCHES: 100 percent cotton, handmade, available in green, double and single sizes. On display at Cornerstone in North Park. 3630 Ray St. 236-4455.

MAGNIFICENT antique furniture sale. 20 percent off every item warehouse. Saturday and Sunday, 9 to 5. March. Quality oak, walnut, and mahogany. Living room, dining room, bedroom, and office furniture. Don't miss this exquisite sale. Call for information. 279-7402 or 455-7035.

SOFABED: full size, excellent condition, great mattress. \$150. 272-3812.

STOVE, CHROME top 40", good condition \$95. 264-1895.

9 CONVENTIONAL SOFA, light and dark yellow pattern, durable fabric, excellent condition \$245. 36" round coffee table, nice walnut finish \$50. 236-6860.

READERS QUIETST condensed books, huge selection 10 cents each \$3 for \$1. 565-0600 after 5pm.

SQUARE DANCE DRESSER, \$5 to \$25, sizes 10 and 12, petticoats, slinky pants, shoes size 10. 280-2009 9 to 4pm.

WATERSHEDS & covers. Single Queen of scenic tiled sheets & covers. Bed is 7x3 1/2. Perfect for student/chick. \$50. 459-1405.

DUNCAN PHYVE dining room set, complete, excellent condition, will sell separately 270-6871 after 5pm.

BEAUTIFUL PASTEL art drawings and watercolor, all originals. 11x14, framed. Reasonably priced. Chuck 281-3843 evenings and weekends.

OAK DESK, excellent condition, old teachers desk. \$50. 276-3481.

LIKE NEW queen size mattress and box spring with frame, will sacrifice \$400. 286-0310 between 5 and 9.

GE ELECTRIC range oven 40" size. Rebuilt & excellent working condition. \$100. 270-5770 evenings and weekends.

TELESCOPE WANTED: Dynaflex 8 (post-ably) or Celestron 8 with wedge, tripod, case. No photographic accessories. Will pay cash instantly for reasonable deal. 225-9009.

GOLD RING inset with five peso gold coin. \$295. 295-0085.

ANTIQUE OAK dresser, princess bed-room, 2 drawers, hand-painted mirror. \$200. Antique Nordic solid chair, white, perfect \$108. Assembled collectibles, 455-4378.

ELECTRIC HEATERS: One 1000 watt instant, Ohio-sals, as new. \$70. One infrared 600/1300 watt, as new. \$50. 282-2855.

IRON, CURLING IRON, new dryer dresser, single bed, canvas couch. 370-0095, keep trying. I'm hard to reach.

CUSTOM MADE DRAPES, 90" wide. Ceiling to floor, like new, yellow and green. Paid \$400. Must sacrifice \$125 or best offer. Linda 458-6703.

WEDDING GOWN, size 8-9, satin & lace, never worn. Will fit & finish. \$50. 276-8859 after 5pm.

DRAPES, 1 pair 5'x 8'4" eggshell, lined, never used \$10. 1 panel for patio door 6'x 8'4" gold tones, open weave, side pull. \$8. 484-0388.

ANTIQUE TELEPHONE, marble top dresser, dry sink, oak chair, and three chairs. 280-4884.

GOLD SHAGS carpeting 15x15 \$40 each. Bathroom sink \$70. Phone Male answering machine, works good \$50. 369-0744 call it 5pm.

WATERBED: queen with heater, thermal, line, bag, custom frame, polyester, padded rails. \$175. Loungers various. 560-5992.

SIX DRAWER space saver underbed chest for waterbed. Brand new. \$69. Will sacrifice for only \$60. 270-5447.

LUXURIOUS CUSTOM quilted matching sofa, two club chairs and ottoman. Predominately color blue. Elegant, must see \$3000. 755-0386 after 5pm.

KOSTA CRYSTAL SCULPTURE, rare and exquisite polar bear in coloring, you've seen in store for \$1200, must see \$1000 or offer. Des-pare 692-0141.

RECLINER VIBRATOR chair, Niagara Cycle-massage, white, neoprene, 2 speed, rate motors & heating element, works great. Must see, \$250 or best offer. 262-4358.

WASHER AND DRYER, Harmon, does full size loads, 2 speed, multi-cycle, showroom condition, near new. \$225. 563-0554.

DINING ROOM table, solid wood, rectangular 40x60", unbreakable to 84" excellent condition. \$115. 269-2352.

OFFICE EQUIPMENT for sale 2 secretarial chairs, adding machine, postal scale 297-7121.

GARAGE SALE: Tools, antiques, furniture, books, blocks, doors, metal cabinets, Magic Chef stove, much more. March 8 and 9, 1070 Fresno Street, Mission Valley.

GO BOARD, mahogany, vinyl 1" thick, 1 piece, lacquer over oak. \$30. Mitchell 450-8006 after 6 or weekends.

LAINIE'S CLOTHING, sizes 10 thru 16, coats, slacks, blouses, dresses, and shoes, very reasonable. 466-4979.

BABY ACCESSORIES: stroller \$18, swing \$25, infant seat \$3, bouncer \$10, rocker \$5, and diaper pail \$8. As new, at \$60. 224-7249 evenings.

DOUBLE BED, bedframe, headboard, frame and mattress. \$40. Firm. 274-1362 weekends and evenings.

MAYTAG WASHER, circa 1990. White, 2 speed, needs new hoses. Best offer. 473-3184 after 5pm.

MESSAGE TABLE, portable, extra wide, strong, professional design. Custom made for you. Order by phone. 481-9003 leave message on Phone Mail.

EASTER IS COMING. Give the gift of the Living Word Bible, white, large print. 12x9x3. \$25. 280-1767.

CHILD'S 4 wheel radio flyer \$50, blue, red and yellow, perfect condition. \$8. 287-7424.

ANTIQUE COUCH and club chair. Wood on front arms and bottom. \$50 or best offer. 280-4845.

VERY HANDSOME decorator lamp. 44" tall. Horn of plenty motif. Off-white shade. Three way switch. 297-1059.

MUST SELL. Apartment full of furniture. Call anytime. 461-4369.

DOUBLE BOX SPRING, excellent condition. \$20 or best offer. 295-1263 evenings.

SEVEN CATHEDRAL/CRUMPHURN, excellent condition, warranty information and individual booklet included. This is a great chance to own one of the world's finest watches, at a cheap price! \$60. Ref. 282-8722 evenings.

EASTER EGG pendant, porcelain/glass, new, gift boxed, limited edition certification. Value keeps increasing. \$78, star price from \$5. \$25, you get 286-2023 evenings.

FULL SIZE METAL bedframe. \$10. At 460-3377.

2 SETS OF SLEIGHING chairs, best 3 doors total 129 inches, second 3 doors, 118 inches total across. Each set \$30. Includes back. 79" high. 452-7521 pm.

ROLLS ROYCE, INDIANA, 14 carat gold chain, 14k, approximate weight 6 grams. Nice. Remy, great conversation piece. Must see immediately. \$100. Item #BX 434-0940.

BAKE WALLET London Transport posters, each ready to hang framed with non-glass. 24x30". \$29. Colours: bold, notes x. Rare. 223-1863.

SKL BUFFET/ORDERER with extra pads, \$25, excellent condition. 273, 4440 after 5pm.

CRESS ELECTRIC ROLL, used only 5 times, includes shelves, ports, outlet, stand, silver trimmer 15x20". \$300. 224-4035 or 298-2221, Tuesday-Friday.

2 MATCHING BENT glass light fixtures, 18" round, round occasional table, wood-grained pedestal, \$5, very old Empire anderson, brass cast iron. \$20. 284-5079.

ANTIQUE'S 2 painted dressers with bevelled mirrors, brocade maple, \$175. Mahogany 118", walnut round desk chair, \$59, oak teakle sewing machine, \$225. Marvel 562-2537.

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Not only floor merchandise,  
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Everything goes—such names as  
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







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PACKAGE INCLUDES:

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5, or 7 full days of skiing.  
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Free oil change, and more. Just to get acquainted with new customers.

Stan Kaczinski (former service manager of a Fiat, Saab & Lancia dealership) and Eric Meriwalt (former service manager of an Alfa Romeo dealership) would like to invite you in for a free oil change and mechanical evaluation of your vehicle. We know, as you should, that proper maintenance is the key to longevity in your automotive investment. Since certification and over a decade of experience, we'd like to be your automotive specialists. With better than dealer service at lower than dealer prices, we are, simply, the best.

*Stan Kaczinski*

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## Free Oil Change Energy Saving Specials

<b>FIAT</b> <b>Timing Belt Replacement</b> Original Periodic Belts <b>\$49<sup>95</sup></b> except A/C cars Highly recommended every 25,000 miles	<b>FIAT Tune-Up</b> Replace plugs, points, condenser, air filter, fuel filter, adjust timing & carb., inspect brakes & timing belt. <b>\$49<sup>95</sup></b> (dual points \$64.00)	<b>Front Brake Pad</b> Replacement Fiat 124, 128, 131 X 1/9 <b>\$39<sup>95</sup></b> Alfa 129 <sup>95</sup> Saab, 75 & 130 <b>\$39<sup>95</sup></b>
<b>SAAB Tune-Up</b> <b>\$79<sup>95</sup></b> Replace plugs, points, Cond., A/F, F/P, inspect & adjust C.I.S., CO <sub>2</sub> , Decel valve & timing.	<b>ALFA Major Tune</b> <b>\$124<sup>95</sup></b> Replace plugs, points, cond., air filter, fuel filter, inspect & adjust F.I. linkage, A/F ratio, choke, thermo act.	<b>ALFA U-Joint</b> Replace 67-79 except Alfaetta <b>\$89<sup>95</sup></b>

Call for appointment 506-4230. Parts and accessories available.

We stock most fast-moving items.

**COMMAND PERFORMANCE**

8575 Commerce Ave. 92121





QUESTIONS: I could not agree with you more. (Dance now as the put of a peeped at it) it's all King Comedy.

LAULY: I've found what you wanted you could be what I've been looking for, too, exactly Lady Archer.

CAT LOVER and Cat Crazy: Thanks for speaking up for those who cannot speak for themselves. I hope your feelings extend to all creatures. Shew!

WHO SAID you made in the shade?

KTMAN: Add this to your 12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2565-2566-2567-2568-2569-2570-2571-2572-2573-2574-2575-2576-2577-2578-2579-2580-2581-2582-2583-2584-2585-2586-2587-2588-2589-2590-2591-2592-2593-2594-2595-2596-2597-2598-2599-2600-2601-2602-2603-2604-2605-2606-2607-2608-2609-2610-2611-2612-2613-2614-2615-2616-2617-2618-2619-2620-2621-2622-2623-2624-2625-2626-2627-2628-2629-2630-2631-2632-2633-2634-2635-2636-2637-2638-2639-2640-2641-2642-2643-2644-2645-2646-2647-2648-2





LOOKING FOR a ride to Seattle or thereabouts for the week of March 20th please call James. Mar. 434-0488 or 438-8101.

PEORIA, ILLINOIS: Leaving middle of March. (no one going south) one or two people and with cars available. Help on page 233-2429.

FIRE TRANSPORTATION: Action: Auto Transport? This is to be done to all 6000s. First job of gas paid. Call with your destination and date you want to leave. 280-4412.

DRIVING TO MAMMOTH March 26: returning April 4. Need a partner to share expenses. Mar. 434-0488 or 438-8101.

PILOTS: UNLICENSED: HEARNY Try. Taxi: Mar. 434-0488 or 438-8101.

PILOTS: UNLICENSED: HEARNY Try. Taxi: Mar. 434-0488 or 438-8101.

NEED RIDE APT? Driving to New Orleans. Would enjoy company. You pay your hotel 1 pay gas. Leaving around March 17th. Prefer female. 304h. 260-3056.

LOOKING FOR A RIDE? Need a ride? Where USA? Ship expenses. Call Travelers Aid. A. Nordstrom 232-7991. Our service is free.

ASPEN, COLORADO: Ride wanted, round trip. Leaving San Diego approximately March 15, return approximately March 20th. Group 560-1933 days or 566-6915 evenings.

RIDE NEEDED TO Colorado Springs approximately April 10th. Will share expenses and driving. Bryan Carpenter 273-6677 nights.

RIDERS WANTED TO NY or points east or along the way southern route. Leaving around 31. 265-1279.

RIDE NEEDED to see driving, leaving for Philadelphia. P. westland of San Diego 270-7336.

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WILL TRADE public relations (PR) ideas and helpful suggestions for much needed ad copy. Call for more information. Let's go for \$1602-1311.

WILL TRADE: reconditioned color TV, needs some repair in LHF form. want white case, dark brown or black in excellent condition. 260-1586 evenings.

MODEL RAILROAD BUILDER in N. side. Will trade train cars, engines & building kits. Details call 272-5223.

FREE LIVING QUARTERS wanted by degreed engineer. Exchange accounting or night security. La Mesa area. P.O. Box 15373. San Diego, 92115.

GERMAN AND JAPANESE war relics and military stock for German or Japanese or other. 272-5223.

USED REFRIGERATOR. Reasonably priced. Must see. Prefer 2 doors. Chrs 273-5264.

WANT TO BUY a good light-weight 1 or 2 person mountaineering tent and sleeping bag for not much money. 343-8353.

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HOME START — a child development program for low-income families needs child. (check of 1000s, refrigerators, children's clothes, toys. Please call 273-5223. Tax deductible.

CASH FOR RECORDS: good condition vinyl records for sale. 273-5223.

BASEBALL CARDS: all years. Must be in very good condition. 260-4181.

WANT TO BUY VHS format video tapes cheap. OK if they are used, so long as they are in good shape. Franchise or Denry 741-3774 or 436-6667.

GERMAN AND JAPANESE war relics and military stock for German or Japanese or other. 272-5223.

USED REFRIGERATOR. Reasonably priced. Must see. Prefer 2 doors. Chrs 273-5264.

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90 FISHING reel and rod. telephone and car. Also need a car. Call for more information. 273-5223.

FREE ON THE JOB training. Interested low-income individuals call OTS. From San Diego, 260-0411 9-3, from North County 436-0060.

GRAD STUDENT: English Lit. wanted to take off. 272-0088 even.

MODELS WANTED: fashion and glam. Call and tell him. Mr. Chene Photographers 222-9008 evenings.

HAPPY FERRARI: wanted to take off. Sun-Thurs evenings. Very positive environment. \$4-hour plus bonus. Call Alvin at 291-9411.

BOOKS PURCHASED: quality books, single or as libraries, wanted by collector. Call or write. 273-5223.

TELEVISION SERVICE: literature & manuals. Call or write. 273-5223.

VIDEO CAMERAPERSONS and repair people wanted. Send resume or call for full part time experience. PO Box 7323, 272-0770.

RECORDED GERMAN lessons wanted. at night. 2 or 3 or 4 or 5 or 6 or 7 or 8 or 9 or 10 or 11 or 12 or 13 or 14 or 15 or 16 or 17 or 18 or 19 or 20 or 21 or 22 or 23 or 24 or 25 or 26 or 27 or 28 or 29 or 30 or 31 or 32 or 33 or 34 or 35 or 36 or 37 or 38 or 39 or 40 or 41 or 42 or 43 or 44 or 45 or 46 or 47 or 48 or 49 or 50 or 51 or 52 or 53 or 54 or 55 or 56 or 57 or 58 or 59 or 60 or 61 or 62 or 63 or 64 or 65 or 66 or 67 or 68 or 69 or 70 or 71 or 72 or 73 or 74 or 75 or 76 or 77 or 78 or 79 or 80 or 81 or 82 or 83 or 84 or 85 or 86 or 87 or 88 or 89 or 90 or 91 or 92 or 93 or 94 or 95 or 96 or 97 or 98 or 99 or 100 or 101 or 102 or 103 or 104 or 105 or 106 or 107 or 108 or 109 or 110 or 111 or 112 or 113 or 114 or 115 or 116 or 117 or 118 or 119 or 120 or 121 or 122 or 123 or 124 or 125 or 126 or 127 or 128 or 129 or 130 or 131 or 132 or 133 or 134 or 135 or 136 or 137 or 138 or 139 or 140 or 141 or 142 or 143 or 144 or 145 or 146 or 147 or 148 or 149 or 150 or 151 or 152 or 153 or 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297 or 298 or 299 or 300 or 301 or 302 or 303 or 304 or 305 or 306 or 307 or 308 or 309 or 310 or 311 or 312 or 313 or 314 or 315 or 316 or 317 or 318 or 319 or 320 or 321 or 322 or 323 or 324 or 325 or 326 or 327 or 328 or 329 or 330 or 331 or 332 or 333 or 334 or 335 or 336 or 337 or 338 or 339 or 340 or 341 or 342 or 343 or 344 or 345 or 346 or 347 or 348 or 349 or 350 or 351 or 352 or 353 or 354 or 355 or 356 or 357 or 358 or 359 or 360 or 361 or 362 or 363 or 364 or 365 or 366 or 367 or 368 or 369 or 370 or 371 or 372 or 373 or 374 or 375 or 376 or 377 or 378 or 379 or 380 or 381 or 382 or 383 or 384 or 385 or 386 or 387 or 388 or 389 or 390 or 391 or 392 or 393 or 394 or 395 or 396 or 397 or 398 or 399 or 400 or 401 or 402 or 403 or 404 or 405 or 406 or 407 or 408 or 409 or 410 or 411 or 412 or 413 or 414 or 415 or 416 or 417 or 418 or 419 or 420 or 421 or 422 or 423 or 424 or 425 or 426 or 427 or 428 or 429 or 430 or 431 or 432 or 433 or 434 or 435 or 436 or 437 or 438 or 439 or 440 or 441 or 442 or 443 or 444 or 445 or 446 or 447 or 448 or 449 or 450 or 451 or 452 or 453 or 454 or 455 or 456 or 457 or 458 or 459 or 460 or 461 or 462 or 463 or 464 or 465 or 466 or 467 or 468 or 469 or 470 or 471 or 472 or 473 or 474 or 475 or 476 or 477 or 478 or 479 or 480 or 481 or 482 or 483 or 484 or 485 or 486 or 487 or 488 or 489 or 490 or 491 or 492 or 493 or 494 or 495 or 496 or 497 or 498 or 499 or 500 or 501 or 502 or 503 or 504 or 505 or 506 or 507 or 508 or 509 or 510 or 511 or 512 or 513 or 514 or 515 or 516 or 517 or 518 or 519 or 520 or 521 or 522 or 523 or 524 or 525 or 526 or 527 or 528 or 529 or 530 or 531 or 532 or 533 or 534 or 535 or 536 or 537 or 538 or 539 or 540 or 541 or 542 or 543 or 544 or 545 or 546 or 547 or 548 or 549 or 550 or 551 or 552 or 553 or 554 or 555 or 556 or 557 or 558 or 559 or 560 or 561 or 562 or 563 or 564 or 565 or 566 or 567 or 568 or 569 or 570 or 571 or 572 or 573 or 574 or 575 or 576 or 577 or 578 or 579 or 580 or 581 or 582 or 583 or 584 or 585 or 586 or 587 or 588 or 589 or 590 or 591 or 592 or 593 or 594 or 595 or 596 or 597 or 598 or 599 or 600 or 601 or 602 or 603 or 604 or 605 or 606 or 607 or 608 or 609 or 610 or 611 or 612 or 613 or 614 or 615 or 616 or 617 or 618 or 619 or 620 or 621 or 622 or 623 or 624 or 625 or 626 or 627 or 628 or 629 or 630 or 631 or 632 or 633 or 634 or 635 or 636 or 637 or 638 or 639 or 640 or 641 or 642 or 643 or 644 or 645 or 646 or 647 or 648 or 649 or 650 or 651 or 652 or 653 or 654 or 655 or 656 or 657 or 658 or 659 or 660 or 661 or 662 or 663 or 664 or 665 or 666 or 667 or 668 or 669 or 670 or 671 or 672 or 673 or 674 or 675 or 676 or 677 or 678 or 679 or 680 or 681 or 682 or 683 or 684 or 685 or 686 or 687 or 688 or 689 or 690 or 691 or 692 or 693 or 694 or 695 or 696 or 697 or 698 or 699 or 700 or 701 or 702 or 703 or 704 or 705 or 706 or 707 or 708 or 709 or 710 or 711 or 712 or 713 or 714 or 715 or 716 or 717 or 718 or 719 or 720 or 721 or 722 or 723 or 724 or 725 or 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1510 or 1511 or 1512 or 1513 or 1514 or 1515 or 1516 or 1517 or 1518 or 1519 or 1520 or 1521 or 1522 or 1523 or 1524 or 1525 or 1526 or 1527 or 1528 or 1529 or 1530 or 1531 or 1532 or 1533 or 1534 or 1535 or 1536 or 1537 or 1538 or 1539 or 1540 or 1541 or 1542 or 1543 or 1544 or 1545 or 1546 or 1547 or 1548 or 1549 or 1550 or 1551 or 1552 or 1553 or 1554 or 1555 or 1556 or 1557 or 1558 or 1559 or 1560 or 1561 or 1562 or 1563 or 1564 or 1565 or 1566 or 1567 or 1568 or 1569 or 1570 or 1571 or 1572 or 1573 or 1574 or 1575 or 1576 or 1577 or 1578 or 1579 or 1580 or 1581 or 1582 or 1583 or 1584 or 1585 or 1586 or 1587 or 1588 or 1589 or 1590 or 1591 or 1592 or 1593 or 1594 or 1595 or 1596 or 1597 or 1598 or 1599 or 1600 or 160

## HAMEL'S BIKE SPECIAL

- Remove chain and clean
- Remove rear derailleur and clean
- Adjust brakes
- Adjust front and rear derailleurs
- Oil where needed
- Adjust all cables
- Adjust crankset and headset
- Wash wheels and bearings
- Grease all on the chain
- Remove rust
- POLISH SPOKES & TRUE WHEELS

**\$10** with this ad  
I'll save you money. Free estimate, one day service.  
Money back while you wait.

## Hamel's Bike Shop

704 Ventura Place, Mission Beach (across from Belmont Park)  
Open 7 days

**488-5050**



**FREE RENT for March:** Need 1 female roommate to share 2 bedroom apartment. 3 bedrooms, 1.5 bath, full kitchen, garage, laundry. Call 221-6006 evenings.

**ROOMMATE:** (female) wanted to rent a home \$150 per month. Jacuzzi, pool, view of entire house. Also 2/2.

**ROOMMATE:** Need working non-smoker to share 2 bedroom townhouse with two others. Available 4-1-80. \$180 and deposit 287-2680.

**2 BEDROOM:** 2 story South Ocean Beach apartment. 2 bedrooms, 1.5 bath, full kitchen, laundry, parking. No pets. 224-9425 or 272-8192 before 11 a.m.

**PERSON TO SHARE:** Home in North Park. Kitchen, laundry privileges, microwave. \$200 per month plus share utilities. Bids 282-4810.

**FEMALE ROOMMATE:** wanted to share with same four 400 and University. No kids or cigarettes. \$140 and 1/2 utilities. Lynn 281-0386 or 583-2500.

**ROOMMATE:** to share pleasant, two bedroom Pacific Beach apartment near beach. Responsible, clean. Available now. \$175 plus utilities. 272-3588 or 574-6351.

**MALE:** 26, neat, clean, and responsible. employed, would like to share home in Encinitas or Encinitas, as soon as possible. No cigarettes or pets. Vegetarian. Howard 438-3302.

**ROOMMATE NEEDED:** immediate. Own room and bath in spacious 3 bedroom. Clean house. \$150 rent plus utilities. \$180 per month plus share utilities. \$100 deposit. 292-7249.

**FEMALE:** wants female roommate to share 2 bedroom, 2 bath apartment in Mira Mesa. Must be neat, no non-smoker. 566-4724 after 5.

**NON-SMOKER:** share 4 bedroom Mission Hills canyon house with generally well-maintained professional maintenance. 5 female, 2 male, 25 laundry, dishwasher, fireplace, microwave. \$150, share utilities. 295-6459.

**TURKISH:** room for male. Nice modern house. Cooking and light housekeeping to augment low rent. Non-smoking, fireplace, cable TV (HBO), private yard. Non-smoker. Steven 233-0038.

**HOUSEMATE FOR Mira Mesa:** home. Long term, non-smoker to share 2 bedroom house. \$130 unfurnished, \$135 partially furnished. Available 3-23-80. 271-6426.

**STUDENT ROOMMATE:** wanted to share 3 bedroom house close to SDSU and 2.5 bath, large back yard, vacant garage, tomatoes, turkey, water closets, touching, to name a few. 571-8180.

**NON-SMOKER WANTED:** share all-around modern home to beach. Beach, wheelchair, car. Open every day. \$150 plus utilities. 281-5252.

**SHARE FIRE:** Ocean Beach house with one other person. Laundry, garage, microwave. Easy-going grad student or professional preferred. \$225 plus share utilities. 224-7015.

**WANTED:** Easy-going housemate with house, garage in La Jolla, University City. Room for 24/7. 455-1185.

**ROOM WITH OWN BATH:** Reliable with references. Non-smoker. No drugs. Private home. quiet atmosphere. 282-7742.

**HAPPINESS IS:** a fireplace, a lovely home and yard, own room and bath, \$200 plus utilities. Females only. Point Loma, Ocean Beach area. 225-9227 or 225-9471 after 5pm.

**ROOM AVAILABLE:** March 1. Student or professional person wanted to share quiet, creative atmosphere. 3 bedroom home in College Grove. \$140 plus utilities. 387-7778 for interview.

**FEMALE:** 2 ROOMS available in nice 2 story, 5 bedroom, Southern California home. Own room and bath, kitchen and pool privileges. \$135. 400-8899.

**ROOMMATE FOR 2 bedroom:** North Park apartment. 2 bedrooms, 1.5 bath, full kitchen, laundry, parking. No pets. 224-9425 or 272-8192 before 11 a.m.

**NEED 2 RESPONSIBLE:** and quiet roommates to share quiet sunny Carroll Canyon house with ocean view. Prefer females. \$175. No smoke or pets. Phone 432-3735, days or 436-5128 evenings.

**ROOMMATE FOR 4 bedroom:** home, own furnished room with bath, water, swimming pool, deck, garden. \$225 per month including utilities. Serra Mesa 272-8266.

**WATER BONS:** share apartment in good location. \$170 monthly. Move in now! Jan 29-5504 or 289-9950 leave message.

**NEED CLEAN, HAPPY:** roommate to share townhouse in Chula Vista with same. No dogs. Non-smoker only. Cindy 425-5484 home or 477-3157 work.

**CLAREMONT:** (room) of choice in 2 shared house. Quiet, no smoke, no indoor pets. Thriftier lady, employed as student. \$150. Vicki. Bernd 292-4196 evenings.

**ENCINITAS:** Roommate needed to share spacious, 4 bedroom home near the beach. Quiet, private, quiet, beautiful, garage, laundry, male, non-smoker preferred. 436-3452.

**NEED RESPONSIBLE:** female roommate to share spacious and comfortable home. Two bedrooms, 2 1/2 bath, great view. \$150 plus 447-3808.

**ROOMMATE:** Male or female must be straight and responsible. 3 bed room, 2 bath house in Mission Village. \$150 per month plus 1/2 utilities. Dave 268-0598.

**ROOMMATES SHARE HOME:** Coronado Village, kitchen, laundry privileges. 20 minutes from State. Non-smoker. \$175 each per month includes utilities. 262-4888 or 385-8739.

**FEMALE:** to share modern 2 bedroom, 2 bath Pacific Beach apartment. Non-smoker, no pets. \$200 includes utilities, phone and car. 272-7282.

**HOUSEMATE:** to share 2 bedroom, 2 bath house. Located near beach, swimming pool, garden, garage on nice lot. 942-1827.

**NON-SMOKER:** female roommate wanted. Ocean beach and bath. La Mesa near 560. \$125 per month plus 1/2 utilities. Call 462-5250 or 438-3302.

**HILLCREST:** Responsible, mature woman wanted to share 2 bedroom apartment. \$200 a month, independent person seeking a friendly, independent person. 296-6002 evenings. Non-smoker. Have call 296-6002.

**FEMALE:** wants to share townhouse in Chula Vista with neat, responsible, happy female. No pets. Cindy 425-5484 home or 477-3157 work. Non-smoker only.

**ENCINITAS:** Female to share 2 bedroom duplex with same and kitchen. Call. Fireplace, walk-in closets. \$175. Lynn 262-4460 evenings or 529-0363.

**OCEAN BEACH:** 2 bedroom apartment. 1 1/2 bedrooms, 1 bath. Non-smoker. \$155 per month plus 1/2 utilities. Available 3-15. 274-0727.

**IMMACULATE:** quiet, neat, clean non-smoker to share duplex, custom home in Pacific Beach. Room is unfurnished. \$180 per month plus utilities. Sherry 582-9133 Monday-Friday.

**FEMALE ROOMMATE:** Modern 2 bedroom, 2 bath apartment in nice area North Park. No children or pets. Own room and bath. \$160 plus utilities. 282-8014 or 451-1063.

**SPIRITUALLY-INSPIRED:** vegetarian, non-smoking individual sought to share spacious and expressive in modern style center. \$150 per month includes utilities. 382-8171 or 282-8853.

**CONDOMINIUM:** employed law student (with references) willing to share in living room of your comfortable housing for reduced rent of \$70. 870-286-2100 8-5.

**NEED A PLACE:** to live by April 17th. Extra extra room with bath and parking space. Normal Heights. 284-6537 after 5pm. No deposit.

**AVAILABLE IN APRIL:** Luxury condo near SDSU for non-smoking female graduate student. Pool, fireplace with two others. 3 bedroom, 2 bath. \$145. 585-1459.

**SCIENTIST:** seeks another professional willing to share their house close to Scripps Ranch. 4 bedroom, 2 1/2 bath, full kitchen, laundry, microwave, dishwasher. No pets or kids. \$175 plus 1/2 utilities. Dotie 741-5179 after 5pm.

**BEAUTY:** on a budget. 24-year-old single to share my spacious, modern luxury apartment. 2 bedrooms, 2 1/2 bath, full kitchen, laundry, microwave, dishwasher. No pets or kids. \$175 plus 1/2 utilities. Dotie 741-5179 after 5pm.

**SINGLE FEMALE:** non-smoker, seeks same to share her Encinitas home. Own bedroom, built-in kitchen, microwave, dishwasher. No pets or kids. \$175 plus 1/2 utilities. Dotie 741-5179 after 5pm.

**FEMINIST WOMAN:** to share house with 2 other women in safe home, non-smoker, no pets. \$110 plus utilities. Want for someone with desire for expressive, honest and direct. 282-2154 late Thursday or Friday. 432-8200 355 days.

**BEAUTIFUL:** Fashion Valley townhouse. Guaranteed dry 1/2 acre, amenities, including pool, tennis, and sauna. Quiet. Serious view. \$250. 584-4047. 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 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MARCH 1991











GUITARIST: looking for rock drummer and bass player. Cover and original material. John 212-5111.

TAPCO P.A. equalizer: 10 bands, \$130. 2 8167 Altec cabinets with 15" speakers, \$195 each. Sysach VCV fanger, model 4000A, \$90. 582-2833.

GIBSON LES Paul guitar, black with gold pick-ups, 2205. Anniversary model \$475 or best offer. 744-2033.

SPEAKER CABINETS: 2 beautiful like new Bantley 15" cabinets with E.V. Great piece of furniture, \$229 for the pair. 229-1608.

AKAI CHANNEL: Surround Stereo, new to reel tape deck. Recently overhauled, cleaned by experienced service man. Record, play-back, excellent. Great deal at \$175. Larry 222-7793.

AIMS 100 watt vocal system, \$500 or best offer. Ken 443-9299 or 444-9178.

CLAVINET FENDER D.E. concert, \$680. Rick 744-6009 days or 481-8961 evenings.

2 SONY SPEAKERS: 8 track tape deck, and BSR MacDonat turntable. Good condition. \$120 or best offer. Will sell components separately. 464-6208 after 5pm.

ARTLEY: live. Assembled at \$120-\$160. Asking \$125 or near offer. 371-0775 evenings.

QUARTET SINGING: do you like to sing? Please join me in non-competitive quartet singing for fun. Jim 270-3122, free coaching.

PIONEER BELT drive turntable model PL12, wood base, smoked dust cover, line condition. Brand new belt, \$40. 440, 440, 440, 440, 440-3110.

SONY: AM/FM stereo compact, with cassette tape recorder, turntable, with 2 channel stereo, and 2 great sounding speakers. Cost \$300, will accept to \$189. 272-7777.

SORCERER'S Apprentice is auditioning Multi-keyboards into Cream, Kansas, and everything in between. Must have equipment, vocal ability, and performing experience. Rick or Greg 422-6344.

ECHO DEVICE: Master's EchoPhox with sound on sound used very little. Good condition, list for \$465, must sell. \$185. 233-6008.

MUST SELL my stereo system, \$2000 invested, \$1000 firm. Bose Pioneer, Dyna Galtner, Sony, Galtner, Quilt D-25 with hardware \$205. Call 278-1278.

NORTH COUNTY musicians wanted for concert-type Cheshire rock band. Bass, guitar and keys. Between 20-30 night of age. The Boys, Michael Durrance, May 747-5068.

THE BASED OF both industry and Glen 233, \$300 each, class included. Please 200 month am \$200. 472-4585.

2 ADVENT SPEAKERS with 9" woofers and 3 tweeters. \$100 pair. 1 Advent receiver \$100. 1 Dual 1214 turntable \$25. Brian 234-2244 days or 226-0794 evenings.

TEAC 2340, 4 channel with semi-syn. over-dubbing capabilities, like having your own recording, nearly all recording possibilities, like new. \$675. 206-2606.

RICKENBACKER 4001 bass with acoustic 200 watt head. \$550 best offer. Dan 754-3008.

ALLEN 3 manual custom theatre console organ. Solid state. Very nice, sell or trade for Special Outfitters theatre 3218, Canon 580 or Allen digital. 583-3588.

MARSHALL 50 watt head, excellent condition. \$400. 480-4008.

CLASSICAL ELECTRICAL, acoustical: Yamaha, Takamine, Tama, Ovation, Martin, Guild, Ovation, Fender, Gibson, Fender, Gibson, D'Addario, and many others, and very low prices. Jim's House of Guitars, 400 University Ave., 200-9024. Sat. 10-6.

MALE SINGER: experienced and versatile, with Presley type voice now available. Andy 423-8644, Apt. 20.

MARTIN D12-26, perfect condition, with case. \$725. 272-0088 evenings.

FENDER TWIN Reverb 2-12" Altec, full 100 watts, master volume plus dual 100 watt control, at excellent condition. \$500. Billy 481-5616 evenings.

SHURE Vocal Master P.A. Mixer 100 watts with cover. \$775. Good location. \$500. Billy 481-5616 evenings.

YAMAHA CS-60 Synthesizer 8 voice polyphonic 4 months old, still under warranty, must sell. Dennis 264-8918.

CUSTOMIZED GUITAR with D'Addario, Strat and Gibson pickups, Schaller's Basses, more. Old Dannebros single pickup guitar. Cases. Big 15" speakers, cheap offer. 479-3483.

GALTNER-KRUEGER 212 guitar amp, with dual channel switching, master volume, reverb and vibrato. State of the art in perfect condition. \$450. 278-7068.

DULCIMER: treasured master dulcimer and handmade case must be sold to pay debt. \$100. 428-6655.

SPINAT PHONO in excellent condition with bench and walnut finish. \$675 or best offer. 445-4400.



"Natural Food" in a Gracious Hacienda

This unique restaurant is located near the famous Windansea area of La Jolla and offers the most remarkable combination of old world charm and a totally contemporary approach to delicious healthy food I have found any place.

The architecture was inspired by a 16th-century hacienda which reflects California's Mexican Spanish heritage. Upon entering the massive hand-carved door, you find yourself in another world. The awesome two-story gallery of the main dining room surrounds a lovely old fountain originally built in an early California hacienda. There is an enormous wrought-iron chandelier hanging from one of the stained-glass skylights. There are also gorgeous hand-blown glass light fixtures over each table. The floor is handcrafted Mexican tile and the chairs are made of heavy carved wood and leather. In the corner of the main dining room there is a large, typically Mexican fireplace. There is another fireplace in the cantina or bar. Also, in the bar area there is an unusual collage made with pre-Columbian artifacts and rare ancient precious stones. The fresh flowers on each table, flickering candlelight and costumed waitresses complete the feeling of 16th-century charm and create an ambience which is almost unbelievable.

The menu offers a natural food approach to Mexican and early California cuisines. In reviewing this restaurant I became so fascinated with their unusual combinations that I have been back repeatedly, and at this point have had almost everything on the menu. There is not a single item I would not recommend enthusiastically.

My own personal favorite, however, is the Sonoran Mexican pizza (\$4.95). It is a large crisp whole wheat tortilla covered with shredded lean beef, melted Jack and cheddar cheese, beans, chili, guacamole, shredded lettuce, diced tomatoes, alfalfa sprouts and sunflower seeds. A dollop of sour cream is placed on the top and it is garnished with parsley, a decoratively twisted orange slice and a tiny Mexican flag.

SOUPERS: 1969 Gibson Les Paul Deluxe gold top, master series case. Excellent guitar. \$495 or best offer. 284-8339. Rick 744-6009 days or 481-8961 evenings.

PRICE ROGERS drum set, all cymbals and hardware included. Brand new condition. Best offer. Paul 285-1942 after 5pm.

DYNACO A-25 acoustic suspension speakers, natural cabinets, 8" speaker, 17" tweeter, excellent condition. \$100. Audi 755-7350.

NEW EQUIPMENT: perfect condition, 200 watt HiFi amp, Commodore turntable, Good Karmanov tuner, Pioneer turntable, Shure headphones, 300 watt 8 ohm power amp, \$2100 saving \$655. 582-1571.

DRUMMER NEEDED by original new wave rock band. Steady good bass and dynamic front man. 270-7685.

WANTED: BARI sax mouthpiece, Bismark Level 6's or 7's. Will buy, or trade for C or B or Wolf Tuba. Call 225-8615.

GUITARIST: singer, determined to form duo. Keyboard or guitar, must sing. Serious calls only. Denny 422-2488 leave message. Jim Williams custom electronics, excellent sound, call Larry 716. Howard 439-3922 Monday, Wednesday & Friday 10-6.

UPRIGHT PIANO: played, mopped, honed, great tone excellent condition. \$500. 759-4994.

OLD WEBER guitar recorder with 3 microphones recording and playback. Good condition, negotiable price. 298-7558.

THANK WILL provide their own original components in an inviting custom setting for those who enjoy good music. 449-5728 for information.

CLAVINET WOODEN by Jordan in hand-made case. First offer over \$600. 266-7556.

GIBSON 4008 BASS for sale, custom D. Macro pickup, exceptional action, beautiful dark wood body, excellent shape. \$259 with hardshell case. 569-9441.

BANDS WANTED for working bookings in North County. 278-7367.

BASS PLAYER needed for military rock band. Must have solid merit and can transport. Between 23-25 years.

TENOR SAX: good condition, new strings. \$75 or best offer. 481-6461.

The soups are fantastic. The atobodigas (95 cents), which is a classic Mexican recipe for vegetable soup with meatballs, is the best I have ever tasted anywhere, including Mexico! It is always on the menu along with a soup of the day. Both the black bean soup and gazpacho are also superb.

Su Casa does not serve any refined foods. There is not even any refined sugar on the table. For sweeteners you have a choice of honey, raw sugar or a sugar substitute. The tortillas are either of stone-ground wheat or corn. Their whole grain ranch bread is served with melted cheese and chopped chives on the top and tastes so good it could be classified as sinful for slimming diets.

There are many vegetarian entrees and the vegetables used in all dishes served here are fresh. Pure vegetable oils are used for cooking rather than the lard used in most Mexican restaurants. Not only is their food good for you and delicious, but it is also always beautifully presented. Each plate looks like the pictures found in Gourmet magazine.

The house wines include a rose, a chenin blanc and a burgundy. A half liter is \$2.45 and a full liter is \$3.95. The margaritas are fabulous and for an unusual treat I recommend a fresh banana margarita.

The most expensive entree on the menu is the abalone Monterey at \$6.95. The average price for most of the entrees is about \$5 and this includes a bowl of soup or a fresh salad from the salad bar. Dinner for two including wine would range from \$15 to \$20. It is the only place I know where you get this kind of atmosphere for these prices. There is music every night except Monday, starting at 5 p.m., Tuesday through Friday and 6 p.m. Saturday and Sunday.

SU CASA, 6738 La Jolla Boulevard, La Jolla. Telephone: 454-0369. Lunch: 11:30-3 p.m. Dinner: 5-10 p.m., Monday-Thursday; until 11 p.m., Saturday, 3-10 p.m., Sunday. Cards: AE, BA, CB, MC. Reservations advised. Parking lot. Full bar service.

STRAFOCASTER custom handmade maple top, neck, with brass intarsia, humbucker pickup, hand-crafted body, clean, powerful. 272-0636 or 725-8255.

FENDER TWIN Reverb, good condition, Frip lives. \$350. Andy 630-0465.

ESTEE GRAND piano, 6'2", completely re-conditioned, moving, must sell, 483-8219 day or 576-5255 evening.

ROLAND RHYTHM Arranger drum synthesizer, like new. \$350 or best offer. Ray 414-6811.

STEREO - JULIETTE, tape recorder, turntable, AM/FM radio, 4 way stereo. Excellent condition, only 5 months old \$170. 291-0106 keep trying.

TEAC A-340 S-Semi-Sync 4 channel tape recorder. Excellent condition. 481-1533.

FENDER DELUXE amp, one 12" JBL, dual and primo. 697-8262.

FENDER PRECISION bass, \$350. \$360 body, blonde neck, excellent action. Jim Williams custom electronics, excellent sound, call Larry 716. Howard 439-3922 Monday, Wednesday & Friday 10-6.

MAGNAVOX CONSOLE: AM/FM automatic record changer, Dura cabinet, 12 years old, slightly marred. \$85 firm. Cash & carry. 278-0296 after 5pm anytime weekdays.

ARTLY FLUTE, solid silver head, French keys with cork grip. Perfect condition. \$235. John 478-4774 or 223-8554. 2100.

RECORDS: PLAYED once for taping, new Woodstock Mar. 66, new Kitaro Bonfret, new Pts. Coolidge, new Little River Band, cheap. \$2.50. 488-8000.

SONY 3 HEAD true tape deck, reel to reel. Macro pickup, exceptional action, beautiful dark wood body, excellent shape. \$259 with hardshell case. 569-9441.

PACIFIC BEACH: 1 bedroom duplex, furnished, utilities, just remodeled, one block to beach. Everything is within walking distance. \$500 monthly. 448-1878 or 296-8705.

BEAUTIFUL: view one bedroom condo. Close to San Diego State and all shopping. Terrific pool, air conditioning, elevator. All kitchen and laundry equipment. Reduced to \$315 for immediate occupancy. 459-8333.

STUDIO: all utilities paid \$150, first and last month's rent plus \$75 cleaning fee. 291-8979.

PROFESSIONAL OFFICE: Share with part-time psychotherapist. Excellent location. Cash/ \$95 per month. 438-8857.

GOLDEN HILL: near Balboa Park. 1 bedroom, stone refrigerator and more in court style setting. \$210 per month. Adults. 582-9333.

ENJOY A relaxing vacation in the San Bernardino Mountains. Cabin fully furnished, weekend or week. References required. 282-4810.

PACIFIC BEACH: beautiful, large, 1 bedroom house, adjoining pool, ocean view. \$305 Available April 1. 270-7118.

5th BIG BEAR! Walk to slopes from cozy cabin. Sleep eight, cozy pine throughout, natural rock fireplace, fully equipped. Special weekly rates. 453-4566.

\$330 2 BEDROOM 1 1/2 Bath Lamon Drive townhouse. Gas parquet floor, no refrigerator, but stove, dishwasher, disposal, washer-dryer, patio, fenced yard, pool. Call OK, pet \$100, security \$200. 7097 Pustan Lane. 294-6715 with 488-4083 home. Vacant.

PROFESSIONAL OFFICE space available in Mission Hills area. Please call 236-4447.

BIG BEAR (Moonridge) house for rent. Fully furnished, sleeps 8. Near all sports. \$600/day, weekly rates available. \$1000. 297-4201 am. 438-4005 evenings.

CAR SPACE in large garage, very reasonable, excellent location. Please call 270-8991.

HOUSE FOR RENT, small 1 bedroom in Hillcrest area, yard, garage, stove and refrigerator. Pet OK. \$340. Dr. Wood 296-2632 or 621-4661.

NORTH PARK, sparkling clean 3 bedroom, 2 bath unfurnished house, new carpets, paint, tile, fireplace, great view with bath, pool, covered patio, refectored furniture, beautiful, large front yard. New SSU. 481-5114.

2 HOUSES, rent separately, both 1 bedroom, 1 with large fenced yard. \$225 each with garage. \$240. Near highways 15 and 54. Roland 238-7945.

\$700, AVAILABLE April 2, 2 bedrooms, 1 1/2 baths, fireplace, great view with bath, pool, covered patio, refectored furniture, beautiful, large front yard. New SSU. 481-5114.

EAST SAN DIEGO, 2 bedroom, 1 bath house unfurnished, located above and below, 4043 North 47th Street. \$250. Rent 429-4343 or 621-4661.

STILL PAYING RENT? Share of equity or purchase option. \$440, new 2 bedroom garage mandatory. Under \$375, married couple with references. 232-5688 x135 (near 54, 621-4661).

WANTED: Clean 1 or 2 bedroom unfurnished country house in North County area. Privately garage mandatory. Under \$375, married couple with references. 232-5688 x135 (near 54, 621-4661).

BAILOA PARK, 1 bedroom, 1 bathroom, unfurnished apartment, quality furniture, immaculate condition. No smoking. Mature tenants only. \$250/month. Sandy 232-3582.

2 BEDROOM unfurnished in Mission Beach, 8288 Island Court. Available April 1. \$275. 468-2145.

1 BEDROOM DELIGHT: North Park apartment with yard, trees & storage. 70 sq. ft., \$225 monthly. 292-7812 or 298-1281.

1 BEDROOM APARTMENT, unfurnished, unfurnished, yard, East San Diego, utilities included. \$250 monthly. 287-5006.

SAN DIEGO, 2 bedroom, 2 bath, \$330. 1 bedroom \$185. San Diego, any furnished house. Will sell \$216. Call 478-7500.

OLD DEL MAR, large 3 1/2 bedroom, 2 bath, 1400 sq. ft. with 1/2 bath, deck. \$225 monthly. 755-7054.

GOLDEN HILL studio, furnished, utilities included. Near Gas, City College, Balboa House and Hwy 56. \$100 per month. \$2000. 514-1144 San Diego. 231-9645 after 5pm.

CONDOMINIUM FOR rent for couple or 3 people. 1 bedroom, 1 bath, full kitchen, full bathroom, full refrigerator, air conditioning, pool, tennis. \$500. Fully furnished or unfurnished. 482-9493.

LARGE, new condo 1 bedroom with all appliances on 27th Street north of Highway 54. 279-2060.

MISSION VALLEY, 2 bedroom, 1 1/2 bath, by pool and jogging, air services. \$275. 262-4222 evenings or 560-4043 weekdays.

GARAGE, SINGLE, 43rd Street and Hwy 56. \$750-7521.

MISSION VALLEY, 1 bedroom new condo, \$325. 1st floor, modern. Complete recreation facilities with tennis. V.J. 1-845-4040 evenings.

HOUSE FOR RENT, furnished, \$350 monthly. 2 bedrooms, 2 1/2 bath, 3 bedrooms, 3 1/2 bath, close to shopping, downtown, plenty of parking available. March 1. 232-4783.

# THE READER PUZZLE

No. 96 Different Strokes

By Don Rubin

The Chinese language hasn't always been this simple. Before 1949, the symbols utilized were far more complex, requiring a greater number of individual brush strokes per character.

But that was before Mao. And today, less is more, even in China, where being short-handed has never been a problem.

Each of the characters on the left represents a more complex version of a character on the right. We'd like you to match them up, choosing one from Column A and one from Column B.

Watch your language. And, remember, there are no substitutions.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 50807, San Diego, CA 92138) by 5:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or tie decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

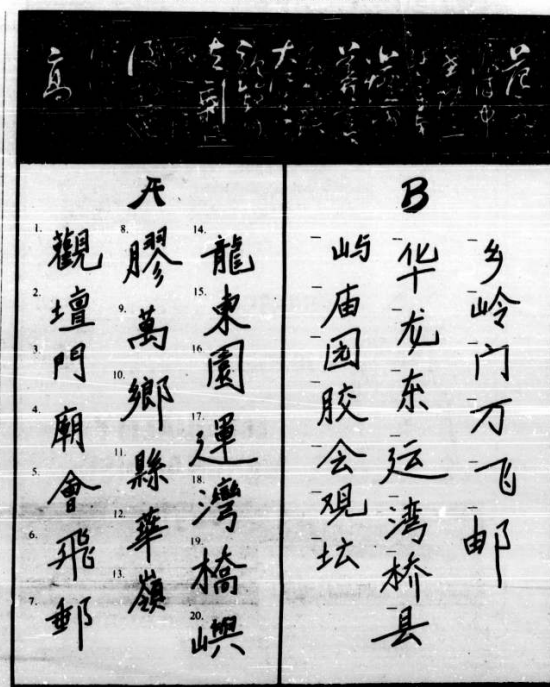
7. One entry per person.

Winners of and Answers to Reader Puzzle #94, Short Stories

Funny, wasn't it, how many of those stories made perfectly good sense even in their evicaterated states. The first and last lines to Waiting for Godot ("Nothing to be done. Yes, let's go") pretty much told the whole story. On the other hand, John Dean's blindly ambitious opening ("Would you be interested in working at the White House...") worked almost as well as George Orwell's closing ("He loved Big Brother"). Some of your evicaterated page-long answers, although there was really no excuse for mismatching *Finnegans Wake* (a single sentence which began in the middle and ended at the beginning).

The correct solutions to our heavily condensed books read as follows:

6 G Nineteen Eighty-Four  
10 A Blind Ambition  
8 B Fear of Flying



- 12L Ulysses
- 3H Portnoy's Complaint
- 1K The Return of the King
- 4E Waiting for Godot
- 2F Moby Dick
- 7M Fear and Loathing in Las Vegas
- 9C Breakfast of Champions
- 3D Finnegans Wake
- 11I The Electric Kool-Aid
- 13J Midnight Express

Of the dismal thirty-seven entries we received, sixteen of you were able to come up with novel answers. The T-shirt winners are:

- 1. Joe Musser, Solana Beach
- 2. Marc Prager, San Diego
- 3. Mary E. Harris, El Cajon
- 4. Michael Reynolds, San Diego
- 5. Jon Sudman, San Diego

