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nished I hadroom apartment cottage in Pacific Boach to rent to quiet, responsible SDSU grad student \$200-\$250 per month 285-167.

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### **50.000 YEARS AGO A PRIMITIVE TRIBE** LIVED ALONG SAN DIEGO'S COAST. OR DID THEY?

It is a long skull by anthropological standards, in fact almost elliptical, and it has an unusually heavy jew. The text has an unusually heavy jew. The text has a munusually heavy jew. The text has provided from the probably from chewing food with sand indeverently mixed into it. It is the skull of a man who tood about five and half feet tall, and was between twenty and half feet tall, and was between twenty and half feet tall, and was between twenty and buried by an understand the provided of the tall, and was between twenty and buried by an understand the provided has been to have been to be designed to be extraordinarily of the provided has been to be also been took in an examps above history valley, and stay years since a chemistry of the provided has been to be also been took in an examps above history valley, and stay years since a chemistry of the provided has been to be also been took in an examps above history to the provided has been to be also been to

By Gordon Smith

City Lights

#### War Paint

It is being called by one artist "an organized terrorist assault" on the famed Chicano Park murals under the Coronado Bridge. Last week five of the huge murals were extensively damaged by crude paint bombs in a repeat attack imilar to vandalism in the pari last October. More than one barrio dweller is worried that this most recent incident indicates an intensification of the controversy between the community and the junk dealers — called yonkes who for years have been battling for zoning control of

The latest attack on the murals occurred during the early morning hours of Sunday, March 2. Several young men were sitting on a hill at the south end of the two-acre park at about 2:30 a.m. Two of them — Arture Camargo, 25. and Raul Acosta, 24 — said later they heard the sound of glass breaking, not an unu sual sound in Logan Heights. But then they saw two Anglo men throwing bottles at a mural and realized something was wrong Acosta, Camargo, and two of their friends ran toward the hurried to an idling late-model Jeep or Chevrolet Blazer wagon facing south on Logan Avenue, which borders the ea side of the park. The driver of the getaway vehicle whipped a U-turn and opened the passenger door for his two fleeing comrades, one of whom dropped a bottle of paint on the

The next day, Chicano Park steering committee co-chairman José Gomez co-chairman José Gomez examined the damage. Five of the newest, most sophisticated murals had been severely defaced. The vandals had filled empty Seven-Up bottles with a cream-colored industrial enamel paint and had sealed the

enamel paint and had sealed the openings with black electrician's tape.

Gomez rejects the notion that the damage was caused by gangs from a rival neighborhood. "A gang from another barrio would have left its placa [a gang's symbol, usually spray-painted on wall: usually spray-painted on walls and fences and left as an insult in another gang's territory]."
Gomez says. Gomez believes the attack was a direct result of the growing friction between the junkyard operators and th people of the neighborhood, who want to expand the park to the bayfront and rid the barrio of the yonkes. A San Diego Unified Port District meetis an angry confrontation be the junk dealers and the pro-park residents. At that for a beach playground was offered to the port unsympathetic, pro-junkyard members of the audience. Several of the slides showed



bottom half of the mural called "Diosa de la Tierra," or Earth Goddess, designed by Michael Schnorr, an art instructor at Southwestern College. "The week after the meeting, the murals were attacked with what looks like the same kind of looks like the same kind of paint and technique as they used this time, "says Schnorr "The odd thing about the attack last October was that they concentrated on the murals that were featured in the slide show. They didn't aim for the political slogans or for the emblem of the park. We showed the best work at the slide show, the work that took us the longest to complete, and that was the work that was defaced." The destruction last fall was

never reported in the press because the twenty-three member Chicano Park steering member Chicano Park steering committee kept it quiet. The committee was worried about generating bad publicity and possibly inciting someone to damage more of the murals. But when José Gomez saw the newest damage, he was not reluctant to talk about it. "I just felt sick when I saw it." he says. Gomez is a native of Lorent Merieks and was on Logan Heights and was an original member of the park steering committee when it was created ten years ago. Chicano Park, which lies less than a mile south of downtown San Diego, was initially to have been developed as a California Highway Patrol station. When that plan was announced in

1970, a sit-in protest was held by area residents. Subsequent negotiations between the city and the state, which owned the property, resulted in a trade. The CHP station was built elsewhere and the vacant land under the Coronado Bridge was developed into a park. Murais began decorating the huge bridge supports which dot the park. As the idea of the murals caught on, more accomplished artists began creating artwork there. The park now boasts the tallest free-standing mural— sixty-two feet—in North America, according to artist Schnorr, who painted it. The murals also make the park a stopping-off point for tourists from as far away as Norway

and Japan. Schnorr's damaged mural was covered with Vandal-Gard, an antivandal coating developed for use in the subways of New York City. With some of the Vandal-Gard and a lot of elbow yandai-Gard and a lot of elbow grease, we're able to get off the paint they threw on it,'' says Gomez. The other murals were not so protected. "When we tried to take the paint off the unprotected murals, the colors began to run together," says Gomez. The muralists, who met last Thursday to discuss repair techniques, agreed that the best way to correct the vandalism is to remove as much of the murals as i necessary (going so far as to sandblast some of them), and sandblast some of their), and then begin repainting. The repains are expected to be completed before April 19, the park's tenth anniv

#### The Lease Bit Bob didn't actually want to

part with the rusting, salmon-colored '59 Studebaker. He had really grown attached to it in the year since he'd bought it from a friend for one hundred dollars, and it had transported him faithfully. But the Burlingame resident knew that the day was coming, inexorably, when boiinng! something would go wrong, the jalopy would shudder to a halt, and the snudger to a nart, and the expensive repair bills would soon arrive. He also knew what could fill the place of the beloved old car in his heart — a brand new Volkswagen convertible (sticker price: \$8700). Bob and his wife Julie 387(0). Bob and his wife Julie even figured they could meet the payments (about \$160 a month), but here's what finally pushed them instead to consider leasing: The young couple would have had to pay out between \$1700 and \$2000 as a down payment on the Volkswagen, and as Bob says, "We just didn't have that kind

of money."

So they leased the Beetle. and thereby joined thousands of other individuals who have in recent years turned to this alternative to buying a new car. The numbers are breathtaking industry sources state that now fifteen to twenty percent of all new American cars are being leased rather than bought. By 1985 that number could climb as high as fifty persons that as high as fifty percent, the authorities claim. Compare that with 1970, when probably only three to five percent of the new American cars were leased. Furthermore, San Diegans (and their fellow Southern Californians) apparently are leading the trend. Already, San Diego County is home to thirty-five to forty inde lensing companies, and too almost all of the county's seventy or so new-car dealers will as gladly lease their cars to

customers as sell them.

Last August one of the biggest banks in California, ecurity Pacific, even followed e independents and car dealers by opening a retail leasing arm. Security's leasing manager, Bob Hurt, wields impressive figures on the newest component of the car leasing boom — the appearance of more and more individual lessees like Bob and Julie. In the past, it was extremely rare for individuals to lease cars, but Hurt estimates that now in Souther for individual use are being leased. By 1985 he expects that figure to climb to as high as sixty percent. 'In the next five years, automobile costs will increase dramatically and spendable income will not spendacie income will not increase as dramatically," he says. "It's as simple as that." Although Hurt and other local lessors advance a number of lessors advance a number of different arguments in favor of leasing, one looms as the largest — many people no longer can afford the down payments. Hurt says in response, "We're trying to sell the concert that leasing is the concept that leasing is simply an alternate way to finance an automobile."

Two major types of such lease financing predominate, and in their simplest forms they work like this: A "closed-end" lease works just like the comparable apartment i agreement; in return for a given monthly payment, a customer gets to drive a particular car for a certain period of time, usually three or four years. At the end of that, the customer simply walks away from the car; the lessor assumes the risk of disposing of it at a profit. Because of that risk, however

City Lights

the monthly payments in a closed-end lease tend to be higher than the alternative "open-end" variety. Under the latter, the consumer agrees not only to pay the monthly rental fee but he also effectively assumes responsibility for the car at the end of the lease period. Hurt gives this example: Say the customer wants a four-year lease on a car which costs \$10,000 today. This car will be worth only \$4000 four years hence (according to the leasing company's best estimate). Under an open-end arrangement, the customer essentially guarantees the lessor that \$4000; either the ner pays it himself (a thus buys the car he's been leasing) or he pays the anticipated \$4000 and the amount the dealer actually gets for the car. (If the dealer gets more than the expected amount, the customer usually

amount, the customer usually reaps that profit.)

Bob and Julie, for example, chose an open-end lease. They still had to shoulder a \$200-a-month lease payment AZUJa-month lease payment in order to get their coveted Volkswagen. That's more than the payment would have been if they were buying the car over four years — plus, at the end of their four-year lease they 'il still owe \$3800. Bob concedes that it might have been more. it might have been more sensible to buy a late-mode used car — but he craved that shiny new model. Local leasing companies add that lease payments are often less than the comparable purchase payments would be. Many also payments would be. Many argue that the total costs of leasing actually are cheaper than those of buying, but that contention was disputed by Consumer Reports magazine in a study last April. Leasing may or may not be more expensive that article concludes. "Each lease is different, and dozens

factors affect the cost. All seem to agree that leasing best suits those who want a new car every few years; Hurt says so far the bulk of the individual sees are professionals averaging thirty-five years old and earning at least \$18,000 to \$22,000 a year: accountants, insurance executives, salesmen, bankers. Indee some leasing companies which are less convinced than Hurt of the size of the coming leasing boom claim that only such upper-middle-class individ can pass the stringent credit requirements still imposed on would-be lessees. Hurt, however, says those credit requirements will have to loosen if car prices continue to climb at rates of up to twenty percent a year. They already have relaxed somewhat, he have relaxed somewhat, he claims. 'Five years ago, three-quarters of the applications I now see going across my desk every day wouldn't have qualified for a

lease arrangement.



Gaslamp Drawn And Quartered

The diehard individualists in the downtown Gaslamp Quarter are enjoying what may be their last, heady days of independence before being incorporated into the formal San Diego redevelopment pl - a fate they have success — a fate they have successfully battled for nearly two years. At stake is control by the property owners over Gaslamp redevelopment, rather than control by the Centre City Development Corporation, the city's administrator of three other downtown redevelopment projects. The city council, sometime in April or early May, will consider a report from the planning department about future financing for the Gaslamp Quarter restoration and Quarter restoration and whether the quarter should remain outside formal

development. It appears the Gaslamp Quarter could very well become the city's newest "official" redevelopmen "official" redevelopment project for several reasons, the least of which is the municipal budget shortfall caused by Proposition 13, a condition which is only aggravated by the possible approval of the upcoming Jarvis II initiative to halve the state income tax. By becomin part of formal redevelopment under the Centre City
Development Corporation, the
Gaslamp Quarter would be
eligible for tax-increment

revenue. (Under the incremen

plan, property taxes in a redevelopment area are fro at the outset of the project; additional taxes collected because of increases in ested valuation are used t finance redevelopment.) A memorandum to the city manager's office last
December 20 from the property
department estimated that over department estimated that over the course of ten years, using 1979 as a base year, the Gaslamp Quarter could expect to bring in from \$309,245 to \$6,082,668, depending on the amount of new construction and the increase in property

value.

That extra revenue in an era of dwindling funds makes formal redevelopment under formal redevelopment under the CCDC look attractive to the CCDC look attractive to decision-makers in city hall. Says one city official, "That area has received a lot of assistance from the city; it would be nice to see son between the status quo and any such move toward forma redevelopment is the Gaslamp project area committee. The committee was formed by residents and merchants in residents and merchants in September, 1977 to plan and coordinate the revitalization efforts of the sixteen-block area south of Broadway and bounded by Fourth and Sixth avenues. (The area served as San Diego's business center at the turn of the century.) The

committee protested a redevelopment plan for the area submitted by the CCDC in submitted by the CCDC in April, 1978, complaining that the CCDC was trying to "cran redevelopment down Gaslamp's throat" and that the CCDC plan was drawn without their suggestions and was too vague. The city council voted unanimously that month to let the Gaslamp Quarter remain independent of the CCDC, which was already at work o plans for the new convention center, the Horton Plaza shopping center, and the Marina housing project. Mayor Pete Wilson,

although voting with the majority in that decision, then argued that the quarter would be better served if it were redeveloped under the CCDC in conjunction with the three other projects. At that time Wilson's main opponent on the question of Gaslamp independence was Charles Tyson, a Gaslamp businessman Tyson, a Gaslamp businessmat who was then president of the project area committee. Tyson collinguished his chaircaship of the committee last fall, but not before his conversion to a pro-CCDC stance. Tyson's about-face has flustered his former allies and has given more credence to speculation that formal redevelopment for the Gaslamp is a growing. the Gaslamp is a growing

Tyson, who was unavailable for comment on this story, was an aide to former governor Ronald Reagan during the late

issias When Mayor Wilson Sixties. When Mayor witson endorsed Reagan's bid for the presidency last November, it brought Wilson and Tyson closer than ever. The two had reen on the same side of been on the same side of several controversial Gaslamp issues in the past, including the condemnation of a group of buildings known as Theatre Square. Tyson is now on the project area committee's budget and design subcommittee, and is expected to bring the full committee a report this month on future nethods of financing Gaslamp restoration. An endorsement by Tyson in his report of formal redevelopment for the Gaslamp Quarter would go a long way toward solidifying that goal in city hall. It is doubtful, though, that such an endorsement would be welcomed by either the full committee or the Gaslamp merchants in general If the committee votes against two-thirds vote of the city council would be required to overrule them and proceed with issue." says project area committee chairman Shirley Bernard, owner of the Grand Pacific Hotel on Fifth Avenue.

'We've made tremendous strides just the way we are.' And Nancy Johnston, dire of a merchants group called the Gaslamp Quarter Association, leaves little doubt as to that group's feelings: "We have no intention of becoming a project of the CCDC.

The question, then, comes down to this: With the mayor's recent alliance with Charles Tyson, and the prospect of tax-increment revenue in the face of dwindling sources of income, will the city continue providing funds and administrative assistance to the Gaslamp Quarter without through its agent, the Centre City Development City Development Corporation? If the CCDC took over Gaslamp redevelopment, the area would operate under a greater threat of eminent domain. The CCDC could push for condemnation of buildings which it now cannot do. Enemies of the CCDC and its director, Gerald Trimble, say they fear the "wrecking-bal mentality of the CCDC and the chance that Gaslamp would receive less attention than the other CCDC projects.

Any vote on the matter would naturally entail convincing a number of councilmen. The Tyson report and subsequent planning department report will play a significant role in that respect. Councilman Bill Mitchell, who oted in favor of Gaslamp independence two years ago, says, "It's my feeling, and I assume the feelings of the rest of the council, that we'd like to give those people in the Gaslamp Quarter what they want." If the is the case, th proponents of the CCDC and formal redevelopment for the Gaslamp Quarter will have quite a job of selling to do come this spring.

Jeannette DeWyze and Mark Orwali



Jeannette DeWyze, City Lights, Feature

Steve Esmedina Music Scene Lin Jakary. Off the Cuff

Mark Orwoll, City Lights, Features Jonathan Saville, Theater and Classical Music

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#### Them That's Got

It was cold and rainy last hursday, and while I huddled shivering and soaked before n miserable two-bar electric fire reading a sodden copy of the Reader. I had to cackle and chortle over the tribulations of the rich. I laughed, less than sympathetically over the problems of the Pacific over the problems of the Pacific Beach fat cats, having their Sail Bay piers torn down, and at their discomfiture in seeing scum and unrefined riffraff parade on the now-public beaches in front of their condo view-windows ("A View of the Bay," March 6). Then the phone rang, "Hullo," l answered it.

"Congratulations, sir, you have just won the Publishers Hearing Loss Sweepstakes!" "What? Didn't quite catch

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"Wiener? Come again? Could you speak more distinctly?" I rapped the side of the receiver.

hoping to get a clearer signal.

'You have won, 'he said. slowly enunciating each syllable, "the One Million Susans Contest Your prize is 1,000,000 Susan B. Anthony dollars, or, if you prefer you can have instead. . . "He

### Letters

detailed various blandishments: a beachfront condominium apartment, lifetime supply of Tanning Secret Lotion, antique

Tanning Secret Lotion, antique carapoons.

I was convinced finally that I had indeed won the Big One, and along ago had mailed back after checking the little box that said, "NO! I don't want any magazine bubscriptions, even though I'm aware I have a chance of winning anyhow." It seemed incredible, but somehow right.

I stumbled beat centally and

I stumbled back to my chair in a daze, reassessing mentally and emotionally my transformed station in life. Though momentarily elated at becoming a wealthy man, I quickly realized that wealth has its obligations and responsibilities as well. I responsibilities as well. I
considered running for some,
public office as a means of
fulfilling this trust: perhaps the
board of education, the city
council, or even (do I dare to

outraged. What were these hoi polloi and scribbling journalistic levelers trying to do to the domestic tranquility (constitutionally guaranteed) of the Finer Folk? Wealth. I saw after all,

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poor, ever ready to bite the public on the ass.
You owe Bruce and Brandy one. How about a picture of the two does playing with a black baby? Or licking a burgler's hand?
I saw the two cosp vesterday (Sunday) and by f, did they look crusted. Shame on you, Reader. aspire so high?! the county board of supervisors! Was shattered when I notice the shandoned Reader, still open to the article I had left in medius res. What a new complex ion it had taken on, what somber hues I now perceived in those facts that had hitherjo excite only my mirth! In fact, I was contrased. What were these hoi Jack Canaan

Dog Lover, on the public beach at
Sail Bay

Paper

Crushes Dogs

Shame on you, Reader.

I've been in Bob and Ann
Martinet's house frequently. Their
two dogs, Bruce and Brandy, are
fun-loving, Payful, gentle, and
love to greet people with loss of
licks and kisses. (Bruce was
named after Bruce Hazard, and

named after Bruce Hazard, and you know what will happen to you if you get him mad.) And I see those two dogs almost daily as I hike the beach. Frequently, I, along with others, stop 2-20 pet the dogs. Yet you used that photo deliberately designed to deliberately designed to visious hounds nameling at the poor, ever ready to bite the public on the ass.

### With The Flicks

With The Flicks
When Ducas Shepher finally
get around to talking about the
move, his review of Crusing
("Fighing the Bad Fight," March
pounds of the Common of the Common of the
The gratuitous remark regarding
the word "gay" and the saide tone
"heightend enace of individual libety" demonstrate that
Shopherd, despite his workings, in
Eukerich of the Common of the Common of the
Likening protects of Frieddin's intention to the review of a flainbad
project only serves to obscure the
issue with semantic confusion.
that a particular movie incites any
that a particular movie incites any

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## particular instance of violence is not the point. The issue is violence and the perpetuation of stereotypes which are part of a climate of legitimacy for such violence. Gay men and lesbians — yes, prerequisites, as a natural corollar protequisties, as a natural corollary of the arrowner, especialistics of being the owner—may, cur haker—of high gules, And I one cannot use a portion of his rightfully carned power and protting in the carned power and proteing in the carned power and protein the carned of God's saket—or, to achieve these goals, exerf a wee mite of influence amongst one's Jul politicis and wheeler dealers (who will understand, no doubt) this, then the first of the owner of the carned of the

those are the terms we prefer to use to describe ourselves - know all too well that the violence exists. I have been the victim of such violence myself, and as former director of the Gay Center of San director of the Cay Center of San Diego I can attest to scores of other cases. Beatings and murders of gay people, simply because they are gay, occur regularly in every large city. Here in San Diego, the ACLU "jail suit" has documented violence against homosexuals, which, given the

homosexuals, which, given the setting, can only be regarded as officially sanctioned. We are not asking for protection from being portrayed as "bad protection from such violence. The protection from such violence. The protection from some vivolence from such violence. The protection from some vivolence from such violence. Rather, those who make such films are obliged to ask themselves to what social forces who have the vicinities of violence and fear, this is the central concern.

and fear, this is the central concern.

Shepherd's comment on Boys in the Band serves to confirm his many the Band serves to confirm his confirm his many the Band serves to confirm his proper before the Band serves and the Band serves are the Band serves and the Band serves are the Band serves and the Band serves the Band serves the Band serves he wishes of movier. When he ventures this took commentary the Band serves he wishes of movier. When he ventures this took commentary the Band serves he wishes to be the Band serves he wishes the Band serves he band serves the Band serves he band serves the Band se

expected to take a more balanced and informed perspective. Dismissing real social problems with sarcasm is not film criticism. Richard C. Burhenne

#### Let Your Fingers Do The Sinking

I have immensely enjoyed reading your publication for six years and I approve of your liberal inclinations. However, I was shocked to see a photo advertising hair by Space in Time approved for publication (March 6). This photo, hair by Space in 1 Ime approves not publication (March 6). This photo, by Glenn Warshaw, shows a man's fingers sinking into the bare arm of a woman while she presses a skinned rodent's fur protectively to her shoulder. The woman's bair, the animal's fur, and the violent entering the man in a leather insket grip of the man in a leather jacket reduce the woman to a helpless, sleek animal about to become a victim (willingly?) of man's brutality. I fail to see how this

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### Straight from the Hip

Matthew Alice

Dear Matthew Alice: Though I've never written a fan letter, I could I get Al Pacino's address? U.A.

Del Mar

You may write to Mr. Pacino through Henry Guettel, vice-president of creative affairs, Columbia Pictures, 711 Fifth Av-enue, New York 10022.

Dear Matthew Alice

Dear Matthew Alice: In reading about the wealthy classes in the 1920s and 1930s, I came across such phrases as "nontaxed dollars," and protests as monaced arrays, and "prefinceme tax dollars," which seem to indicate that income taxes at the time were an innovation. And yet I have also read humorous remarks that Mark Twain made about income taxes. Were they new in his time, too? Can you explain this time warp. Dick French Mission Reach

Mission Beach
My answer draws mostly from William
Surface's book, Inside Internal Revenue.
Income taxes gave the U.S. government a
shot in the arm to cure it of debts, and as shot in the arm to cure if of debts, and as happens with some patients, more than one shot was required before the medicine took effect. In the summer of 1862, when the Union army had begun its first successful drive into the Confederate states, President Lincoln signed a bill empowering the government to collect a tax on net income. It affected only one percent of the population
— that is to say, persons whose income
exceeded \$600 a year. The tax on this was



according to their population. Congress
dodged the court by proposing the Sixteenth Amendment to the Constitution,
which was ratified in 1913 by forty-two of

Again the tax was applauded by most Americans, for it touched only one citizen out of every 271. It took one percent of income between \$3000 and \$20,000, and

ern states. Mark Twain's income tax in 1864 amounted to \$39.93 (including a penalty of \$3.12 for delinquency). "I am taxed on my income!" wrote Twain to the Territorial Enterprise of Virginia City, Nevada. "I never felt so important in my

Nevada. "I never felt so important in millife."

The government dropped the tax in 1872
when the debts of war had been paid and
the surplus tax receipts returned to the
ment resumed its reliance on tariffs, or
import taxes, and on excise taxes against
whiskey, tobacco, and other goods. The
government raised these taxes over the
years to pay the expenses of a growing
nation, notably to expand the navy's prosection of commercial interests in flavail
section of commercial interests in flavail
Spanish from Cuba. In 1894 the govern-

while increasing the government's re-

ceipts.
"In the period of the general crisis of capitalism," says the *Great Soviet Encyclopedia*, "the income tax is becoming more important as a means of increasing the exploitation of workers by raising the the exploitation of workers by raising the rates of low incomes, and reducing exemptions, or untaxed minimum income. These changes have broadened the range of persons paying income taxes. Thus in the United States the number of taxpayers has grown from three million in 1938 to sixty-six million in 1972, that is by a factor of transitive.

Dear Matthew Alice:

Would you comment on the report (or rumor) that large doses of vitamin B-12 will cure a hangover? How much do you have to take? Will multiple B vitamins help

B-12:
Candace Cordella
Mission Heights
Most vision in the base found to increase the rate at which the liver metabolizes alcohol and removes if from the blood. (The normal rate is one cancer per hour.) In and of instelf, B-12 has no effect on a hangover. However, a regular supply of the visiamin might restore a degree of health to someone who drinks so often as to destroy the body's natural supply of this and other nutrients. If you are in dad shape to begin with, the visiamin may help with hangovers; if not, then not.



# Old

(continued from page 1)

Jeffrey Bada, the Seripps chemist who developed the amino-acid dating method for fossil bones. "On the basis of our present evidence, man couldn't have been in San

evidence, man couldn't have been in San Diego longer than 20,000 years, 'insists Paul Ezell, former professor of anthro-pology at San Diego State University. That's one thing about looking into the question of the mening of archaeological evidence uncovered in San Diego: you have a hard time getting two people to agree on saything, but opinions fly as fast ax rays from radioactive carbon 14.

yon stopes outside. He is a vigorouslooking man in his late sixties, with hart
hat sweeps back from his forehead in
long, silvery strands; and his studio, which
was spacious and quiet day, was adorned
was spacious and quiet day, was adorned
worked as a commercial artist and taught
att for twebe years at Mesa and City colleges the retired in 1969), but he is also the
county's top amateur archaeologist and
has spent a good deal of his life poking
around meass and caryons looking for
evidence of ancient man. He has written
articles for several well-known archaeological journals, and in 1976 wrote book
for Copley Press entitled The Broken
of Copley Press entitled The Broken
discoveries, archaeologically speaking,
made in this area, including one find he
made himself.
Ten years ago, on March 1, 1970, Minshall took, a walk in Buchanan Canyon
which cuts a mile-long arc through University Heights from Highway 163
Maryland Street. Buchanan Canyon (the
hampe comes from a proposed street yon slopes outside. He is a vigorous-

through it that was never built) happens to border Minshall's back yard, and he was in the habit of walking in it for exercise. Heavy rains the day before had washed down rocks, trash, and soil from the higher slopes, and in the jumble of materials lying

own rocks: rish, and tool from the fugner stopes, and in the pumble of materials bying stopes, and in the pumble of materials by the stopes of the stope of the s

age of those artifacts at 70,000 years be-cause of the goological formation in which they were found. In 1957 he wrote a book which told of his discovery and outlined his theory that man had been in San Diego for at least 70,000 years. But the book met with outright ridicule, and Carter, who lacked any correlating evidence from other parts of the country, could defend himself only with a variation of "they laughed at Darwin, too." Archaeologists scoffed at his dates, which were far older than any age of those artifacts at 70,000 years, be Darwin, too." Archaeologists acoffed at his dates, which were far older than any confirmed archaeological site in North America; and geologists claimed that the "artifacts" were only chunks of quartrate broken as they tumbled along in ancient outlet in Buchanan Canyon that March, Inding quartitle exrapers, choppers, and hamners over the weeks following his original discovery, he realized they couldn't be dated, since they had washed and here in Bise to they that washed and here in Bise to they that you'd be clearly recognized as stone tools, and that

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### The Master's Vice



JONATHAN SAVILLE

To the Editor:
After his stupid, ignorant, and insensitive review of the Horowitz recital, there can be no doubt that Jonathan Saville cought to be kitched off your paper and replaced with someone postessing at least half a brain. Saville doesn't know anything about muste and cunnor recognize greatness when he hears it. For my wife and me, not some the property of the saving the sav this concert was like one long glorious dream, and when we awoke at the end it was like being born again.

Outraged in Point Loma

1 compose this letter myself just to save

many readers the trouble. The Horowize cult is so powerful a phenomenon, and its adherents are such faaaties, that the suggestion that the Sanctum Sanctorum may in fact be empty is always received with the highest degree of hattred and contempt. Nevertheless, there were certainly some people at the Horowitz concert who were aware of how bored they were, and if they are worried about their musical perceived the supplies of the

Let's first point out what Horowitz does well. That will not take long. He has, as he has always had, a supreme mastery of vir-tuoso technique: no one, for example. piays rapid octave pussages with the precision, power, and brilliance of Horowitz. He can play very loudly, and the loudness is made even more exciting for some isteners by the clangrouss tuning of his piano, with those explosive bass whangs. He can also play pertensturally softly, and the sound of these soft passages — utterly controlled and clear, for all their delicacy — is unique and unmistable. In additionable to the control of the promobility from the first moment to the last, and transforming trivial events, such as the adjustment of the bench or the placing of his handkerchief at a specific spot on the plano, in no moments

bench or the planing of his handkerchief at a specific spot on the plano, into moments of intense, bizare drama. When it comes to music, as distinguished from technique, the story is a different one. Virtually every one of the devices planitss employ to shape a piece of the devices planits employ to shape a piece of the devices planits employ to shape a piece. Praising a used by property of the planits of the devices planits employ to shape a piece. Praising a used by property of the devices of t result in the insterner's minu overing drawn along in the unfolding of the musical ideas, in the groups of notes making sense in larger and larger units of time. Horowitz's phrasing, in contrast, is a matter of the brief moment, an isolated, exquisite gesture that calls attention to itself rather than

ture that calls attention to itself rather than the music, and that does not participate with the preceding and subsequent phrases in creating a continuity of thought. Similarly, in the playing of good plaintsts, agogic rhythm — the fine stretchings and compressions of the beat, the slight hesitations, the minute riards and accelerations — that as its aim the captessive vitality of the musical line, the and accelerations — nas as to auny capa-cappressive visitle) of the musical line, the sense that flow of melody is a living thing, subject to the fincutations of the spirit, like breathing or the bearing of the heart. In flowowing spirit, the theorem's playing their tail ground the spirit, the spirit spirit, and the spirit spirit spirit spirit, and spirit spirit spirit spirit spirit spirit and the spirit spirit spirit spirit spirit pressions of beat become sparit little rushes forward, succeeded abruptly by flaccial relaxations. Instead of enhancing the music and giving it the flexibility and spontaneity of life, these devices break up the line into little, disconnected fragments, they work against the music, rather than for it.

The plano is, in its construction, a per-

for it.

The piano is, in its construction, a percussion instrument, but the goal of all good piano playing is to transcend the percusiveness and to approximate its exact opposite: the singing voice. Especially in the

Romantic reperione (which is practically all that Horowitz plays nowadays) the vocal line is everything — and the illusion of vocatism has to be achieved by the most or vocatism has to be achieved by the most artful combination of phrasing, dynamic shading, agogic rhythm, pedaling, and tone. Yet with Horowitz phrasing, rhythm, and all these other elements are reand all these other elements are re-lentlessly antivocal. He has no line—and for the music of Chopin, Schumann, Liszt, or Rachmaninoff, this lack is a fatal one. Everything in his playing cooperates to destroy or obscure the line; it is almost as though Horowitz felt, in that deepest area of the soul where a musician makes his crucial decisions, that singing was his greatest enemy, and that it must be sup-pressed with every weapon available. This extends even to his treatment of the

inner voices — a characteristic of his playing which many of his fans find par-ticularly admirable. Clarity is surely a virtue, and no one would want the pianist to treat these subordinate lines as muddled murmurs. But Horowitz frequently brings out the inner voices to such an extent that they rival the melody in prominence, or even swallow in up. his another—and an exceptionally successful — attack on vocalism, another way of disregarding the essence of the Romantic style and of combaning the inherent vital processes of the music. Horowitz focuses idiosynertically on the inner voices and thousant the inner virtue, and no one would want the pianis to treat these subordinate lines as muddled

music. Horowatz focuses sticsynchracture, on the inner voices and thwars the inner life. The peculiar quality of isolation in this playing—the isolated phrase, the isolated phrase, the isolated caquistic passage—not only functions to destroy the vocal line, it sho militates against any larger sense of musical structure. One has a series of precious jewels string along a thread that begins and ends with the utmost randomness and that goes nowhere in between. No wonder, then, that for his San Diego concert Horowitz chose a program aimost entirely made of ministrustes, the only lengthy words soing of ministrustes, the only lengthy words soing even in these short pieces —a collection of encores, as it were — Horowitz failies to sustain a sense of direction, or to give the listener any intelling that the work possessed a form tighter than that of a casual musing.

wonderful piece whose poignancy is achieved by the combination of an infi-nitely melancholy melody, full of unex-pected chromaticisms, with the sprightly mazurka rhythm. To have written a

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mazurka with a melody like that, and yet to have kept it a mazurka, is the sort of thing only Chopin could do. The contrast, the contradiction, is the foundation of this music, enabling it to say something so

muss, enabling it to say something so deep about the way human beings live and feel that in its short compass it contains more truth than most novels.

Under Horowitz's fingers, however, the rhythm evaporated — there was scarcely any forward propulsion, scarcely any impression of the lilt and lift of a dance — and pression of the lift and lift of a dance—and each phrase of the melody was milked for its sentimental value without any concern for its place in the whole. How the pianist emoted, how he lingered over the phrases, how he made the notes melt into thin air! There was not a moment that was not of caressing beauty—and there was not a moment that made any sense a cort of the moment that made any sense as part of the piece Chopin wrote. The composer's virile imagination and constructive power — those qualities that make him one of the great composers, rather than a mere salon entertainer — were totally blotted out, and along with that there was a sentimental ing and trivializing of the emotions in the piece that changed it from a profound entary on life to a bit of ostentatious elf-pity.

In other words, what we heard in this

interpretation of the Chopin mazurka had little to do with the piece or the composer and everything to do with the pianist.

Frankly. I prefer Chopin. Horowitz's pen-chant for expressing himself to the detri-inent of the work he is playing had the further result of making this concert ex-traordinarity monotonous. All the soft plecet, or soft sections of pieces, were played identically, with the same precios-ity, the same affectation, the same filigrees of self-indulgence. Interpretively, there were no differences to be noted between Chopis's manards and his barrolle — Chopis's manards and his barrolle — Liszt Consolation in D-lata, or the slow selections from the Schumann group that

selections from the Schumann group that opened the program.

This Schumann group listelf revealed a great deal about Horowitz's lack of interest in structure, his insistence on miniaturiang. He played the three pieces of the from Monkhaire, and the played the three pieces of the from Monkhaire, Up. 23 as one continuous mass of music, dissolving the unity of form and feeling Schumann intended for Op. 111, mixing together works from 1850 with quite differently conceived works from 1850 uning two distinct, structured from 1853, uning two distinct, structured from 1854, uning two distinct, structured for the said, within each section of this meaningless conglumeration he used all meaningless conglomeration he used all his usual devices for making the structure sound superfluous, if it could be detected

at all.

In spite of his formidable technique,
Horowitz is an exceedingly limited

pianist. He cannot manage any long piece effectively, his Chopin and Schumann are fussy, unidiomatic, and formless, and whenever a score calls for a lento or a pianissimo he will trot out the familiar piunissimo be will trot out the familiar mincing mannersims, whatever the particular internal economy of the piece might be. The limitation still leave room for some stupendous performances. A short piece that is all wild storminess (the Scriabin D-sharp Minor Etude, for example, or the last movement of Prokofiev's Seventh Soneta), Scarlatti sonatas, played so preciously and so eccentrically that their so preciously and so eccentrically that their something like Liszt's "Valle d'Ober aman," which extravagantly hars the heart of a man who was as great as poseur as Horowitz can do in a way no other planist can match.

can match.

But he did none of them on his San But the did none of them on his San Diego program. Instead, he chose pieces requiring musical abilities he has never had — and nowhere was this lack of self-knowledge more evident than in the work that ended the program: the Rachmaninoff B-flat Minor Sonata. This is a sonata so o-tiat ontinor sonata. Intis is a sonata so loosely put together, so defective in con-tinuity and coherence, that for a perform-ance of it to make any sense at all one needs a pianist whose predominant talent is overwhelmingly for construction, for pulling together disparate parts, for im-

posing the will to form on primeval disor-der. Whoever that pianist might be (John Ogdon has wrestled heroically with this sonata), he is not Vladimir Horowitz. Here sonata), he is not Vladimir Horowitz. Here was chaos come again. Surely there cannot have been anyone in the audience at the Civic Theater — aside from those who play the sonata themselves — who was aware at any given moment where the music might be going or what relationship the current bout of stormy pounding or exquisite caressing might have to the word as a whole. It was a performance that impelled the listener irresistibly lowards day-forming; you had to keep draging yourself back to the sounds and reminding enemity to the sounds and reminding enemity to the sounds and reminding continuity of the sounds and reminding the sound of the sounds and reminding the sounds and reminding the sounds and reminding the sounds are the sounds and reminding the sounds are sounds. A good muscian is the servant of the music he plays, he clarifies it, illuminates it, reveals its meanings, helps the listener

music he plays: he clarifies it, illuminates it, reveals its meanings, help the listener to feel at home within it. At this concert horowitz illuminated nothing—not a single piece benefited from having been played by him. Arur Rubinstein is just the kind of planist Horowitz is not —he tilluminates everything — and Rubinstein's comment (in My Maryr Pears) might serve as the definitive critique of this latest as the definitive critique of the latest as the

Michael Fallia \* 225-4155

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#### Letters

Example 1 Superior of the Control of

Caught

I saw Jeannette DeWyze's article, "With the Greatest of Lase" (February 21), and I must ask she did a very good olo. She got almost everything exactly right and I was sure we had completely confused her. It is one of the best circus and especially flying trapeze articles. These seen

continued her. It is one on me occrows and sepecially from trapers.

The continued of the

appliate trans usey name i insur-before.

February 21, when number two was caught. Not only two days and we caught numbers three and four on Startday. February 23, number five came on Pebruary 23, number five on Startday. February 23, number five on United Startday 10, number of the pebruary 24, number of the pebruary 25, number five on the pebruary 25, number five on the pebruary 25, number five on the pebruary 25, number of the pebruary 25, number o whole new assortment of rope burns, abrasions, cuts, and bruises. But Bob's confidence is high now, and I'm happy, as it seems to all be falling into place now. Anyway, thought you wou like to know. Larry and Jenifer Gill The Flying Larrays

Taking Wing's

Taking Wing's
Even a casual reader of Alberto
Lau's review of February 28
("Images of Geen") will be struck
by the bade plague's me of David
Common et whitton. Lau will no
more become a respected critic by
appropriating his colleague's
writing than the would become a
greater and the structure of the colleague's
writing than the would become a
Cartier-Bresson's regarders.
The Reader should demonstrate
its obtained improving by relieving
Lau of his obtained and publishing
the pirated version. Whatever
happens, hardly anyone will know
that Wing is probably the only
Cultifornis, but Lau's transprent
stempts to pick pockets will

attempt to pick pockets will eventually result in a demise befitting his classically tragic nce and audacity

Alberto Lau replies: Excerpts from David Wing's exhibition essay were enclosed in quotation marks and were clearly attributed to him. Moreover, the review was explicitly framed within the context defined by Wing and the point was to determine how well the photographs fit his theme.



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ner, 5s, 50 to 57, 55
Hours, Lunch, Monday through Priday,
1130 am to 2:00 pm, dinner, Thursday,
1130 am to 2:00 pm, dinner, Thursday,
Friday, and Saturday nights only, 6:00
pm, to 11:00 pm,
There is a secure in The Maltese Falcon
the movie as well as the book) in which
the fat man discovers that the falcon, allegedly encrusted with jewels and in
whose name three inurders have been
committed, is a fake. "Gutman patted his
fat hands together. His voice was a
fat hands together. His voice was committed, is a fake. 'Gutman patted his fat hands together. His voice was a complacent throaty puring.' For seven-teen years I have wanted that little item and have been trying to get it. If I must spend another year on the quest — well sir — that will be [only] an additional expenditure in time.

In the character of Gutman, we see the obsessive mind at work, the intense conobsessive mind at work, the intense con-centration of an objective which am-nihilates re-son and to-gates to obscurity ordinary exists .e. Tae, the far man value is quest more than human life, but it is the same form of degage behavior of artists. People who truly wish to act, write, sculpt, dance, will endure great hardships, often without even being aware of them; and despite endless setbacks and defeat, they endure and go on.

Nor is this obsessive behavior inimised to. Nor is this obsessive behavior inimised to crevices, moving upward hand over hand.

art. Trained athletes exhibit it, and mountain climbers adhere to it as they perch on crevices, moving upward hand over hand. If athlete sell you that they do it for fame and money, it's only a partial answer. They really do it for love, or for the one If you're wondering what this has to do with Morgan, he new restaurant on Fitch Avenue in the heart of downtown's Gasamp district, the application is fairly simple: Roberto Amouroux, who operates the restaurant, is well named. He loves food; he loves restaurants. Whether he makes money, whether he succeeds. .. well, sir, that is only an expenditure in time. Roberto farts surfaced in Lenden to Roberto and the Bibe Man. According to his legend, the name he Bibe Man came to Roberto in a dream. Roberto, who had learned to cook in Tjuana as well as in Paris, opened the Bibe Man came to Roberto in a dream. Grove was off the besten path, the decor and heating could have qualified it for federal funds as a disaster area. Still, parons Roberto. Then he vasieded. The Bir Man was

Then he vanished. The Blue Man was Then he vanished. The Sittle Man was run by a relative and subseruently by strangers. I didn't know what had become of Roberto. He was reported to be in Europe — in Spain, in the south of France. Myths sprout around Roberto like mushrooms from the moist ground. Few of these

fables are substantisted; few are denied.

A few weeks ago a musician friend of mine called to tell me about a "bo" amount of the control of

Restaurants

Art Follows Food

name, he replied in the dream, "Mor-

and salad for \$2.95.

and salad for \$2.95.
A week later my friend and I went there for dinner — Morgan serves dinner on Thursday, Friday, and Saturday nights only. Our reservations were for 6:30 p.m., but when we arrived we had to sit and wait for Benjamin the waiter to show up for work. If the cooking is from Roberto's work. If the cooking is from Roberto's head, the service is from Benjamin's. He circles about. He is distracted. He gets the Good on the table. He saunters away. Morgan is run by artists, right? And everyone knows that you have to improvise in art. The service at Morgan, while pleasant, is often improvisational.

Dinners are an excellent buy because they are reasonable in price, include a

Dinners are an excellent buy because they are reasonable in price, include a great many courses, and in general are well prepared. For openers you are offered either antipasto or champignons oplonaise. By all means try the latter—baked mushrooms. These arrive in a small crock. Any vegatible prepared polonaise means that the base is a Mornay sauce to which gruyter and parmeans chneckes may be added. This dish alone is worth the trip to Morgan, it is the best offering in the not be compared to the mushrooms in their delicious sauce.

Next you may have either soup or salad.

Morgan is the one restaurant I know where
for a top price of \$7.95 you get both the

for a top price of \$7.95 you get both the appetizer and the soup or salad along with the entrief. I had the aforementioned salad my friend had a good crock of cnion soup. Though I detected the soup's bouil-to base, it was of no matter.

The weakest part of the meals are the entries. They are good but not extra-migiana (\$7.95), which was only fair because of the toughness of the vest. I had the scampi (\$7.95), which were beautifully prepared, but heavy on the cilibrative nor succession of the toughness of the vest. I had the scampi (\$7.95), which were beautifully prepared, but heavy on the cilibrative nor success of the toughness of the vest. prepared, but heavy on the oil/butter. My shrimp came with French-style fried potatoes and my friend had the rice, both of which were good. The vegetable, broc-coli with an egg yolk sauce, was excellent. We did not order dessert because at present Morgan offers only one, flan, and I had had it for lunch. The coffee, however,

had it for lunch. The coffee, however, served in glasses with metal handles, is partly French roast, and hence delightful. Morgan may still have a few wrinkles to iron out, but at present it provides one of the best values in town. The breast of chicken dinner, with baked mushrooms chicken dinner, with baked mushrooms and salad, is only \$6.95; fresh fish dinner is \$7.25; and there's a baked meatball cas-serole offered for \$6.50 that includes the hors d'oeuvres, soup or saiad. Actually, I could make a meal from the baked mush-

could make a meal from the baked mush-rooms and salad, and next time I'm there I mean to do so.

Morgan is located close to the Civic Theatre, the California Theatre, and the Fox, but the service is so casual that I don't Fox, but the service is so casual that I don't know whether you could be out in time for an 8:00 p.m. show even if you arrive early. In any event, it's worth your while. despite minor limitations such as the salt butter (which should be banned from all

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### Old Ones

theory.

Things didn't work our quite that smoothly Minshall water) able to show the Buchann Carrow artifacts to clater, and the Buchann Carrow artifacts to clater, while had moved onto less 8 A.M. until the fall of 1977. Mene Carte trially did see them, his reaction, according to Min. Shall's account in the Buch of Nova years, "My 85st, they be fewn Street" that too, other sweets were commonly the fall of the street o An cost, they to be constituent that tower that costs are consisted they were consisted they were even tools. I used to get a lot of this people would put a fand on my shoulder and say. You know, Herb, streams break tooks. "Manshall remembered with a wry smile "Instead of artifacts, they called them. Carterfacts," of maturelasts."

naturetarts.

Abruptly he stood up, crossed lits
studio, and picked up a large that stone
shaped more or less like an ellipse that was
resting on a shelf. The stone was roughly
the size of brick, and weighed about eight the size of blue, and weighted about eight pounds. It was quantrie, dark brown and partly translucent, the kind that archae-ologists call. "brown sugar quantrite." be-cause it looks like a big lump of brown sugar. The two flat sides were irregularly flaked, but the surface was smooth where traced, not not surface was smooth where the flaves had fallen away, and it came to a sharp edge around most of its length. I shipped my hand over the unsharpened end and felt my heartbeat quicken; the stone had a balance and feel that was extraordinary. Minishall pointed out "inse-ordinary Minishall pointed out "insemarks' small chips along the cutting edge—and explained that the stone was a primitive chopper, once used for chopping wood and working wood and bone into wood and working wood and bone into other primitive implements. "I think it was the large size that made people over-look these things for so long," he said. "In a smaller size no one would have ques-tioned that it was mammade, but nobody had ever seen anything this big before in North America."

were correct. Carter and Minshall began excavating the Texas Street bluffs above the Scottish Rite Temple in the summer of 1973. Meanwhile, in a related effort. 973. Meanwhile, in a related effort, ames Morrarty of the University of San Diego simultaneously began to exervate a site in Buchanan Canyon. The work, done mostly by university students and other volunteers, proceeded slowly, but before the excavations were covered over that fail, several tools of unmistakably human manufacture had been dug out of the earth manufacture had been dug out of the earth at both locations. Unfortunately, none of them could be conclusively duted, carbon from what might have been an ancient stone hearth at the Texas Street site proved to be beyond the range of radiocarbon dating (roughly 40,000 years), and no one could date the silt deposits in Buchanan Canyon with any authority.

The 1673 was also at least constructed a few local skeptics that the stones were indeed to discovered.

a few local skeptics that the stones were indeed loosly, but the body of archaeologists nationally retinated amoon inced. The tollowing year Bada at Scripps dropped his bombshell about the age of the Del Mar skull, but that date was generally met with skepticism, too. Then the credibility of Carter's and Minshall's theory took a noveling few same form with the programmer. took a novedive a few years later, with the arrival liere in 1977 of Jason Smith of the Robert S. Peahody Foundation for Archaeology Ironically, Smith was a pro-ponent of the very old finds, and soon after his arrival announced the discovery of anmis arrival announced the discovery of an-cient tools on the cliffs above Black's Beach. Interviewed by local TV reporters, he held up a few stone points of remarkable workmarship. But when Herb Minshall saw the TV news that night, he hit the ceiling. "Carter and I had shown him that site in the first place." he said, "and while we were out there we looked around and we were out there we looked around and found a few arrowheads and stone points but from a much more recent culture— and we gave them to him. Then on the

spitting on 1818 and almost immediately called the prices on the what his said was audition with a care the Mission Start Degreek, What I There he displayed some book he claimed were at facel 100 800 acres of the claimed were at facel 100 800 acres of the claimed were at facel 100 800 acres and some start of the claimed were at facel to the other facel when the soft "Missional Start I saw three on tartional December and Degree the facel between the computer of the facel dissovered early turn in Sain Degree II was understand the computer deep though the facel some start of the Start I saint left Saint land "Shorty after the Starth Left Saint land and the saint spitting and the saint spitting in Equi." these again when he was arrested in Pen-tur attempting to summede oscarne out of that country in plaster easts of ancient ar-tifacts. Reports of whether or not be still traces response on meliner an inor he shift languisthes in jud contiler, but Minshall fold me Smith bought his way out soon after being arrested. Then he smiled his way smith ugain and said. "You know, I would have juccin a thousand dollars to be on the scene when they arrested Jason with

on the scene when they arrested Jason with those plaster casts."

In the last few years, mounting evidence has begun to confirm Carter's and Min-shall's discoveries. Similar tooks, often made of the same brown sugar quartite, made of the same brown sugar quartrie, but occasionally of felsite or obsidian, have been found in Arizona, Texas, Mexico, and elsewhere in California. Most archaeologists new agree that many, if not all, of the artifacts found by Carter and Minshall are manimade, a position that James Moriarty seemed to sum up re-condi-classification. cently. Tean 'tell you how Dr. Carter has had to withstand the slings and arrows of outrageous fortune since the Fifties. His first discoveries will someday be considarea one of the great discoveries of American archaeology. He had to put up with insults, and they were insults. But slowly over the years there has been growing evidence that he was right, because the artifacts are artifacts and have been seen in the ground. I would say now that it was a superior of the property of ered one of the great discoveries of Amer

age, you would need to find some material that could be carbon dated — charcoal or that could be carrison dated—charcoal or shell or bone—with these primitive arti-facts associated with it. Any date of over 30,000 years would mean you'd have to start looking very seriously at what Carter and Minshall say about the antiquity of man in the Western Hermisphere.

stitution of Oceanography last month, Jeffrey Bada had just returned from a four-month-long trip to China, during which he had introduced the Chinese to the fine points of amine-acid dating of fossil bones. He was already hard at work, however, on a new project utilizing amino-acid dating to help pin down the life span of marine manimals, so I took care to make marine manimals, so I took care to make sure I wasn't Asrupting his busy schedule. "Are you in the middle of anything?" I inquired over the phone. "I'm in the mid-dle of finishing a banana," he replied.

Bada, who is thirty-seven, is a tan, wiry man with longish blond bair. A graduate of San Diego State University (class of '65), he went on to earn a Ph.D. in organic

describing the anima and inclined for anima based house. I tall the gards Nev-cution based house. I tall the gards Nev-cution the only religious to take the led attack strong based could talk with any procession as a through tradice, althou dating Radicus ray carbon, known as carbon 14, is constantly guidaced by the action of cosmic rays on the cartifix input atmos-phate. If dirths cartino and and a disorbed by living organisms, but the absorption process dops often the organism dates and the tallocativity of the earlson within the organism through the print from down Since it turns down at a constant rate, the amount of tallocative carbon in a fossible bone or time down at a constant rate, the amount of advantage and the age of the arbon time at few fine and the age of the properties of the age of the measure the carbon within it. In other words, you often trade in your discovery for a date n a date. In the mid-Sixties, Philip Abelson and

P.Edgar Hare, two scientists at the Carnegie



experiment with animo acid dating as a possible alternative to the tainscarbon method. Since the 1880s it had been known that ammo acids roften referred to as the "building blocks" of protein) within living organic tissue undergo a chemical change known as accumization when the tissue dies. Essentially, the change involves an alteration of the molecular structure of the acids, from what is known as an "T" isomer to a "D" isomer. The change continues to occur until a perfect one to one balance of I to D isomers is achieved, but this can take millions of years, depending on what temper ature the reaction is exposed to, and which amino acid you analyze there are twenty different amino acids in human bones, and all racenize at different rates). For their experiments Abelson and Hare used marine fossil shells and found that by matter rossif shells, and found that by analyzing the ratio of L to D isomers in a particular ammo acid, they could deter mine how long racemization had been taking place, and therefore how old the shell was One advantage unino and datum has

over radiocarbon dating is that, in order to measure the amino acids, only a small amount of organic material is needed. As

little as one gram well do. When Existed Bada in the other at Scripps last mouth, the explained how the incasaring is alone. First, the organic material rosally former shell, is schouled and dissolved in twite-should seed, then this solution is bouled, which breaks down the protein into its anima-wals. The Hiller are the source of the proacids. To fifter out the among acids from the rest of the material you use a chemical purification process known as chro-matography, "he said. "You end up with all the animo acids in a single gooey drop it looks like a drop of coffee. Then you

separate the portionlar and voir want from the rest. The new ve look at most often is separate and and voir end op outlook to separate and and voir end op outlook of uninted equative it is almost investible. "At this stage, agentic acid is reacted with mother solution which separates the 1 from the D connect. The two forms of acid are then put into animor or an analyzer a standard piece of cappingum at any hos-pital. which measures the animum of acid. The whole process takes about four days. separate the particular acid you want from

slays.

Abelson and Hare did exactly this, but when they fried to apply the technique to land lossifs, their experiments bogged flown over the question of temperature. Fossils preserved in or beneath the ocean are often subjected to relatively constant temperatures, but in most cases, land fos sils are subjected to a wide variety of tem peratures over the centuries. And to determine, for example, what the various temperatures were on a mesa to southwest-ern Wyoming for the last 200,000 years seemed an impossible task. Meanwhile, Bada was independently pursuing similar doctorate at UCSD. He studied racemiza-tion as it took place in laboratory liquids, and began to speculate that if the reaction and regan to speculate that if the reaction occurred the same way in nature, it could be used as a method of dating fossils. Some time after this he read a paper by Hare on the subject, which, Bada says, lacked specific information and only stim-ulated him to continue his own work.

In 1969 he took a position at Harvard University and began dating fossilized crustaceans from beneath the ocean floor. The results were encouraging, and two years later he tested fossilized human bones from a cave in Mallorca, comme or

with a data almost determine to use loss obtained as the saftward. The Malionia being-view for the transposition of a row-of-more force to the proposition of a row-of-more force to the force of the saftward of the saftward of the saftward of the row-of-more force of the force of the saftward of the row-of-more force of the saftward of clusters which the beyon dating found books that fall been expand takes after the saftward row-of-more force of the saftward row-of-more force correspondence. How date is the color correspondence How date for the value speciments, there was a close correspondence How date for the value speciments, there was a force correspondence How date for the color correspondence How date for the color correspondence How date for the color of t

into this form a the orterial standpoint, "bed me," and ac part of that I day should the mathematical equations that does robed the mathematical equations that does not does not be the standard of the stand one you autherstone the other. In other second, Bada related to so sold that he measured second, Bada related to sold that he measured to the sold that the measured that and their age voided the deep reserved are and their age voided the deep reserved and their age voided the deep reserved and their age of the sold of the second and their age of the second and their age of the second and their age of their age

than forty years. The bones, most of which were discovered in the late Twenties and early Thirties by Malcolm Rogers, then director of the museum, belonged to an ancient culture known as the La Jollans. since most of their remains were found along the coastal bluffs near La Jolla Rogers had estimated the bones to be about mee or ten thousand years old, but they had never been dated more specifically. had never been dated more specifically, and Carter thought some of them might be older. Bads agreed to date them and even totally received a miniter of sungles from the moseum: including a skull from the moseum: including a skull from the first control to De Man and part of another bads. Beach and Forms Club when it was been point. The samples were identified only by numbers, so Bads end his associates had not fact which show was from where or how old Carter thought the might be To dool in his traperature cit, mught be To dool in his traperature cit, find his control of the traperature cit, find his control of the dool of the and Carter thought some of them might be

years old, and the Del Mar skill at \$8,000, years old. "People accore me of publicizing those dates before I had done enough preliminary tests." Bada field me the had analyed about one bundred samples before the Del Mar skill. "But sometimes you have to put your neck on the line. In extrempted, thank it was good, it focused attention on the process. Six years after, his announcement, Bada's date for the Del Mar skill remains machine the best was measured to the process.

Balas date for the Bel Mar skull remains inaccepted by the vast majority of an-iltrop-logists and archaeologists in the United dates. Two of the most promonent critics locally are James Moratty and Paul Evel. This way well-known optimin-critics locally are James Moratty and Paul Evel. This way well-known optimin-cent for the properties of the con-tinguistic properties of the con-traction of the con-section of the con-traction of the con-t













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# Old

since Malcolm Rogers first discovered the skull eroding out of the cliffs in 1926. "I found that very little material remained, and we did a very thorough, teaspoon job. The artifact and shell material that re-

The artifact and shell material that re-mained represented, in my opinion, the earliest phase of the La Jolls culture, and there's a 9000-year [radio-cabon) disto on the top layers of the remnant, which would have been the bottom layer of the site Rogers found."

Bada responded with a trace of an-noyance when I reminded him of Mor-larity's opinion. "He's not a chemist, he in the property of the property of the contribution of the property of the pro-tainty's politon." It's such simed beemistry vostine thins. It's such simed beemistry routine thing. It's such simple chemistry that it's boring to most chemists. I've ar-gued that the carbon 14 dates for the remaining site are screwed up. You've got a 9000-year date on top of a 6000-year date. which goes against everything archae-ology has taught us for the last 150 years." Bada pointed out that carbon 14 from the Bada pointed out that carbon 14 from the atmosphere, more prevalent now than in the past because of atomic testing, could have contaminated the exposed site over the years. And it's true that excess carbon 14 would make a bone sample seem younger than it really is. When I put this question to Paul Ezell, he shrugged and said simply, "Well, that certainly is a possibility."

possibility."

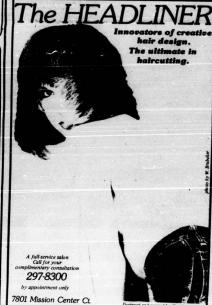
No one has attempted to date the Del Mar skull with carbon 14. For one thing, it would mean the destruction of the skull isself, and for another, if it was beyond the range of radiocarbon dating, the results would be inconclusive. But Bads has now used armino-acid dating on more than 300 fossil samples, including bones from Oldowar Orgen in East Africa, and, most re-

cently, on bones from the site where Peking Man was discovered in China. In every case, he said, there has been a close correlation with either geological evidence or radiocarbon dates. "No one questions the other dates." he pointed out. "I'd find it very anusual if the Del Mar date turned out to be wrong, when all the others around the world are right. People criticize amino-acid dating of fossils, but no one is willing to publish anything proving it doesn't work. In a way, it's like I'm fighting a ghost. In six years there hasn't been one paper published that says the Del Mar date is incorrect."

date is incorrect."

Currently a new method of radiocarbon dating is being developed, one which would push its range back to around 60.000 years. When it is perfected, Bada plans to test armino-acid dating against it, side by side, with a comprehensive collection of samples. But it could be years before that happens, and for now he says only. "Here everyone's arguing about the age of the tools they've found in Mission Valley, and we've got what I consider to be a firm date on a bone sample, which is what everyone says we need to prove that what everyone says we need to prove that man was here 50,000 years ago. I have no qualms about the date of the Del Mar skull. If anything, it will turn out to be older."

In the winter of 1977, Ribhard Gadler, an archaeology student at the University of San Diego, was driving along Hotel Circle Drive when he noticed bits of seasheil croding out of the side of an embankment on the northern side of the road. The em-hankment was located a few hundered yards east of the Hanalei Hotel, next to a house that for years served as the headquarters for State Senator Jack Schrade but has since become home for the Wheateroft. since occome home for the Wheatcroft Company (a real estate development firm). Knowing that broken bits of seashell often indicate the site of an Indian shell midden (rubbish heap). Gadler contacted his fac-ulty sponsor at USD, James Moriarty, and told him of the find. Moriarty sub-



# The Conquistador of Science



DAVID LIPSET

Are we Americans or Freudians? Our personalities, we think, are divided into provide the categories. In deams, we presume to find hidden meanings. And to we have the control of the categories are sufficiently as the control of the categories and the categories are the categories, and the categories are the categories and the categories are categories and the categories are categories and the categories are categories and the categories and Are we Americans or Freudians? Our

entury history of ideas. The image is less century history of ideas. The image is less specious than it may at first seem. Sulloway contends that the accurate understanding of Freud must be keyed to his specific training as a biologist and to the influence of the evolutionist upon his e 'cch. ''In my historical appraisal,' maintains Sulloway. 'Freud stands quarely within an intellectual lineage where he is, at once, a principal scientific heir of Charles Darwin . . . and a major

contribution of the book. Selsignificant contribution of the book, Soft-loway concentrates on the considerable task of elucidating the historical develop-ment of some of the major points of Freud's thought—the seduction etiology of hysteria, childhood sexuality, the unof hysteria, childhood sexuality, the un-conscious, pathological repression, the concept of libids, and theam theory. Thus a large part of the book shows Freud's thought gradually emerging out of com-plex relationships with Charcot, the neurologist and pioneer student of hys-teria, with flexer, the physiologist and first psychonalyst; and with Piess, the nove and throat speciality and several times and throat speciality and several times and throat speciality and several times and throat speciality.

nose-and-throat specialist and foreinnier of Freudian notions of id development.

Two main contentions underlie the lengthy and intense documentation of the historical context of Freud's ideas. that the originality of Freud's ideas — typically attributed to his self-analysis — has been overdrawn both by Freud himself and by overdrawn both by Freud himself and by his subsequent tolators; and that Freud, more than anyone else of his time, was able "to synthesize... the biological as-sumptions of his scientific genera-tion.... His theories are the epitome of the late nineteenth-century vision of man put forth by so many of his forgotten

ontemporaries."
To document the first claim, Sulloway To document the first claim, Sulloway presents convincing evidence to show that neither the appreciation of infantile sexulity nor the abandonment of the traumactiology of neuroses resulted from Freud's referantials. "Contrary to the Freudian legend, the new conception of childhood exual development was established in the sphere of sexual studies by Havelock Ellis and Albert Moll several years before Freud's similar views became well-known."

well-known; views became well-known; views well-known; wake, was Freud made into Why to the season was to the season with the season was to the season was the season was to the season was to the season was t

having been the first and favorite son of his media.

But more important than the personal satisfaction, Salloway argues, is that Freud satisfaction, Salloway argues, is that Freud variage and to the advantage of his fledging movement. In later years, be began to complain that his early thinking had been gonored, i.e., his ideas about the sexuality of the mind had been too hereical, and thus The Interpretation of Dromas had made no impact. Freud would recall the solution from colleagues he though he stilling he felt his ideas had aroused, and would refer to the self-analysis he initiated in the fall of 1897 as the most intellectually consequential activity of his life. His in the fall of 1897 as the most intellectually consequential activity of his life. His biographers continued to hold these views — which lavished Freud and decontes-tualized him — and expanded them to sup-press the speculative and biologically based side of their mentor's thought. Against this background. Freudian psychoanalysis appeared unique — drawn from the splentially see sided enceible of Freudia psychoanalysis, and the special pro-ference of the properties of the special pro-ting the special properties.

Freudocentric history, built up to safe guard a culture hero and to advance the influence of his ideas. By depicting the development of his science as a struggle against an old guard. Freud was making a

against an oil guard, Freuu was masing a move in the "epistemological politics of the psychoanalytic movement." Sulloway demonstrates that the indif-ference which greeted Freud's notions of male hysteria arose not because they were so radical, but because they were old hat. The case for the malady had already been The case for the malady had already been established by the time Freud began to promote its existence. And as to *The Inverpretation of Dreams*. Sulloway has even gone so far as to count the average number of words in the reviews of the book in order to show that, in fact, the book had created quite a stir when it first appeared in

fascinating book. Sulloway's sense, for example, of the word "myth," which is critical to his stand against orthodox Freud biographics, its speaking anthropologi-cally, uninformed. And although he purports to be setting the intellectual context out of which the Freudian ideas grew. Sulloway repeatedly describes preceding ideas in terms of Freud's subsequent ones. Stylistically, Freud, Biologist of the Mind is awkward. The book is too long. After the first hundred pages, the clumsiness of the prose becomes just plain irritating. And it is overorganized. He spends too much time declaring what he is about to It is an overblown work. Sulloway himself calls it "a watershed" in the history of Freud studies.

But more troublesome than all of these

But more troublesome than all of these laws is a lack of self-conciousness. Sul-lowey has identified a crucial drama.—the lays of intentions in intellectual life—but lay of lineations in intellectual life—but lateral within it. He is a historian of science who has written a book which argues that the key to understanding Freud , naturally enough is the history of science—cather than the man's intrinsic grains, or his symbology, or his clinical acumen, or his Jewish heritage, or Freud's own sexuality, or his heritage, or Freud's own sexuality, or his humanism, or his family background, or his philosophy and topology of mind, or all of these, and others, somehow put together. This is how sulloway begins. This book, a commund Freud, seeks to bring both Freud and the history of speciansplays within the professional boundaries of the history of science." In the course of doing so, Sulloway societeds that Freud and his followers have given as one-sided rendering of science, and the course of doing so, Sulloway contends that Freud and his followers have given as one-sided rendering of an object of the soul of the sulloway contends that Freud and his followers have given as one-sided rendering of an object of the sulloway and the sort of historical myopia which the attributes to political intentions may also have restricted his own vision.

vision.

It is quite illuminating to tie the early development of psychoanalytic theory metonymically to nineteenth-century biology and to Freud's scientific generation, but it is not the case that psychoanalytic but it is not the case that psychoanalytic theory comprised the whole of Freud's life and mind. Hardly being the comprehen-sive biography he meant it to be, one can only judge that Sulloway does not ac-complish the project he has set himself. Rather, in the end, his book comes to re-semble its fose — the many Freud biog-raphies which show little sense of propor-tion and the project has a sense of propor-tion and project has a sense of propor-



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# Old

continued from page 14) sequently visited the site, and when he sequently visited the site, and when he decided it was worth excavating, contacted the owner of the property. Atlas Hotels. In a flurry of publicity releases, Moriarty then announced his intention to excavate and Atlas Hotels announced it would sponsor his work at the site, which

rown.

Work at the Brown site got underway in often, but the day-to-day task of excava-tion was supervised by one of his graduate students. Brian Smith, who had helped

Carter and Minshall excavate the Texas Street site four years carlier. Under Smith's direction, the work at the Brown smin surection, the work at the Brown site proceeded as it does at most formal archaeological excavations. First wooden stakes were driven into the ground at six-foot intervals, and were connected with twine, forming a grid of squares. Next the digging began, but only in every other square, checkerboard style. Eventually, a square, eneckerboard style, eventually, a particularly promising twenty-four-foot by twenty-four-foot square was excavated in the southeast corner of the grid. Looking down into it while it existed, you would have seen a series of steps cut into the earth, each step indicating a different culture or level of culture, leading down to the deepest level eight feet below the surface. ndreds of artifacts were recovered from the Brown site, including, from the up-permost levels, an 1848 half-dime and broken shards of pottery, the latter of which had probably been rescued by the Kumeyaay Indians from the trash of the

Mission de Alcala about a mile away and put to use as scrapers and cutting tools. Not very far down into the ground, though, the artifacts became increasingly primitive, moving back thousands of years through the La Jollan culture to the earlier San Dieguito culture. And lying in the coarse red silt at the bottom of the excavation. red siii at the bottom of the excavation, mixed in with a layer of large, rounded cobblestones, were brown quartzite ham-mers and scrapers identical to those found in Buchanan Canyon seven years earlier by Herb Mitshall.

It has taken Moriarty almost three years to evaluate the discoveries from the Brown site, but when the preliminary results ap-pear in a memorial publication in honor of the late Carl Hubbs later this year, there is little doubt archaeologists around the nathing the fact that the quartzite tools were in some cases discovered in conjunction with other, more recent tools seems to indicate that the people who made them were

culturally related to later tribes. For another, according to Moriany, they con-firm that there indeed was an established culture here long before the La Jollans or the San Dieguitans, who until recently were thought to be the first inhabitants of San Diego. In his paper Moriarty will propose a name for this oldest of all local peoples; the

Malpais. (The name, which means "bad-lands." will probably be hotly disputed by many archaeologists, who feel the culture should be named "macro-lithic" after the size of its tools.) Sitting behind a wooden desk in his office at USD recently, Moriarty, a short, silver-haired man with a deep voice and a jovial manner, told me what he believes can be deduced about the Malpais, based on the discoveric, at the Brown site and elsewhere. In essence, archaeology is the art of analyzing ancient garbage — it gives you an incomplete but rather intimate view of whomever you're



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# Hand-Me-Downs



DUNCAN SHEPHERD

Not too many weeks ago I was wondering in plain black-and-white what sense anyone who had not seen Bresson's Pickpocket would be able to make of the ending of Paul Schrader's American Gigolo. While I was at it, if I hadn't al-

also what sense anyone who had not seen Hawkis' The Thing would be able to make of the ending of loboh Carpenter's The Fog. There is always room for argument, among those in the know, as to how much such back ground knowledge increases wiewing pleasure or, alternatively, pair; but with it you are modubtedly seeing a different movie tundoubtedly seeing a different movie tundoubtedly seeing a different movie than without it. And that difference probably merits more than a spassing mention in regard to the termal rift

that separates the well-schooled critic or equally-schooled buff from the average unscholarly moviegoer. You are either on one side or the other, and once you have lost your innocence you can't cross over

the impression that the sequence of quick blackout scenes leading up to that un-forgettable curtain line, delivered from cogetable curtain line, delivered from Richard Gere to Lauren Hutton, "It's taken me so long to come to you" (hardly more unforgetable, though, than her line to him, explaining her plans now that she as perjured herself to the police and destroyed her husband's political career: Well, I can's jo home"); is inexplicable in terms of character development, plot of the property of th moviegoers out there scratching their

The case of The Fog is not dissimilar The case of The Fog is not dissimilar, though the ending I was referring to above is not Hal Holbrook literally losing his head, but rather, just prior to that, Adrienne Barbeau's ringing speech over the radio transmitter atop a picturesque California lighthouse, her watch-forthe-fog warming closely paraphrasing the watch-the-skies bit at the end of The me-top warning closery paraphrasing the watch the skies bit at the end of The watch the skies bit at the end of The watch the skies of the close to the close storylines up to that point is that white latter was concerned with a random flying saucer and, by a logical extension, the potential threat of more of the same. The Fog is concerned out in a specific for guarantee of the same specific group of people, a curse which has carried out in a specific for guarantee of the same over and presumably kind permanently to rest, or which will have been as soon as Barbeau is finished speaking and Holbrook parts with his head. Anyone who doesn't know by way of various interviews. Assault on Precinct 13, or the TV movie Someone is Watching the the John Carpenier idolizes Howard Hawks (although his visual style as often brings to

nind Alfred Hitchcock), or who doesn't recognize the slightly revised closing speech from The Thing, would have good reason to ask what in hell Barbeau is yammering about — if, that is, anyone who goes to movies these days bothers any more to use reason or ask questions.

Both Schrader and Carpenter seem to

Both Schrader and Carpenter seem to miss the essential points about endings, namely that they are supposed to follow from what went before, that their desired effect is cumulative and culminative, and that they can't simply be detached from some movie where they worked pretty well, be reattached at the end of some other movie and be expected to work just as well. We are a good distance in both these cases from the sort of homage widely employed in the movies of the Sixties (and generally referred to in film criticism in the French derivation, hommage, since this French derivation, hommage, since this was a specialty of the French, and since the italics impart a high cultural tone to the practice of having someone on screen walk past a poster of Hatari, showing someone reading The Big Sleep, or naming someone after one of the characters in Johnny Guitar). We are still a bit short of prosecutable placing in John 19 to the proceedings of the character of the character in Johnny Guitar). ecutable plagiarism, but it often seems that the recently graduated UCLA-USC-NYU class of moviemakers would not know how to get through a ne vie of their own without turning an occasional eye to their idols, not just for pit-stop inspiration, but for unthinking, freeloading institution. The pastiche (or, in the French, pastiche) has to be added to the remake and the sequel as one of the main elements in the secondhand cinema of the Seventies—

the secondhand cinema of the Seventies—
and beyond.
And then along comes a movie like Bob
Fosse's All Than Jazz. which seems all but
unimaginable in a cinematic world that has
not first seen Fellini's 89. As with the
endings of the Schrader and Carpeater
movies, only in this case the whole show
from end to ending, you have the feeling,
providing you have seen the Fellini, that
you are looking at this movie with another
movie transposed in front of it. If 87% were movie transposed in front of it. If 8½ were a thinner and paler thing, I might have

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studying — and it is surprising how much can be learned from a thorough examina-tion of the evidence at hand. With the onset of the last glacial period,

around forty to sixty thousand years ago, the Malpais crossed the Bering land bridge the Malpais crossed tine Bering land bridge from Asia and began moving down the coast in search of more plentiful food and, perhaps, a warmer climate. (At the same time, some of the Malpais apparently moved inland, following game herefs down an ice-free corridor through Canada and Montana, and eventually into the Great Basin, California, Texas, and Mexico.). They were a marine-oriented proofle, eat-They were a marine-oriented people, eat-ing the mussels and clams they found in the shallow bays and inlets, and moving on when they depleted the shellfish in a par-ticular area. Because the seas were lower then, the routes they followed are probably now underwater. But over thousands of

years the glaciers gradually melted, the seas rose, and the Malpais camped on river banks and bluffs that today are well out of names and builts man today are went out of reach of the sea. With their huge stone hammers and choppers they worked wood and bone, and supplemented their tood supply by hunting. Undoubtedly they killed mammoths, horses, and the great Bison antiquos, more than twice the size of the bison living today. They knew fire, and gathered wild nuts and grains; but like other peoples of their era they never learned to farm, and thus never had time to conceive and build the huge temples and

learned to raim, and tims never has time, conceive and build the huge temples and structures developed by later cultures. And apparently the prever burief their dead, instead leaving them exposed to the wind has been been found. By the time the Malpais reached San Diego, they would have found most of Mission Valley covered with a powerful but shallow tiver. They would have found most of Mission Valley covered with a powerful but shallow tiver. They would have camped by its shore in small bands, hunting occasionally and scavening from other predators' kills, chopping the bones open with their huge stone implements in order to eat the nourishing marrow inside. Here they would have lived for housands of years, until the glaciers to the north

to warm again. And suddenly a new people, the San Dieguito, appeared out of the arid lands to the east in search of food. From their tools we know them as a reatively sophisticated people who produced beautiful fluted stone arrowpoints and long-handled knives. Most archaeologists believe the San Dieguito people (so named because some of the first discoveries of Rogers near the San Dieguito River in San Diego's North County) were the direct an-cestors of the modern North American In-Diego S Sonti Courty were the street and cestors of the modern North American In-dians, having crossed the Bering land bridge thousands of years after the Majpais and gradually spread southward. They are street in the street of the street of the proportimetry 13,000 years go, but un-like the Malpais they did not ear seafood (in trang) have been a aboo among them), and camped mostly in the inland mountains. For generation after generation these two different peoples inhabited the area now known as San Diego County, rarely and perhaps newer coming into contact with such other. But once they did meet, about 9000 years ago, the superior technology in 600 San Dieguisans had a tremendous im-pact on the Malpais, who refined their own onward to historians as the La Jollans

"Eventually the La Jollans began to move inland to augment their food supply, possibly on a seasonal basis, and the San Dieguitans slowly but surely got incorpo-Diegutans slowly but surely got incorpo-rated into them." Moriarty went on.
"What happened to those ancient tribes?
Well, tney didn't just disappear. By about
500 A.D. the Colorada River peoples, the
Yuman peoples, had begun to move across to the coast. They found the descendants of the La Jollans living here, and they moved in and eventually amalgamated. They didn't kill each other off; there's no evidence of that and no reason for it. So our historical Indians, the ones who were here historical Indians, the ones who were here when the Spanish arrived, are a combination of the last phases of the marine-oriented La Jollans and their cousins from the Colorado River."

There are those who would dispute the above scenario, particularly Moriarty's estimated date of arrival for the Malpais. In his paper he will argue that they cre the Bering land bridge 40,000 to 60,000 years ago, and reached San Diego 30,000 years ago. Carter and Minshall, of course, are convinced that the Malpais were here



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### Hand-Me-Downs

been better able to see the Fosse movie through it. But I must confess that I was, to out it heatedly, unable to see it at all, and I put it heatedly, unable to see it at all, and I don't mean just the scene of open-heart surgery (performed by that marvelous song-and-dance act, the Cardiac Surgical Ream of St. Luke's Hospital, New York City, Dr. John E. Hutchinson III, Senior City, Dr. John E. Hutchinson III, Senior Surgeon) when I was looking anywhere but at the screen and busying my mind with wondering whether I had paid my phone bill, checking to see if my fingernalis were rimmed, and trying to recollect the tune of "Good King Wencestan." I mean, rather, the whole casserole of intermingdel reality, fantasy, and memory on the standard show-bit Democ of creative blockage, ill show-biz inemes or creative blockage, ill health, self-destruction, meddlesome producers, temperamental stars, etc. Those themes are no less the property of a prototypical backstage musical like 42nd Street than they are of 8½, but the cas-Street than they are of 8%, but the cass-serole style of presenting them comes clearly from the latter, with Fellini's frequent photographer Giuseppe Rotunno brought aboard here to clinch the matter. This is 42nd Street with aspirations to Lin-

coin Center. The changes wrought by these uptown ambitions are of dubious im-port; the main thing that sets apart the flashback of the hero's humble beginnings in a burlesque house from any similar in a buttesque house from any similar scene in a rising-star bits, graphy, or from the comparable 8% episode of the fat whore on the beach, is Fosse's blunt closeup of the hero's semen-wetted trousers after he has been sandwiched backstage between two teasing strippers. The underscover brand of Philistinism peddled in this movie is the notion that high serial in other. movie is the notion that high art — in other words, art at about the level of 8½ on a scale of one to ten — is supposed to be swallowed with a wince.

swallowed with a wince.

Not that I believe, though I am in no position to say, All That Jacz, would be an impressive movie if it could be viewed clear of the shadow of Federico Fellini. Fosse's squicke-than-the-eye-detting style, not just jumping in and out of the various states of consociousness in the reality-fantasy-memory casserole, but jumping up and down and around within any one of these, is as big a tease as the two backstage extripers, though less likely to make you strippers, though less likely to make you strippers, though less likely to make you wet your pants. Fosc sets a snap-crackle-pop pace in the early scenes that he cannot possibly maintain the whole way, and in-

deed every now and then the movie idles awhile in some fairly playable scenes, such as the ones between Roy Scheider and his daughter, or the ones between Roy Scheider and his mistress, or most espe-cially the unpretentious dance routine done by Scheider daughter and Scheider mistress; but we are scarcely able to relax and enjoy these scenes when we are expecting

or the second when we are expecting, only these second when we are expecting, pulled out from under us at any instant. Too much of Fosse's jumping around lands him in an unnavigable bog: the recurrent appearances, for example, of Jessica Lange's all-in-white angel of doath, which cannot be counted an fantases in the hacked of the transitions of the seem to belong instead to the tradition of fey afterille fantasies exemplified by Heaven Can Wait criterion that the seem to be the seem to be the seem to be seen the overall spectacle and sweep of his dance numbers (understandable on the one occasion when he has to work Scheider

into the number, having him punch a hole in thin air or slide across the floor as if into second base, once in Pete Rose style and once in Lou Brock), and in the process he cinematizes these ostensible Broadway stage numbers with as free a hand, but without as much fun, as Busby Berkeley, you can't tell what they are supposed to look like on stage. Fosse has forescen the likeliest complaint against his work here and has tried to ward it off, first by including in the fillin a TV critic accusing the Scheider character, Fosse's on-screen surrogate, of meet "razzle-dazzle"; and second by showing the immediate effect of fast beart states. On the first hand, no real-life film critic will want to seem so real-life film critic will want to seem so unimaginative as to parrot the same critical without as much fun, as Busby Berkeley unimaginative as to parrot the same critical cry uttered here; and on the second hand, few will want to risk having Fosse's blood on their hands. As an alternative criticism. on their nanos. As an atternative criticism, quaranteed not to cause heart attacks. Fosse helpfully has one character remark, after a rehearsal of the flauntingly naughty "Air-rotica Airlines" number, "It's the best work you've ever done." But I trust that most critics, before concurring, will want to know what the number actually looks like.



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#### Letters

#### Weekly Worry

The highlight of my Thursdays is reading Eleanor Widmer. In fact, I'm in love with the lady. Every week I worry because I'm Every week I worry because I'm afrand she's been hired by some fancy paper in the East. She should be writing for I'm New Yorker. Her recent piece on Mister A's was agent ("Show and Glow," February 28). She is too good to be true, and in my opinion the Best writer in San Diego. Tell her I love her, but I won't sign my name. Bewinded: San Diego.

#### It's All Relative

It's All Relative

I was interested in the brief,
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Gerson in your "City Lights"
February 28.

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Andy souls attoiled interest nivers of the control of the control

#### The End Of Something

Naughty, naughty, Mr. Savillet
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March 6). It takes infinite
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and ending of the plott He
Description of the plott He
Takes attitude reflects an infantibe
havior undestrable at the beat of the
havior undestrable at the beat of

This attitude reflects an infantile behavior, undesirable at the best of times, but deplorable when flagrantly used in the news media. White admittedly Winness for the Prosecution is not one of the Globe's better productions, no reputable reviewer would ever undermine a play's plot with the unseasoned displayed by the productions.

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# Old

continued from page 18) much earlier, and Milishall 13s already criticized Moriarty's time sequence. Pointing out that the Bering land bridge very likely didn't even exist 40,000 years very likely didn't even exist 40,000 years ago. Minshall complained, "We've waited three years for him to publish the results of that excavation, and now he's going to come out with this. The man shrinks from controvery. We for friends, but we argue constantly. He just wants to be accepted. He's worried about his peers holding him up to ridicule." Moriarry admited that his date of 30,000 years is only an estimate, based on the relative depth of the oldest tools found at the Brown site and other factors. It's true that Carter and Minshall and others see my Maipais as considerably older. It's a problem that will be solved as more work is done and there

Minshall, the Brown site for the first time offers a datable geological context for the huge stone artifacts. The granite cobbles mixed in with them at the lowest levels could only have been deposited by the San Diego River, he said, and the river hasn't run at that elevation (the site is about forty best above the present-day investbed jor at 10000 years. "These should be no controversy about it," he insisted. "Thu

evidence tells us man has been in this area for at least sixty to eighty thousand years."
Others are not so sure. Geologists at SDSU said that the Rose Canyon fault, which cuts across the mouth of Mission Valley, could have caused the land mass on either side of it to rise in reliation to the other, throwing off calculations as to when the deposits were made. And Minshall will certainly need others to corroborate his conitions to be the control of the opinions before they are widely accepted.

As Paul Ezell put it, "Herb Minshall is a pretty damn good amateur geomorphologist. But that's not good enough."

At the end of February I called up Brian Smith, who is now twenty-six and works as an independent archaeological consultant while trying to finish off his master's degree in history at USD 1 told him I wanted to take a look at the Brown site and talk with him about what had been found there. Smith agreed, and though our

meeting was postponed for a week or so by rains, we finally arranged to meet at the site one Saturday afternoon. As it turned out, I arrived ahead of Smith, so I got out of my truck and wandered down a nearby construction road to take a look at Mission Valley. Overhead the sun occasionally peeked through towering white storm clouds, and I could see that most of the crouss, and I could see that most of the valley, including the Stardust golf course, was under water. The San Diego River had for a few days become a river once more, and it was easy to imagine what it must have looked like to the ancient tribes who

have looked like to the ancient tribes who camped on its shore.

With all the archaeological finds that have been made here in the last few dec-ades, you'd expect archaeologists to be flocking here, trying either to prove or disprove the antiquity of man. But such has not been the case; as a matter of fact, no. formal accessitions are correctly.





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carry out a full-scale dig, and grants these days are in short supply. Carter, who re-tired from the faculty of Texas A & M in 1978, is now recovering at his home in 1978, is now recovering at his home in Bryant, Texas, from open-heart surgery. Minshall is still poking around Buchanan Canyon; just two months ago he found a piece of bone there that could turn out to be uman. He plans to have it looked at soor by an expert, and if it is determined to be

human, he will turn it over to Bada for dating. Bada has no specific plans relating to archaeology other than his upcoming showdown with the new carbon 14 method; but one of his associates at Scripps, Pat Masters, is in the early stage of a program that will investigate archae-ological finds from offshore. It's thought that some of the older Malpais sites would be likely to lie along the continental shelf. and over the next few years Masters, who will rely mainly on sport divers to bring her information and artifacts, hopes to estab-lish which sites are indeed the locations of ancient villages. Meanwhile, Paul Ezell has been doing field work in Texas and Mexico, and says that some evidence indicates people were there even before they

were in San Diego. Just about everyone is beginning to think humans have been in North America for a lot longer than was previously believed, but no one has found the definitive garbage, the thrown-away scraper or the leftovers of some ancient snack, that would convince the skeptics

snack, that would convince the skeptics once and for all. Hands theen standing for long, hoking out at flooded Mission Valley, when Brian Smith arrived. He led me over to the Brown site, which stands about ten feet above Hotel Clicke Drive next to the Wheateroft Company building. The ground was overgrown with long green grasses and weeds, but Smith showed me where the excavation had been made and explained what had been found. Then we explained what had been found. Then we

jumped down the side of the bank and he pointed out the layer of river deposited cobbles, which represented the deepest point of the excavation, exposed along the roadside. We walked along the bank for a few yards, inspecting the rocks that had been washed out by the recent rains, and suddenly Smith reached down and picked up a greenish-black stone lying in the damp grass. It was the size of a bottle opener, and came to a sharp edge on one side. The other side was just wide and flat enough to support a human finger, and the whole thing fit snugly into his hand. "That looks pretty suspicious," I offered. "Yes," he said, peering at the stone and turning it over and over in his hand.



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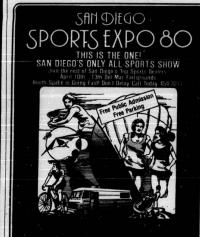


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### Off the Cuff

Do you ever wonder what happe with whom you've lost contact?



I've really been thinking about this lately. I lived in Tucson two years ago and I had a best friend. I was with her when her baby was born — her labor coach. I moved out here right after that. We wrote. She got divorced and moved; she dt taken her maiden name back. I just haven't heard from her and her ex wouldn't tell me where lam, either. I went to Tucson at Christmas and sob-dy knew where she was, but I let them know where I was living. I just worry about her, we were so close. People always think about old loves. I lived with a guy for three years. He lives worder what he is, doine at the content of the co when her baby was born - her



Yeah. My sister. Well, after my mother died, the family went every which way. This was up in Covina. You know how mothers are, they seem like they hold the family together pretty good. After that happened, my sister moved back to Texas and that's the last I heard from her. I never last I heard from her. I never did try to make contact with her. I don't even know what part of Texas. I did get a letter from my nephew, who said she's fine. I imagine she wants to contact me but. . . you know how life is today. It's so busy you just don't have time. Just being too busy, I guess.



San Diego

I'm really not too concerned about the past. I'm not too concerned about the future. Here it is a subject of the concerned about the future it is a subject of the concerned about the future store it is a subject of the concerned about the future syou think about people from the past, but that thought only last a minute or two and then you get distracted and think about something else. You look through old annuals and stuff, but that's just rerviniscing. I shind of take things as they come. All people agoing to meet two people, so just get the most out of the contact when you're there. Sometimes you always wish you could get back with an old friend, but more than likely you'll meet someone better. You always do.



I still have contact with people I went to elementary school with. I've lived here since '49. I was a paper boy here. Everywhere I go I'm in contact. I do travel; I see friends all the time. People are amazed when you still have that kind of contact. If somebbdy dies, I know about it. I'm sure that there's someone I've lost contact with, but I can't think of anybody. but I can't think of anybody.
My business puts me in contact
with thousands of people. Even
with old girlfriends you lose
contact, but I'm in contact one
way or another. I get involved
with people; my interest is
people. I guess I care for
people too much. That's funny
for a promoter. Usually it's just
dam' and then move on.



Everybody wonders what happened to somebody somewhere along the line. 'Course, being in the service at one time, I wonder what happened to people. They 're not in this area, though. Many of them, are some nowachasy. of them are gone nowadays -died. I'm bad at remembering died. I'm bad at remembering names but good at faces. I ran across a guy at the fire station. I knew I knew him but I didn' stop. I couldn't remember his name. The old lieutenant, for name. The old lieutenant, for example. I wonder what ever happened to him. I have no idea. He was over on the islands, and when I left he transferred from one outfit to Airborne and that's the last I heard from him. He was a real nice guy. All I remember — his name was Bill.

- by Lin Jakar



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Janice's Hair Salons

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### Section 2 **Events, Theater, Music, Film**

#### Indonesian Music And Dance At UCSD

The center of the art music tradition of indones is the Javanese gamelan, a generic term for orchestra. This orchestra may vary in size from a few instruments to more than seveney-five. In gamelan music treatment of the seveney-five, in gamelan music treatment of seveney-five, in seveney-five, in gamelan function, secondly, many layers of elaboration are constructed fashion. Secondly, many layers of elaboration are constructed from the music measurements way from the materials with the melody into various sections in time. The instruments way from the materials with the seveney of the melody into various sections in time. The instruments way from the materials with the seveness of suspended gongs, to the covertinged, bowed reboth, the covertinged, bowed reboth, the covertinged, bowed reboth, the end-blown saling fluter, and the chemplange or sither. So do and the contribution of the seveness of th

ed are a peacock

Cidan



0

dance, a love dance from the "Panji" cycle, a puppet dance, and a dance of the deer. Members of the Camelan Ensemble will participate in some of the dances, as well as performing such instrumental pieces as "Lancaram Manyar Songhirds," must for a wedding, and others. The gamelan concert forms part of the ongoing instruction in gamelan music and Javanes and the supplies of the music department there. Participation in the instructional program as



American short stories. In the short story is a American as the ort story is a American as the American as the Twain, Faulkner, Thurber, Heningawy, Henhotmer, Richard Wright, Willa Cather, and Flannery Cotanot have and Flannery Cotanot have producer Robert Celler began mining a seam of this literary heritage. He put together a seam of this literary heritage. He put together a stories for PBS, which has been entitled The American Short Story. The secies has been insude by critica and viewers alike, as the second of the second of

their dry-mouthed sense of adaptation, has rendered many great works of literature

their dry-moutmed series or many series and so il letterate importent. A case in point is PSSs Anyme for Temyson' program, a showcase of poetry recitation which can do more the recitation which can do more the chirty minutes than versified thirty minutes and the productions. However, Celler has been complished cast and crew members from the rains of some distribution of the complished cast and crew members from the rains of motion pictures and network relevation in his productions. Some paginate than maked by using accomplished cast and crew members from the rains of the productions. A Women, and a Barish, Lamont Johnson (The Execution of Joh



#### Decide: Evolution Or Creation?

At present, he public schools reach the subject of our origins the public schools reach the subject of our origins the evolutionist theory. In Cocorgia, however, the lower house has passed a two-model requirement for their public schools, which claims that their chools, which claims that their chools, which claims that the chools are considered to the control of their control o

the issue at San Diego State University, aponsored by the Campus Cruade for Christ, in cooperation with the Humanist Association of San Diego and the Creation Science Research focus specifically on the question "Decide — Evolution or Creation." One or Both in Public School Science?" creations will be Nell Segraves, one of the originators of the modern creationist movement, and Dr. Robert Kofahl, both of whoth are Creations will be Nell Segraves, one of the originators of the modern creationist movement, and Dr. Robert Kofahl, both of whoth are Science Research Contert, which filed suit lar year against the State of California civinging bas in the presentation of public in the presentation of public school science. Dr. Kofahl denies that creationists advocate bringing the Bible into the science classroom. Instead he science clastroom. Instead he argues that since both creationism and evolutionism are "metaphysical" constructs (and are therefore "non-restable"), they should have an equal place in the public schools, with arguments presented both or arguments presented both or well afform to the control of the control

DOAD

MARCH 13 1980 1

### READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Freday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the apple to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

#### Dance

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

Moroccan Belly Dances, including Moroccan Belly Dances, including a Moroccan sword dance, will be performed by Athena on Saturday, March 15, noon, 1:30 and 3 p.m., courtyard of the Basar del Mundo, Old Town. 296-3161.

Modern Dance Concert, Three's Company will premiere "Love Company will premiere "Love Company will premiere "Love Cong." Jean Isaac's interpretation in dance of 7.5. Eliots' "The Love present a program of works by members Patrick Nollet and Besting of the Congram of Works of the Congram of Swelley Meets him and 16, 8 and Swelley Meets him and 16, 6 cstreets, downtown. 233-4149.

"Evening of Danceworks," a pro-gram of 12 works by SDSU senior choreographers, will be offered Saturday and Sunday, March 15 and 16, 8 p.m., Studio Theatre, Women's Gym, SDSU. 265-6821.

#### Music

Gamelan Music, the UCSD Gamelan Ensemble, directed by I.M. Haijtio of Java, will present an evening of Javanese music and dance. Thurslay, March 13. 8 p.m., Center for Music Experi-ment, Bulding 408, Warren Cam-pus, UCSD. 452-3229.

Acclaimed Violinist Isaac Stern will perform in a gala benefit con-cert with the Sno Diego Symphony Orchestra, with the program in-cluding Dovan's Carnival Over-ton Control of the Control of the D Major, Suite No. 2 from Biart's UArleisenne, and Wienawski's Concerto No. 2 in D Minor, Thursday, Mach 13, 8 p.m., Civic Theater, downtown. 236-6510 or 239-9721.

Wind Ensemble, the UCSD Band, directed by Bill Powell, will perform Carlos Gomes's "Il Guaranay Overture," "Arisos" by Clayton Williams, "Variations on America" by Charles Ives, and other selections, Friday, March 14, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

Improvinguional Ensemble KIVA Improvisational Ensemble KIVA. composed of Jean-Charles Francois, John Silber, Brad Dow, and Hiah Park, will be pounes by Isabelle Tercero on Saturday. March 15, 8 p.m., Center for Music Experiment, Building 408, Warren Campus, UCSD. 452-3229.

Guest Planist Ilse von Alpenheim will join the San Diego Symphony Orchestra, conducted by Erich Bergel, in a program which will in-Mount's Concerto bo. 27 in B Flat Major, and Franck's Symphony in D Minor, Friday and Saturday, March 14 and 15, 8 p.m.; and Sun-day, March 16, 220 p.m., Covic Theaten, downtown. 236-6510 or 239-9721.

Organist Kenneth Fall will perform works by Bach, Vierne, Wood, Near, and Mulet, Sunday, March 16, 7:30 p.m., Sanctuary of Christ Church Unity, 3770 Altadena Avenue, 282-7609.

Chamber Concert by the San Diego Chamber Brass Ensemble will be presented Monday, March 17, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 422-3971.

"Spring Chamber Music Series" will concinue with a vocal recital of songs by Haydn, Debusy, and Moart by soprano Anna Bjarmon Carson, accompanied by piantist Mary Bertinger, Tuesday, March 18, 730 p.m., third floor leaves

or 130-383.

Renaissance Music for voices, recorder, and portative organ will be
performed by the Early Music Ensemble of Sun Diego, Sunday,
March 16, 7-350 pm., Mussion San
Diego de Alcala, 10818 San Diego
de Alcala, 10818 San Diego
Musicon Road; and Friday, March
21, 8 p.m., University Lucheran
Church, 1959 La Jolla Sliotee
Drive, La Jolla. 755-1408 or
488-9524.

Film French Historical Films, presented by rb. SDCC French-German Club, will conclude with "The Young Man and the Lion," the story of Charlemagne and his knights, Thursday, March 13, 7 p.m., SDCC Theater, 15th and C streets. 296-3440.

Runners' Films, including "The Mini Marathon" and "Off Your Duff," will be unspooled on Thurs-day, March 13, 7:30 p.m., room 101, Case del Prado, Balbon Park. 232-5181 or 292-4034.

"State of Siege," a film directed by Costa-Gavras ("Z," "Special Section"), will be acreened by the UCSD Committee for World Democracy, Friday, March 14, 7p.m., room 107, Third College Lecture Hall, UCSD. 452-3362.

"Masserin — The King is Dead — Long: I've the Cardinal," a French hatorical film produced for French relevision, will be presented with English subtitles by Alliance Franceise, Saturday, March 15, 2 p.m., De Sales Hall, USD, Alcala Park. 578-1609.

"The Outless," Jane Russell stars in this western notations for its 'unacceptable' level of are, the rest offering in the "Films and Fridey, March 14, 2 p.m., Community Hall, College Grove Stopping Center, Fridey, March 14, 230 p.m., and Samoday, March 14, 230 p.m., and Samoday, March 220, Grossmont College; not of Samoday, March 15, 7 p.m., Regency Park Retrement Home, 3746 Lade Munny Bodewood, La Monte, 495-1700 221.

"The Life of Bruckner" will be the second film in a series of four films by Hans Conrad Fischer, Sunday, March 16, 11 a.m., Guild Theatre, 3827 Fifth Avenue. 223-0350 (between 9 a.m. and 6 p.m.) or 295-2000.

"Sparrows," a silent horror film starring Mary Pickford, will be shown Wednesdey, March 19, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5064.

"She Done Him Wrong," a 1933 film starring Mae West and Cary Orant, will be screened as part of the "Famous American Films" series, Tuesday, March 18, 7 p.m.; and Thursday, March 20, 11 a. m., Little Theatre, SDSU. 265-6721.

"Probes in Space," a film about Jupiter, the colossus of our solar system, featuring NASA spacecraft photography of Jupiter's red spot

and 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. 238-1168.

#### Lectures

"An Evening with Our Nearest Celestial Neighbors" will be the next offering in the "Spring 1980 Planetarium Lecture Series," Thursday, March 13, 7:30 p.m., Southwestern College planetarium, 900 Oray Lakes Road, Chula Vista. 421-1180.

"The Instantaneous Glimpse— Impressionism" will be the subject of a slide/fecture presentation by Therese Whittomb, Friday, March 14, 10 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Albert Einstein will be honored in Albert Einstein will be honored in a program presented by physicist Fred Alan Wolf, who will discuss the late scientist's work and show the film "The Einstein Connection," Friday, March 14, 7 p.m., Building 1-106, San Diego Mesa College. 279-2300 x247.

"Women Artists" will be discussed by artist/writer/teacher Andrea Hoffman on Friday, March 14, 7:30 p.m., San Diego Art Institute gallery, Balboa Park. 234-5946.

"Orca — The Killer Whale" will be the topic of a multimedia presentation by independent film producer Bob Tallot, sponsored by the American Cetacean Society, Monday, March 17, 8 p.m., Sumner Auditorium, Scripps Institution of Cesanography, 8 foot istuition of Cesanography, 8 foot 1565-1800.

"China: Yesterday and Today" will be the subject of a lecture by American journalist and China specialist Pegg Durdin, presented by the "Senior Days" program, Tuesday, March 18, 2 pm.; La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Living Writers Series" will con-tinue with poet Robert Peters reading from his work, Tuesday, March 18, 3 p.m., Scripps Cot-tage, SDSU. 456-0790.

"Mary Shelley: Author of 'Frank-enstein'," a lecture by SDSU dean of undergraduate studies Bonnie Neumann, will be the next offering in the contribung "New Views of Women" series, Wednesday,

"Decide — Evolution and Crea-tion: One or Both in Public School Science?" will be the topic of a panel discussion/debate between the creationists and the evolutionists, Wednesday, March

"Stonehenge" will be the subject of a planetarium show on Wednes-days, through March 26, 7:30 p.m., Palomar College planetarium, San Marcos, 744-1150.

#### Radio/TV

"Sanford," Redd Foxx returns to his junkman role as Fred Sanford in this new series, premiering Friday, March 14, 8 p.m., Channel 39.

"Superstar Biographies" will examine the Beatles daily through Friday, March 14, 11 p.m. to mid-night, K-BEST-FM (95).

Metropolitan Opera Broadcasts will continue with Verdi's "Don Carlo," Saturday, March 15, 10 a.m., KFSD-FM (94.1).

Padre Baseball, the (new) San Diego Padres will play the Oakland A's (yawn) in an exhibition game on Saturday, March 15, noon, Channel 8.

"Almeta Speaks With . . . Lloyd Free," the "All-World" guard of the Clippers will discuss his career with guest host Annas Briggs on Saturday, March 15, 4:30 p.m., Channel 15.

"TV: The Fabulous '50a," a special presentation which will take a look at relevision in the golden days of the Fiftes, will be divided into six categories situation conciles, action series, the western, musical/variety programs, comedy, and drams, Saturday, March 15, 11:08 p.m., Channel 15.

"A Streetcar Named Desire," the 1951 film starring Marion Brando and Vivien Leigh, will be shown Saturday, March 15, 11:30 p.m., Channel, 8.

"Can Can," starring Frank Sinatra, Shirley MacLaine, and Maurice Chevalier, is a fantasy set in an 1890s dance hall in Montmarte, late night Sanurday, March 15, 1:08 a.m., Channel 15.

### TO LOCAL EVENTS

first and second round action last week, including major upsets by UCLA, Missouri, and Lamar, the teams who will meet in third round action on Thursday and Friday, the

NBA Basketball, the Los Angeles Lakers are scheduled to meet the Phoenix Suns in a Pacific Division battle on Sunday, March 16, 12:45 p.m., Channel 8.

Clipper Basketball, the San Diego Clippers will travel to Denver to play the Nuggets on Sunday, March 16, 3 p.m., Channel 8.

"The American Short Story" series will continue with "The Man That Corrupted Hadleyburg" by Mark Twain and William Faulkner's "Barn Burning," Monday, March 17, 9 p.m., Channel 15.

"Sneak Previews," hosted by Roger Ebert and Cene Siakel, will take a look at "Coal Miner's Duphter," "Night Games," and 'Leo and Loee, "Thursday, March 13, 7 p.m.; repeating Saturday, March 15, 4 p.m., and Monday, March 17, 11 p.m., Channel 15.

"Jim Rockford — Private Inves-tigator," the week's best episods of the series of "Rockford Piles" re-rus a "Feeding Frenzy," or cerning a friend of Rockford, who wishes to return \$500,000 he sole from an oil company, Tuesday, March 18, 4 p.m., Channel 10.

"The Untouchables," with Robert Stack as Elliott Ness, will be rerun Mondays through Fridays, 4:30 p.m., Cable Channel 2.

### Special Events

History of News Reporting Exhibition, the innovations of Benjamin Franklins, Isalah Brosses, Nath Walter, Source, Source

Ocean Beach Kita Festival, the 32nd annual kite decorating and flying contest, will be held Satur-day, March 15, beginning at 1 p.m. with a parade starting at the Ocean

Maurice Weinberger Memorial Kids Piahing Derby, the 22nd armusl fish-off for boys and gith fit-teen years of age and younger, sponsored by the San Digo County Fish and Game Associa-tion, will take place Saturday and Sunday, March 15 and 16, 7 s.m. to 430 p.m., Chollas Lake Park. 265-9855.

Performance Artist Stephen Seemsyer, who is carrying a giant cross from Los Angeles to San Diego to address the issue of reli-gious fanaticism, will be complet-ing his trek on Sunday, March 16, ending up at the Skeleton Club downtown. (213) 828-8878.

Women and the Draft Teach-In, women and the Draft Teach-In, sponsored by Women Organised to Resist the Draft, will include panel discussions and workshops, Sun-day, March 16, 1 to 5 p.m., Colden Hills Community Hall, 23rd and Broadway streets. 231-3659 or 295-9487.

St. Partick's Day Colebrations will include a dance at Swise Park, Friday, March 14, Sp. an. to midnight, Interestate 5 and Main Street. Colds Visua, parry soutcome by American College Mining Company. Encionized (373–6356) trish songs and Include, March 15, 730 p.m., Chicago Mining Company. Encionized (373–6356) trish songs and Include, Smally, March 16, 200 p.m., House of Pacific Relations passes, Ballion Park; and a three-dynamical of Orbitalysis March 16, 200 p.m., House of Pacific Relations passes, Ballion Park, March 16, 710 m. Sturdight, March 16, 11 a.m. to midnight; Sanday, March 16, 6, p.m. to midnight; and Mou-cay (200–11).

### Sports

Super Bout of Bastgethall, a benefit game, sponsored, by Youngen (Louis Kolchur, Ray Fresson,
en (Louis Kolchur, Ray Fresson,
and Mila Faller) against the Los
Angeles Rams (Ron Jesse, Bob
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and others), Friday, Masch 14,
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Dive, Encistes.

Astec Volleyball, the SDSU As-tors will play host to the excellent volleyball team from Cal State Long Beach, Friday, March 14,

Honda Civic Golf Classic, a major stop on the LPGA tour, will be highlighted by the participation of eight of the top women professional golfers in the U.S., including de-fending champion JoAnne Carner, Sandra Pous, Sally Little, Amy Jo-cott, and Judy Rankin, daily through Sunday, March 16, Ran-cho Bernardo Inn. 566-7230.

Fourth Annual St. Pat's Spring Dart Classic, reportedly the second more prestiguous dart tourney in the country with more than \$30,000 in prize noney, will feature 3000 shooters from throughout the world competing in six events, Friday, March 14, beginning at 7:30 p.m.; on the second pattern of the second p Park. 298-2755 or, during the event, 230-1320.

Clipper Basketball, the Clippers, still trying to bring home a playoff berth, will host the Denver Nuggetson Thursday, March 13; the Phoenix Suns, Saturday, March 15; and the Chicago Bulls on Tuesday, March 16, all at 7:35 p.m., San Diego Sports Arena. 226-1275.

Sealor Golf Tuurnament, for golf-ers 50 years of age and older, will be held Tuesday, March 18 through Friday, March 21, Torrey Pines, Navajo Canyon, and Tijuana Country Club. 233-7923.

Third Annual Sun-Lite Classic, a ten-college baseball tournament hosted by the SLSU Azreca, will take place Monday, March 22, all though Saturday, March 22, all day, Smith Field, SDSU, with some of the forty games played at the diamonds of USD and Pt. Loma College. 283-7096.

### Galleries

Mexican Popular Artist Jose Cardina Banda Marian Banda Marian Banda Marian Mari

Multimedia Group Show by 18 San Diego artists known as The Tuesday Group, will feature life

drawings and paintings by Diane Breitviester, Rita Bronowski, Ursella Bulland, Odife Crick, Saily Ehrlich, Joyce Eide, Mellass Elliot, Orbeit Gull, Margie Piore, Avvon Rahmani, Lynn Schulnik, Dickie Swisher, Alexandra Whitney, Bill Simpson, and Yvonne Zeitz, continuing through March 14, the Meshan Gallery, 7600 °F Fay Avenue, La Jolia. 456-0787.

"Gouache Abstracts," a series of paintings done on rag paper with designer's gouache opsque water-color, by Nancy Kay, will be presented through March 14, Opus Art Studio, 125 Via de la Valle, Solana Beach. 481-2533.

Disabled Artists Exhibit, includ-ing pen and ink, colored felt-inp pen drawings, watercolors, and color photography by develop-mentally disabled artists, will be sponsored by the San Diego County Association for the Re-tarded, through March 14, lobby of Control Association for the Re-tarded, through March 14, lobby of Control Association for the Re-tarded Control (1997) of the Re-tarded

American Short Story

Kommed, Any Irving, Tummy, Esone, Cavoli Kane, Jimme Kench, Clewon Luffe, Maney Marchand, Eric Roberts (Hammouts' June the grand of the grand batch of nine and eight new ones) has completed its fourth week; an experiment of the grand batch of nine and eight new ones) has completed its fourth week; an experiment of the grand of t

on the shelf. But still remaining with The Cornels of Falley Supplements of the Cornels of Falley Supplements (See 1) and the Cornels of Supplements (March 24 and 27); Enness and Entered West Supplements of Supplemen

John Updike's The Music School (April 28 and May 1); and (April 28 and May 1), and entattively schooling for May — F. Scott Fitigerald's Bernice Beb. Her Hart and Sherewood In Her Hart and Sherewood Ambroon Bierce's Furker Adderson, Philosopher and Henry Jame's The Johy Comer. All of these installments of The American Short Surry are Channel 15 on Monday evenings at 9:00 p.m.; they will be renigned to the Shere Surry are 1:00 p.m. For further 1:00 p

- Greg Kahr Evolution/Creation (continued from page 1)

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- Jeff Smith

### Fish **Tempura**



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MADON 12 1980 S

#### THE THEATER READER'S GUIDE TO

Theater listings are compiled by Christopher Schneider, commentary is by Jonathan Soulile and Christopher Schneider, Information is accurate according to material given us, but it is always usive to phone the theater for any lask-minute changes and to inquire about ticken switchildig. May theaters offer discounts to studens. senior citizens, and the military: ask at the box office.

ANY WEDNESDAY ANY WEDNESDAY

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The Healther on the Hill and "Almost Like Being in Low." (C.S.)

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India streets, Vista, March 14 through April 5, Friday and Saturday at 8:00 p.m. Matinees Sunday, March 25 and 30 at 2:00 p.m.

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THE COCKTAIL PARTY

Bob Fosse out-razzle dazzles his "CABARET"&

"ALL THAT

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For information call 409-9221.

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of San Diego. (C.S.) Second Avenue Theatre, March 13 through 30, Tuesday through Sunday at 8:00 p.m.

at 800 p.m.

THE EFFEC OF GAMMA RAYS ON MANN-THE MOOD MARSOLUB ON THE MANN-THE MOOD MARSOLUB ONCE THE MANN-THE MAN

279-2500 6296
EYTER LADGINNO
A comedy by Joseph Stein, beaed upon Carl Reinier's autobiographical novel, about an avivered young man with the time to have now member. A wind the common that the common member. A property of the common that the common that

cal 45-900.

PORBLID

A nosaligit maskad comely witten by
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with songs by Jwry Bock and Shadon

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(C.S.)

C.R.A. Theater, 9115 Clairemont Mesa Bouleverd, San Diego, through March 29, Friday and Saturday at 8:00 p.m. Matinees Sunday at 2:00 p.m. For information call 277-8900 x1111.

GETTING OUT
A first play by Marsha Norman,
Getting Out won the Best New Play
(Regional) Award from the American
Critics Association. It tells the story of a Crisir-Association. It tells the story of a young woman with help size entamped from pitters. The play's heroide, because it is allowed to the control processor as deviced in the book of the control of the control of second-degree marker. For second-degree

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Las Vegas' Biggest Smash Hit! "The Foot Stomping Pulsating
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Musical.

THE PARTY OF THE P ON STAGE SPRECKELS THEATRE 4 DAYS ONLY!

ADULT MUSICAL SMASH HITL

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
Mezz Mezz Evening Matinee \$16 \$14 \$10 & \$7 \$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).

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129" | 116"

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### READER'S GUIDE TO THE THEATER

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THE LADY'S : IOT FOR BURNING
A lightheasted comody in were that
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chemistry and has her pet peacock
over to dien, and a young man who
claims to be the Devil.

Openional Coding Journal Committee Coding
27.
Thanday through Saturday at 600
pm.

DATE LOST HORISON A demonstration by Area Couler Advances and Ordiscipate Stoppi of Advances and Ordiscipate Stoppi of Advances and Ordiscipate Stoppi of Stoppi of Advances and Ordiscipate Stoppi of Stoppi of Advances of Advances and Ordiscipate Stoppi of Ordiscipate Or

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THE MOUND BUILDERS
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several rewards for interested viewers. (C.S.) Carter Centre Stage, Balbos Park, through April 6, Tuesday through Sunday at 8:00 p.m. Matinees Sunday at 2:00 p.m.

ONE MONKEY DON'T MAKE THE SHOW A comedy by Don Evens about the black community's middle class, clergy, educational establishment, and

20

A DREAM PLAY

"White Marriage"

by Tadeusz Rozewicz

Marquis

**Public Theatre** 

"A haunting theatre piece."

—Gleser, Daily Aztec

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

CLOSING WEEKEND

298-8111

3717 India St

male/female relations. Featuring, among others, Audrei-Kairen, who was notable in/Angel City and Threspenny Opera last summer. Educational Cultural Complex Theater, March 14 through 29, Friday and Saturday (plus Sunday, March 16) at 8:00 p.m.

et 800p.m.

PEPPHY
A musuels based on John Steinbeck's book The Short Happy Life of Popini N, with sevepa by Clockgeel
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pm. For information call 459-4021.
THE BINALS
This is for comedy by Richard
This is for comedy to the comedy of the comedy for the comedy for

pr.m.
THE SHADOW BOX
Based on Elizabeth Nubler-Ross's
work, with dying persons. Michael
Cistoler's play above so three such
people—self-alignment, persons
white. All of them must confront the
fact of their own death, and they
proceed through the stages outlined
depression, busylaming, acceptance.
Their families and friends, too,
grapple-with the problem of death,
on that distrimus as on those of the
dying. It is decemby crafted play, but
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different productions of this same

HELD OVER!

Vardak

by Judith Fein

"... the most pungent,

imaginative, and autopiece . . . in years."

-Welton Jones, S.D. Union

With the world premiere of

**Appointment** 

by Rafael Melendez

Friday/Saturday 8 p.m. Sunday/Monday 7:30 p.m. March 14—March 30

Marquis

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Only"

"By

play are running concurrently, teatifying to its relevance. (J.S.) San Dieguito Little Theatre, through March 29. Thursday through Saturday at 8:30 p.m. and Southwesten College. Mayan Hall, through March 15. Friday and Saturday at 8:00 p.m.

SPONTANEOUS COMBUSTION Improvisational comedy by a group of local fevorites, including several members of the San Diego Street Theatre. Free. (C.S.) Marquis Public Theater, March 14, Friday at noon.

Finding of moon.

TWELTTH NIGHT
A commny about love, its pains and
delights, by Sharingsone. Valia loved
delights, and the common of the commo

which was desirating at 200 p.m. Additiones Studies of 200 p.m. W.L.B.S. Similar Studies of 200 p.m. W.L.B.S. Similar Studies of the stage writer and performed by the Son Diego Street Theater. Chillian All the President's Desarration that the President's Desarration that the production. On the Control of these reportation of the control of these reportation of the control of the

W.E.B.S. is a thorough joy. (C.S.) Second Avenue Theatre, through March 21, Thursday and Friday at 12:15 p.m.

WHITE MARRIAGE

WHITE MARKAGE
A strange, uneven, ebullient comedy
by Tadeuaz Rozewicz that reminds me
of nothing so much as those Leonard
Pinth-Garmel plays on Saturday Night
Live. Not because it's "Bad Theater," but because While Marriage contains to be consulted with the Marriage contains to many of these meansers in him of the enter goald of Goty and fill years paredly so admitted, Marriage is about too gith benefit served into quickly floring paredly so admitted to the served into quickly marriage have been provided by the paredly so admitted to the served into quickly constrained. Blanca (played by Dennie by Mackelsen Ecklude) copporate in nature. They have also the served in nature. They have also the constitution of the served provided in nature. They have discovered in the served provided in nature. They have discovered in the served provided provided in the served provided provide

### Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downto 239-2255 239-2255
CALIFORNIA-PACIFIC THEATRE
Balbos Park Puppet Theatre, Balbos Park
234-7938
CARTER CENTRE STAGE
Balbos Park
239-2255

CIVIC THEATRE
200 C Street downtown
206-60 10
CORONADO PLATHOUSE
175' Strand Way, Coronado
435-4836

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277 EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San

PIESTA DINHER THEATRE 9665 Campo Road, Spring Valley 697-6977

720 B Street, downtown 233-6331 233-6331
GROSSMONT COMMUNITY COLLEGE
Stagehouse Theatre
8800 Grossmont College Drive, El Cajon
465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street, San Diego 563-3300 ±36 LANS'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 Gravensky Avenue, La Mesa 464-4598 LYCEUM THEATRE 314 F Street, downtown 235-6535

MISSION PLAYHOUSE 4040 Twiggs Street, Old Town 298-2684

NORTH COUNTY COMMUNITY THEATRE
Vista
724-3421

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Eacondido 746-6669

SAN DIEGO CITY COLLEGE THEATER Thirteensh and C streets, downtown 239-7854 29-7854
SAN DECO REPERTORY THEATRE
1620 Stath Avenue, downtown
231-386
SAN DEGO STATE UNIVERSITY
Main Stage and Experimental Theater
205-6864
Open-air Amphitheater
265-6947

SAN DIEGRITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 795-7358

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965 SOUTHWESTERN COLLEGE Arena Theater, Mayon Hall 900 Otay Lakes Road, Chula Vista 421-6700 x265

STARLIGHT Startight Bowl, Balboe Park 232-3049 or 234-STAR

232-3049 or 234-51AR
UNITED STATES INTERNATIONAL
UNIVERSITY
Zable Theater
10455 Pormerado Road, Scripps Ranch
271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Recital

Mandeville Au Hall 452-2380 UNIVERSITY OF SAN DIEGO Camino Theater, Akcala Park Linda Vista Road, San Diego 291-6480

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Solid gold entertainment live in the Bomb Shelter Tuesday-Saturday 9-1:30 March 4 through March 29



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Clairemont







March 13-23 from the Midwest

### SOUTHSHORE

(no cover)

#### **Concert Tickets**

On Sunday, March 16, 10 tickets (5 sets) will be given away to see Journey in concert at the Sports Arena March 30.

### St. Patrick's Day All drinks 1/2 price

WE'RE GIVING AWAY ONE YAMAHA YAMAHOPPER MOPED, GETS OVER 100 M.P.G. COURTESY OF KEARNY MESA YAMAHA 7827 Balbos Ave. S.D. 292-5454

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

BILL SILVA PRESENTS



JOE FANNELL Reeds GAYLE MORAN Vocals AL VIZZUTTI Trumpet BUNNY BRUNEL Bass TOM BRECHTLEIN Drums

### MONDAY, MARCH 17

7:30 and 10:00 pm An intimate evening at the New Roxy Theater in Pacific Beach

4642 Cass St. 488-0531 All Seats Reserved \$8.50 Produced by Bill Silva Presents



### READER'S GUIDE TO THE MUSIC SCENE

#### This Week's Concerts



# SAN DIEGO TICKET EXCHANGE

### IOURNE with THE BABYS

Mar. 30th

1st 6 rows

Sea World tickets-Discount prices

### DONNA SUMMER Apr. 2nd

We buy good Donna Summer tickets

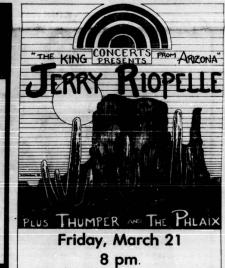
#### 1st 17 rows Apr. 4th

THE KNACK Apr. 13, U.F.O. Apr. 21 BOB SEGER Apr. 30

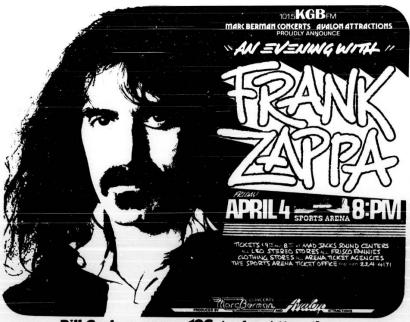


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**Camino Theatre** \$3.50 USD Students \$4.50 General Public TICKETS AVAILABLE AT TICKETRON & ASB INFO. 299-1040





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

warmup the crowds.
Activity by new wave bands is ranged this week. The most infinesting of these shows occurs foreight, Thursday, of the Wabash Bollitoom, tenduring the Bushoys.
This off-block band is the first or its least of this section than the second the second than the second tha kind in this vaguely defined genre tregret having missed them in January when their Skeleton Club appearance was in apposition to the World Saxophone Quartet. used to - a combination of the Coasters, Funkadelic, the Temptations, and the Clash Figure that one out. Good or bad, the combination is intriguing and may Incident Review and State County (Social parameter) and State County (Review) and State County (

uniformiliar to me.

SI Patricks Day, which is this
Manday, will be colestrated by a
few of the more shall we skay,
interior members of San Diegas.
Durik clage of the Skelder ClubThe groups performing will be the
Rippers. the Child Metestics the
Injections, and Peter Missing with

ALL can forming with these books on through the provincing part on the properties of the following and main interests of the following consistent on so that of the following consistent on so that of the other provincing on the following consistent of the substancial of the provincial of the substancial of the provincial of the work will be recorded and by the Michelle Rill Ripord, and Maria and Gary Narran. On a more sedden rate, the work will be recorded and by the Michelle Rill Ripord, and Maria and Sorthy Haynes, Sunday of 31. The official feel for solid will be formed as the other provincial and Maria feel forming the color will be a solid and the feel official feel forced with a

Canadian, to America by recording her first hit composition. The Circle Game," in 1965, toright, Thursday at the Catamaran.

The Music Sciene is compiled event Fidely used 5 thereby 1s let 6.4s entertainment, card 453,0023 Solutiday before 5 pm. Send concert information and photos to READE MUSIC SCINE PO Box 9890, Sen Plogo, CA 9738, or call 235,4036 Fidday before 5 pm.

#### San Diego Concerts

Tom Rush: Cafamaran, Thursday March 13, 6 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The Busboys and other affractions. Old Wabash Battroon Thursday, March 13: 8 p.m.; 3855 Wabash Avenue; 272-7168

Flyboys, Accidents, and Upbeats: Skeleton Club, Fliday, March 14, 8-30 p.m., 202 Market Street, 224-6457.

Bobby Bradford and John Carter: Stratford Studio Theatre

Flyboys, DFX2, and Accidents Zebra Chib, saturdly, feelingry th, 8 30 and th (Cp. m., 420) att. Avecus, 435 (Ch.

The Bags, the Gears, and the Verves: North Park Lions Chal-Saturday, March 15. 8-30 p.m., 3927 Utah Street 262-7753.

Eric Nelson and Michelle, Bill Randall, and Mark and Sandy Haynes: St. Bridget's Church. Sunday, March 16, 7 p.m., 4735 Cass Street, Pacific Beach. 270-7875.

Chick Corea and Friends: R Theatre, Monday, March 17, 7 and 10 p.m., 4642 Case Street, Facilic Beach, 488-3303

The Rippers, the Injections. Peter Missing with ZO, and the Child Molestors: Skeleton Clu







### ST. PATRICK'S DAY CELEBRATION Monday, March 17

### **All Day Drink Specials**

All Irish whiskey drinks-including Irish Coffees Jameson, Bushmills, Tullamore Dew-Murphys Guinness Stout-Harp Lager

### St. Pat's Dinner Special

Corned beef & cabbage with a boiled potato only \$2.00 5 p.m. till?

Entertainment: Irish music with The Torrey Pines String Band

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

Music 9 p.m. Nightly No Cover Charge!

Tuesday, Wednesday, Thursday

### **Beau Weevil**

Country Swing, Mountain Jazz & Corn Fusion Featuring Buddy Craig & Tom Cunningham



Friday and Saturday

#### Sunday Afternoon JAM SESSIONS!

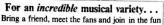
2 til 7 p.m.

New Groups are invited to audition for future engagements at Le Chalet

5046 Newport Ave.

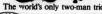
Ocean Beach

222-5300





The Bass Went Home





Wednesday—Saturday 8:30 p.m.—12:30 a.m. HARPOON HENRY'S 2725 Shelter Island Drive 224-824





Monday, March 17, 8:30 p.m., 202 Market Street, 561-5315

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

The J. Gells Band and 3-D: Sports Arena, Wednesday, March 19, 7-30 p.m., Sports Arena Boulevard. 224-4176.

Robben Ford: Catamaran, Thursday, March 20, 8 and 10:30 p.m., 3999 Mission Boulevard: 488-1081.

Rosle and the Screamers with the Biltz Brothers: Catamaran, Friday, March 21, 8 p.m., 3999 Mission Boulevard, 488-1081.

Dresser Ensemble featuring Diamanda Galas: Oneira Club Friday, March 21, 8 p.m., 4649 Hawley Street, 755-8623 or

Billy Rang and Butch Morris: Stratford Court Theatre, Saturday March 22, 8 p.m., 1353 Stratford Court, Del Mor. 755-8623 or 272-2887

Sunday, March 23, 8 and 10:30 p.m., 3999 Mission Boulevard. 488-1081.

Joe Pass: Catamaran, Thursday March 27, 8 and 10:30 p.m., 3999 Mission Boulevard. 488-1081.

Mission Boulevard. 488-1081.

Alleycats, Go Go's, and Math

Street. 224-6457.

John Cale: North Park Lions Club

Ulah Street, 282-7735.

Sports Arena Boulevard. 224-417.

Donna Summer: Sports Arena.

Arena Boulevard. 224-4176.

Frank Zappa: Sports Arena.
Friday, April 4, 8 p.m. Sports Are

Zippers, Rick Elias Band, and Alfachments: Skeleton Club.

Clubs

Admiral Risty, 5450 La Jolla Boulevard, La Jolla, 459-683

Albahres, 1309 Camiro Del Mi Del Mar. 755-6744: New Rags (famerly Nova), jazz, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; E. Zane Wood and Blazing Saddi country western. Tuesday throu

Albie's Beef Inn, 1201 Hotel Circ South, Mission Valley, 291-1103: John Whom, Jozz planist, Tuesd

Ancharage Flah Company, 38:78 Carlibod Boulevard, Carlsbod, 729-3170: Pride and Joy, confemporary, Wednesdo through Sohurdoy; John Roy Kel and Friends, confemporary and originals, Sunday and Manday, Jeff Bristol, county, Tuesday.

Anthony's Horborside, i355 North Horbor Drive, downtown, 232-6358: The Gazelles, contemporary, Tuesday throug Salurday.

intonio's, 822 National Avenue lational City. 477-2208: Disco. lghtly.

Antonio's Hactenda, 700 Nort Johnson Avenue, El Cajan. 442-9827: Al Tomes, contemporary, Tuesday through Salurday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: Bratz, rock and roll, Thursday through Saturday.

Bahla, 998 West Mission Bay Drive



CENTERTAINMENT



\$2.00 admissio



JOURNEY with the BABYS

FRANK ZAPPA

BOB SECEN Apr. 30 \* THE WHO COMMONSTRATE PARTY AND ADMINISTRATION ADMINISTRATION ADMINISTRATION ADMINISTRATION AND ADMINISTRATION A

T'NT TICKETS
4705 College Ave
582-6866

Lounge: disco, featuring Roger Guy English, nightly: Plano Lounge: Gary Narramore, mellow jazz, Tuesday through Saturday.

Barr X Ranch House, 119 East Broadway, Vista, 724-0510: Country Rejects, country and western, Friday through Sunday.

> Mom's Saloon 945 Gerner Ave., P.B. 276-4653

Bay Lounge, Vacation Villag Hotel, Mission Bay. 274-4630: Shine-It-On, contemporary. Tuesday through Saturday: Pyramid, Jazz and funk, Sunday

The Seach Club, 1921 Bacon Street Ocean Beach 222-4822 Clindy and the Sinners, rock, Friday and Saturday.

Cedros Avenue, Sotona Beach, 481-9022: Jerry McCann and Johnny Almand, rock, Thursday through Saturday; Dance of the Berkley's, 5500 Grossmant Cente Drive, La Mesa. 463-9825: Bach, contemporary, Tuesday through

Billy Banes Restaurant, 959 Hamblend Street, Pacific Bed 272-2780: Spectrum 20 feath, Susan Price, swing, disco, La nd jazz, Thursday through unday.

Black Angus, 5247 Keamy Villa Road, Keamy Mesa. 279-3100 Gabe Lapano Band, contemporary, Tuesday through Saturday.



St. Brigid's Church 4735 Cass St., Pacific Beach 270-7875 or 483-3030 Celebrate
St. Patrick's Davail weekend long
Dining Danding Live Entertainment

Thurs. Mar. 13—Set. Mar. 16 & Mon. Mar. 17
The Sean McVicker Trio

The Dave Page Ceidle Band

Special Mar. 13—Mar. 17 Corned beef & cabbage or Irish stew — unlimited salad ba

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3089 Clairemont Drive 276-2879
Isiremont Village Center next to Clairemont Bowl



ST. PATRICK'S DAY

PARTY WITH NEW SPOONS

NED. NO COVER ROCK & ROLL WORK-OUT
NED. XXX MOTEL NIGHT
SOME LUCKY PERSON WILL RECEIVE AS A DOOR PRIZE OHE NIGHT FOR
THE ROCK HAND TO TO MALEZ MAY RELATIONSHY MADD WITH
LOWNER BECAUSE HE DOESH'T WANT ANY CHEAR, SORDID,
LOW-ARTE RENDEZ/OUS COMING OUT OF DICK'S.

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Greek food in a festive atmosphere. Join the folk dancing, or Just watch!

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Black Angus, 707 E Street. Chula vista. 426-9200 Portland Makai. contemporary. Monday through Saturday. disco. Sunday.

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

Live Music

Black Angus, 10370 Friars Road. Mission Valley. 563-5862: Trix. contemporary. Monday through Saturday.

Black Frag Restaurant, 3572 Federal Boulevara, East San Diego, 264-5797 Elia Ruth Piggee with Jazz Fink Quartet, jazz, Friday through Sunday. Blamey Stone Pub. 5617 Balboa Namey Stone Pub, 5617 Balbo Avenue, Clairemont 279-2033. Bran Connelly, listh and international folk, Wednesday through Sunday.

Blue Parrot, 1298 Prospect Street, La Jolia, 454-9131: Charles

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Bolsiand's Old Place, 1205 Prospect, La Jolia 459-8262, Steve Vass, contemporary, Wednesday and Thursday, Jim Howley, contemporary, Friday and Softway, Suranne Igou, contemporary, Sunday through Tuesday, Suranne Igou. Trojan Horse **Ram Band** 

Bourbon Street West, 315 South Highway 101, Solana Beach. 755-5161. The Iria Cobb Dixieland Band, dixieland, Friday and Saturday.

Boom's, 2888 Pacific Highway downtown, 291-5555: Garv

downtown. 291-5555: Gary Puckett, contemporary, Tuesday through Saturday; Steve Voss, contemporary; Sunday and Monday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido. 743-6422: Dan Tennison, contemporary, Thursday through Salurday.

Cask and Cleaver, 140 South Sierra Boulevard, Solana Beach. 481-8238: Rick Fagan. contemporary guitarist and vocalist, Friday and Saturday.

Cask and Cleaver, 2329 Center City Parkway, Escondido. 741-2404: Sandii Castleberry. contemporary, originals, vocals, and guitar. Thursday and Friday.

Castaways, 10757 Woodside Avenue, Santee, 449-5700: Zeelund, rock and roll, Tuesday through Saturday.

Celtic Inn, 3089 Clairemont Drive. Clairemont, 276-2879: Sean

contemporary and originals. Saturday

Charlie Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar. 755-666: Good Times Trio, variety, Tuesday through Saturday.

Chateau, 3623 College Avenue. College Grove. 582-5820: Vessbethol Trio, contemporary. Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Ted Pico Jozz Quarlet with Mel Goot on piano, jazz, Friday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido. 744-5100: Soft Shot, contemporary, Thursday through Saturday

Country Bumpkin/Annex, 1862 Polin Avenue, Imperial Beach. 429-1161: Country Casanovas. country, Wednesday through Sunday: Duck-trail Revue. notalogia, Monday and Tuesday. Feelings, disco-rock, Tuesday through Sahurday; disco. Tuesday through Sahurday; disco. Tuesday through Sunday.

Crossroads, 345 Market Street, downtown, 233-7856; Nieves Bras downtown: 233-7856: Nieves Bros featuring Marguerita Page, jazz, Friday through Sunday.

Cullpeppers, 7380 Galfcrest Place, San Carlos, 460-5400: Al Torres, contemporary, Friday and Saturday.

Cullpeppers, 7305 Clairemont Mesa Boulevard. 571-7755: Tom Cunningham and Groundspeed. bluegras and country. Thursday through Saturday.

Da Vinci's, 626 E Street, Chula Vista. 427-888C: Rex Paris, contemporary, Tuesday through Sunday.

Davy's Own Swingin' Dates, rock, blues, and music of the 60's Friday and Saturday.

Doc Masters, 2051 Shetter Island Drive, Shetter Island, 223-2572; Montezuma's Revenge, country and rock, Tuesday through Schurdov.

a Mesa, 462-0533: Steve Johnson

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459 05:41: The Joe Marillo Quartet, jazz. Tuesday through Saturday.

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

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Mistlt, rock, Tuesday through Saturday: Incognito, rock, Sunday

Francine's, 939 North Hill Street Oceanside. 722-7123: Lucinda Chaffield and the New Breeze,

Via de la Valle, Dei Mar. 481-8861

Steinway, Tuesday through Sunday.

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

Grand Pacific Bar and Grill, Fifth and J streets, downtown, 237-9491 Michael Dane, contemp/xary, Tuesday through Saturday.

Halayon, 4258 West Point Lorra Boulevard, Lorra Portal, 225-9559 Magick Dayze, rock, Thursday Introduced Thermor, rock, Sunday, Bratz, rock, Monday; Synergy, rock, Tuesday and Wartnesday.

Halligan's, 4325 Ocean Boulevard, Pocific Beach 274-3474: Ron Botton Group, contemporary, Tuesday through Saturday.

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Linda DeRossett, guilar and variety. Fuursday: Wall Hodge, guillar and variety. Filday: Meissa McCracken and Phil Gross, guilar and variety. Safurday: Meilssa McCracken, guilar and variety. Sunday: Linda DeRossett, guilar and variety. Wednesday.

Hanatel, 2270 Hotel Circle North, Mission Valley, 297-1101; Maddigat, contemporary and Latin, Wednesday Incugh Sunday; Jinnah Williams, contemporary, Magdins

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

Hill House, 2730 Via de la Valle Dei Mar. 755-6614: Borderline, contemproary, Wednesday through Saturday.

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

Horse Shoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: "KNOCK." knock and roll, Thursday through Saturday.

Humphrey's, Half Moon Inn., 224t Sheller Island Drive. Sheller Island 224-3577: Sandoval and Spye. contemporary, Tuesday through Saturday: Magic by Joseph, magician, Sunday.

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Lonnie Hutson, contemporary, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Harmony, contemporary, Tuesday through Saturday: Darby and Young.

Nydra, 2526 South Highway 101. Cardiff. 753-9068: Spirit of Living. contemporary. mellow, and lively, Thursday through Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220: Thunderbott the Wondercott, country rock, Thursday through Safurday; Tall Cotton, country and

Jose's Courtroom, 1015 Prospect Street, La Jolla, 454-1891. Dillene Zairoch, guitar and vocals, Thursday through Saturday. Josephina's, 3595 Sports Arena Boulevard, Loma Porta: 22 Dusty Best, contemporary, Tuesday through Saturday

The Juke Box, 339 West Broadway, downtown, 234-0221 Two for the Maxx, music from the

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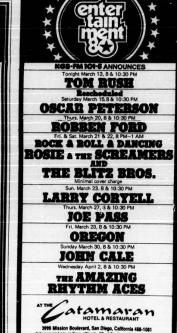


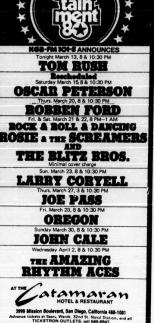
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King's Grill, 1333 Hotel Circle South, Mission Valley, 297-2231; Linda Chace, contemporary and folk, Thursday through Saturday; strolling minstrels, nightly.

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

Krishna Mulvaney's, 4230 Mis Boulevard, Pacific Beach. 188-5142: Chuck Perrin,

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Tom McCombs, classical guitar, Thursday; Kim Bloom, classical

La Corta Cantina, 1476 Encinitas Boulevard, Encinitas, 753-1488: El Quartelo Crystal, Latin, Friday through Sunday.

Lakeside Hotel and Cocktail Lounge, 9940 River Street, Lakeside. 443-9591: Pony Express country rock. Thursday through Sunday; Dotton Gang, country rock, Sunday afternoon.

La Petitle Carle, 3896 Fitth Avenue, Hillcrest, 296-2558: Kevin Bloom, classical guitar, Wednesday and Thursday; Mellissa Morgan, celestial harp, Monday and Salurday afternoons

Le Chalet, 5046 Newport Aver Ocean Beach. 222-6300: Beau Weevil, jazz, Tuesday through Thursday; the Oats Bund, jazz, Friday and Saturday; W.C. Spencer, jazz, Sunday and

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Websiespy Room, 2223 El Colon Boulevard, North Park, 298-8686: Boon-a-la Trio feoturing Eddle Repacy on hon, variety, Wed resday through Safurday, Dave Torallo Duo, big band, Sunday through Tuesday. Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550; Jery McCann Band with Johnny Almond, rock and roll, Thursday through Saturday.

Mama's Minit, 533 East Main Street, El Cajon, 442-5573; D.A. and the Necktones, country rock, Thursday through Sofurday, Zentith, variety, Sunday and Manday, D.A. and the Necktones, country rock, Tuesday and Wednesday.

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Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscutt Blues Band, blues, Thursday through Saturday; auditions, Manday: Darrel Ray, keyboards, Tuesday and Wednesday.

Mission Inn, 502 Fost Mission Road. San Marcos. 744-2203: Divided Highway, country. Wednesday through Sunday.

Monterey Whaling Company, 887 Camino del Rio South, Missior Vatlay, 201 4030: Ohi Ridge, contemporary, Tuesday Brough, Saturday; Jim Ha viey, contemporary, Sunday and Monday.

Oasis Bor, 1121 Third Avenue, Chula Vista. 426-2977; Zigadiobadaga, country and rock, Thursday through Sunday Crosswind, country, Manday a

O'Nangry's, 6955 Golfored Drive, Son Carlos, 697-3232; Larry Rothbonv, Originati-b cary listening, and olciles, Thursday; Charles Welcome, easy listening, mellow, and balliads, Friday; Ken and Clarence, pop., lazz, and rhythm ballads, Sarkaday.

Pavillon Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Volley, 291-7131: Mentil Moore, contemporary and swing, Tuesday through Safurday.

Pelikun Pub, 7828 Broadway, Lemon Grove. 464-9284: Cowick and Stubbs. contemporary. Trustaday: Saddie Soort. contemporary. Friday and Sofurday: Jam session, Sunday: 81. Petritok's Day Party, Monday: Ron Gaines. country and folk, Tuesday. Jeff Wise. country. Wednesday.

ithouse Lounge, Holiday Inn, First Avenue, downtown, -6171: Bill Steel, contemporary, sday through Saturday.

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Embarcadero. ?32-3861: SummerBreeze, top 40 dance and

Prophel Vegelarian Restauran 4461 University Avenue. East San 19ega 283-7448: Lari Bell and Pam Soper, mellow jazz, Lori Bell and Carl Cranfield. classical filted duets. Thursday, Sandray, Melissa Margan, harps, Jueday, Melissa Margan, harps, Jueday, Christoy, and every other Sanday, Melissa Margan, harps, Tuetay diremanos.

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

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

Rheinlander Restaurant, 218 Avenida de la Playa, La Jolla. 454-6770: Elsa, German show tunes, German folk and sing alongs, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Pork, 276-3993; Stepchild, country and rock, Thursday; Strangers and Vinney Bonne, new wave, Friday; Strangers and Fingers, new wave and rock, Satturday.

Stargate, 1051 University Avenue Hillcrest, 295-2195: Disco, nightly; New Joy, jazz and disco, Sunday

Su Casa Restaurant, 6738 La Jolla Boulevard, La Jolla Su Casa Restaurant, 6738 La Jolla Boulevard, La Jolla Statologi, Esteban Raman, guitar, Paraguargin harp, and flute, Tuesday through Sunday, (accompanied by Christina Raman, guitar, Friday through Sandry).

Swan Song, 4287 Mission Boulevard, Pacific Beach. 272-7802: Dance of the Universe Orchestra, Jazz, Thursday through Saturday.

Sweeney's Cove, 135 North Highway 101, Solana Beach, 755-3010: Incapnito, new wave. Thursday through Saturday; ouditions, Tuesday; NRG, rock and roll. Wester

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944: Craig Coulter and Mark Lewis, gulfarists and storytellers,

Tom Ham's Lighthouse, 2150 Habor Island Drive, Harbor Island, 291-9110: Sandovid and Spye, contemporary, Thursday Hrough Sunday; Dorna Cate, variety, Monday and Tuesday; Sandovid and Spye, contemporary, Wednesday,

Triton, 2530 South Highway 101, Cardiff, 436-8877: Strangers, new wave, Tuesday and Wednesday

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Turquoise Lounge, 5975 Se Drive, La Mesa, 465-1525:

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

Wayside Lounge, 3050 Pio Pico Drive, Carlsbad. 729-7131: Clemson Weed featuring Lucinda rook and soul, Thursday, Friday and Saturday.

Windjammer, 2951 South Highway 101, Cardiff, 753-0188: The H-F1's (formerly Tweed Sneakers), new wave, Tuesday through Saturday.

Wrangler's Roost, 6608 Missi Gorge Road, Mission Valley. 280-6263: Lanny Prutt and

Cinnamon Ridge, country western Wednesday through Sunday.



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### **CURRENT MOVIES**

All reviews are by Duncan Shephera Priorities are indicated by one to rive stars and ambipathies by the black spot. Urrated movies are for now unreviewed.

All That Jazz — Reviewed this issue. With Roy Scheider, Ann Reinking, and With Roy Scheider, Ann Reinking, and Jessica Lange, directed by Bob Fosse. (Cinema Plaza 5, from 3/14, Cinema 21)

American Gigoto — Paul Schrader's Bressonian portrai of a high-proced Beverly, Millis gligoto: addice-cently addinising and envirying, but never very informative or inventive. Less than addinising and envirying, but never very informative or inventive. Less than professional fley gloss way, to the more automatically politable business of a murder frameup, with the gligotic every step shadowed by unknown enemies and an attable, cigar-enemies and an attable, cigar-lective named Shundly (probably less as norto) jack websit is fingly then to smoking, dowely but daily prolite de-tection raised Studies (probably) less the receiver raised Studies (probably) less the the right of the TV week when Peter Falks Columbo used to appearing pation, the global becomes entangied with a figure so Samilair in stores about lemale prostitutes the main in a formation of the studies of the studies of the about lemale prostitutes and the studies of the prochopath. The sprivation politics of the prophopath the sprivation politics of the prophopath the sprivation promised in the air with regard to the murder in the air with regard to the murder investigation, is a shammeter studies.

And Justice for All — This case against the American legal system is on 8-prepared and 8-presented that it is on 8-prepared and 8-presented that it is outlined and a system is court. Add to that the whimpering the court party of Aparon and the agriestic upliness of the image, and you certainly stated in the system of the s

Reing There — Jerzy Kosinski's adaptation of his own novel about a related gardener named Chance, whose only acquained near the control of th success of this Tube Boob among the bigwigs of Capitol Hill, and this way has much less bearing on him and the TV mentality than on them and poli-tics. How Chance attains his success scs. now Chance attains his success could have been much more ingen-iously contrived, but Kosinski elects to grease the wheels with fortuitous

happenings evasive dialogue, and a confident outpouring of anti-government cyricism. Peter Sellers, with a Langdon look and a Laurel voice, does a virtuoso solo as the Wild Child from the Television Wasteland, but he doesn't mesh so well with the use of the trip of the solitors. but he doesn't mesh so well with the rest of the cast. Oit hose who mesh, Shriley MacLame is the standout as a sexualiv repressed sociatis. Hand-somely photographed by Caleb Des-chanel in variously aged colors — fac

The Black Stallion — Possibly the best horse movie since NATIONAL VELVET and without question the best Mickey Booney showcase in a long, long time, but not quite as long a time as since NATIONAL VELVET. Carroll Ballard, a Francis Ford Coppola pro-Ballard, a Francis Ford Coppola pro-toge, makes the story seem very tall, as though seen from a child's point of view. His extensive narrative skills range from inflating a couple of mun-dane objects, a jackknife and a horse statuette, with symbolic and sefti-mental value, to finding an out-of-the-why path into every big event, like the momentous moment when the the momentous moment when the sh-pwrecked boy mounts the wild Arabian stallion for the first time, Juring the horse into the occan for a graceful underwater pas-de-deux and the swimming onto his back. The draw-back of this improbably any children's movie, depending on how much beauty you can tolerate at any one

siting, is the rapturous photographic strip, as the rapturous photographic style which co-casionally results in something reals has rationg, she the notice leaping over the rating against a feer, night sky and the boy plumeting from the risdist of the inferior with the dark and selen occurs on the dark and selen occurs of the other night of the results of the inferior strip of the results of t

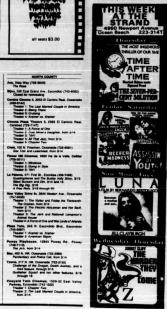
The Blue Angel — End Jannings purtancel professor interposes from dents and a cabaret aristic called Lois-Lois but in so doing he suc-tered to the superior of the called Lois-Lois but in so doing he suc-tered to the superior of the called Lois-Lois but in so doing he suc-less ferming falls, and he sinks lower and lower in order just to be near her cards of his adol inamontal. Just the Stemberg Houghtons two bal-tichs to the attention of American audi-nicia, to the attention of American audi-ences, moves with the weight of in-erical control of the called to the cards of the superior of the with the superior of the will be called the called called

Blue Collar — Scriptwriter and former film critic Paul Schrader's directing debut, a hot-under-the-blue-collar propagandrama about how the System contrives to divide and conquer the workers in the Detroit auto industry. (The manufactures of Checker cabs, who opened their facilities to the immakers, are graciously absolved in the acknowledgments of any like-neas to the factors and the union or services. in the acknowledgments, of any like-ness to the factory and the union por-trayed in the film.) Schrader's script is

a direct descendant of the Clifford Odets-Maxwell Anderson school of the 1930s and 40s, although his cum-bersome message from the comthe 1930s and 40s, atthough his cum-hersome message has been trans-isted into a raunchier, spifler street-smart idom, vehemently profate and prosaic. The didactic soaphox heloric is more than adequately offset by a good, strong thread of paramoid tension running throughout the film. Richard Pyor, Harvey Ketel, vaphet Kotto. 1978. "(Cabrillo)

The Buddy Welty Story — Cary Biseys surly, budy performance in the lead role somewhat elevates this conventional musical blography, which shaws willow place over the same and bottom. On each grave in the same and bottom. On early grave in the same and bottom. On early grave in the same and bottom. On early grave in the same and bottom. On the same and bottom, on early grave in the same and bottom. On the same and bottom on the same and confident whenever the same and t

La Cage sus Folice — The homosexual proprietor of a homosexual high-cubs, and long-lime lower of his star cubs, and long-lime lower of his star sized livently years earlier in a mad moment of heterosexual exponentiation is engaged to be married moment of heterosexual exponentiation is engaged to be married nested in a made of a high that could reasonably expect a high exertisating on the American summer-stack curricul and it is supulpined by Edouard Medinaro with a supulpined by Edouard Medinaro with a





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SOUTH BAY Big Sky Drive In, 2245 Main, Chuis Vista (423-3377) The Electric Horseman and Hot Stuff, from 3/14

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Village, 820 Grange Ave., Coronado (435-6161) 10 and A Star Is Born, from 314 Vogue, 226 3rd. Chule Vista (425-1436)

A Force of One and Buck Ropers in the 25th Committy Ave. Vista Way (725-3040) Mijou, 500 East Grand Ave. Eaconddo (743-8082) Closed for remodulos

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### **CURRENT MOVIES**

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from 3714)

Coal Milner's Designher — Biography of country singer Lorette Lynn, with Stays Spacek and Tommy Lee Jones, directed by Michael Apted. (Cinema Plaza 5, from 3714. Pacific Drive In; Sports Arena 6; UA Cinema 1; University Towne Centre)

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crack narcotics team begin turning up dead, with their windroppes perplex-virulg learnments inhorizes. Maybe it's one of them karate weirdos like in the novies. Teach Chuck Norms, who was not the moves and the control to the contro liged to do anything Against Nature. With Paul Sorvino, Joe Spinell, and Karen Allen. 1980. • (Camino Cinema 4; College; Sports Arena 6)

The Electric Horsensen — A former Anna 8) "Children & College, Sports Anna 8) "Children & College, Sports Anna 8) "Children & Children & Childr

"ONE OF THE

FILMS."

-Kevin Thomas, Los Angeles Times

"HAUNTING."

HYPNOTIC.

"STUNNING."

-Playboy

-Judith Crist

"NERVY.

"BOLD."

YEAR'S BEST

Arena 6, University Towne Centre)

The Harder Trey Come — The first movie exported from Jamaica, a genuine curiosity among black

exploitation movies. The story might have been thought up by a wistful acidescent who carth, or work! make acidescent who carth, or work! make acidescent who carth, or work! make the carthologist of the car

Hero at Large — John Ritter as a struggling actor who tries to live up to his role as Captain Avenger, with Anne Archer and Bert Convy, directed by Martin Davidson. (Center 3 Cinema 2; La Jolla Village; Parkway 2) Going in Style — Three senior citi-zens aim to augment their meager pensions with armed robbery, though not having much of either time or energy left to enjoy their spoils. A hearty dish of morbidity nearly ruined

heating dash of morbidity nearly runned by smothering the characters in an astitude of pure suger. The somber direction of Marin fisset, an outside-direction of Marin fisset, an outside-circle for his HOT TOMORROWS, suggests that he personally would just as soon go the wey of morbidity. but he applies the characters with so til-tude of the supplies of the characters with so til-tude to the supplies of the characters with so til-tude to the supplies of the characters who self-loved follogy-creaties of the actors who play them: George Burns, AT Carrey, and Los Strasburg, 1979. Carrey, and Los Strasburg, 1979. Carrey Los Strasburg, 1979. Carrey Los Strasburg, 1979. Carrey and Los Strasburg, 1979. Carr Parkway 2)

High Yalacity — A political thrillar of nebulous sympathus, set compaises in the Thrild World and populated by syraris, seroists, foreign business — nebulous comment of the U.S. Marines. There is nutriting in the course of the flagsers tower it as much as I do. "chortes one of the bloodhirsty soldiers of fortune." Yes, admits it enoug effection for the Victoria of the

Iterary adaptation. This movie begins with an unstatched hand opening a tattered copy of D Annurois of Lattered Latte TION PECE. This assault on male sexual arrogance is stably directed, tabley scripted (the profusion of sub-tional control of the sexual arrogance) and gives him an illusion that perhaps more is origin on than adultation. The sexual control of the sexual control o

"(feet, 3/13)
The Jatk - The main escape hatch of Sieve Marin's stand-up routines in the personal to extend the standard standard personal to extend the standard or just a sense of detectment from his ord, and the standard s

The Innocent - Like a 1930s MGM



### GERALDINE CHAPLIN CREATES SOMETHING

NEW. She is chilling in her ability to be both guilty and innocent, victim and predator. RUDOLPH HAS A GENUINE VISION. He is a provocative director who sees things that other filmmakers don't. His characters have that scarv ambiguity that seems true of so many of us today, from presidents to perverts."-Jack Krall, Newsweek

"ALBERTA HUNTER'S SCORE IS MARVELOUS!" New York Times

### -Christian Science Monitor REMEMBER MY NAME

GERALDINE CHAPLIN . ANTHONY PERKINS in REMEMBER MY NAME with MOSES GUNN . JEFF GOLDBLUM and BERRY BERENSON Produced by ROBERT ALTMAN Written and directed by ALAN RUDOLPH Songs Written and Performed by ALBERTA HUNTER



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### **CURRENT MOVIES**

Gleason-Lucille Ball school, which holds that any funny line (or unfunny line) is made tunner if spoken at a bellow. With Bernadette Peters, discited by Carl Repen 1979.

• (Century Twin 2. Mra Mesis Cinemas, New Valley Drive In, from 3,14).

Just Tell Me What You Want — Contemporary romantic cornedy with Alan king and All MacGraw, directed by Sidney Lumet. (College, Sports Arena 6: University Towne Centre; from 3:14)

King of the Oppsies — The recurring mod of an anonymous fodder and dancer who remain perplosus year throughout the hirty years of this familiant year. The second of oppsy life. But the intrakey out of oppsy life. But the intrakey life in professional p 13 Jobis vinage, rainway 1, mace ham 1) The Last Merried Couple in America — The subject of martial separation in the complete of martial separation in the comprehension (a running gap lumps divorce together with such other so call vinues as police stitles, worth with a good deer of furnive-brow concern. The move seems a decade with a good deer of furnive-brow concern. The move seems a decade with a good deer of furnive-brow concern. The move seems a decade uptake or slow to the punch. But it is probably accurate enough as a re-flection of what is on Modele America's accurate, the probably accurate enough as a re-flection of what is on Modele America's certainly, than whatever is lately on the mids of lend-spotters and pop sociologists who long ago look notice of the more of the deposition of the model of lend-spotters and pop sociologists who long ago look notice of the model of lend-spotters and pop sociologists who long ago look notice of the model of lend-spotters and pop sociologists with long ago look notice of the model of lend-spotters and pop sociologists with long ago look notice to the model of lend-spotters and pop sociologists with long ago look notice to the model of lend-spotters and pop sociologists with long ago look notice to the long of lend to the long of lend to the long of lend to le gray is sucset nate into the load gray is sucset nate into the load promatility (I like to be a sur-geon," he ppedreams, maybe even seve popole's level. I restform to hardsom here's trickly gorand New York dislated green him more kinship to Pacino-Tavolita-De none stars hand to the gypen training, and has york dislated green him not kinship to hard some properties of the properties of expertise in carrying out a personal vendetta confirms he hunch that he has acquired his style by subdying Hayden, Judd Histort, and Susan Sarradion; based on the book by Peter Mass, within and directed by "(South Bay Drive In)

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SKI CHALET

scenc. each one goes straight to the point it is as though the up moments and the down have been portioned out by an emotional deficient and dis-pensed in concentrated, capsule form Careful neat, no mess. With Dustin Hoffman, Menyi Streep, Justin Henry, and Jane Alexander, written and directed by Robert Benton 1979 "(Camno Cinema 4: Fashiro Valley; La Jolla Village; Parkway 1; Plaza Twin 1)

Looking for Mr. Goodbar — Case history of a singles-bar swinger, choncited in full from Irish Catholic virginity to Sexual Revolution marty-dom. Richard Brooks, the writer-director, crams the movie with teasers of various types and of dublous merit. He noncommittally olders up several

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Convenently Buildes — Routine, if disgently executed, cops-and-mobilers 
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subplors and wisecfacks, this DIRTY HARRY follow-up noses around a potential good idea about a secret "death squad" within the police foce that institutes select executions free of judicial red tape. Ted Post's direction judicial red tape. Teo Post's direction is professional, and John Millus's script shows a true aporeciation ior weapony, marksmanship, and morally ambivalent homicide. In the long run, the hero worship of Eastwood and the escalating body count reach such magnitudes that all issues are forgotten, and all that matters is when the bloody thing is going to end. 1973.

"" (Midway Drive In)

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Norma Rae — A nice, sincere, square, old-hal labor move, when, in square, old-hal labor move, when, in square, old-hal labor move, when, in the square of the squar \*\* (Midway Drive Iri)
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or a Southern war at a Berty body point. On the state of the property of the state "(Lorenta) — The first in the procession of DRACULA adaptetion, and an early indication of the effects are early indication of the effects supernatural. With its monatrous sumplet (pointed ears, top claws, a boposite-le stick). It more as this ear as possible stick in early a supernatural control than the international terrors of Henry James (50th Whatton, et al. to more discount of the early of the early

Olympia — This two-part documen

### Saturday, March 15 8:00 P.M. MAJOR HOLLYWOOD SNEAK PREVIEW of a New Romantic Comedy-Thriller starring **BURT REYNOLDS** VALLEY CIRCLE

### **CURRENT MOVIES**

taryon the 1936 Berlin games, varying from straight news reportage to poetic montage on athletic grace, established several marks still unsurpassed in sports movie history. The genius behind it is Leni Riefenstahl, better behold is Len Referental, better sown for his Nate prospending been TRUMPH OF THE WILL. Out of the second of the competitions, the competitions of the competitions, the competitions of the competitions, the competitions, with which all this is manufactured by the competitions, the competitions with which all this is manufactured by the competitions of the competition of the competition

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Penitentlary — Combination prison-and-boxing movie, written, produced, and directed by Jampa Fanaka, with Leon Issae Kennedy, Thormy Pol-lard, and Hazel Spears. (Cabrillo: College: Harbor Drive In; Star, from 3/14)

Sax Iron (314)

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(South Big Divie In)

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more grating, more and more suf-locating, more and more like their rock-opera TOMMY, as the move draws closer to its comball conclu-sion. Directed by Franc Roddam, 1979. \* (La Palorna, 3/13)

\*(Cortent 3 Circenta 2: USBD Manicoville Auditions, 314)

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Banas Time, Next Yeer — Bernard
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Saturn 3 — Harvey Keitel makes his usual odd impression in the role of a man of the turre (his hair done up in a ponytail style more su'table to MUTINY ON THE BOUNTY) who has MUTINY ON THE BOUNTY) who has lipped his is do no apparent reason other than to get the plot going in a hurry and to insure that we ask no questions when he programs his look for Farth Faecett in looking robot for Farth Faecett in looking robot for farth Faecett in looking robot for Faecett in looking robot for Faecett for the placett for faecett faecett for faecett faecett for faecett faecett for faecett fo pint-sized models set about to reas-semble the dismanified giant ones. Rather second-rate special effects, gore, a little difficult to match up with the director (Stanley Doner) who once gave us SINGIN' IN THE RAIN. THE PALAMA GAME, CHARADE, etc. With Kirk Douglas. 1980. "(Ace Drive in, from 31-9).

Remember My Name — The second film directed by Robert Altman protege. Alan Rudolph (WELCOME TO L.A.), starring Geraldine Chaplin, Anthony Perkins, and Berry Berenson. (Fine Arts)

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special could be shown the show the
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special could be sp Windows — Cinematographer Gordon Willia's directorial debut, with Talia Shire as a lady in distress. (Clairemont; College; Flower Hill Cinema 1; South Bay Drive In)

Time After Time — Nicholas Meyer, who in 1rte SEVEN-PER-CENT SO-LUTION introduced Sherlock Holmes to Sigmund Freuch, here unites H.G. Wells and Jack the Ripper, and packs

Waterds — Science Affairs carbon about a course traggle between the focuse of Magaic and those of Technology (ms former a group of Beter Plan and Theather-Bete ahote and Technology) and the state of Technology (ms former a group of Beter Plan and Theather-Beter Affairs). As the state of Technology (ms former a group of Beter Plan and Technology). But its mythogod waterd, Avetter, is a Stermy-shift of the Stermy-shift of th \*\*\*\*(Creat, from 314; Valley Circle)

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" (Village, from 314)

Ken, 314 and 15)
Z.— Costs-Garva's muckraher-style unmassing of the military regime in Greece, thirty flequised here as a folitious country. Similary-eninded as more style of the condition of a political assassination, conducted by the admirably imperial and relembles Jean-Lous Transparal and Jean-Louis Transparal Active States and Jean-Louis Transparal Active Jean-Louis Je

Zardac — A classically styled heroic myth, set in a remote, throughth magnetal future coverly, where there and a hairy, naked, write Sean Char-ney fights to restore death to the pale privileged class, cursed with immo-tance of the control of the control of the country stretched too thin, cleenty, con-ceived and executed, but not quite month-bogging, Writen, "exected by some flowment of the country" (kin., 314 and 15)



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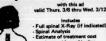
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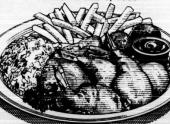
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NEED 1 ROOMMATE to share large 3 bed-room house; includes 1 acre yard, fireplace, organic garden, friendly people; \$140 monthly. Pet considered, 469-6051 after 5.

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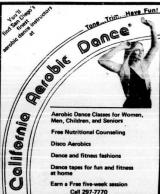
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NELLIE: Happy b-day to one of the bestesi friends anyone could eh-vah have! Finally of drivin' age, so he've a damn good time! Love, Jeannie.

C.LF. CHAMPIONSHIP or no championship; you guys are still number 1. Jaffa. Kenny, Collin, Eric, Tim, Larry, Pat, John, Mark, Jeff, John, Derrick. Crawford loves ya!

ATTRACTIVE, WITTY, intelligent man, 27, is tired of the personals scene. Would anyone like to meet me somewhere for a drink? Seriously. Morocco Mole.

MALE WITH ENERGY to spare, would like to meet lady for Irlendship or whatever! Energy. PO Box 98643. Sen Diego 92109 THE EMPIRE strikes back Helpful hints. Trust in the Force Luke, it may lend you a handl AAhhhhhl Forcefully, Yoda Yoda Yoda 5-21-80.

STRAIGHT LADY early 50's wants lady friend to go to single dances. Hard to go alone. PO Box 33643, San Diego, CA 92103.

FREE PERSONAL ADVERTISING in Single Living Magazine. Print or type 25 words or less and mail to 4551 Utah. No. 3, San Diego, CA 92115 now.

SINGLES. TIRED OF the meaninglessness of the singles scene? Get to know other individuals like yourself in a serious atmosphere where concerns about relationships are explored in a meaningful way. Friday, 8pm, 234-5967.

LENT MUST CONTINUE for equality, equal opportunity; mankinds greed, not God caused inequality for mnorities, women, Genesis 127 earliest version of 4 traditions written down approximately 1000B.C. People Prophet.

LEAVE BUT A KISS within my cup, I shall not look for wine. Male, 28, nonardic, athletic, hirdiger, attractive, seeking special woman to share life's joys with. She'll be lively, reanousbly attractive, active. Engly tenns, sking, bicycling, sports. Picnics, moonlight stroke, and the stroke of the

KTRAN: HAVING received my victorious communication on M6, you are aware of the possibilities now open to The Empire. Imperative you contact me immediately: Division 22164, ship number 92122. Heletheros.

I AM A MAN, 35 years, 62°, 175 lbs., cauca sian, Praces, married (open-relationship). I ser strong & gentle, physical & cerebral, a lover and a friend. I search for a woman with similar self-concepts, who is ready for a totally open, totally honest relationship. She should be 28-38, allim, liberated Object: Joyhi love which stays and steys. Box 381, La Mesa 2004;1.

RESEARCH IS CURRENTLY being done on sexual problems experienced by males, aged 40-55. This research is being conducted in a self-diagnosis, self-help climate with positive results anticipated. If you are interested in participating in this study, please write Re-search, P.O. Box 1020, La Jola, Calfornia 82036. Confidentially guaranteed.

THE DATING CLUB. Marriage-minded? Not into the bar scone? Date business, professional singles, divorced, widowed. Personal Introductions by Jim Soules, M.A., 10th year.

FEMALE 18-26 SOUGHT by tender and affectionate angineer 30. Accommodations and expenses provided for a companion who can burn an apartment into a hone! (University and Feirmont area). Willing to share dinner, theater, travel. Enjoy getting flowers & posity, Pinger, P.O. 2057. San Diego, CA 92120.

ANSWER SERVICE \$10-15. Postal boxes \$5. "Since 1976." 223-5566 and 464-7000.

ATTRACTIVE MALE 6'2", 180, black hair, green eyes, would like to meet females for daytime dates. P.O. Box 275, Santee, CA 92071.

STOP SUFFERING. Write to me about your problem. Prompt answer guaranteed. Send \$5 to Ms. E. Phillips. P.O. Box 33393, San Diego, CA 92103.

Special from \$29.50 in selected frames clear standard glass lenses \$118

COMPLETE EYE EXAMINATION WITH TONOMETRY ... \$32

SOFT CONTACT LENSES SINGLE VISION GLASS

Beware of the quick eye examination and contact lens fit. It may be too quick. The best eye examination and contact lens fitting is painstaining, methodical, thorough, and consists of numerous tests. A minimum number of a visit is required to achieve a proper fit. Our office is equipped with the most sophisticated, advanced and computerized instrumenta-tion in the world in order to achieve the best eye examination and contact lens fitting possible. The following description list of some of the tests and procedures that are done in our office.

- DIOPTRON—THE EYE COMPUTER An electronic optical computer that analyzes
  your eyes and prints out a preliminary prescription without the patient making
- NON CONTACT TONOMETER Checks pressure inside your eye for glaucoma. It uses a gentle putf of air requiring no drops.

  AUTOMATIC TANGENT SCREEN Automatically checks peripheral vision for abnormal bind spots which are indicative of many eye and brain diseases.
- INFRARED FUNDUS PHOTOGRAPHY A photograph is taken of the back of your eye the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.
- SLIT LAMP BIOMICROSCOPY A special microscope to check the front part of the eye, tear flow, the fit and movement of the contact lenses.
- ELECTRONIC DIGITAL PACHOMETRY An optical electronic computer to ascertain if
  enough oxygen is getting through the contact lens to the cornea. This is very
  important particularly with 24-hour extended wear lenses.

AT TWO WEEK unforgetable vession aboved our private safety vession will be comprehented project by the Collection of the Colle N.A.P. A BITTH CAY WIGH to my best brend, To you my heart I hereby send. I have your style, you spirit it from Your my relation style style spirit it from your my stantou are Just but mostly Deb, I just love you. Happy Bitthday! XOXOXO (X7) Societies.

CARLA, SINCE we can't no assy brover.

We juilt got a week, a tild, any hard and let's liken our world behold.

If a like it is a like

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APPLE, you have our support. Signed The Mob.

MUSBAND, if love motivated from custodisi-ownership reward, makes your marriage form of prostitution for both. God ordained mar-riage 2 becoming 1, fasting to feasting. UNKNOWN B-52: Happy belated birthday. I got you G.H., but couldn't figure out how to wrap it, sorry. Happy birthday anyway! Pogo till you puke. Look sharp. Complax Kid.

PAUL MCCARTNEY and Wings coming in June! Disigo.

YOU ARE THE MAN in my dream. I know your eyes; I saw them dreaming. Now make love to me, my Czech.

SWEETIE PIES: You don't know how deep I feel. I droam of the day (sooner than we think) that we're always together. W.P.

WHAT'S BETTER than a candy-gram? An apple-gram! I know, corny, but true. Just thought fd spice up your life. You can handle this dear. Unconventionalist.

DINA, BROWN EYES, Sutriness and Scintil-lation, Trins, Muffin, and other ladies in wat-ing. Am I looking for too much? Happiness and love. Strong but geritle. PO Box 178024, 92117.

MAN, 40, nonsmoker, to meet woman of means. GFJ, PO Box 20273, San Diego, Cs. 92120.

BJ, LET'S toss some balls, swing some bats, and never strike out. OTL '80. Rie.

BRUCE AND CLARENCE, let it rock! Terry and Wendy.

BRUCE. Clarence, Terry, Wendy, Crazy Janey, Sandy and the Boss: And your cloud line urges me, and my electric surges free. Candy and Roselta.

DISCO LADY: If I "do it to your face" It'd probably be an improvement Sorry though, I don't beat on chicks. Reader.

I'M 25, 5'5", 140 pounds. I enjoy quiet evenings, walks on the beach, and Sunday afternoon drives. Sound compatible? Write: Gary, Box 613, Carlsbad, 92006.

SHY, YOUNG male into mellow rock and soul seeking female with same interests. Interested in a caring friendship or relationship. 2-Zero, P.O. Box 2059. National City, CA 92050.

SENTIMENTAL SOJOURN, I regret the changes that must be made but you're still the poet in my heart. Love. Gentle Giant.

LITTLE DARLING: Alias Mommy Dear; Drink to me, drink to my health, you know I can't drink anymore . . .

THE STRENGTH of my arms surrounding you, we gaze, unspeaking, across the hot horizon from whence I've come to find you. To find Libra. Capricomus.

CANDY AND ROSALITA, Hiding or

FOXY DANCER: Don't do me any favors. F.F.

SINGLE MAN, 38, average ability, looking for tennis partner, male or female. Box 5303, San Diego 92105.

MACHO COWBOY: We just thought we would let you know how much you mean to us. I do you, too.

YOU'RE CONSIDERING this ad because you're rare, not desperate. You want a man who can reciprocate your openness, Irust, affection, sensibility, sensuality, and devoted time. P.O. Box 20720, El Cajon, 92021.

ERIC, JE T'ADORE maintenant et toujours! You star in my dreams, my big white Teddy Bear, Je l'aime! Ma.

TO THE BLONDE base player of the Dinettee: What a dish, gotta lick my lips. A fan.

UNKNOWN B-52: Happy Birthday to you, Happy Birthday to you, Happy Birthday dear Unknown B-52, Happy Birthday to you. Nagel (Tubeway Army Local 69).

MS. CLAUS: Engulfed by our own profundity? Tak! Tak! You'd do better to deliver or airmail my overdue present. Treetops.

FUNLOVING LADIES! Humorous, sincere, kind, warm, considerate guy, 28, would like to meet a petitle younger lady for an open, honest relationship, P.O. Box 1804, Spring Valley, CA 92077.

ENIL PLACE. 4263 TAYLOR STREET OLD TOWN 299-0060

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cryan, PO Box 1974, San Diego, 92115.

BORED DUHY - HELP, next time if m down, which that it is never added play mind games, which the same are companion. Vigo. P.O. Box 4407. San Diego 92104.

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KEYBOARDS-GUITAR. Singer-songwriter plane, bass and drums seek well-equipped keyboards player (great if you double on said and lead guitarist. Both must be creative, versable, experienced musicians. Original band with strong conmercial calalogue. Management. Connections. Call Earn Harrisson.

YOU HAVE THE TALENT, we have the en-gineers, the studio, and the ability. Accusounce Recording Studio. 281-6693.

RAIN NOR SLEET nor mud can keep our doors closed at our new location. American Dream Music, 63rd & El Cajon Blvd. 582-1090. See if you can find us. Open Sun-

TIRED OF HISS? Get rid of it with my Burwer noise reducer \$200 Also, Tapco 62008 mixer, \$250 Shure SM-53, \$60, 563-0164.

BASS PLAYER needed to complete four piece. Ready to work full time. Rook 'n' roil to R&B. Tight grooves and good vocals essential. Call Brett at 942-0977 or Alex 459-0194. ATTENTION BAND LEADERS and booking agents, when you need a musician to fill a job, it's easy with the Musicians Referral Service. We have applications on file at Hanson Musical Instrument Rentals, 3563 University.

Bi-AMP MODEL 2:10 E O , \$275. Teec 3340 10" 4-reck with simul-sync, \$875. MXR digital olderly, \$850. 2 FV SF1 beas bottoms, \$150. Fender Pubasa, blonds, \$275 Kose phones, \$200. Andren 300 rec., \$300. Floorist 10" auto-reverse, \$175. Ovation with case and potus, \$300. 2 good hope with stand, \$250. Rogers 5 place with 72, \$500. Remo practice set, \$30. 440-0199.

LA JOLLA MUSIC upright planos, from \$750. Includes free lessons and free delivery. Stroud studio, \$995. Grand planos, from \$2450 on up. Teachers for all instruments, all

PARTY, WEDDING, reunion, dance? 13KGB's Music As You Like it is the perfect entertainment for it. The best mobile sound machine and light show here in San Disgo. Professional disc jockeys. Rock, disco. old-ies, country. Altordable prices. Reterences. Keith 270-961.

LADY DANCERS WANTED, \$10 per hour. Rock and roll and disco. Non-topless. Apply in person Wednesday thru Friday, 11 am-1pm at Naval Amphibase. Coronado E.M. Club.

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 STEREOPSIS — A measure of depth perception and quality of vision at reading distance. COLOR VISION — Checks for normal and the type of abnormal color vision. Eight per cent of all males have some degree of color bilindness. Dr. D. A. Rorabaugh & Associates, Optometrists 1939 Grand Avenue • Pacific Beach, CA • 272-2211 Depo CA 29/203

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LORD DARTH Vader: Our clash must wait, and if you've truly released the galaxy, permanently. However, some are still enslaved. Those we shall free. Cayuga.

The management of Eric's Rib Place cordially invites you to join us and our lovely barmaids and waitresses in the celebration of our grand opening—We've combined the most unique menu with style, reasonable prices, generous portions and limbe disclose disclose. Luncheon Menu
All luncheons include house fries or baked postato, and cole slaw.
Daily Specials

Every Day Open-Faced
Turkey Sandwich \$2.95 Eric's Burger \$2.75 % lb. of choicest meets. Sliced Strip Steak \$4.95 London Broil \$3.50 Veal Parmigian \$2.95 Barbecued Chicken \$3.95 Pan Fried Brook Trout \$2.95 Barbecued Ribs \$3.95 Chef Salad \$2.75 Roast Loin of Pork \$2.95 Thursday
Pot Roast \$2.95
Lunch served from 11 a.m. to 3 p.m. (except Sunday)
Entries from our dinner menu are available all day long Entrees from our dinner menu are available all day long.

Dinner Entrees

All dinner Sliced Strip Steak \$5.95 Barbecued Chicken \$3.95 Sirloin Steak \$8.95 London Broil \$4.50 Eric's Burger \$3.25 Baby Back Ribs \$6.95 Pan Fried Brook Trout \$3.95
Chef Salad \$3.50
Brand new beautiful and intimate analysis \$6.50 d Brook Trout \$3,95 Barbecued Chicken efs Salad \$3,50 & Ribs \$6,50 Brand new beautiful and intimate cocktail lounge

Open Monday-Thursday 11 a.m. to Midnight Friday & Saturday 11 a.m.-1 a.m.
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PIANO WEBSTER UPRIGHT \$300

CROWN IC150A and Gas Theobe preamps. Excellent condition, under warranty. Crown has walnut case. \$275 and \$475 or make offer. Dcn 453-2767 evenings.

SPECIAL WEDDING? Party? Plan it with "Spirit." We play mellow rock, contemporary, disco, swing, and more! All ages and prefer ences will enjoy 453-9289.

JOSE ORIBE Framerico guitar 729-7042

MADERIA 5-STRING acoustic guitar. Model A30R. Good condition with case \$100 or make ofter. 233-7596 after 4pm, ask for room 451.

GUITARIST and multikeyboardist looking for percussionist and bassistlead vocals, for tasteful dynamic rock, Pros only! 4 years (A) quality club experience a must! 225-1376.

HIGH ENERGY original act needs a drum-mer. We have connections and work, as soon as we get a drummer. Must sing harmony and have chistoma. You're 421 5558.

BALDWIN STUDIO model piano, excellent condition, \$650 or best offur, 299-9778.

4 PIECE LL'OWIG drum set, Avedis Zéquan cymbals, exces, \$475, 487-8074 FI YOOAFIDMAN IS A MADE A TOWN

WANTED: EXPERIENCED keyboard player Must have equipment and desire to play variance of material. Recording experience a plus. Pat 444-580s after 6pm.

GUITAR, GUILD acoustic D 44-M Excellent condition, soft case and extras, \$325 or best offer, 297-5597 before 3pm.

NORTH COUNTY jazz-rock guitarist seeking versatile creative musicians in local area. Cartsbad, Encinitas, Leucadia, Cardiff, Solana Beach or Del Mar. Ron 436-65/3.

CUSTOM FENDER P.BASS, \$350. Black, blonder neck, exceller action, orass, Jim Williams preamp equation: system inside, case. Howard 438-3622 Monday. Wednesday, Fri-

TAMA PLATINA TOMS with cases, new, 8x12 9x13 10x14 16x16 14x22 Tema hoavy-duty cymbal stand, like new, \$45. Eric 222-3623.

260-0651. Gall lights and sound.

OARY MUSIC CC. — Compete musical inminiment impair Gultra, expp. hard implyminiment impair Gultra, expp. hard implyminiment impair Gultra, expp. hard implyminiment. Cupitly immensity at demon-season.

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EFFECT BOXES, flanger linear power booster, cry baby, cables, DiMarzio Fat Strat. Shure microphone, 273-6740

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Note: Designed speakers great bond from them. on, represent band and to our or our outside band week professional had solving or part of pure. Districted for our of themselved benefits and the develop of pure of themselved benefits and the develop of pure of themselved benefits and the develop of the pure of the development of the develo

MATTRI D-16. Custom 1986 in great shape.
First 8445 tables 8. 226-1911 stills.

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SWAP-A-TAPE in Pocific Beach under new management New and used LP's and tapes. Super deals, come check us out. 939 Tur-quoise. 272-5234

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Rock, VPC Saison II have been provided for the control of factors in proceed to mensor 

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CARRYN 3-way monitors and stereo speak-ers, one-year-old, pair for \$300 or best offer. Oceanede 439-1164 aftermoons and eve-rings.

CONGAS WITH STANDS Olied wood finish great sound. \$150 or best offer. 489-0541.

PEARL FIVE-PIECE metallic silver drum set with ride, crash and hi hat symbals. Complete with throne. Excellent condition. \$575, 487-3398.

WILDFLOWER available to play parties, re-ceptions, or any festive occasion. See us at the Hillion Inn (9-1:30) every Sunday and Monday, 483-4789.

TAKAMINE F-360 acoustic guitar for sale, in new condition, easy action neck. Case and Marcus-Berry pickup included. \$140. Casey 433-8247. IBANEZ MODERNE. Extremely rare guitar. all original with gold-plated hardware. \$650 or best offer. Rick 724-5148.

EMPTY METAL REELS by Soutch in case 1013" clameter. Have 5, will sell all or part for \$5 each. 265-7556.

WOLLENSAK STEREO reci to reel tape rec-order with public address, recently over-hauled \$45 frm. 288-7556 weekdays.

CROWN D-150A power amplifier with IOC. Five months new. \$425 cash or certified check. 284-6970.

GIBSON/ ES PAUL Custom guitar, black with guld pegs and pickups, 20th anniversary model, \$475. Fender Bronco amp, \$85. 744-2093.

ECHO FLANGER by Electro-Harmonix. With Flanger, siapback echo, chorus effect, and fit for matrix. List \$199, set \$100. Phase shifter \$20. Rick 466,0907

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ESTRADA 12-STRING GUITAR, inley work, extra strings, hard case, needs work but good looks and extend \$30, 578,4899

IBANEZ LES PAUL chemy sumburst finish, mother-of-pearl inteys on bulli-on neck, Glo-son humbucking pickups, excellent condition. \$225 with case. 942-1876.

THORENS TD145-C turntable with micro acoustic 2002-e cartridge, new needle. Excellent condition. \$225. New Genesis II systems, set \$399 per pair, for only \$275. 272-5584 or 481-2553.

UITARIST AND KEYBOARDS looking for a and vocalitis that plays bass, also looking for uperb drummer, don't call unless you've layed top notch nightclubs. 225-1376.

LES PAUL GUITAR: Two humbuckings black with white trim, case, \$275. Altect monitor, 15", horn, crossover, \$125. Ree tapes, 7', \$2-\$5 sach. 461-2345.

WURLITZER electronic plano. Sett-contained, portable. headset or speakers. Less than 1 year old. Retall \$700, make offer over \$200. Tom 488-7986.

EVERETT CONSOLE PIANO. Like new.

MUSIC. Selling tenor sax mouthpieces: metal, Brithart five-star; rubber, Johnston-Selmer vintage 30e-50s; Link, five-star; new selmer C two-star. 742-4433, leave mes-

DRUMMER JUS" STARTING wants to start gay rock band. Davin 583-5877 form or after. DALQUIST DQ-10 speakers. Harmon/ Kardon amplifler. Phillips QA-312 turntable, Micro-acoustics 282E cartridge. Best offer. Greg 222-0246 or 223-5501.

DBX 100 SUB HARMONIC synthesizer. 20 months, on original 2-year warranty. New \$200, sell \$150 or best offer. Rick 286-3732 after 4pm.

MALE VOCALIST seeks working or near working group. Extensive experience in all facets of business. Excel in pop-contemporary-country western. Mike 223-5568 x196.

GIBSON L6s, good condition. \$325 cash,

MINI-MOOG SYNTHESIZER for rent by the week, competitively priced, 729-6450 or 267-2465. Ask for Ear-ache or leave message. Wuritzer electric plano also available.

\$305, Section in many financial states in-cluded \$100.48E DRUM KIT. Excelent con-dition, professional, stand and sticks in-cluded \$100.48E-00490.

FOR PARTIES, wedding receptors, set. Big sourcing dis (Hughe and Dictor) of new Theses. Sopposition of the Control, original 753-4718.

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SPALEY II. Reep an ear out.

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TECHNO-FHEAK SPECIAL: Four large Advent loudspeakers. Old style. Walnut cabinets. Stack a pair with yours, or buy all four. \$110 each. 270-6331. SHURE VOCAL MASTER P.A., \$275; JAZZ TRUMPETERS, Holton "M.F. Hom" Clavine D-6 mire conditio, 5600; Lesile 147 the same one Maynard Ferguson plays, with cover an operamp, \$475. Cennis Says, esceleter condition, Played lesis than 264-6818 "Or best. Corey 748-5752 keep try-

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NEW IBANEZ ROADSTER bass, a Fender Bassman 50 watt head and Music Man 210 RH speaker cabinet. Randy 487-3587.

SARANGI. Made by Rikki Ram of New Deth Comes with case and bow. Professional quality instrument. \$250. Tony 282-9037.

ELECTRIC PIANO teacher wanted, to teach pop, country, rock and jazz. North County

MUNTZ 8-TRACK tape deck for care. Good condition, \$15. Mark 274-2897.

FARFISA COMBO ORGAN, needs mino work, \$350. Showman amphiler, 2 channe \$200. Pearl drum set, good for beginner, \$50 287-7981 doyling. 482-6977 evenings.

GALLIEN-KRUEGER 212 G guitar amp with two 12" speakers, veriable wattage control, master volume, dual channel switching, many extras, perfect condition, \$425, 279-7906.

PLAYER PIANO ROLLS - Standard and Ampico and Termodist-Metrostyle, \$1.00 and up

1971 FENDER TELECASTER. Zoom finger will appreciate this beauty! Original pick-up and blond finish. A real guitarist's guitar

STRING SYNTHESIZER, little use - must sell

SACRIFICE: Turn-of-the-century 5'11" Sohmer Artist Grand plano, excellent condi-tion, completely restrung, five year warranty, walnut linish. \$3,900. 459-7988.

PLEASE HELP. Who recorded "Beyond End of Eternity"? It was done was thesizer 690-2568.



GIVEAWAY DEAL Technics receiver, Sony

FEMALE VOCALIST receipt immediately for washing to the continuous process and receipt of the continuous context washing the desided oil. Resides the washing the content of the content of the processors with recording orientation. Full contents on the content of the contents of the content of the contents of contents of

GUTAR PLAYER looking for rook band. Can hardward case, 9775, 299-9446.

Toy -4-5974.

Size CORDON Seeks boards 2715.

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GERMAN GUITARIST, com

REGAL 5-STRING barjo, long-necked, with case and plastic sounding board, good condition, \$100, 296-1209.

KENWOOD KD-500 turntable, Grace arm Signet TK-7E cartridge and extra stytus. Al feet, platter pad, Diactracker. \$340. Theta A preamp. Near new. \$650 or trade. 563-0096.

CLAVINET HOHNER D-6 never used \$880.

CASH FOR RECORDS — good condition Rock and roll no longer available in stores Private collector will pay used record stor-selling prices 274-3656.

S. A. E. 4100 TMC dalay, antience synthesis SECOL, pendying, syndying as SECOL, pendying, syndying as SECOL, pendying, syndying as SECOL, pendying, syndying as SECOL, pendying as SECOL

RECORDS FOR SALE & AMERICAN PROPERTY AND ADMINISTRATION OF THE PROPERTY AND ADMINISTRA

PUNK ROCK tyricist vocalist seeks punk new wave band to do originals and make it very big. 273-6024.

MUSICIANS BEWARE! Wayside Inn (Carlsbad) does not honor contracts. They are quick to sign, slow to pay. For more info call 439-0059.

VOCALIST AND DRUMMER with experience, equipment, practice place seek guitarist and bassist to form working commercial rock, top forty band. Jim 463-4961.

DOUBLE FRENCH HORN. Silver Conn 8D. Perfect condition, never used, only one owner. \$900. 422-0434 after noon.

SOUNDPERSON WANTED for 4-piece group. Plays direct, 16-ch. Must have com-pleted multi-track recording class. Instrument ability, etc. helpful. Joint venture, 225-1340.

GUITARIST AND BASSIST needed to form working commercial rock, top forty band. We have equipment, experience and practice place. Jim 463-4961.

CAR SFACE-in liking awage, very reason.

289-1293.

409-1293.

QUET, RESPONSIBLE dop-owner devies be received from Pease call 270 9551.

PROFESSIONAL OFFICE SPACE available.

1000-0000 sp. 1; 2 story shakoolus, 25 ft. cell-or apparent with your Shakoolus and present and



... Largest selection of new & used equipment in town

#### New

vasaburn Haik (5049 List) lean "Z" Flame (\$774 List) lean "ML" Standard (\$1008 List) lamer Standard ilbson Explorer II (\$1199 List) ilbson Flying VII (\$1299 List) ilbson Solid Body Electrics

USECT

10 \$475 Peavey P.A. 400 (200 settal)

2377 Sunn 1200 Bast Armo

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Used

Guitar, bass, mandolin, banjo and uke strings always 2 for the price of 1

Bill Lawrence L90 XL Humbucker Pickups only \$1995 each

Easy to find

5035 Shawline

30% OFF Hohner Harmonicas

only \$2995 each

\$389 \$295 \$179 \$529 \$975 \$539 \$459 \$379 from \$399 \$219 from \$429 \$329

\$785 \$295 from \$595 from \$598 from \$219 \$99 \$45

Expires March 20, 1980

565-8814 Open 7 Days

ONE BLOCK EAST OF HWY 805 ON CLAIREMONT MESA BLVD. BEHIND ARBY'S

PACIFIC BEACH, small unturnished studio with yard. No pets. 23451s Grand Avenue. \$195. 272-5789.

NICE 2 BEDROOM, 2 bath condominium one block from Crown Point Park and Bay in Pacific Beach. Available in May. Unfurnished. \$425/month. Steve 455-9500

HILLCREST, 3769 1st number 12, near all, spacious 2 bedroom, unfurnished, new carpets, drapes, quiet, security adults. \$425 per month & \$100 deposit. See Manager 5.

SKYLIGHT WAREHOUSE, 1000-4000

BALBOA FARK hideaway, furnished 1 bed-room apariment. Quiet, secluded, view. Im-maculate condition. No amokers or pets. Ma-ture temale only. \$240 monthly. Sandy

LA JOLLA, share 2 bedroom house with yard, \$225 plus 1/2 utilities with responsible profes-sional 4 blocks to beach, 459-2821 after 6cm. GARAGE for rent. Pacific Beach, \$40. John 565-1433.

RETIRED COUPLE, husband in wheel chair (stroke) need 2 bedroom place. April or ear-ter. 270-2150 noon.

RESPONSIBLE PERSON seeking 2 bed-

BEDRÖOM North Park \$210. Newly r modeled kitchen, paint. Nicel Near 80 University. No pets. Child, students OK. Ma ager, 3819 Wabash Avenue. 281-7129.

HILLCREST r.sar at, 1 bedroom unfurnished.

ALMOST NEW Bonita area duplex corido Unique 3 bedroom: 2 bath design in quie location. Pool. jacuzzi. \$425 monthly, avail-Juan Corona and Steve Esmedina for Henry Kissinger The correct answers are:

1. Donna Summer 2. Marilyn

### THE READER PUZZLE

No. 97 Comic Relief

Ry Don Rubin

All right, please bear with us. We have to take care of some legal nonsense before we get into this whole thing. The Black Widow, Captain

America, Captain Marvel, Cyclops, Daredevil, Doctor Doom, Doctor Strange, the Green Goblin, the Hulk, the Human Torch, Iron Fist, Iron Man, Kraven, the Lizard, Loki, Magneto, Mephisto, Ms. Marvel, Mysterio, the Night Crawler, the Night Hawk, Power Man, Professor X, the Red Skull, the Sandman, the Scarlet Witch, the Scorpion, Shang-Chi, Silver Surfer, Spider-Man, Spider-Woman, Sub-Mariner, the Thing, Thor, Tigra. Valkyrie, and the Vision, and their distinctive likenesses are trademarks of the Marvel Comics Group, a division of Cadence Industries Corporation, and are used with their permission. All of these characters are \$1979 Marvel Comics Group, a division of Cadence Industries

And now for a little comic

lief. We'd like you to match those characters with their likenesses by jotting their initials in the spaces provided.

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 receive by the Reader (addressed to Reader Puzzle, P.O. Box Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 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,

 Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or

ties, 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

than rive 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

attracted some of the most outlandish responses we've received since the launching of the Reader Puzzle. There were

the usual forgivables, such as Blondie and Janis Joplin

Blondie and Janis Joplin instead of the correct answer, Donna Summer. But the following boo-boos kept us rollium on the floor: George Bush for Marilyn Monroe: Fuzzy Zoeller, Bob Barker, Hugh Beaumont, and Don Pardo (does anyone even know what he looks like?) for John What he fooks like?) for John Carson; Admiral Nimitz and Henry Awen for bit Amin and

Henry Aaron for Idi Amin; and

Winners of and Answers to Reader Puzzle #95, Think ositively
Well, #95 has definitely

were positive identifications. A special acknowledgement must go to the API Art Department, which developed the correct answers by shooting the puzzle page with a stat camera and then sending us a reverse, the seven facial images thus being easily identifiable. Ingenious. The T-shirt winners are:

1. Thomas A. Botzenhart, San Diego

Monroe 3. Johnny Carson 4. Henry Kissinger 5. Marty Feldman 6. Barbra Streisand

7. Idi Amin
Of the sixty-eight entries we received, twenty-three of them were positive identifications. A special acknowledgement must

San Diego 2. Paul Przybysz, San

Diego 3. Ruth Baily, La Jolla Teresa Stetler, San Diego
 Glenn DelCarmen, San





DUPLEX: mature adults, \$375, 2 bedroom, stove, refrigerator, drapes, carpeted, laundry, carport, large patio, private yerd, near all Pacific Beach, Small dog OK, 274-0931.

HOUSE WANTED by retired couple. 2 bed-room or 3 bedroom with garage, by April 15 Will lease, \$375-450 range. 277-2394

GREAT MISSION BEACH house, nice and clean, 2 bedrooms, \$425 month year round, available April 1, 488-6147.

SKI BIG BEAR! Walk to slopes from cozy cabin. Natural rock fireplace, knotty pine throughout, hilly equipped, sleeps 8. Special weekday rates, 453-4556.

ENJOY A RELAXING VACATION in the beautiful San Bernardino Mountains. Close to skilling, other sports. 2 bedroom cabin, weekend or week. References required. 262-4810.

bathrooms, large fenced yard, cats ac-leged, \$525/month, 222-2566.

GOLDEN HILLS 1 bedroom clean and

throom upgraded town-m with garage, re-lable 3.8.80, 6 months Kathy 452-3865 days or and weekends.

ATTRACTIVE furnished wing room, 2 bedrooms, den zzi, pool, clubhouse, golf, view 5-December 15, \$590, usines

2 BLOCKS FROM BAY in Pacific Beach. Large unfurnished 2 bedroom, 2 bath con-dominium with balcony, dishwasher, Avail-able May, \$425/month, Grog 455-9500.

SAN CARLOS. Charming one bedroom condo. Fabulous view. Minutes to State College. Pool, elevator, air conditioning, carpets, drapes. Complete kitchen. \$310, 459-8333. Immediate cocupancy.

LEASE OPTION available on a newer, 3 bed-room, 2 bath home with fireplace. Price will reeze at \$60,000 and never go up. This is your chance to build equity for the futuro. 149-8610.

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FOR SALE or trade: 40 acres Malibu ocean view \$2950 an acre, 13 acres on Palmdale Blvd. near proposed International airport, \$3950 an acre, and others. Low down, owner will carry balance. 272-2250.

LAWYER/CONDO developer will joint venture for personal use with owner of R2A/R3 lot in beach area. P.O. Box 80222, San Diego 92138.

REAL ESTATE investment seminar on partnership investments. Experienced broker forming new groups continuously 272 aggs.



# **WORKMAN'S**



### **NASSCO** takes care of its own

Cene Nooner's story is really very simple. He has been abused. During the past
decade, Nooner was required to undergocovered were probably unaccessary, became addicted to drugs prescribed by his
doctors, was knowingly and fraudulently
mislabeled schizophrenic to prevent his
re-employment, has been forced to support
his wife and child on monthly welfare
checks, was blacked for the control of the
two foderal lawasits and three civil lawsuits in an effort to regain some of his lost
income and self-esteem.
Nooner's plight began one morning eleven years ago. At 6:43 a.m. on October 2,
1969, Nooner support doutsich his branddocklie Lodge on Anits Street in Chulz
Mobile Lodge on Anits Street in Chulz
Mobile Lodge on Anits Street in Chulz
Mobile Lodge on Anits Street in Chulz
minutes before driving away. He had
kissed good-bye his wife Jan and their
free-year-old daughert zenner, and now it

five-year-old daughter Jeanne, and now it was time to get to work.

Nooner was employed as a shipfifter at National Steel and Shipbuilding Company on the waterfront at Harbor Drive and shift to arrive at the NASSCO's tooling to work an hour early, he was almost always assured of finding a decent parking space in the parking lot across the street hour NASSCO's front gates.

NASSCO's front gates.

He and some of the others are regularly before work every morning while waiting for the shift whistle to blow. Mooner always brought with him a large thermon full of steaming black coffee and a freah pack, and the waiting down the ramps of the giganite ships under construction. Nooner and his fellow workers then through under the midnight shift came bounding down the ramps of the giganite ships under construction. Nooner and his fellow workers then trooped up the gangway to one of seventeen 1.5T shaps NASSCO was building for the Nays. The LSTs are huge (continued on page 7).

BY MERIC DVEWOOD.

By Mark Orwell