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FOR SALE: Solana Beach beauty. 3 bedrooms with tile, granite/interior with tile. 1 block to beach, super condition, new carpet, hardwood floors, pool, hot tub, tennis. Beautiful. Very private. 291-0215.

5 ACRES OFF Spring Valley Blvd. Semi-detached investment in 4444 Kerner St. Apt. 11, San Diego, CA 92116.

LEMON GROVE fourplex. Three 2 bed rooms and one 3 bedroom. Total new renovation. Income \$12,480. Price is \$133,000. Owner will carry second. 295-8238.

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CONDO. University City. Excellent condition. 2 bedrooms, 1 1/2 baths. Extremely attractive home. Owner will carry. For details call Ginger at 580-5114. Agent.

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HAWAII CONDOS. new Maui condos on the beach, outstanding investment, daily rental income. 280-1450.

OPEN HOUSE Sunday 12-3-20. 11385 Paseo Abasco, Penasquitos 4 bedrooms, 2 1/2 baths, fireplace, custom drapes, upgraded carpet and tile. Larger than most in the area. 8 percent. owner may carry 487-8074.

EMERGENCY SALE: excellent investment. San Carlos 1 bedroom condo, view, terrace, pool, elevator, air conditioning, low assumption. Call 291-0215. No agents. \$63,900. 291-0215.

GROSSMART AREA: assumable Veterans Loan 3 bedrooms, 1 1/2 baths, large family room with fireplace, fenced yard, close to all schools. \$225,000. 291-0215.

REDUCED: Penasquitos. large 2 bedroom condo, garage, pool, all appliances, carpet. \$225,000. 291-0215.

WANTED TO BUY: A house in La Jolla Pacific Beach area. Willing to pay \$180,000. No brokers. Principals only. Tony 279-5889.

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# READER

VOLUME 9, NO. 13 APRIL 3, 1980 SAN DIEGO'S WEEKLY

## THE MUCK STOPS HERE

Scene: A Friday afternoon business luncheon. Helen Copley, publisher of the *San Diego Union* and the *Evening Tribune*, is speaking to 150 members of the San Diego Chamber of Commerce. Time for questions. A young man in the back of the room challenges a recent Copley dictum: "Would you grant myself or any other media an interview concerning your decision not to accept abortion advertising—pro or con—in our local paper?" The moderator asks the questioner's identity. "Larry Remer of *Newsline*," is the reply.



Larry Remer

A wave of embarrassment and irritation rolls over the crowd. "I know who he is," Copley says softly. Then louder: "I don't want to talk to you. You've gotten me in enough trouble." After the luncheon, Remer approaches Copley and asks, "What do you mean, I've gotten you in enough trouble?" She brushes past him without responding. A member of the Copley entourage steps between them. "Say rather curtly, 'Leave me alone,'" Remer watches as Copley leaves. Scene: The office desk of Larry Remer, on which sits a dirty yellow telephone. He is speaking with a *Newsline* financial supporter. They discuss the use of some light gossip for Remer's "Tidbits" column, and then Remer turns on the pressure. "Oh, yeah, I wanted to remind you to write me a check today. Make it a hundred. What do you mean, what for? It's so I can make payroll. We need some money. And don't forget the fundraiser in April. Can you give me a couple of your paintings to sell? Okay. Good. Now remember, when you get home tonight just write me out a check. Okay. Bye."

Scene: A visitor enters the *Newsline* office during an extremely vocal and emotional disagreement between Remer and the paper's business manager, Molly Stone. Stone storms out the front door and Remer starts to follow her. "Don't argue with her anymore," warns managing editor Peter Bowler. "She's mad, Larry. She's quitting mad, and I'm not kidding." Remer ignores the advice and heads out to the street to continue the argument. Bowler, shaking his head in consternation, turns back to his typewriter and fumes, "Remer's such an asshole."

We are sitting in the cluttered and poorly lit *Newsline* office below the Toloca Apartments at Fourth and Brookes in Hillcrest. On the door to Remer's office are two bumper stickers ("No Nukes — Stop Diablo Canyon" and "Stop San Onofre: Poison Power") and a calendar of the current Chinese Year of the Monkey. His desk is littered with sundry items: a wooden

By Mark Orwoll

(continued on page 7)

Illustration by David Hines



# City Lights



Photo by David Govey

## A Brief Vacation

Easter week tourists at T-Shirt City in Pacific Beach near Crystal Pier invariably head for the "San Diego-California" wall. "Ah, yes," sighs owner Sheryl Von Rabenau. "Canadians, Australians, English. They can't keep their eyes off that wall. I see wait displays various iron-on decals featuring the word 'San Diego' or 'California' or the name of a local beach. Most of the decals are decorated by some sort of artwork, the most popular subjects being palm trees, surfers, hang gliders, sailboats, beautiful blond beach bunnies, skateboards, breaking ocean waves, bicyclists, porpoises, water skiers, roller skaters, volleyballers, and flying saucers framed by the setting sun. Von Rabenau expects her normal volume of business to double during this holiday week.

"There are two things people will always do," she says. "Eat and shop for themselves. You want to know what our best sellers are? Most of what we have here on the wall are your real movers. See, this one has palm trees worked into the word 'California.' It's in orange and black with a glitter gloss. You put that on a black T-shirt and it's just plain exotic. Also this one with the surfer girl, that's a real mover. As far as shirts go, your basic T-shirt is your best mover for the men. For the women, the best mover is your French-cut T-shirt with cap sleeves." Von Rabenau, who likes to vacation at the Grand Canyon with her husband, is interrupted by a couple from North Carolina. "I'd like this shirt and the rainbow picture to put on it," the woman says. "No, no, no. Not that rainbow; the one that says rainbow written

right on it." She is wearing sunglasses and a flower-print blouse, and she explains that her sister in North Carolina has twins and a son who is both blind and retarded. "Also give me the one with the funny mouse that says, 'Insanity Is Hereditary.' Yes, that one."

Some of the tourists who are crowding the beach area during this Easter vacation are staying in beach-side bungalows. Louise Lundy, who is the assistant property manager at Penny Realty and Rent Center on Mission Boulevard in Mission Beach, says most of the cottages are being rented to families only. "Couples of singles," she says, "are more trouble, more parties, and more noise, so no singles groups through our office. Usually we have nice families from Arizona with nice houses of their own who leave the rental units looking real nice."

David, when not renting units to nice Arizona families, likes to vacation in the mountains. "But you know," she says, "most people who want to spend the week here in San Diego on the beach stay at the hotels and motels."

One such motel popular with out-of-towners is the Mission Bay Motel on Mission Boulevard in Pacific Beach. It is managed by John and Eve Meyer, who like to vacation in San Francisco, when they have a number of friends. According to a sign in the lobby, the Mission Bay Motel is a half-block from the ocean, ten minutes from Sea World, and twenty minutes from the San Diego Zoo. "We expect to

be turning people away this week," says Mrs. Meyer. "We're not even taking reservations because we'll fill up with walk-ins. They're easier to handle." Mrs. Meyer says she likes the tourists who visit San Diego, "but I know who I like best — the Europeans. You get the Europeans in here and they're real nice, especially the Japanese. All very nice."

But no matter where they come from, it is the rare tourist indeed who does not try to look like a native. For that reason, seventeen-year-old Brenda Synja tells them what to wear. Synja, who likes to vacation in the mountains, is a clerk at Gane Bananas, a Mission Beach clothing store on Mission Boulevard. "Both the two-piece and the one-piece bathing suits are going to be in fashion this year, as long as they're French cut," she says. "It depends on the shape the person has." A young tourist named Karen Mohr, who has a nice shape, is shopping for something "beachy" in Gane Bananas. Mohr is a nineteen-year-old freshman at the University of Santa Clara, a private Jesuit college in central California, where she studies communications so that she might be a television

sportscaster one day. "There's some really cute stuff here," Mohr says. "I'm shopping here because I want to look real Southern California-ish when I go back. The clothes in Santa Clara are always a couple of weeks behind everywhere else." Although Mohr is only thirty miles away from the beaches of Santa Cruz when she is at school, she much prefers the beaches of California. "Actually, I like the Los Angeles beaches better than San Diego's, if you really want to know the truth."

There are plenty of people, however, who would rather be in San Diego. One place to find such visitors is at the seal pool in front of the Bahia Motor Hotel on West Mission Bay Drive. Standing by the seal pool are Robert and Adina Dufant of Winnipeg, Manitoba, Canada. They have spent their vacations in San Diego for the past twenty-two years. Besides the Bahia seals, they also like the climate here, "but that's because it's twenty degrees and snowy in Winnipeg right now," says Mr. Dufant. Standing near the Canadian couple is a woman wearing a heavy sweater despite the warm temperature. Her name is Sue Brooks and she is a nurse at Southern Nevada Memorial Hospital in Las Vegas. She also likes the seals. The last time Brooks vacationed in San Diego she went grunion hunting. "something you can't really do in Las Vegas." Watching the

## Rumor Has It

This is the scenario: Next November, Bill Lowery, Larry Stirling, and Fred Schnaubelt all win election to the higher offices they're now seeking. But only Schnaubelt, say, resigns his city council seat right after the election. The remaining council members (including Lowery and Stirling) vote to appoint a replacement for Schnaubelt, and only then does one of the remaining two successful candidates resign. A second appointment is selected, and only then does the last (third) man announce his official departure, clearing the way for a last appointment and completing a deal carefully worked out almost a year in advance.

Rumors are circulating that Mayor Pete Wilson and the three incumbent candidates have prepared the ground for such a series of events by agreeing in advance to the order of the three potential resignations. "I knew about it specifically how he had heard of the good chance of retaining control over the council replacement process."

Of course, the financial arguments against the first option (that of letting the voters choose the successors in a special election) grow weaker the more seats there are to fill: the cost to the city of mounting the election remains the same regardless of the number of vacancies, so the cost per vacancy goes down as the number of vacancies increases. For that reason, Gotch says he will call for a special election if two or more seats need to be filled.

If all three do win, however, it won't be the first time in recent history that the council has grappled with the task of filling three deserted posts. In

development director at San Diego State, who claims he hasn't yet heard any such talk.)

Despite the persistence of the rumors, the mayor's office, Stirling, Schnaubelt, and Lowery all assert emphatically that no such backstage plotting has transpired. "I've heard the speculation on it," says Stirling, who's running for Jim Ellis's state assembly seat. "But I haven't been told by anyone in the mayor's office how to arrange my schedule if and when I leave." Adds Lowery, who's aiming for the forty-first U.S. Congressional seat, "I have had no conversation about this with Pete at all." Schnaubelt, who's running for the state senate, laughed when asked about the rumored arrangement. "Usually I'm the last to know about these things, so I'll probably be the first to ask to resign."

Although Schnaubelt says he hasn't scheduled his resignation, he added that it might sound like a reasonable thing to do if all three men win their elections.

The political wisdom of such planning relates to the way in which council vacancies are filled. The remaining members can call a special election and allow the voters to select a new council member, but special city-wide elections are expensive — they can cost half a million dollars or more. So the remaining council members can instead appoint a replacement, a process which requires five concurring votes (and which also obviously gives the remaining council members the most control over the council's future).

In recent council history, appointments have been by far the more popular option.

But no viceroy would likely happen if Lowery, Stirling, and Schnaubelt all won the higher offices they're seeking and resigned their council seats simultaneously: they'd leave behind only six representatives on a depleted council that would no longer boast a Republican majority. If the remaining six did try to appoint successors, deadlock would almost be a certainty. In contrast, if Lowery, Stirling, and Schnaubelt all were to win their elections and stagger their resignations, the Republican majority could remain intact and the mayor would stand a good chance of retaining control over the council replacement process.

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# City Lights



St. Charles Borromeo Catholic Church

1968, city councilmen Jack Walsh and Harry Scheide each won election to the county board of supervisors at the same time their colleague Tom Horn captured a seat in the state assembly. What happened then? On December 3, Scheide submitted his resignation and nine days later Henry Landt was appointed to succeed him. On December 24, Tom Horn resigned and fourteen days later the council chose Leon Williams to fill that seat. Finally, Jack Walsh officially "repped down" January 6; on January 16 the council replaced him with Bob Martineau — by appointment.

## Who's The Patron Saint Of Litigation?

When Monsignor William Cooney began talking back in 1975 about the possibility of lawsuits, it raised a few eyebrows outside St. Charles Borromeo Catholic church and academy. Yes, nearly everyone agreed, the noise from the jettisoned Lindbergh Field was overwhelming; and yes, some of the tiles on the roof were shaking loose and cracking; and true, the stained-glass windows were rattling in their frames. But a lawsuit filed by

the church? Somehow it didn't seem quite proper.

Father Cooney, who was transferred in 1977 from the church on Barnett Street across from the Marine Corps Recruit Depot to the main diocese office, remembers the initial reticence on the part of the Catholic hierarchy. "Bishop [Leo T.] Maher was reluctant to have us go ahead with any court action," Cooney says. "He said, 'that we should drop it. Then the bishop came out to the church for a confirmation ceremony and couldn't even hear what he was saying. He went back to his office after that and told the diocese's financial manager that we should go ahead with the suit.'"

Two weeks ago the church and academy (with an enrollment of 300 students from kindergarten through the eighth grade) were awarded \$67,000 as their share of a much-heralded \$1.9 million settlement against the San Diego Port District. The church had joined scores of property owners in Loma Portal and

Golden Hill in the suit four years ago, claiming that jet noise had caused the value of the affected properties to decline. The second phase of the court trial, which is now under way, will determine if the lawsuit should fall within a statute of limitations, a decision which could overturn the original judgment.

Father John Keith, who teaches a religion class at the academy, says the money is of little consequence, and that the main objective of the lawsuit has been to relocate the airport. "It's just a mess," he says. "Every four or five minutes one of those things flies over, and that means a minute out of class. The time it takes for one of those things to approach, pass over, and leave is one full minute, and you just can't hear anything."

During one stage of the trial, though, the roar of the jets was conspicuous in its absence. "The jury came out here about two months ago to hear the noise for themselves," Father Keith recalls, "and not one of those things flew over." Even so, the jury was not dissuaded from awarding the church the largest single settlement in the lawsuit.

In spite of the jury's decision favoring the church, Pastor Robert Callahan says he is skeptical of what that decision will accomplish. "It doesn't excite me very much," he says, "because we weren't in this thing for the money. Our

whole point is to show that the airport is a terrible nuisance, and that the port district is a body that doesn't answer to anyone. It is a big business and it simply doesn't listen to people like us. One way of pointing out that fact, and the fact that the noise is having a terrible impact on the academy, is to take our complaints to court."

The original church building, which was constructed in 1964 and academy were erected in 1966. The jets began regular passenger service from Lindbergh in about 1960, and the noise became progressively worse each year after that. The majority of the parishioners were in favor of the church's lawsuit, Cooney says, because of the terrific increase in noise.

Pastor Callahan says he has not estimated the total cost of repairing the damage done to the church in the past two decades. "Securing the stained-glass windows alone will cost us at least \$20,000," he says. "I don't know how much damage there is to the roof, but you can't even get a repairman to go up there for less than \$3000."

For those who think there is something unclean about a church initiating a lawsuit, Monsignor Cooney admits that "it doesn't happen very often." But still, this isn't the first time St. Charles Borromeo has gone to court. "We got sued a few years ago by a woman who fell on the church steps coming to play bingo," he says. "But we have as many rights as any citizen. And we have a right to sue to protect those rights."

M.O.

—Jeannette DeWyze and Mark Orwall





# READER THE TUCK STOPS HERE

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**Stone Unturned**  
Having read the article  
"Daughters of Pachamama"  
(March 27), by Michael Parrish, I  
am surprised that neither he nor  
Barbara Watson mention the book  
*When God Was a Woman* by  
anthropologist Merlin Stone.  
Parrish wrote that Watson is an  
anthropologist by training. Have  
neither Watson nor Parrish read  
Stone's book? They should.  
Jeff Jandt  
Carlsbad

**Smart Kid  
Knows Dad**  
Regarding Barbara Watson's  
study of the Guajiro tribe, the  
maternal designation of kinship  
is indeed the most irrefutable and  
logical approach, especially in  
primitive societies. This brings  
to mind Shakespeare's comment  
that it is a wise child who knows its  
father.  
Joanne Ashwell  
Encinitas

**A Little  
On The Side**  
See Garson's article ("Dinner  
With John Fallow," March 27).  
I told more about her than about her  
subject, but that doesn't matter to  
me, as I am not an aficionado of  
taurine slaughter.

**Letters**  
However, I cannot let her smug  
understand rule on this matter.  
Robert Vavra's works are not  
"coffee-table photography  
books." One needs love Iberia or  
horses to appreciate the beauty of  
his photographs and lucid text.  
One needs even like children to  
appreciate his fine children's  
books, such as *Romany Free*.  
His exhibit of photos at Old  
Town Circle Gallery was the first  
show there ever devoted  
exclusively to photography, and it  
was quite fine. I met Vavra there,  
briefly, and he seemed a gentle,  
unassuming sort, and didn't even  
mention Hemingway or Michener.  
However, if I'd ever been  
fortunate enough to meet either of  
those wonderful, pompous old  
men, I'd talk about it a lot, and  
Garson probably would, too, if  
only he belittled their  
accomplishments.  
Jackie Holmer-Courtesy  
San Diego

**Traffic Snarl**  
What a story ("City Lights,"  
March 27) on the erosion at Sunset  
Cliffs in Ocean Beach! Taxpayer  
ripoffs! Environmental disasters!  
Bureaucratic insensitivity! Clever  
analogy! Good reading but  
woefully incomplete.  
Enormously, condemning

and removing the threatened  
homes would do more damage to  
the cliffs than a hundred years of  
erosion. Creating a park on the  
bluff top would only aggravate  
one of the leading causes of the  
erosion: human traffic.  
Economically, the government  
should bear the major portion of  
the erosion control costs because  
they are responsible for the  
geometric acceleration in the  
erosion rate over the last fifteen  
years. How? By building the jetties  
to the north of the cliffs, they  
impeded the natural flow of sand to  
the base of the cliffs. The  
elimination of this natural shock  
absorber (sand) is the major cause  
in the startling increase in the  
erosion rate.  
Jeanette DeWyze should be  
thanked for bringing to our  
attention these latest, completely  
unacceptable proposals. My  
support, the Ocean Beach planning  
board's support, and the  
community's support for the city's  
proposal to shore up the weak  
sections of the cliff bottoms  
remains unchanged from two years  
ago, when the planning board  
approved my motion of support by  
a seventy percent margin.  
Celia P. Fishery  
Ocean Beach

**Widmer Buries  
Neighborhood  
Treasure**  
Regarding Eleanor Widmer's  
review of Margarita's Mexican  
Restaurant in Ocean Beach.  
("Right Under Your Nose,"  
March 27), I would like to offer  
my perspective of the clientele, the  
food, and the general atmosphere  
to be found at Margarita's.  
First of all, I would like to  
suggest that printing the lengthy,  
complimentary review of the  
Bullring in La Jolla alongside the  
seemingly hurried, rather  
negatively toned review of  
Margarita's is like comparing the  
kinds of people from both of these  
areas, along with their definition of  
enjoyable dining — what  
constitutes a "relaxing" and  
"memorable" meal. I feel  
qualified in claiming knowledge of  
this aspect of the two places for the  
simple reason that for the past six  
months I have worked as a bank  
teller in La Jolla and I'll count  
myself as one who suggested to  
Ms. Widmer that she try  
Margarita's — she banks where I  
worked and at the same time  
worked a second job waiting on  
tables in Ocean Beach at  
Margarita's.  
About the wait for a table: it is  
very rare that anyone waits in the  
(continued on page 20)

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<p><b>JOURNEY DEPARTURE</b> LP \$5.49</p> <p>And your used LPs are worth \$1 off on the rest of Journey's CBS LP and tape catalog!</p>	<p><b>THE JOE PERDY PROJECT LET THE MUSIC DO THE TALKING</b> LP \$4.99</p> <p>And your used LPs are worth \$1 off on the rest of Joe Perdy's CBS LP and tape catalog!</p>	<p><b>ELVIS COSTELLO A THEATRICAL Get Happy</b> LP \$4.99</p> <p>And your used LPs are worth \$1 off on the rest of Elvis Costello's CBS LP and tape catalog!</p>
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THE TASTIEST MUSIC IN TOWN



# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Not long ago, at night school, I got to talking with some friends about pencils. Somebody had just read about the incredible number of trees cut down each year to keep our country supplied with these writing utensils. But there is something that nobody could figure out. How do they get the lead in the pencils?

Daryl K. Gist  
Solimar Beach

Lead doesn't go into pencils. The stuff you're asking about is a mixture of graphite and clay. Graphite derives from the Greek *graphein*, to write. The term *lead pencil* goes all the way back to the time when chemists believed graphite to be a kind of lead. Pencils at first were crude bars of graphite wrapped in string. The shepherds of Cumberland, in northwest England, used chunks of the mineral to mark their sheep. This was handy, for Cumberland contained the purest deposit of graphite ever found. The graphite mine of Borrowdale did little, however, to create a boom for pencils. It happens that graphite was deemed more useful in making crucibles for the production of cannonballs. Parliament took over the mine in the Eighteenth Century and kept it closely guarded. Around 1783 a Frenchman and an Austrian, working independently, found a way to refine graphite by mixing it with clay. In a pencil factory, graphite is mixed with varying amounts of clay, depending on the desired hardness, then the mixture is kneaded into a dough and extruded into a kind of black spaghetti. Once the strands have been fired dry, and impregnated with waxes to insure their smoothness, they are laid into grooved wooden slats, each of which is half the width of the finished pencil. Other slats are



glued on top of these, forming sandwiches of wood and graphite. Finally, the slats are run through cutting machines that give the pencils their round or hexagonal shape. On the sharpened tip of a pencil you can sometimes make out the seam where the two slats have been glued together. The production of pencils in this country, which began in 1812 when war cut off the supply from England, has resulted in the depletion of the forests of red cedar in the southern states. Red cedar is the best wood for pencils. It is straight-grained and strong, yet soft enough to keep from splintering when cut crosswise in a sharpener. It also smells good. When the forests ran out, pencil manufacturers bought log cabins and fence posts. When these were ex-

hausted, they turned to the income cedar of the Sierras, which now provides wood for ninety-eight percent of this country's cedar pencils. Despite its name, income cedar has a weaker aroma than red cedar. Some manufacturers tried to perfume the substitute wood, with little success. You might still see a pencil that looks like red cedar, but it is likely to be a pencil of income cedar that's been dyed.

Dear Matthew Alice:  
Is hot sauce good for you? I've heard that hot and spicy foods are good for digestion, which is all I have to justify my last for hot sauce and jalapeno peppers.  
D.K.  
North Park

Black pepper has been known as a medicine since Hippocrates' time. It stimulates the heart and kidneys. Another form of pepper, an East Indian shrub called cubeb, yields berries which may be dried, pounded, and smoked in cigarettes as a remedy for catarrh. I find nothing, however, to indicate that the peppers used in native American cooking, such as jalapeno, cayenne, and chili, are medicinal. These are members of the nightshade family of plants, and are not, botanically, true peppers.

Dear Matthew Alice:  
Free-way question: What are those broad, white lines on the number-two lane of northbound 805, just south of the turnoff for Highway 163?  
Meri Berger  
Normal Heights

The lines are a sort of visual barrier to discourage lane changes. A double-lane exit occurs where Interstate 805 crosses Highway 163. The lines demarcating these lanes begin as dashes, to signal the motorist that an exit is coming up. Then the lines turn solid to show that these exit lanes mean business. By the way, the state highway department numbers the freeway lanes from one to four, starting from the inside.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90863, San Diego, California 92138.

## THE MUCK STOPS HERE

(continued from page 1)  
pencil holder from Nicaragua given him by friend David Helvarg, a Smith-Corona Electra 110 typewriter, a leather-bound appointment book, a photograph of a dozen or more naked people standing on the beach and laughing at the KGB Chicken, an IN box overflowing with loose papers and envelopes, and a Bic pen without a cap at either end. Against the wall in a jerrybuilt bookcase are stacked hundreds of back copies of *Newline*, shouting out their revelations: "San Diego's Paramedic Program in Chaos" and "San Onofre: The Silent Bomb." A month-old issue falls open to one of those Rerun-written advertisements which attempt to lure would-be subscribers. Its headline reads, "I Am Curious (Yellow Journalism?)" and it says,

There is a faction in this profession that adheres to the principle that a reporter is nothing more than a stenographer with a by-line. All Responsible Journalists, they say, eliminate deadend bias by divorcing themselves from curiosity and writing "just the facts, Ma'am," the facts as told to them, at face value, verbatim. Anything more is less than the truth, and smacks of "yellow journalism." Unso. Besides being utterly unrealistic, that philosophy automatically rejects what may actually be the whole truth—the story behind the story. At the *Newline*, we're digging to get behind the story. Because we're curious.  
Larry Remer is now well into his third year as editor and publisher of *Newline*. In May of 1977, when he was twenty-six years old, he put together a financial prospectus for a muckraking investigative weekly newspaper, then went out in search

of backers. In several months he had collected more than \$25,000, and *Newline* was on its way. He is now twenty-nine, and looks decidedly more clean-cut than one might be led to believe from reading *Newline's* content. He favors Oxford cloth button-down shirts and polyester double-knit trousers. His voice is rather thin and tinny, not the sort of voice likely to strike fear in the hearts of his victims. But eight years as an investigative reporter have taught him how to worm things out of interviewees, things they later regretted or denied. He can be obnoxious or coy, charming or bitchy, sly or seemingly naive. He can, in other words, be what the situation calls for. Long-time friend and former colleague Bill Ritter says, "Let's face it. If you want to take a popularity poll, he wouldn't be on the top of anyone's list. He can be abrasive or obnoxious. The enigma is that people like him anyway. He has this Peter Pan-ish view of life that can be both frustrating and inspiring."

I am in Remer's office because I am interviewing him, which is rather like passing inspection from the father of a first-night date. "What do you guys want from me, really?" he asks with an abundance of suspicion and skepticism. "You're not out to do a number on me, are you? I mean, I could be a pretty easy target." But soon he relaxes and speaks openly about his paper and himself. I ask him about "Tidbits," his column filled with title-tattle, loose ends, prattle, and rumor. (A sample blurb: "Councilman Larry Stirling is trying to keep the city's Crime Commission— which he is not on and which was formed without his knowledge while he was heading the Police Practices Committee—from getting adequate office space on the prestigious eleventh floor at City Hall.") Remer defends the column, which he uses as a forum for his spleen-venting against powerful San Diegans. "What do we get to lose?" he says. "I'll get into a pissing match with these guys because they're assholes." But it is doubtful that this "pissing match" is anything other than a minor

annoyance to those Remer has challenged. Says Lynne Carter, a reporter for the *San Diego Tribune* who has known Remer for the past six years, "Larry is like a little mosquito buzzing around the powerful—a little sting here, a little sting there. It's not going to bring the powerful down. Larry knows he has limitations."

It is a late Monday afternoon and Remer is trying to paste up the newest edition of *Newline*. The advertising manager (there is no advertising staff, just the manager) wears a forlorn expression as she leaves for the day. Managing editor Bowler and typesetter Cactus Pena prepare to leave, and Remer pleads with them good-naturedly to stay a while longer and help put the paper to bed. They leave anyway, and Larry explains that it is because Cactus has been sick recently and Bowler works too hard and needs the rest. As he continues to design the pages, lawyer-playwright Miles Frieden walks in the door. Frieden, bearded and deep-voiced, chastises Remer for allowing to be printed an unsympathetic review of Frieden's play *The Grind*. A *Working Song*. The review was written by *Newline* arts critic Robert Simone. Says Frieden, "It's really hard, Larry, to read things like that. There is a real political-art community growing in San Diego that's not getting any support. It's really hard not getting support from the places you expect it." "What can I do, Miles?" Larry asks. "I'm trying to educate him [Simone] politically. But he's a critic. Miles. I have to give him some freedom. I can't fire him just because I don't agree with him." Frieden considers this for a moment, and it doesn't seem like a bad idea at all. "Yes you can."

"Maybe we could just run a letter from you, Miles, like Neil Simon did in the *L.A. Times*. Besides, he's the only arts critic we have. Do you want to write for us?"

Remer's unique balancing of politics and practicality may be taking its toll. More than one of Remer's acquaintances has commented on the inevitable burn-out Larry faces if he keeps up the pace. "I

think Larry is real tired," says one. "He's found himself in a position where he attempts to do everything. His writing isn't as good as it used to be, simply because he's trying to do too much."

Wheeler Remer's overexertion has also affected his journalistic trustworthiness as a subject of conversation whenever his name comes up. For many of his supporters, though, it is enough that Remer has aimed at the correct target, that he doesn't always hit a bull's-eye is unfortunate but not unexpected. "I think that's one of the hazards of what he's trying to do," says attorney Dave Stutz, a friend of Remer and a financial supporter of *Newline*. "Because of the way *Newline* is set up, Larry tends to shoot from the hip sometimes, and that affects his credibility." Otto Box, a former reporter for the *San Diego Union*, has been familiar with Remer's work for several years. Box is now press aide to Mayor Pete Wilson, a frequent subject of *Newline's* harangues. "Larry's Achilles' heel is that his work comes from a particular viewpoint," Box says. "He goes into every story with that particular outlook. In his eyes, Jerry Brown can do no wrong. Tom Hayden can do no wrong. By the same token, [state senator] Jim Mills is a bad guy because he took on Tom Hayden. Wilson was a bad guy during the mayoral campaign, and I used to kid Larry about being [mayoral candidate] Simon] Cassidy's minister of propaganda. He'd call me up during the campaign and ask me things, and I'd tell him that I wasn't going to give him stuff that he was going to turn around and use in Cassidy's favor. His credibility is hurting. But I have some regard for Larry as a journalist in terms of his ability to dig things up that no one else has. He has always been a professional in dealing with this office."

And Remer has come up with stories no other reporter has written. *Newline* was the first news medium in town to publish an expose of land holdings of planning commissioners Homer Delavie and Oscar Padilla, which was followed a day later by

(continued on page 8)

## The Easter Bunny Lives!



In fact... he's finally doing what he's supposed to do. He's giving away **Free Gifts!** at College Grove Shopping Center starting NOW!

Bring this coupon to our official Easter Bunny (he'll be the one with the big ears and the funny suit) and hand it to him: He'll let you choose an egg (naturally enough). Inside the egg will be a slip of paper with a prize for you! It could be an item of clothing, a bagel, a radio, a piece of jewelry, a gift certificate, a drink—whatever. We have thousands of prizes but we may run out. Stop by soon... when they're gone, they're gone!

Easter Bunny on duty  
April 3rd, 4th—11:00 a.m. to 7 p.m.  
April 5th—11:00 a.m. to 5 p.m.  
Must be at least 16 years of age, but kids will have special gifts, too!

**Easter Bunny Coupon**

Name: \_\_\_\_\_

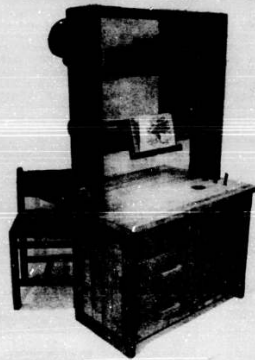
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**Easter Menu**  
\$8.95

Cream of Mushroom Soup or Mixed Green Salad

Entrees:  
Roast Leg of Lamb—Mint Sauce  
Duck à l'Orange—Rice  
Roast Prime of Beef—Au Jus  
Poached White Sea Bass  
Baked Virginia Glazed Ham

Dessert:  
Fresh Strawberries with Whipped Cream  
Cheese Cake with Blueberry Topping

1225 Prospect Street La Jolla



# THE MUCK STOPS HERE

(continued from page 7)

stories in the *Union and Tribune*. Remer and company can also boast about being the first newspaper to detail the fight over the James Copley estate between Helen Copley and the adopted children from Mr. Copley's first marriage. Even more than its scoops, however, *Newsline* is known for its continuous coverage of such favorite targets as the Navy, big business, organized crime, the Copley press, and border issues. When Remer and his reporters hit on a good story, they can be lively and incisive, but any story that has the slightest political content is often drenched in left-leaning verbiage, so much so that the facts are made suspicious. Every strike by workers is good. Policing them of new ways to oppress minorities are their boons in the morning. Large corporations love nothing better than to squash consumers like so many cockroaches. And it is this predisposition to write from that particular standpoint that alienates Remer from his colleagues at the more traditional newspapers in San Diego. "There is room in this city for a paper that editorializes on the subjects that Larry writes about, but not for papers that editorialize in the news columns," says one high-echelon *Tribune* staffer. "At least, not in my kind of journalism." Paul Krueger, a columnist for the *Union*, was incensed when told Remer was to be the subject of a feature story. "Look," Krueger said, "number one, he'd love the publicity, and number two, there's no story. He thinks he's a big defender of the people, a fighting man of the masses. But in reality he is an elitist, in terms of his thinking and social dealings. He isolates himself with these comfortable, well-off liberals. He owns a house and a new car. He gets a kick out of having one with these important people and calling them by their first names, and likes the fact that they know who he is. He may be energetic and dedicated, but he is so self-righteous it makes me sick. See, he wants to act the role of savior, but it's false. He's about as ludicrous as Jane Fonda at a Black Panther meeting."

But if Remer and *Newsline* are offensive, they are in a grand tradition of the patently liberal press: from the *Los Angeles Free Press* in the Sixties, to the *Masses* prior to World War I, and possibly to the revolutionary writings of Thomas Paine. And make no mistake: Remer feels

himself and his paper to be a part of that tradition. *Newsline's* motto is taken from that rambunctious iconoclast H.L. Mencken, who said fifty years ago, "It is the duty of the press to comfort the afflicted and afflict the comfortable." The fact that Remer was raised in a liberal, Jewish, rather comfortable East Coast household, Remer says, does not prevent him from comforting the afflicted and afflicting the comfortable. Says Remer's friend Bill Ritter, a news writer at the University of San Diego and editor of the consumer newsletter published by *CAPRIG*: "My God, if you have to be black to fight for black people's rights, or if you have to be poor to fight for poor people's programs, or if you have to be unemployed to fight for jobs, then things have come to a pretty sorry state in San Diego."

Although Remer's commitment to helping the downtrodden appears genuine in every respect, few deny that he relishes his proximity to the powerful. When he speaks of Mayor Wilson, he always says "Pete." He tells you about what he heard while having drinks with Councilman Bill Lowery. Lawyers, judges, politicians — they all read his paper, he says. At least two former *Newsline* writers privately have given as partial reason for their leaving the staff the fact that Remer likes dropping names of and being seen with powerful San Diegans. A good friend of his

elaborates: "There's a big difference between wanting to hang out with important people and a desire to gravitate toward the centers of power, which is what Larry does. Also, when you get people who have such strong goals, they're often insensitive to their friends. Larry does not have a lot of close friends." But in his own defense, Remer says flatly that he goes where the stories are, and you don't learn the inside dope by hanging around the Ocean Beach pier.

This is not the only seeming contradiction observers point out in reference to Remer. "He gives discount ads to left-of-center political groups," says a *Tribune* staff member. "If we did that for a right-of-center group, he'd be all over us." An example of that complaint occurred in October of 1978 and resulted in a *Newsline* employee quitting his job there. Andrew Makarukha, an instructor of English at Mesa College and *Newsline's* film critic during the paper's first year, resigned when he discovered that an advertisement designed to look like a news story had been printed with only the tiniest disclaimer that the copy was really an ad from Tom Hayden's group, the Campaign for Economic Democracy. Headlined "Eveline Younger: Unfit for Any Office," the ad-masquerading-as-news charged the then-candidate for governor with ineptitude and race baiting. Makarukha's dismay was

compounded when he learned that the Campaign for Economic Democracy was given a discount on the ad and that Remer had been paid to research and compile most of the material. Remer, however, has argued that it is *Newsline's* right — even obligation — to support liberal groups such as the CED in any way possible.

From the start, Remer's plan was to attract readers at city hall, at the county administration center, in the courts, and throughout the liberal, activist community. When he went out in search of financial backers in 1977, he presented himself as a successful investigative reporter with the underground newspaper the *Door*, a contributing editor of *San Diego* magazine, and a former administrative aide to county supervisor Jack Walsh. But Larry Remer is disappointed in the response his paper has elicited in the past two and a half years. "For a city the size of San Diego," he complains, "we're not getting the support we need. There are a lot of people in this town who should be subscribing to us who aren't."

The first issue of *Newsline* hit the streets on October 5, 1977, with an initial press run of 15,000 copies. "Our plan," says David Helweg, who began as a writer and became managing editor six months later, "was to focus on the white-collar workers and administrators in the downtown area, and then gradually move it out to the beaches. In the Sixties, it was the beach people who you went after, but now the more politically important groups are downtown." Remer concurs: "There are 50,000 people who work downtown. They're the pulse of the community, and *Newsline* is a paper more for the activists than for casual readers. In terms of a financial base, we thought there would be more money downtown in sales and advertising. As it turns out, unfortunately, there may have been more money in the outlying areas."

Remer's dreams of financial security were based on what he thought to be a firm foundation. One of the first things he did as publisher was to file with the California Corporations Commission to sell stock in *Newsline*. For the purposes of incorporation a parent company was created — Greater Amalgamated Western Newspapers, Incorporated, which everyone refers to as GAWN, Inc. Under state law, Remer was entitled to twenty-five percent of the company; the remainder was offered to one hundred stockholders. "I started with my telephone book and my wife's telephone book," Remer says when asked where he found the potential investors. "I went to them on a one-to-one basis. I went to people interested in 'cause' politics, people who belonged to the ACLU, environmentalists, activist writers." Although the current record of stockholders is kept confidential, Remer was required to name the persons to whom he intended to

sell GAWN, Inc. stock. Out of the total 1000 shares — which sell for one hundred dollars apiece — Remer raised \$25,000 upon the initial sale. The following is a list of some of the original prospective investors and the amount of stock they offered to buy: Dick Carlson, vice-president of San Diego Federal Savings and Loan, five shares; Javad Emami, a clinical psychologist and director of the Phoenix Center of Psychology, one share; Jane Fonda, actress and wife of activist Tom Hayden, five shares; Harvey Furgatch, building contractor and former port commissioner, fifty shares; Patricia Hunt, heiress to the Swanson Frozen Foods fortune and now Dick Carlson's wife, ten shares; Lucy Goldman, local political activist, seven shares; Alan Ziegas, an officer in a public relations firm, the Gable Agency, and former aide to Councilman Jess Haro, three shares; Bettie Kapiloff, political consultant and former wife of Assemblyman Larry Kapiloff, two shares; Art Letter, former administrator with the Comprehensive Planning Organization and now a candidate for state senate, three shares; and Basic Economic Education, Inc., a private foundation headed by former city councilman Floyd Morrow, ten shares.

Hoscar Carl Ludlow, a former aide to county supervisor Roger Hedgecock, and Harvey Furgatch, who was named recently to the Titanic captaincy of the Brown for President campaign, are two of Remer's more consistent financial supporters, especially Furgatch, who was on GAWN, Inc.'s original board of directors. Furgatch is rumored to be the single largest contributor to *Newsline*, helping to defray the average loss of \$300 per issue. Furgatch, however, is out of town on the campaign trail with Governor Brown, and Remer is mum on the subject. "I could have gone for the nonprofit status," Remer says, changing the subject, "but I didn't want the IRS to have the power over our heads. If they could withdraw that status whenever they wanted. Plus, when you sell stock, it gives the people who buy it the feeling that they have a stake in *Newsline's* survival; it solidifies their support. When I go ask them for more money, they'll be likely to give it to me. And also, in the event we go under, the stockholders can deduct the stock from their income tax."

Stockholders, though, are only one source of income. By far the largest revenue source is the *Newsline's* display advertising, followed by the newspaper's independent printing business, called Line Graphics. Stock sales and donations also raise high as sources of income. Remer has also perfected the art of the fundraising party, and *Newsline* has benefited from six such fundraisers in the past two years. "But we really don't make that much money doing that," says Remer. "They're as much for the PR as for the

"Our advertising isn't very successful. First, we're not large enough to attract a lot of advertisers, and second, where are we going to find the capitalists to sell the ads?"

money." The first fundraiser, which was held at the Guyton mansion in Mission Hills soon after the start of *Newsline*, featured cartoonist-playwright Jules Feiffer and political activist Tom Hayden. *Newsline* netted \$1500 from the admission fee of fifteen dollars per guest and the sale of an original Feiffer cartoon panel for \$410. A subsequent party at a private home in Golden Hill featured Georgia state legislator Julian Bond and *Los Angeles Times* reporter Robert Scheer.

The raising of cash is a constant worry, considering that the weekly budget of GAWN, Inc., is between \$2000 and \$2500. (Salaries comprise nearly half that; printing costs take up another twenty percent; and the remainder of the expenses consist of rent, gasoline, supplies, and miscellaneous expenditures.) Although much of the overhead expense is offset by advertising revenue, the *Newsline's* ad sales have never been impressive. "Our advertising isn't very successful," Remer admits. "First, we're not large enough to attract a lot of advertisers, and second, where are we going to find the capitalists to sell the ads? If they're any good, they're snapped up right away."

Correctly or not, Remer feels that his brand of political journalism has cost him some needed advertising revenue with the large corporations, such as San Diego Gas and Electric. "They give us the runaround whenever we ask why they don't advertise with us," Remer grumbles. He says he has considered filing a lawsuit against SDGE over the issue — because the power company is a monopoly and a public trust and it unfairly boycotts his paper — but that a court action would be too expensive. He tells an illustrative story regarding SDGE which occurred last April at a Commission of the California conference in San Felipe, Baja California. "I was down there with [city councilman] Bill Lowery, and Frank Devore, an SDGE vice-president, came up to me and started scolding me," Remer remembers. "He accused me of taking my technical advice from Jane Fonda, so I'm not surprised they don't advertise with us." When asked recently about the inci-

dent, Devore claimed ignorance. "Honestly," he said, "I just don't know what you mean. I'm really sorry, but I simply don't know who you're talking about."

Since its inception, *Newsline* has not only made a habit of losing money and advertisers, but also of losing staffers. The ever-changing staff box indicates something of a revolving door, pulling in idealistic, young writers, and spitting out demoralized journeymen of advocacy reporting who are tired of a meager (or nonexistent) paycheck. Free-lance writers are not paid at all, and there are only five full-time and two part-time staffers earning just over minimum wage. (The full-timers make between \$160 and \$185 weekly; Remer says he earns \$170.) As a result, Remer does almost everything that he cannot pay to have done by someone else. Remer's friend and colleague Bill Ritter says that as Remer goes, so goes *Newsline*. "That paper hangs on Larry."

Ritter says. "He keeps it afloat with sweat, paper clips, bubble gum, and mirrors." And stockholder Dave Stutz, when asked what the reaction would be among fellow investors if *Newsline* were to fold in the near future, said, "I'd *Newsline* went under at the end of this year, there would be no hard feelings and no regrets among the stockholders."

Remer was born in Montclair, New Jersey, the first child of Herbert and Beverly Remer. His mother is a teacher at an intermediate school in the Bronx, and his father owns a gift-importing firm which deals mostly with such Swiss and Scandinavian goods as marble artwork and knife sets ("To be sold in the better gift shops," says Remer). A year later, the family moved to Mt. Vernon, a white, middle-class, bedroom community of New York City. Larry was soon joined by two sisters — Sue and Laurie — and entered Columbus Elementary School in the Italian section of town. He showed some proficiency at his studies and skipped the second grade, which seems to have been something of a turning point in his life. "The major thing is that I no longer fit in with my peers, because I skipped a grade. That and being Jewish.

And I'm not even a religious person. I don't even identify with being Jewish."

When he entered Mt. Vernon High School in the fall of 1963, the age difference between Larry and his fellow freshmen was more apparent than before. He was small to begin with, but as his friends began maturing into adults, Larry felt he was left behind. For his own protection — because he was often picked on by bullies — Larry joined a group with the unlikely appellation the Classics. "The Classics was an integrated social club," he says. "See, on one end you had the fraternities, and on the other end you had the street gangs. The Classics fell somewhere in between. We had meetings and paid dues and like that. It originally started with black and white athletes. We even got in fights. We fought the Italian racists — not that all Italians are racists or anything. These were white, working class, and not very liberal. The Classics always defended their members, and that was great because I was always getting picked on."

Remer began developing a political consciousness around the beginning of his senior year. "My parents were pretty active politically. They had a boycott school in 1962 in favor of integration, and I went to a 'freedom school' in one of the black churches. In 1963 I went with friends down to Washington, D.C., and saw Martin Luther King give his 'I have a dream...' speech. I got very involved with the civil rights movement. Even the first women I dated were black. A lot of my friends were black, and part of my friendship with them meant that I had to pick up their white girlfriends at their homes."

"I remember myself and my friend, Dougie Gatt — he was a member of the Classics, too — we were the only white guys who could be safe out on the streets of the black areas. I could identify with black power. I was a junior in high school in the fall of 1965 when a black guy from Mt. Vernon named Johnny Griffith, who had dropped out of school and joined the army, became the first black killed in the Vietnam war. It was a real big funeral, the mayor was there and everything, and I cut school to go to it. The thing is, I missed a social science test. The next day I was given this incredible tongue-lashing from the teacher, calling me a communist and agitator. She made me write a paper as a punishment assignment about George Fitzhugh, who was this racist during the pre-Civil War days, this incredible pro-slavery advocate."

Remer graduated high school in the spring of 1967 and went on to the State University of New York at Stony Brook on Long Island, sixty-five miles east of New York City. Stony Brook was full of "bright underachievers," and Larry joined their ranks as a math major. Remer had an excellent math record in high school, a rec-

(continued on page 10)

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## THE MUCK STOPS HERE

(continued from page 9)  
ord of which he was "tremendously proud." Life at Stony Brook was idyllic. Protests against the draft were very popular; academic standards were dropping; and drugs were very much in vogue. Drugs, of course, were also illegal. On January 17, 1968, Remer got busted. Two hundred Suffolk County police officers marched onto the campus at five o'clock in the morning and arrested "thirty-seven pot smokers." Remer explains, "It was finals week, and I was pulling an all-nighter in one of the student lounges, studying for a Russian final. They got me for something like being present during the sale of marijuana. Actually, I was there when somebody gave a joint away. Anyway, I got probation and had to go to some drug-diversion programs."  
He became attracted to the twin vices of politics and journalism during his junior year. He ran for student-body treasurer and won. "I got elected because I discovered a scandal in the faculty-student association, a group which had a \$2000 slush fund for the president of the school." As treasurer he began writing a student-government column in the student newspaper, *The Statesman*. He also began tipping *Newsday* on possible stories, and wrote articles for such underground papers as the *Suffolk Citizen*, the *Red Bulletin*, and the *Long Island Dock*, all without pay. He lost his bid for re-election, but decided to stick with news reporting.  
Remer graduated in 1971 after changing his major from math to social science. Although the draft was in high gear, and

"We did a story about Krulak's plans, when he was still in the Marines, in which U.S. operatives were to go out and attack U.S. military installations to convince Congress to fund more money for defense. And this was the guy who was running the U-T editorial policy."

Larry was in the prime age category, he was given a 4-F deferment from military service because of an asthmatic condition he had since childhood. By the fall of 1971, Remer was living in "a very dingy tenement" in Manhattan's East Village and working on a service-referral switchboard at a liberal Methodist church in Greenwich Village. "I was sort of a floating hippie," Remer says. "I didn't have much money. It was real raunchy New York street life."

Although he was free from the draft himself, the milieu in which he found himself inspired him to join the antiwar movement with a fervor. In the spring of 1972, Remer went to an antiwar planning conference in Washington, D.C., in preparation for a demonstration that summer at the Republican Convention in Miami. It was at that strategy session he met three San Diego activists from the San Diego Convention Coalition — his wife-to-be Shari Lawson, Bill Ritter, and George Katsiavakis. When they regrouped in Miami a month later, Remer was introduced to other San Diegans, including David Helvarg.

After the convention, Remer returned to

his pied-à-terre in the East Village, but "itchy feet" moved him to hitchhike to San Diego for a visit with his new friends from the convention. At first Remer stayed in Golden Hill, where he delivered advertising fliers for a living. Then he moved into a rented house in Ocean Beach and began working as a clerk in The Black head shop on Newport Avenue. One of Remer's roommates, George Katsiavakis, happened to see several surfers one afternoon moving out of a house near the beach — a house Remer and friends had admired before — and learned it would be available to rent.

Such was the beginning of the infamous Red House, as the structure later came to be known. The surfers moved out and the activists moved in. Besides Remer and Katsiavakis, there were three others, including radical SDSU professor Peter Bohmer, who had just been fired for allegedly giving higher grades to those of his students who opposed the war in Vietnam. The Red House, at 5113 Cape May, soon became a center of beach-area political life. "We had teach-ins in the living room and women's self-defense classes in the front yard," Remer remembers. Helvarg,

whose friendship with Remer was ripening during this period, says Larry played to the hilt the role of beach radical. "He had this wild hair flying out all over the place," says Helvarg. "He always wore blue jeans, a work shirt, a Levi jacket, and a denim cap." In many ways it was not unlike his association with the Classics, although the beach people's common enemy was the San Diego Police Department and not Italian racists. The main difference, though, was that the street people of San Diego had a voice — and that voice was the *Door*.

The *Door*, which was to become the last of the "underground" newspapers in San Diego, began as a sexual liberation tabloid in 1968, published near the state college. As it moved its offices to wherever the rent was cheapest, and as the staff evolved through the years, the content of the *Door* changed drastically. It went from sex to sex and music, then to just music, then to music and politics, then to just politics with some entertainment. It was almost inevitable that Remer would be attracted to that newspaper. "Most of the stuff I'd done in the past was just diatribe," he says. "I decided to get journalistically serious. The first thing I did was a three-part series with editor Doug Porter on the Copley Press. Our stories linked the Copley Press with the CIA. We also wrote about Victor H. The Brute Krulak, a former Marine Corps general who was the director of the Union-Tribune editorial policy. We did a story about Krulak's plans, when he was still in the Marines, in which U.S. operatives were to go out and attack U.S. military installations to convince Congress to fund more money for defense. And this was the guy who was running the U-T editorial policy." This was the beginning of Remer's disgust with the Copley product — a disgust which has dimmed little over the years.

The *Door* was above all else anticorporate. But those were days of mutual distrust, and the SDPD intelligence unit — commonly called the Red Squad — was at its peak

(continued on page 12)

## Restaurants Bertha for the Defense

ELEANOR WIDMER

The Restaurant: Pear Blossom  
The Location: 1930 Quivira Way (223-4033)  
Type of Food: Japanese  
Price Range: Teppan menu: \$6.50 to \$14.00; à la carte menu, approximately \$6.00 a dish; combination dinners, \$9.50 to \$15.00 per person  
Hours: Open daily. Lunch, 11:00 a.m. to 2:30 p.m.; dinner, 5:00 p.m. to 10:30 p.m. Same hours for sushi bar.

In my dream the phone rang and a female voice, high in pitch and feverish in intensity, said, "Darling, here I am." Without hesitation I answered, "Aunt Bertha," and she replied, "At this hour of the morning, were you expecting Sophia Loren?"

I jolted awake to find myself with the phone at my ear and a dull alarm of recognition in my head. During the winter I had raised, balled, hummed, lightning, my garage had flooded, my back patio was a mud slide; each morning revealed some new calamity. But the nights had been serene and cloistered, the mornings shrouded in a protective grayness. Above all, there had been no crack-of-dawn callers whispering obscenity. "Aunt Bertha here."

Before I could remove myself gracefully from the forest of dreams, Aunt Bertha sighed with that deadly humility I've come to know. "I've come to help you."

"Help me?" With help like hers, whole nations have come to a halt, governments have toppled, the social fabric has been shredded. "Help me!" I repeated and squinted at the clock. It was 6:15 a.m.

"It's about that article I read in the *Miami Herald*. They have a newspaper there, too, dear. And don't think that California is the only place with restaurant reviewers. They're everywhere." She announced this in a tone appropriate for speaking of germ warfare. "You see, dear, this article informed me of the ruin that just one bad review can bring to a restaurant. In this article a reporter interviewed a restaurant owner in Miami who said it took his business a full year to recover from one bad review. The owner was actually out of town when it happened. He didn't deny that the tablecloths were dirty that night, that the waiter was insolent. The waiter was taking a Ph.D., and of course, darling, it's not as if I am in any way lumping you with one bad swallow who is really an ugly duckling. What I am saying, dear, is that the owner admitted that the graduate student waiter had been nasty, that maybe the chef was off that night and salted everything, including the strawberries. Still, imagine the owner's chagrin when he got back from visiting his mother in Chicago and found that more than half of his reservations had been canceled. And it

took him a full year, a solid twelve months, including the hurricane season, to get back on his feet.

"As soon as I read that, I packed my bags and came to help you," she announced in that saccharine tone which breathes instant death. "What I mean is, I am the new restaurant advocate, and when we go for reviews I will always take the restaurant's point of view. No matter what." It was useless to argue. I agreed to her terms and collapsed back into troubled sleep.

The next night, a Friday, we arrived at the Pear Blossom, a Japanese restaurant in the newly built Marina Village located on Quivira Basin. Like most of the restaurants in this complex, the Pear Blossom has a view of the water and a beautiful wood interior. It also has an upstairs sushi bar, which is capacious and handsome and at which a sushi chef officiates. The downstairs area, which is very large, is divided in two, one section of which houses the teppan cooking table. For those who wish to sit at that cooking table and watch their meals being prepared, there is a separate menu. This menu offers steak primarily, plus lobster tail and shrimp, served with Japanese-style vegetables. Aunt Bertha took one glance at the teppan dinner menu and guided me away. "We want them to put their best sushiaki forward," she explained confidently, "and in this country, the teppan dinners are often Americanized."

We took our seats in the section devoted to Japanese fare other than steaks and vegetables. As if the gods knew that Aunt Bertha was in the house, our waitress informed us that the combination dinners were not available that night and hence we could order only à la carte. Our waitress was high-spirited but distracted. "If anyone wants sushi," she said breathlessly, "I have to walk upstairs to get it." We did, indeed, desire sushi, which is seasoned

rice topped with a variety of raw fish and seafood. In fact, we ordered the most expensive sushi dish in the house, the combination plate for \$9.50. We also decided upon beef sushiaki, salmon teriyaki, sashimi, and tempura, whose prices ranged from \$5.95 to \$6.90.

When the waitress brought our soup, she jostled the bowl and some of it came down in Aunt Bertha's lap. The waitress hastily began to mop up Aunt Bertha's dress with a dry towel. "That's fine, that's fine," Aunt Bertha murmured in her role as advocate of the restaurant. "She's new here." Aunt Bertha observed. "She doesn't know Japanese food. We have to give her the benefit of the doubt." A waiter later the waitress was back with a wet towel, and she proceeded to scrub down any remaining spots on Aunt Bertha's clothing, some of which may have been there for years. "Isn't she wonderful? Isn't she efficient?" Aunt Bertha gushed. Then she added, "Did you know that in a Japanese restaurant in San Francisco, which employed all Japanese waitresses, an affirmative action committee forced them to hire some Caucasians so they wouldn't be accused of discrimination?" At Pear Blossom there wasn't an Oriental waitress in sight. I drank some of my tepid soup, took a bite from my American salad, and remained silent.

When all of our dishes were finally placed upon the table, our waitress said heartily, "Enjoy, enjoy," and I discovered that we didn't have our sashimi, a raw fish platter. "Oh my," our waitress gasped cheerfully. "I'll have to go upstairs again."

To be sure, there is no strict order in which one may eat Japanese food — in Japan the soup is often served last, with the towel lifted to one's mouth, as if it were a cup of tea. But in the United States, we frequently have the raw fish first. In this case, we had it virtually for dessert. We

sampled the dish of sushi and this offered a pleasant variety of shrimp, squid, abalone, and a form of dinner custard which is sliced thin and placed on top of the rice.

"My my," cooed Aunt Bertha. "Isn't this grand? Such a colorful dish. And only \$9.50 for these charming hors d'oeuvres."

"That means that it's about fifty cents a bite," I retorted. Aunt Bertha was quick to her defense.

"But the preparation of sushi is an art: it takes care and a sense of aesthetics to cut the raw fish and to make it appear so gorgeous." Agreed. The sushi was the best dish we sampled.

In due time, we tried the salmon teriyaki, two thin slices of lacquered salmon broiled with teriyaki sauce. As if she read my thoughts, Aunt Bertha was quick to ask, "Why would we want more? In Japan they always serve small portions. It's the beauty of the dish that counts and not the size." Thus we made our way through average tempura, less than average beef sushiaki, which was not prepared at the table and arrived assembled with the vegetables to one side. Then we waited and waited. Aunt Bertha pointed out that the restaurant would make a fortune during the high tourist season. Aunt Bertha remarked that we would have to come some night just for the sushi bar upstairs. Aunt Bertha rattled on about how many young people were seated at the teppan table eating steak, but that the waiters did not put on the show that they did at Benihana.

Aunt Bertha reminded me that nothing could be nicer than raw fish for dessert. Our business waitress aspirated in my ear. "Here it is folks," and she set the dish of sliced raw tuna on the table without mishap. After that lengthy hiatus between courses, only sliced abalone arrived. The fish was fresh but lacking in variety. "Variety," spat Aunt Bertha. "Only confuses the palate."

It was a remark that could warm the heart of any restaurateur, and I suggest that Pear Blossom may use it with Aunt Bertha's blessing. We paid almost forty dollars for this meal. As we drove home my Aunt Bertha asked, "Didn't I help you, dear? Without me, you may not have been too kind to Pear Blossom."

The original owners of Osaka restaurant at 3545 University Avenue have again assumed management of the restaurant, which they sold more than a year ago. For people who are looking for low-cost Japanese meals, this is a good place to start. Most of the meals are under three dollars and include soup, salad, and rice. Some large combination plates, which include broiled beef, tempura, and tempura, are approximately \$5.25. Osaka is not the last word in gourmet Japanese, but the food is fresh, home-style, and an excellent value at the price. I was there the other night. Happily, my Aunt Bertha stayed home.

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# THE MUCK STOPS HERE

(continued from page 10)

strength. Undercover cops were infiltrating political groups throughout the county, and the atmosphere in the radical community was one of paranoia. "We were pretty good at finding and exposing intelligence agents," Remer says. "We'd take pictures of the guys sitting on the sides of the demonstrations taking pictures of us." The staff then incorporated those pictures into a series of "Cop Watch Trading Cards," a joke of sorts which featured a photo and short biography of different members of the Red Squad. A frequent target of the *Door's* anticop venom was officer Jack Pearson, a former member of the Red Squad and currently the president of the Police Officers Association. "There was some enmity at that time between Larry and myself," Pearson says. "I don't know if it still exists or not, because Larry and I don't talk. He's one of the few people I don't talk with. I don't know if he avoids me or what. I think that at the time this was all happening I was reacting to him at a personal level and not a professional level." This is almost understandable, because in one issue of the *Door*, Pearson's photograph was spread across a two-page layout after Pearson was voted in a readers' poll the most-hated member of the Red Squad. Even so, Pearson is fairly magnanimous when assessing his past relationship with Remer and the *Door*. "Larry is a change agent," Pearson continues. "Through a process of isolationism, you tend to screen out objectivity and start to become paranoid. I think that's what happened to Larry. I know to a degree that's

Although his home is not luxurious, it is comfortable. Although the new Saab he and Shari own is far from being a Mercedes 450 SL, it is a comfortable car. For a man whose motto has to do with afflicting the comfortable, it seemed to me that Larry was treading dangerously close to insincerity.

what happened to me. My attitudes in the past few years have changed. I've gotten a lot more liberal. I think we've both drifted closer to a common center."

As Remer continually points out to those who listen, he is a product of his times. The times back in 1974, though, were not boding well for the underground press in general or in San Diego. A tight economy and a decreasing interest in mass radical politics meant less advertising revenue coming in to the *Door*. Another blow to the paper's coffers was the cutback in record company advertising during the initial Arab embargo of petroleum, the by-products of which are used in making record albums. Because of Remer's knack with figures, he was made business manager and, ultimately, editor. Former *Door* staffer Bill Ritter remembers: "The last year of the *Door*, Larry kept the paper afloat; raising money from people he knew here and on the East Coast. He got people to buy ads; he got donations." The financial ills of the *Door*, however, were terminal.

The *Door* folded a month after President Richard Nixon resigned from office in the summer of 1974, and Remer was out of

work. Through a mutual friend, Remer was introduced to Jim Bernstein, chief aide to then-supervisor Jack Walsh. Bernstein hired Remer as an administrative aide in September 1974. "Jack had this huge staff of low-paid aides and lots of interns," says Remer. "He sent us out to look into everything. We investigated nursing home abuses and sheriff's brutality. It was really unprecedented." The casual atmosphere in Walsh's office agreed with Remer. Although Walsh was a Republican, he embraced many of the same left-leaning causes as Remer. "Jack was a real hippie in office," Larry says fondly. "He wouldn't wear a tie, which was really unusual back then. Jack was a tremendous supervisor, but he had a real problem: he wouldn't make the ribbon cuttings or the little coffee meetings down in Chula Vista, which was in his district." Walsh replaced top aide Jim Bernstein in mid-1975 with former Channel 10 news reporter Judy Hillman. Hillman and Remer did not get along from the start, and Hillman fired Remer in July of that year. "It was just a personality thing," Remer says. "But I didn't realize how good I had it until I wasn't there anymore."

At this point Remer and Shari Lawson had moved in together. (Shari Lawson formerly went by the name Shari Whitehead, which is the surname of her stepfather. She changed it last year to Lawson, after her natural father.) Remer began trying to make some extra cash on top of his unemployment dole by writing free-lance stories. He picked up one or two small assignments from the *New York Times* and the *Los Angeles Times* before finding a regular outlet for his writing in *San Diego* magazine, where eventually he earned the title of contributing editor.

"*San Diego* magazine had these trepidations about my writing for them because of some of the stuff I did for the *Door*, but it was easy to write for them," he says. "All you had to do was quote both sides. Before I knew it, I was writing for them every month. Remer's work with *San Diego* is generally considered to be some of his best, albeit his most traditional in tone and style. In the June, 1976 issue, Remer wrote what may have been the most comprehensive story on local prostitution up to that time. In the January and February issues of 1977, *San Diego* ran a two-part series by Remer called "The Justice Factory," which analyzed the state of the judicial process in San Diego. In the series, Remer included the results of a survey taken among local lawyers concerning the quality of performance by the superior court judges — the first survey of its kind locally.

Says Remer of his life then: "I was living the life of Riley, but I don't think I appreciated it at the time. I did some pieces for *Playboy* and *Out*, but I felt like I was writing for others and not myself. There was no venue for me to write what was happening in local politics." Remer began his search for the backers of what later turned out to be *Newsline* in May, 1977. Two months later Shari and Larry were married in a simple ceremony presided over by Superior Court Judge Earl B. Gilliam. They are now the parents of a twenty-month-old girl named Terra.

During the short time *Newsline* has been

(continued on page 22)

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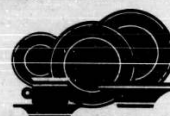
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# A Notice to the Colonists

WAYNE SWANSON

Sometimes it seems as though the history of San Diego began with the invention of pastel stucco. The residential heritage of the city consists largely of rows of nondescript stucco boxes, with an occasional white-frame box thrown in for variety. If one looks hard enough, though, it's possible to find exceptions, but they are vanishing.

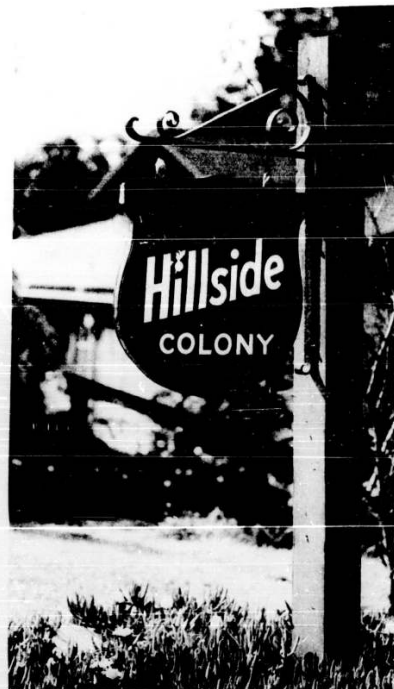
Halfway up the hill to Mission Hills is one of these exceptions. Plipped down in the middle of an otherwise drab residential neighborhood on the fringes of Mission Hills and Old Town is a rambling, black-long gingerbread house shrouded in vines and vegetation. The redwood shingle structure, snaking along the side of the hill at Titus Street, between Fringle and McKee, seems out of place. It would be more at home in a secluded mountain valley, but there it is—on the side of a hill a bit too close to the roar of Interstate 5 and Lindbergh Field.

It is called the Hillside Colony, or just the Colony. It is a reminder that the neighborhoods of San Diego, if one just knows where to look. These cool evenings the air is smoky from the fires burning in the fireplaces of most of the twenty-five apartments. And the vegetation that lines the walkways and the patios within the Colony is a lush green from recent rains.

But closer inspection reveals the rough spots around the edges. The garages at the far end have become dilapidated, and in places the landscaping is overgrown. The

shingles are faded and in places disintegrating. The truth is that it has become a slightly disheveled collection of apartments with a slightly disheveled collection of tenants. And time is running out on the Colony. The residents have all been notified that by April 15 they must move out. New owners plan to bring in heavy equipment then to make the soil borings that will help determine a new use for this stretch of valuable residential property, with its view of San Diego Bay and Point Loma. They say they are not sure just what that use will be, but one thing is fairly certain: it will no longer be quaint little apartments, covered with vines, where the rents range from \$110 to \$175 a month. Within a matter of months, all or part of the Hillside Colony will probably be gone.

Nearly everyone who has lived in or around the Colony has heard a story about its history: the first buildings went up in 1902, or maybe it was 1915. Definitely no later than 1917, or is it 1918? Some think it used to be an artists' colony; others argue more forcefully that while some artistic people may have lived there, that is not why it is called the Colony. There's a rumor it was once a nudist colony, but most people doubt that. There's also talk that when Rosario Beach and the Coronado Islands were gambling spas, the rich and famous from Hollywood would spend the night at the Colony on their way to and from Mexico. Some say Edna St. Vincent Millay lived there for a year or so when she was young. And a beautiful blond starlet, once married to actor Frank Taylor, spent her fading years at the Colony before she finally committed suicide.



The distinctions between fact and embellishment have been blurred by time, but certain things seem clear. In its early years, the Colony was owned by Ann MacDonald Steffes, a large, tough, independent woman. She may have been artistic, and she may have encouraged artistic people to live in the Colony, but mainly it was simply a piece of income property. She took special care of the Colony and its tenants, but she was much more a landlady than a patron of the arts.

Among the first Colony buildings were a barracks and a recreation room bought from the Army and moved to the site from Camp Kearny, one of the southwest's main marshaling points for troops in World War I. Over roughly the next twenty years, Mrs. Steffes slowly added to the Colony. She employed a carpenter, who, under her personal direction, built small cabins and little additions, each one costing no more than \$450 to construct. She furnished them with antique fixtures and furniture culled from estate auctions and rummage sales. Rooms rented for fifteen to twenty-five dollars a month. She painstakingly landscaped the site and transformed the entire block into a garden. Tekla Mollenhauer remembers Mrs. Steffes' Colony as something

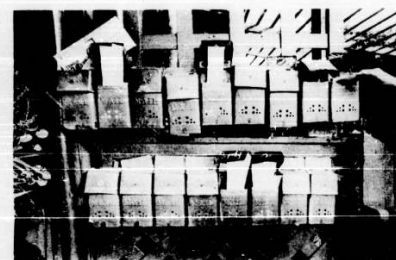
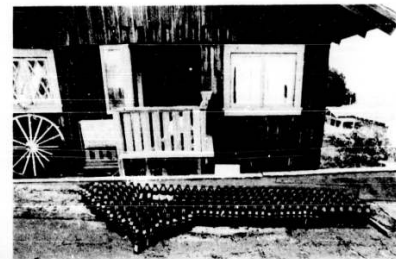
unique even then. Mollenhauer grew up in Europe, the daughter of a commercial attaché. When the family returned to the States in 1937, they stopped in San Diego on their way to Portland. The family found the Colony, and never did make it to Portland. "The Colony always made me think of the Europe I knew," says Mollenhauer, who lived there for seventeen years.

The story goes that sometime around World War II, Mrs. Steffes' health began to decline. The residents of the Colony would take turns caring for her, and there was hope that when she died, she would leave the Colony to the tenants. That was not the case, and in the years after her death the Colony passed through a succession of owners. Some had more feeling for it than others, but gradually it lost some of its charm. The antiques began to disappear with each departing tenant, and now few of the original furnishings remain. Then, in the 1960s, the "hippies" took over. The rich wood interiors gave way to day-glow graphics, and the landscaping was neglected. Neighbors complained that the Colony was becoming an eyesore and the tenants were little more than vandals. In the

(continued on page 22)



Photographs by Jim Gull





# Trash and Flash



Kirsten Childs, Melanie Adam

CHRISTOPHER SCHNEIDER

Recently a friend was telling me about Bob Fosse's *All That Jazz*, a film I've yet to see. He was saying that with all the contortions and finger-snappings of Fosse's choreography, the film had a thoroughly States feel. What would a truly contemporary musical look like? Neither of us could say. It is possible, however, to point out a musical that's nicely exemplary of the Seventies: *Chicago*.

*Chicago* (which was playing at the Spreckels Theatre through April 5) is an ideal musical with which to represent the era of John Waters (director of such aggressively disgusting films as *Pink Flamingos* and *Female Trouble*) and

Watergate. Not that *Chicago* is disgusting; the show is often lots of fun in its highly cynical way. It's merely that *Chicago* points absolutely no moral base with which to judge its characters. All we're supposed to care about is whether its heroine Roxie winds up on top by the time the show ends.

To be a pretty woman who commits murder in late-Twenties Chicago (the period in which *Chicago* takes place) is to be an instant candidate for celebrity. Cook County loves a glamorous murderess — to such a degree that they haven't hung a female criminal there in forty-seven years. It's murder that provides Roxie with an opportunity for glory. We first see her as she sends three bullets into the body of her departing lover, cold-heartedly declaring that "nobody walks out on me." This leaves her with two options: to pay for

her crime, which would mean death, or to try and catch the public's eye, which would mean a permanent reprieve from punishment. She chooses the latter. With the help of a shyster lawyer named Billy Flynn, who specializes in this sort of case, the murderess's photo is soon in all the papers and she's receiving gifts in the mail from unknown sympathizers. For Roxie it's a strange sort of success story, elevating her from the obscure life of an auto mechanic's wife to everlasting fame — at least for the moment.

*Chicago* was first performed in 1975. That's three years after the opening of the film *Cabaret*, which shared *Chicago*'s director/choreographer (Bob Fosse) and songwriting team (John Kander and Fred Ebb). By the mid-Seventies, we had all heard the Truth, i.e., that happy endings

are a fake and that romances with big, strong heroes and eyelash-batting heroines are unacceptable. But how could you have a musical without the essentially *Cabaret* got around the problem of upright heroes and heroines by showing us the exotically wicked ways — from which its lovers were not exempt — of Berlin during the Nazi ascension to power. The problem of the happy ending was solved by the show's vision of life as a sleazy and corrupt cabaret that oozed sensual gratification. Such a vision was quite enough to satisfy the audience. Who cared whether boy got or lost girl when you're confronted with an image of glorious immolation, of someone (in the case of *Cabaret*, its heroine Sally Bowles) overwhelmed by the thrill of jazz, sex, dance, and whatever else might be happy?

This solution to the happy ending problem forms a nice addendum to John LaR's comment that "musicals satisfy the middle-class consumer mentality — its insatiable longing for a destiny mistaken for cash on hand." Musicals in the Seventies were still about conspicuous consumption and the getting of affluence; only now, to be affluent was to have the whole world to light up a good apocalyptic blaze.

*Chicago* (whose book was cowritten by Fred Ebb and Bob Fosse) varies from accepted patterns to an even greater extent than *Cabaret*. It has surprisingly little love interest. The heroine we're supposed to root for is a murderess. And the show comes up with an even more potent vision — life as trash. Nothing is worth anything, according to the world view presented to us in *Chicago*; consequently, anything is allowed as long as you can get away with it. This is essentially what Flynn tells Roxie in the song "Razzle Dazzle," which is central to the show. As she's about to go on trial, Roxie is reassured by Flynn, who tells her that "it's all show business, kid." He then sings:

Give 'em the old hocus-pocus. Beat-and-feather 'em.  
How can they see you inquis in their eyes?  
What your hinges all are rusting?  
What if, in fact, you're just disgusting?  
Razzle-dazzle them, and they'll never touch you.

There's nothing other than trash and flash. The most you can hope for, if you're one of the lucky ones, is to bamboozle others while getting what's there to be had — into thinking that you're doing it worthwhile. Other than that, all you can do is experience what thrills you can. Once

more Fosse and his associates try for one of their sensual immolation finales with the song "Nowadays." In it Roxie sings about how good it is, how grand it feels to be living nowadays — when "You can like the life you're livin'./You can live the life you like." But it's not as incendiary as the title song from *Cabaret*; Roxie sounds as though she's trying to convince herself how good it feels, rather than attempting to convince the audience.

Among all the murderesses with whom Roxie becomes acquainted in jail (each of whom amusingly tells her own reason for killing her spouse or lover in "The Cell Block Tango"), her greatest rival for the public's favor is Velma Kelly. Velma used to be part of a sisters act in vaudeville. That act, however, was abruptly terminated when Velma killed her sister and husband. She still wants to return to the stage, but prison matron Big Mama Morton — a massive woman who takes a more than motherly interest in her wards and who just happens to have some connections with booking agents — says that no one would want to see Velma as long as there's another murderess among the public prefers.

Would an audience who refused to see Velma alone pay to see Velma and Roxie together? Surely a duo like that would be unbeatable. With this in mind, Velma forgets about her pride and offers to teach Roxie her sister's part in the famous act. At first Roxie refuses, preferring to make it on her own, but eventually she comes around and joins with Velma. This is *Chicago*'s substitute for a romance; the audience is kept in suspense until the work's end as to whether or not these two women will drop their enmity and become reconciled, like Beatrice and Benedick, to working together as friends. At the end of the first act they sing (in canon and with their backs to one another) a wordy-ward and quite solipsistic song entitled "I Am My Own Best Friend." But by the time the second act finishes, they've become a dancing team, playing at emporia of family entertainment.

tainment, where they're referred to as "Chicago's own killer-dillers."

It's all one, according to coauthors Ebb and Fosse: killers in court and performers on stage. Criminals in court are all really performers — and entertainers are, at heart, murderers. They're all the same, each of them trying to pull a fast one before their victims realize what's happened.

This is, to put it mildly, an extremely narrow view of life. It's constricted and unpleasant enough to make an audience's desire to see something reassuringly bland, such as *Annie*, highly understandable. I suppose the nearest thing to *Chicago*'s point of view would be that of Bertolt Brecht's *Threepenny Opera*, a work that shows humanity devouring itself in order to survive. But Brecht wasn't presenting this as an accurate depiction of life. He was daring us to say that such things shouldn't be true, challenging us to create a world where such things do not happen. *Chicago* isn't nearly that sophisticated; it merely keeps repeating the dirty truth of the way things are.

There are three things you can do when dealing with a show whose point of view is objectionable. Ignore that point of view, become angry and walk out, or begin to enjoy it. Mine was the third choice. *Chicago* is often care, seeming to stop at nothing in its determination to tell us the way things really are, but I'll take unbridled coarseness over smug respectability any day. There comes a point when their sheer audacious steps being unpleasant and becomes highly enjoyable. In any case, the unrelenting ill will with which *Chicago* has been invested by its creators has a pleasing, ready liveliness which is infinitely preferable to the complacent theater you might find elsewhere.

I've never been a great fan of John Kander and Fred Ebb's songwriting. Ebb's words always seemed superior to Kander's music, which would take a single idea, repeat it twelve times for the song's A section, move to a marginally different idea for the B section, and then return to

the initial idea without a bit of variation. It's still that way in their score for *Chicago*, but Kander's melodic ideas aren't half bad and Ebb's lyrics are frequently fine. The best song in the lot is, coincidentally, the only one with any harmonic interest: "Class." Mama Morton and Velma sing it when they learn that Roxie has stolen all Velma's tricks for buttering up the judge. "Whatever happened to class?" they sing in maidenly thirds, lamenting the loss of a world with "old values, fine morals, and good breeding." Of course, the song's parbros is comic, since no one could be further than from possessing these last three qualities. But in the midst of all of *Chicago*'s smart talk, "Class" is one thing that has emotional resonance, yearning as it does for a time and place when things were still decent.

Melanie Adam is a disappointment as Roxie Hart in the Spreckels production. Her voice is all right, but her dancing is tentative and awkward. She also plays Roxie as too much of a dumb cluck for my tastes, with none of the street wisdom you can hear in Gwen Verdon's voice on the recording. There certainly aren't any great depths to the character of Roxie, but she's a great deal more interesting if portrayed as a knowing operator rather than someone who just happens to do the right thing.

The big monologue that goes along with the show's title song, Roxie speaks of how her future public will love loving her and she'll love loving them "because none of us got enough love in our childhood." Ms. Verdon's voice shows us that Roxie knows this explanation to be a pious euphemism one uses when convenient. Ms. Adam, however, sounds as if she believes in it.

Ma. Adam is totally overshadowed by Kirsten Childs as Velma, Roxie's rival and eventual partner. Velma is even less of a character than Roxie, but she does do a great deal of dancing, and Ms. Childs is a superb dancer. Her voice is good, too, although she doesn't get much chance to use it. That's because Velma's two main

songs consist principally of: "First I'll do [dance step], and then I'll do [dance step]." . . .

The performance standards for the rest of the cast are high. Bill McCauley is agreeably hard-boiled as Billy Flynn, the shyster lawyer, and he sings well. M. O'Haughey (the only holdover from the original cast) is appropriately grotesque as Mary Sunshine. This character is a credulous sob-sister who is taken in by every one of Roxie's lies. Probably the lowest moment in the entire show is when Flynn (trying to proclaim Roxie's innocence) declares to the court that things aren't always as they appear to be and tips off Mary Sunshine's deus, revealing her to be a female impersonator (a fact which has been glaringly obvious since the character stepped out on stage).

To whom do you give the credit or the blame when you go to see a production presumably directed and choreographed by Bob Fosse and designed by Tony Walton, only to open the program and discover it's actually been directed by John Sharpe, choreographed by Jeremy Blanton, and designed by David R. Ballou? I was happy with the direction and choreography, although the former tended to encourage two-dimensional stridency and overkill. But the sets were thoroughly ugly. Posters of old stars on the walls to denote that it takes place in the glamorous past? Come on!

I got a kick out of *Chicago*, although there's much in the show that's objectionable. The whole thing is predicated on contempt for its audience, those schoolkids who are taken in by "razzle-dazzle." If you see it, park your humanitarian values at the door, for there's a lot which those values will find distasteful. I refuse to describe the unspeakable gap that Hunyak and her rope trick. But if you're of the sort that enjoys good trash — the sort that appeals to all our worst instincts — you can easily have a good time at *Chicago*. And you'll hear some accomplished music and see several fine dancers. □

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## Letters

(continued from page 4)

street — we provide chairs. The only people I've heard mention the wait are those who are in a hurry to get to the movies across the street. These few usually order food to go — a service that was not even mentioned in Widmer's review. The food to go takes an average of ten minutes and is served as hot, fresh, and attractive as food for the table diner.

Reading the paragraph describing the menu, compared to that of the Bullring, I was disappointed to see that attention was not brought to our choices of appetizers: seven different quesadillas, flautas, flautas, and nachos. For dessert we serve carrot cake, homemade cheesecake, and bananae, a crispy tortilla topped with cinnamon and honey — oven-warmed. Page four of the menu has complete breakfast and lunch selections, starting at \$1.90 for huevos rancheros. Most of the breakfasts include rice or beans, flour corn tortillas, and butter. We also serve a delicious Mexican chocolate drink.

As far as the ranchero salsa on the chili relleno being too hot, certainly you cannot praise one restaurant where the chef is American and prepares the food how he "believes" Mexican food should taste, and understand him other where the cooks are Mexican and the food is as authentically Mexican as any you will get this side of the border. Our vegetables — even potatoes for French fries and hash browns — are all cut at the restaurant, and the same goes for the chicken and the tortillas. Complimentary chips, salsa, marinated carrots, and jalapeños are placed on the table at the time the guests are greeted with menus. About the comment that Margarita is not "relaxing" — I will agree. The layout of the restaurant encourages the open, energetic, and friendly atmosphere Margarita is also known for. The friendly and good-humored people that constitute the majority of our clientele are a constant reminder of

why I know work here only and not also in La Jolla. It is an exaggeration to state that Margarita is frequented by many hippies, teen-agers, thump-thump music loving people. A juke box is located in the corner of the restaurant and plays whatever the person with the jukebox chooses. It may be Donna Summer or "El Meseño."

We easily clear a shelf and a half of Dos Equis beer alone on any given night, and it is not going to be the high school aged customers. Margarita is in no way a happy-days after-the-football game hangout, as could be interpreted by the review. My only apology is that Mr. Widmer was seated at a table with leftover plates.

Recently Margarita's was reviewed, and rather positively, by San Diego magazine and also by our local *OB News*, which is just as proud of our little neighborhood treasure as I am to work there.

Cynthia L. Salasino  
Ocean Beach

## Bodybuilding Gets A Lift

I wanted to thank Achilles Hertz for a very positive and well-written article on the Southern California Bodybuilding Championships ("Events," March 20). The article received a lot of compliments here in the gym.

Bodybuilding gets very little positive press, so it was a delight to read this.

Paul Edery  
Paul & Pacific Gym

**Sometimes A Woman**  
Glenn Warshaw's photos for Space in Time are sexist, as is much in the Review. Usually I can refrain from bothering to comment, but you need to know (re: Gene Novot's plight, March 20) Workman's Compensation is now Worker's Compensation, and a shipper (the man who actually builds the ship...) is sometimes a woman.

Even if you don't care to edit advertising, I wish you would more carefully edit text.

Maggi Kirkbride  
San Diego

## Poofreader Groofs

It's a red letter day when I can spot even one error in the *Reader's* and to find two within six inches of each other (as I did on the "Letters" page of your March 13 issue), makes it a star-spangled, short-of-the-rackety, break-out-all-the-flags, red-letter day! Your excellent proofreader must have dozed.

Then there's that reference on page eleven of the same issue to mountain climbers perched on a crevice. The only crevice I can think of that can be perched on is well, it's not usually found on the face of a mountain.

Barbara Marsh  
San Diego

## This Sand Is Our Sand

Congratulations on Larry Keller's excellent article March 6, "A View of the Bay." As a native San Diegoan (fifty-five years) and a Pacific Beach resident for thirteen years, it's the first time the citizens of San Diego have had access to the behind-the-scenes machinations of Gade, McKinnon, Martine, Milly, et cetera. Such reporting would never be printed in our "other" local press.

I hope Keller will stay on top of this story, as the battle of San Bay is far from over. I have written Mike Goch and offered to serve on a broader committee of local citizens. My neighbors and I were never aware of the city council meetings alluded to, nor have we known of local meetings at which we could view the various plans which have been proposed. Your paper and Keller's reporting have performed a valuable service to those of us who want to see the San Bay project completed — with fresh sand at the foot of Faneel Street — for the use of all citizens.

A bike ride on Bay Lane from the city center to the beach is a pleasant surprise, as it is a delight to see Mike Goch and offered to serve on a broader committee of local citizens. My neighbors and I were never aware of the city council meetings alluded to, nor have we known of local meetings at which we could view the various plans which have been proposed. Your paper and Keller's reporting have performed a valuable service to those of us who want to see the San Bay project completed — with fresh sand at the foot of Faneel Street — for the use of all citizens.

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the Catamaran to South Mission will show what can be done. It is beautiful, clean, the Bayfront residents are friendly, and there are no hoodlums! We no longer want to take ride on Ocean Front, which seems to have a different element of the population.

Again, my appreciation for the research and reporting at this level. Incidentally, one could not now or ever use part of Martine's pants — it is fenced, and the dogs make sure no one will trespass.

Shirley Callender  
Pacific Beach

## Just As You Say

San Diego seems to draw tourists like the Bermuda Triangle. Maybe it's a curse left by the Indians. I think we are the Ace of Dees center of the universe. We celebrate modesty, demand it. It's working. We've got a multimillion-dollar business complex in the middle of a river, Muppets at the museum, and the KKK protecting us from the Mexicans. We're clean and we like it. We took care of Black's Beach and licked VD.

For the most part, the Reader has been apart from this and has been a measure of excellence in writing and reporting. Here in North County, home of Rancho Everything, we now scramble around the L.A. expatriates who are cutting in more of everything worthwhile. Now you need reservations, a Mercedes, tennis stuff. We're learning pretension — big time... Del Mar. The Reader helps us a guide to get you through. Until...

Last time I saw San Gera I had the feeling he was patronizing the audience. He knew we were all in the same boat. His perception made me uncomfortable. When we get some good musicians in town to share their craft, we leave them packing up with a copy of the Reader's "Guide to the Music Scene." They take it with them. They know we're crazy.

I learned from Steve Emdin that Oscar Peterson is too facile ("This Week's Concerts," March 6). Next time Oscar comes home maybe he will drop a few notes and slide off his piano stool, roll on the floor just to make us comfortable, and then he'll be home. We need Steve is asking for less... no hoodlums! We no longer want to take ride on Ocean Front, which seems to have a different element of the population.

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Shirley Callender  
Pacific Beach

The thing is, a guide should guide. A teen-bopper telling us about this kind of music should do his homework. Kids read Emdin. The paper's at the 7-Eleven in plain sight. If they survive the drugs at recess, they can look forward to becoming less facile musicians, get rave reviews in the Reader, or write them, or do construction in the county. Nobody cares. You can get away with anything. It's the Rancho Cacho Dyster. Hey San Diego, we're done our thing. And perhaps the new wave policy of the Reader is to guide us in the quest to be less than the next guy and profit from it — living proof.

Detritus may be ahead of us. They are making can nobody wants. They've got it down. Let's send some people there, see how they do it. Save a tree. Have a nice day... Morris Smith  
Corral

## The Kidz Are All Right

I must take offense at Steve Emdin's recent review of the Cardiac Kidz. I have seen them sometimes when they are, as he puts it, "better boring." But I have also seen them when they have been quite exciting. Their originals have a flare and an edge that few punk bands in San Diego have seemed to capture. They have their off nights, just as Emdin has his off reviews.

Ron Wood  
Mission Beach

I learned from Steve Emdin that Oscar Peterson is too facile ("This Week's Concerts," March 6). Next time Oscar comes home maybe he will drop a few notes and slide off his piano stool, roll on the floor just to make us comfortable, and then he'll be home. We need Steve is asking for less... no hoodlums! We no longer want to take ride on Ocean Front, which seems to have a different element of the population.

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Shirley Callender  
Pacific Beach

## THE MUCK STOPS HERE

(continued from page 12)

publishing, one of the more common complaints against it is that it dogmatically reiterates the party line of Tom Hayden, Jane Fonda, and their organization called the Campaign for Economic Democracy. Remer fairly bristles at that charge, but is proud of his relationship with Hayden and the CED. A major goal of the CED is to involve consumers in the decision making of large corporations by forcing those corporations to accept public representation on their boards of directors. In that way, according to the CED, citizens could expect economic democracy as well as the extant political democracy. It is an issue-oriented organization, favoring increased use of solar power, farmworkers' rights, and abolition of nuclear power. Remer's wife, Shari (who is deputy director of the Southern Border Regional Commission), met Hayden at Berkeley in the late Sixties. She later worked as a coordinator in the San Diego chapter of Hayden's Indochina

Peace Campaign, an antiwar group which based its strategy on lobbying in Congress for its goal of stopping the Vietnam war.

When Hayden later announced he was going to run for the United States Senate, Larry and Shari hosted a celebration in his honor at their Ocean Beach home. When the Hayden senatorial campaign faltered, many of his volunteers felt a need to continue their work, which culminated in the Campaign for Economic Democracy. "I'm a member of the CED," Remer says wearily, as if explaining for the thousandth time, "but I'm not an active member. I'm also in the ACLU, but no one ever accuses me of being controlled by them. It's just that Tom and Jane are in the public eye, I think."

Remer considers himself a populist, but says he does not like the "corporate liberals" such as state senator Jim Mills. In general, Remer subscribes to the goals of the CED, with a strong antipathy bias and a desire for social change and equality on economic and political levels. "I believe in democracy," Remer says, "but we need more of it. In the States, when the 'system' was closed, we didn't have any other option but to go to the streets. It was the system that was violent toward us. In the Seventies, the system has opened up." In terms of San Diego's political climate, Remer says he has seen the once-archly conservative county slowly spawn a growing liberal community. "We're seeing a lot more popular movements these days," he says. "We've been siding with

these movements, supporting them. In that sense, I see *Newsline* as a political force."

"You've got to understand," he said, "that my life is different now, with a wife and a kid and a house. I don't feel like doing the same things now that I did when I was twenty-five."

"Then how much longer can you keep putting out *Newsline*?"

"The thing is, Shari and I want to have another baby, which means Shari would have to take a year off from work, and I'm not going to make it on \$170 a week at *Newsline*. What I'd really like to do is get the paper in the black, get someone who could run the thing, and then try freelancing on a regular basis, and still contribute to *Newsline*."

Getting *Newsline* out of debt is, to put it gently, quite unlikely, and I reminded him so.

"Okay, look," he said, a little flustered. "If we're still in the red in January of 1981, we probably won't be publishing. I've thought about getting out of journalism, but I'd have trouble doing that. I'm very interested in doing a screenplay. You're dealing with a very difficult set of variables here. In terms of doing something that lets my creative energies flow, I don't know. It's unclear in my own mind. But I have skills and contacts. I could get a job."

"Maybe we should call this article 'The Mellowing of Larry Remer,'" I suggested. He contemplated this for a moment. He had already informed me that he has been thinking about going into real estate.

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—BY JACKI SORENSON



## the Colonists

(continued from page 14)

surrounding neighborhood, there is still some resentment toward the Colony that dates from the Sixties.

In the Seventies, however, the Colony made something of a comeback. New, more stable residents moved in and began to take more pride in their home. The psychedelic interiors were redone; the ravaged vegetation was slowly reborn. Today most residents have lived in the Colony at least a few years, some nearly twenty years. They are an eclectic lot. There's a goldsmith and some teachers and a sand-casting sculptor and a woman truck driver and a tuna fisherman and a yacht broker and a beautician and an electrologist and an attorney and more. There have been gays and drug dealers and students and a "kept man." There are people in nine-to-five jobs, but there are many for whom the low rent provides the freedom for other uses of their time. Some wouldn't think of working full time, and some just want the choice to work or not work as they please. "We might be bums in our own eyes," explains Kathleen Mazur, who first moved into the Colony in 1965, "but we all have a little bit of education."

Mazur, a registered electrologist, lives in a spartan cabin off to one corner of the Colony, the fifth Colony apartment she has lived in. "We're all generally into imaginative and casual living, where we can be on our own," she says. "It seems we're all rugged individualists. We tend to be loners."

But they all find a common bond in being a part of the Colony. They know that their collection of apartments, with its gardens and walkways, is something rare in a time when a community has come to mean an apartment complex with a rec room, tennis courts, and Jacuzzi. "Here we are, in the middle of a very busy city, at the convergence of a couple of freeways and Lindbergh Field, but we can walk in and be totally removed from it," says resident Chris Daniels. "It's like a little never-never land."

They also know there is a price to pay for this unique lifestyle. They know the roof may leak, the stove or the plumbing could go off, and the repairs may be little more than temporary. They know that for years the Colony has skirted condemnation, and that it would be virtually impossible to bring everything up to present building and electrical codes. One resident jokes that all the neighbors should rally to save the Colony because if it is torn down, the

terminals will have to go elsewhere in the neighborhood.

Still, to the very end there has been a waiting list of about forty people wanting to live in the Colony. And most were not waiting just because the rent was dirt cheap. Most people who have moved into the Colony have followed a similar pattern: they stumbled on to it one day and they fell in love. They inquired, put their names on the waiting list, and if they were patient enough or persistent enough, they finally were offered an apartment. There is something of a hierarchy to the Colony, usually the newest tenants have the best units to live there, too. But that doesn't mean the Colony can stay as it is. One plan, he told them, is to put up townhouses, maybe thirty units. They would be made of wood—not stucco—and they would be sensitive to the surroundings. There would be a stream running through the site and a gazebo and a Jacuzzi and a underground parking. The townhouses would sell for \$90,000 to \$100,000.

As a group, the tenants of the Colony are not the type of people to be in the market for \$100,000 condominiums. "A lot of us living here is just hanging on," admits Chris Daniels, and of course they don't want to leave. Some tenants want to organize to save the Colony, or at least to put off their eviction for a few more months. They have held a couple of Sunday-night meetings to plan strategies, but attendance has been poor and progress limited. So far, they have proved mainly that the Colony is a collection of individuals and that working together is hardly one of their strong points. There is an undercurrent of resentment among the residents, with some complaining that others are more concerned with the inconvenience of having to move than with saving the Colony.

And there is a stronger feeling that attempts to hold on to the Colony as they know it are futile. Some residents have checked into their legal rights and found they have no recourse. Some have checked into historic preservation and found the colony is not historic enough. No famous architect designed the Colony; no presidents slept there; no historic events took place at its doorstep. That does not mean, however, that there is no outside interest in saving the Colony. Carol Lindemulder, president of Save Our Heritage Organization (SOHO), says that when she was told last year that the Colony might be sold, she tried unsuccessfully to find a buyer interested in preserving it. Now she says she will contact the new owners to see if they can be convinced at least to

keep a portion of the Colony intact. But it's not something to which SOHO can give a high priority. "It's a shame. It's definitely a shame, but unfortunately, there are not enough people to fight to save everything, so you have to concentrate on what you know you can win," Lindemulder says.

The Colony is not a particularly good fight because even some of its admirers agree its time may have passed. "It has sort of outlived its usefulness. I'm afraid," says resident Daniels. "I realize any new owner would have to bring everything up to code, and that may be impossible. But I would be happy to hold on for a few more months to enjoy it a little longer." The residents all know its faults too well, and many blame the old owners for not spending the money years ago on upkeep that would have made the Colony acceptable by today's strict guidelines.

Within the neighborhood, there is some ambivalence about the Colony. There are fond memories of its past, but the present is another story. Clinton Johnson has lived next door to the Colony for thirty-two years and was an admirer for much of that time. But he, like some of his neighbors, is surprised there would be any historic interest in the Colony, and he will not be too sad to see it go. "I think the owners have gotten a little out of it many times over," Johnson says. "As far as it being an asset to the community, that time ran out years ago."

Other neighbors are more positive about the Colony, but they are generally resigned to the fact that the Hillside Colony may no longer be an economically sound proposition. That doesn't make it any easier, however, on the people who have made the Colony their home. Some of them cried when they were told they would have to leave. They cried about the loss of a community and an environment that cannot be replaced. These are truly handmade homes, in a setting that is a welcome respite from the bustling world. Weeks after the termination notices went out, Kathleen Mazur would still get misty-eyed at the thought of giving up the Colony after fifteen years. She sat on the sofa in her small cabin, a box of Kleenex at her side, and talked about the small touches, the rich wood, the fireplaces, the oddly placed windows, the built-in bookcases and tables and furniture that date back to the time of Mrs. Steffes. "It's always been sort of like playing house," she said. "Now it's going away and we'll all have to grow up."

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## Off the Cuff

Have you ever experienced an unusual coincidence?



**Hai Gross**  
Medical Sales  
Pacific Beach

It happened to me just last summer. I was eating in this really hole-in-the-wall Chinese restaurant in the rd light districts of Amsterdam. I heard a woman speaking very good English and I went over to talk to her. I hadn't been with many Americans there. Well, I didn't recognize her but it turns out she was from my home town of Orono, Michigan. It's a very small town where everyone knows everyone else. I hadn't seen this girl in about twenty-five years. Just coincidence.



**Amy Matten**  
Student  
East San Diego

Last night when Sue and I were playing backgammon, we kept getting the rolls that we wanted. I shouted, "Double sizes!" before I rolled, and it happened—double sizes. She needed a 2-3, so she shouts, "Two, three!" and there it was. It happened at least every other roll. We'd say it first and it would happen. We were cracking up because it was so strange. We were acting as though we had supernatural powers: it was your head. I won the game on another pair of double sizes my last roll. I'm not kidding. We thought it had something to do with the magic book that was sitting on the table.



**Heather Metcalf**  
Interior Designer  
La Jolla

I was on an American Express bus tour to the Vatican and Cliff Robertson was sitting in front of me and he happened to be talking about a woman I had known from childhood. I didn't say anything at the time because, well, he was Cliff Robertson. We just moved to La Jolla and now our houses are practically next door. Then, in San Francisco once, I was sitting at Ernie's and Artur Rubinstein was sitting at the next table. The next day I flew back to Los Angeles and went to the Farmer's Market for lunch. There was Artur Rubinstein at the next table. I think it's kind of strange the way people enter into each other's lives.



**Bettye Bazel**  
San Diego

This is silly. It was a long time ago when I was so, so pregnant. I was vacationing in New York City with my husband. Well, I had a marvelous old beau I hadn't seen for about ten years. When I awoke that morning, I said to my husband, "We're going to breakfast and we're going to see John (my old beau). He will walk by us and go into the movie theater next door. 'Lo and behold, it happened just that way. We didn't pick a restaurant with that in mind. I was so surprised when John walked by, I didn't want him to see me. I felt very psychic. . . . Many times I'll call these grown children of mine and they'll say, 'We were just getting ready to call you.'"

—by Lin Jakory

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## Events, Theater, Music, Film

## San Diego Sockers

The adulation of individual players by sports fans seems to be a necessary component for the success of a team. Bostonians love their Red Sox and they love their Yaw. Denverites are mystical over their Broncos and they go crazy over their Orange Crush front four. Portlanders will never give up on their Trail Blazers (you know why) and they give standing ovations to new guy Billy Ray Bates. Even San Diego's interest in its basketball team was sustained by the dangle of a former MVP center in front of our eyes.

So I'm wondering about the North American Soccer League, and specifically our own piece of that rock, the San Diego Sockers. Will the absence of soccer idols hurt soccer's popularity here?

All that most Americans know about soccer stars is that Pele doesn't leave home without his American Express Card and that George Best can dribble a straight line after downing sixteen Guinness Stouts the night before. If a referee makes a bad call against the home-town boy in Argentina, South Africa,

or Pakistan, 20,000 partisans will spontaneously riot to show their discontent. However, at many NASL matches in this country, the most vociferous howl to emanate from the stands will be "F---NUTS!"

And locally, you don't see Socken Hubert Vogelsinger or Leonardo Cuellar selling motor homes on La Mesa RV Center television spots. Despite our team's success on the field (Western Division champs the past two seasons) and at the gate (11,000-plus per game — higher than the Clippers) San Diego has hardly fallen in love with its Socks. More Diegans are probably familiar with the so-so players of the city's other major sports, such as Bingo Smith, John D'Acquisto, and James Harris, than they are with the batch of international kicking up a storm on the Sockers.

Coach Vogelsinger will begin the regular season this week with his usual array of players coaxed from "winter-hall," indoor, and seasonal leagues from all over the globe. (The half-time locker room speeches by Vogelsinger must have all the comedic elements of an impromptu United Nations parlay.) The Sockers roster includes nearly

(continued on page 3, col. 5)



Hubert Vogelsinger, Steve Davis

## Los Angeles Chamber Orchestra

For some people in central San Diego, or North County, or the South Bay, taking a trip to El Cajon is a bit like traveling to the Yucatan peninsula — who can even measure the distance through that wild, endless jungle? Others are a bit more realistic, and are quite willing to drive a few miles out of the way when there is a compelling reason for doing so. And for music lovers, there could be no more compelling reason than the upcoming visit to the East County Performing Arts Center by the Los Angeles Chamber Orchestra.

The critics have been well nigh unanimous in praising this excellent group, which has already brightened the 1979-80 season with three top-notch concerts under its music director, Gerard Schwartz. Beautiful ensemble work, lovely tone, a sense of grace and power and balance — it is all a chamber orchestra should be, and if you like the kind of music such an organization plays (chiefly works of the Baroque, early Classical, and Modern periods) you can certainly spare the time and the gas to visit the visitors in El Cajon.

The conductor for this fourth (and last) concert of the series will not be Schwartz but one of his most distinguished European colleagues, Antonio Janigro, who has a well-deserved reputation as a fine cellist and as

(continued on page 3, col. 5)



Antonio Janigro

## Political Bikers

"Well, for the last few months I've been pumping one hell of a lot of politics at ya! I hope you can dig it, 'cause that's where it's at with us. Now, I want to talk to you a little bit about something else that's where it's at — 'Brotherhood!' There always seems to be one reason or another why you feel somebody ain't your bro. Either he ain't ridin' the right bike, or he ain't dressed the right way. He's either got a patch on you're not too fond of, or he's got one on, period; or he ain't got one on, period! Maybe he's real quiet, and ya think he's a snob, or

maybe he's real loud and gets on your nerves. Maybe he's a she, which could complicate the hell out of things. Well, in case you haven't caught on to my preaching, bro, I think we're going to have to learn to tolerate a few things from each other if we ever expect to see complete brotherhood become a reality."

These words of Easy Phil Royale, chief officer of the Modified Motorcycle Association, Division III (San Diego and Imperial counties), indicate that even bikers have their little bigotries and their little conflicts with each other. Why not? The cowboys, their cultural predecessors, had them too. In fact, the motorcycleists, with their rugged individualism, are about all that is left of the ethos of the Wild West.

Cowboys used their horses to get somewhere, but they were also devoted to the horses for the horses' own sake; cowboys were loners, but they had a feeling of solidarity with others of their kind; cowboys had to battle to uphold their way of life against the city slickers. Replace "cowboy" with "biker" and "horse" with "bike" and you have the reason for the existence of the Modified Motorcycle Association.

The trouble — according to the biker — is that nobblers keep interfering in their lives, objecting to the noise they make, ordering them to wear helmets, persecuting them for being different. Hence the MMA, a political action association whose main function

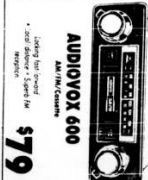
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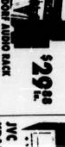
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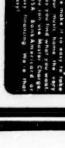
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Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80263, San Diego, CA 92138.

## Special Events

**Passion Play** will be performed by the Teatro Merceda from Tijuana, sponsored by the Old San Diego Chamber of Commerce. Saturday, April 5, 1 p.m., Old Town Plaza, 201-0933.

**Comic Actor Cantinflas**, Chinita Cintron (once known as the "god-ess of the bullfight"), Silverio Perez, and retired matador Luis Pucuna and Jocelyn Huerta will be part of a benefit to raise money for the Tijuana flood victims. Sunday, April 5, 3 p.m., downtown bullring, Tijuana.

**Island Pets**, including snakes, lizards, tarantulas, hares, turtles, and "cavies," will be displayed by the Humane Society, 4400 La Jolla Village Drive, San Diego, April 5 and 6, 10 a.m. to 4 p.m., Mission Valley Center.

**Children's Program** on snakes will be presented by the San Diego County Department of Animal Control. Tuesday, April 6, 3 p.m., Serra Mesa Public Library, 3440 Sandrock Road, 726-0640.

**Florida Canyon Nature Walks**, one-hour guided trail walks focusing on wildflowers, will be offered by the San Diego Natural History Museum. Mondays, Fridays, and Saturdays, through May 11, 10 and 11 a.m. 232-3821 x48 for reservations.

**"The Doctor Is In: Health and Hypochondria in Victorian Times,"** a somewhat humorous exhibit of medical paraphernalia and photographs from the late 1800s to the early 20th Century, including a Civil War amputation kit, Gold Rush dental kits complete with chairs and files, and other macabre devices, will be displayed through June 22, Villa Montezuma, 1915 K Street, 297-3258.

## Sports

**Bonnie Bell 10,000 Meter Run** for Women will be held Saturday, April 5, beginning at 9 a.m., Mission Bay Park, south of the Visitor Information Center. 725-0120.

**Soccer**, the San Diego Sockers will open their North American Soccer League season against the defending champion Vancouver Whitecaps on Saturday, April 5, 7:30 p.m., at San Diego Stadium. 280-GOAL.

**Padre Baseball**, the Padre club lost

their exhibition season with home games against the Seattle Mariners, Sunday, April 6, 1 p.m., and the California Angels, Tuesday and Wednesday, April 6 and 7, 7 p.m., San Diego Stadium. 281-4404.

**Converse Tennis Classic**, featuring local players competing in men's and women's singles and doubles matches, will be held Monday, April 7 through Sunday, April 13, Rancho Bernardo Inn. 487-2413.

**Dance**  
**Lunchtime Theater Series** will continue with presentations by the San Diego Ballet and the Jazz Dance Ensemble. Thursday and Friday, April 3 and 4, noon, Marquis Public Theater, 3717 India Street. 296-7674.

**English Country Dances** from the 17th and 18th Centuries, including Clog, Morris, and Sword dancing, will be presented by Ramming, an English Country Dance Society. April 6, 2:30 p.m., House of Pacific Relations patio, Balboa Park. 466-7654.

**Visiting Black Dance Company**, the Los Angeles-based Wanda Lewis Dance Company will present a program of African, Haitian, and Afro-American dances on Wednesday, April 9, 8 p.m., Mandeville Auditorium, UCSD. 452-4090.

**Modern Dance Concert Series** will conclude with a performance by the Johanna Weikel Dance Company. Wednesday, April 9, 8 p.m., Mayan Hall, Southwestern College, 900 Cayo Lakes Road, Chula Vista. 421-1180.

**Traditional Mexican Folk Dances** will be performed by the Folklorico de Centro Cultural on Saturdays through April 26, and flamenco dancers will present dances on southern Spain on Sundays through April 26, every first hour from noon to 4 p.m., courtyard of the Bazaar del Mercado, 2754 Calhoun Street, Old Town. 396-3161.

**"Noble Works and Prodigious Passions: The Politics of Consciousness in the American South,"** a lecture by William Chandler, will be the next offering in the "Dynamics of Decorative Art" series. Wednesday, April 9, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

**Lectures**  
**Annual Spita-Lin**, denotations of various spinning techniques and others presented by the Creative Weavers Guild, will take place Thursday, April 3, 10:30 a.m. to 2:30 p.m., Veterans War Memorial Building, main auditorium, Park Boulevard and 42nd Drive, Balboa Park. 283-2682 or 421-1229.

**"Employment Forum III,"** sponsored by the Western School for Urban Resources and Social Policy and the National Urban League, will feature Thomas Sredens speaking on successful and unsuccessful employment programs from a national tour. Thursday, April 3, 3:30 p.m., Educational Cultural Center, 4343 Oceanview Boulevard. 276-1521.

**"Composer's Opportunities"** will be discussed by TV, movie, and

theater composer John Duffy in the continuing "St. Paul of Music" series. Friday, April 4, 8 p.m., Mandeville Recital Hall, UCSD. 452-3279.

**"San Diego Opera Town Hall Lecture Series"** will continue with a panel discussion, led by Tito Capobianco, on Boito's "Mefistofele." Monday, April 7, noon, Tom Hunt's Lighthouse, Harbor Island Drive. 232-7636.

**Republican Presidential Candidate** John Anderson will address current issues (without the help of Gary Trudeau) on Tuesday, April 8, time TBA, Art Center, SDSU. 265-6571.

**"Meet the Masters"** series will continue with a lecture entitled "Dangerous Women: An Exploration of Artists' Attitudes Toward Women," delivered by UCSD art history and criticism professor Phyllis Hiltz, who will perform sonatas by Debussy, Leclair, and Brahms. Tuesday, April 8, 7:30 p.m., third floor lecture room, San Diego Public Library, 820 E Street, downtown. 236-5849 or 236-5930.

**Chamber Concerts**, the SDSU Chamber Orchestra, conducted by T.O. O'Connell, will present Pyotr Ilyich Tchaikovsky's Piano Concerto No. 3 and Lou Harrison's Suite for Violin, Piano, and Small Orchestra on Thursday, April 8, 8 p.m., Mainstage, Dramatic Arts Theater, SDSU. 286-0031.

**Vocalist Holly Near** will be featured with Adeline's Robin Flower, Nancy Vigil, and Laurie Lewis. Thursday, April 3, 7 p.m., Home Men's Junior High, 4345 54th Street. 234-3453.

**"Female Complaints: The Business of Women's Medicine"** will be the subject of a lecture by UCR history professor Sarah Stage in the "New Views of Women Lecture Series." Wednesday, April 9, 3 p.m., room SS-100, SDSU.

**Island Manuscripts** inhabiting the offshore islands of Baja California and Southern California will be discussed by UCLA sociology professor George A. Bartholomew. Wednesday, April 9, 8 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

**"Sweet of the Sun,"** a film about the gold-mining of the Andes and the impact of the Inca civilization, will be shown Saturday, Sunday, April 5 and 6, 1 and 2 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

**"The Bells of Rosario"** and "Colorado," two films starring Roy Rogers, Dale Evans, Trigger, Buttercup, Buller, and Nellie Belle, will be unspooled Wednesday, April 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5064.

**"The Garden of the Final Contention,"** an Academy Award-winning film by Vittorio De Sica concerning a Jewish family in Italy just prior to World War II, will be presented in the film series entitled "Never to Forget: Award-Winning Films of the Holocaust." Wednesday, April 9, 7:15 p.m., MiraCosta College, Del Mar Shores campus and at 7:30 p.m., First Presbyterian Church, Oceanside. 757-1121.

**"The French Caribbean,"** a travel/adventure film on the islands

No. 9 and No. 15, Monday, April 2, noon, and Max Bruch's "Concerto No. 2 in D Minor," Eugene Yanke's "Sonata No. 2," and Paganini's "Caprice No. 24" at 12:30 p.m., Grand Salon of the Civic Theatre, downtown. 236-6510.

**"Rain,"** a 1912 film starring Joan Crawford and Walter Hutton, will be shown as part of the "Famous American Film" series. Tuesday, April 2, 7 p.m., and Thursday, April 10, 11 a.m., Little Theatre, SDSU.

**"Storm,"** an Omnifilm film exploring the effect of the atmosphere on us, and "Comic Forces," a mixed media presentation showing the influence of comic energies on us, will be presented through the summer. Reuben H. Fleet Space Theater, Balboa Park. 236-1333.

**"Spring Chamber Music Series"** will conclude with a violin recital by Phyllis Hiltz, who will perform sonatas by Debussy, Leclair, and Brahms. Tuesday, April 8, 7:30 p.m., third floor lecture room, San Diego Public Library, 820 E Street, downtown. 236-5849 or 236-5930.

**"Metropolitan Opera Broadcasts"** will continue with Wagner's "Parsifal." Saturday, April 5, 10 a.m., KFSM-TV (9.1).

**"This Week in Baseball,"** Mel Allen plays catch-up with baseball followers in this recap of action in the major leagues during the previous seven days. Sunday, April 5, 3 p.m., Channel 8.

**"Hawaii Five-O,"** the longest running dramatic series on television, can hit its quarts after 12 seasons as police chief Steve McGarrett has his last confrontation with his arch-enemy Wo Fat in his final episode. Saturday, April 5, 9 p.m., Channel 5.

**"The Best of Saturday Night Live,"** a composite of the better sketches from the various editions, is often more watchable than the newer ones, and will now be shown on Fridays, 10 p.m., Channel 39.

**"Floating Woods,"** one of the last films of Yajima Ono, will be televised Saturday, April 5, midnight, Channel 28.

**"The Hacklers,"** a special concerning Canadian and American history as viewed through political cartoons, will be shown Saturday, April 6, 5:30 p.m., Cable Channel 2.

**"Austin City Limits"** will feature Johnny Gimble and the Boogie Band and the Texas Swing Pioneers on Sunday, April 6, 7 p.m., Channel 15, and simulcast in stereo on KSON-FM (97.3).

**"Seek Previews,"** co-hosts and film critics Gene Siskel and Roger Ebert take a look at horror movies, including "Alien," "King Kong," "The Exorcist," "The Omen," "The Bad Seed," and "Halloween." Thursday, April 3, 7 p.m.; repeating Saturday, April 7, 11 p.m., Channel 15.

**"PM Magazine"** will include a look at United Farm Workers leader Cesar Chavez. Thursday, April 8, 7:30 p.m., Channel 8.

**"Third Annual Festival of Women's Music"** by the New York City will be broadcast on Thursday, April 8, 10 p.m., KFSM-FM (89.5).

of Martinique, Guadeloupe, St. Pierre, and St. Martin; it will be presented in the ongoing "Explorations" series. Wednesday, April 9, 8:15 p.m., Civic Theatre, downtown. 236-6510.

**"Officer pour Lendemain de Fete,"** a new music piece in six movements for voice and tape by French composer Francis Escoffier. Me, a member of the Groupe de Musique Experimentale in Marseille, will be presented Monday, April 7, 8 p.m., Center for Music Experiment, 408 Warren Campus, UCSD. 452-4381.

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# To Local Events

**"Musical Inquiries,"** (sic) a program of rock and roll shows taped live in Los Angeles, will be shown Friday, April 4, 8 p.m., and Saturday, April 5, 12:30 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

**NBA Playoffs**, the preliminary rounds of this arduous playoff system will be televised Friday, April 4, 6:30 p.m. (Cable Channel 2) and 11:30 p.m. (Channel 8); Sunday, April 6, 10 a.m. and 12:30 p.m. (Channel 8); Tuesday, April 8, 8 p.m. (Cable Channel 2); and Wednesday, April 9, 8:30 p.m. (Cable Channel 2).

**"Fantasy Furniture,"** featuring clocks, chairs, tables, and wooden utensils and accessories by Lawrence Hunter, will be displayed through April 11, Boehn Gallery, Palomar College, San Marcos. 744-1150 x345.

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**"Superstar Biographies"** will examine Janis Joplin on Friday, April 4, and Eric Burdon and the Animals, Wednesday, April 9, both from 11 p.m. to midnight, K-BEST-FM (95).

**"The Sky is Gray,"** a young black boy's insights into racism in rural Louisiana in this installment of the "American Short Story" series by Ernest Gaines ("The Autobiography of Miss Jane Pittman"), Monday, April 7, 9 p.m.; repeating Thursday, April 10, 1 p.m., Channel 15.

**"The Best of Saturday Night Live,"** a composite of the better sketches from the various editions, is often more watchable than the newer ones, and will now be shown on Fridays, 10 p.m., Channel 39.

**"Floating Woods,"** one of the last films of Yajima Ono, will be televised Saturday, April 5, midnight, Channel 28.

**"The Hacklers,"** a special concerning Canadian and American history as viewed through political cartoons, will be shown Saturday, April 6, 5:30 p.m., Cable Channel 2.

**"Austin City Limits"** will feature Johnny Gimble and the Boogie Band and the Texas Swing Pioneers on Sunday, April 6, 7 p.m., Channel 15, and simulcast in stereo on KSON-FM (97.3).

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**"PM Magazine"** will include a look at United Farm Workers leader Cesar Chavez. Thursday, April 8, 7:30 p.m., Channel 8.

**"Third Annual Festival of Women's Music"** by the New York City will be broadcast on Thursday, April 8, 10 p.m., KFSM-FM (89.5).

**"Rain,"** a 1912 film starring Joan Crawford and Walter Hutton, will be shown as part of the "Famous American Film" series. Tuesday, April 2, 7 p.m., and Thursday, April 10, 11 a.m., Little Theatre, SDSU.

**"Storm,"** an Omnifilm film exploring the effect of the atmosphere on us, and "Comic Forces," a mixed media presentation showing the influence of comic energies on us, will be presented through the summer. Reuben H. Fleet Space Theater, Balboa Park. 236-1333.

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**"Recent Acquisitions,"** an exhibition featuring works by Warhol, Tom Wadd, Robert Rauschenberg, M.C. Escher, Jasper Johns, Ellsworth Kelly, Picasso, and others, will be displayed through April 6, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

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## READER'S GUIDE TO THE THEATER

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**ANY WEDNESDAY**  
Rocky blue comedy written by Muriel Frank. A bright young woman (played by the adorable Rosina Widdowson-Reynolds) is being kept by an older married businessman (played by John Patrick). His corporation has bought her apartment so that he can write a book. He is an executive suite. His new secretary, however, doesn't realize that it isn't an executive suite, and she sends one of his visiting associates (played by Terrence O'Neil) to stay there in lieu of a hotel. This is the sort of play where you know in advance that once Mr. O'Neil arrives he will... no-ho! — take Mr. Widdowson-Reynolds for a call get naturally, Mr. Patrick's wife is accidentally sent to the "executive suite" and complications multiply from there. Sometimes I think we would all prefer this play to any other. **San Diego Repertory Theatre, through April 5.**

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You're A Good Man, Charlie Brown

James and his orchestra, Dennis Day, Fran Warren, Vernon Covington and the Pied Pipers, the Ink Spots, Trevis Hudson, Lorraine Pearson and Gary Cowan, Hildegarde, and Gordon MacRae. (C.S.)  
Fox Theatre, through April 6, Tuesday through Saturday at 8:30 p.m., Sunday at 2:00 p.m.

**BIG BROADCAST OF 1944**  
Something like a stage version of one of those Big Broadcast of 1934 musicals that Paramount used to make. The rather loose plot of those movies used to be the story of a group of nine guys putting on a big radio show. This time the "big show" is set in 1944 and the story acts designed for the show, all of whom will appear on the Fox Theatre stage, include Harry

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territory, accidentally discover the value of... and, naturally, find their love lives... But what will they do once the value disappears again? Among the more famous songs in the acclaimed score is "The Healer on the Hill" and "Almost Like Being in Love." (C.S.)  
North County Community Theatre, Senior Service Center, Jefferson and Julia streets, Vista, through April 5, Friday and Saturday at 8:00 p.m.

**CHICAGO**  
Reviewed this issue.  
Spreckels Theatre, through April 5, Thursday through Saturday at 8:00 p.m.; Matinee Sunday at 2:30 p.m.

**THE CONSTANT WIFE**  
Reviewed this issue.  
California Theatre, through April 13, Tuesday through Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

**DEATH OF A SALESMAN**  
Arthur Miller's early play, now firmly established in the American theater as something of a classic, is one of the playwright's attempts to raise modern domestic conflicts to the height of ancient tragedy. The salesman is Willy Loman, a hard-working failure, whose exhausting and spiritually debilitating job as a traveling salesman confronts him with various moral and personal problems he never succeeds in solving satisfactorily. He has a long suffering wife, and two sons who idolize him, and the play is about their reactions to the revelation of the weaker side of his character. It is a play in which character is everything, and in the original Broadway production Lee J. Cobb gave a stupendous performance as this mortal "tragic" hero. If the acting is not top-notch, however, the play has a tendency to reveal its own weaker sides, especially the extreme awkwardness of its language and the relentless, grim narrowness of its moral focus. Very earnest, very curmudgeon, potentially powerful, yet often forgetful of its own power. It is the exact counterpart of its hero. (J.S.)  
Lanternlighters Community Theatre, through April 5, Friday and Saturday at 8:00 p.m.

**BRIGADOON**  
The first hit musical by Alan Jay Lerner and Frederick Loewe, who later created *My Fair Lady* and *Ogilvy*. It's about a strange village that appears in the misty highlands of Scotland once every hundred years. Two American folk who are traveling through the

through April 5, Friday and Saturday at 8:00 p.m.

**GETTING OUT**  
A superb production, directed by Sam Woodhouse, of Marsha Norman's prize-winning play, *Arlene Holcivac* has just emerged from prison after an eight-year sentence for second-degree murder in conjunction with robbery. Will she return to being a prostitute, which is the only way she knows to make money, or will she find some way of starting a respectable life? You might call this sort of play "accidental naturalism." Getting Out's manner of depicting character and environment is naturalistic, but the points it makes are redoubled by Ms. Norman's device of dividing her heroine into two women: Arlene (played by Darla Cailli) and Arlene Holcivac's younger self, whom we see in prison, is all passion and yearning, her present self, Arlene, is a burnt-out shell of a woman, desecrated by the rigors of life in prison. Will someone be able to reach her well-hidden emotions so that she can become a feeling, responsive person? Many try, but only her sympathetic neighbor (played by "My Mr. Goldberg" succeeds. "Yes," the theme is the best example of how unhappy families aren't unhappy in their own ways, since the same situations occur with such tedious regularity in this type of theater. Getting Out shows some of the best of the best, but if that doesn't count, you, I doubt you could find a better production of the work. It is a moving, vivid, frequently hilarious play performed at the top with a high level of expertise — particularly by Ms. Cash, Ms. Goldberg, and Sue Strain as Arlene's mother. (C.S.)  
San Diego Repertory Theatre, through April 5, Thursday through Saturday at 8:00 p.m.

**THE MOUND BUILDERS**  
Stephen Schwartz, which alternates between poetry and terribly beautiful music. There are lots of skits. Busting the parallelism, the play is the all of references to television shows like *Dragnet*, *Gilligan's Island*, and *Lawrence Sanders*. A funny, clubbable legend named Jesse (played by Lucy Parrell) takes the moral to each story, but before you can say "mound-builders," the club has to carry on without him. There's a good singing and dancing here, particularly by Lucy Parrell and Stephen King, but this is a truly valiant work. (C.S.)  
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and thoroughly middle-brow productions. Director William Rosch's production moves gracefully with a cinematic speed and as always skillfully compelling the leader's wife, and Mr. Holcivac is volatile and exciting in the Stanley Kowalski-like sex object at the center of the play. *Mound Builders* is just intelligent enough to anger you when it turns obvious instead of brilliant. If you don't mind plays with a bit of obviousness around the edges, however, this is a fine production with several rewards for interested viewers. (C.S.)  
Carter Centre Stage, Balboa Park, through April 6, Thursday through Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

**TIME CAPS**  
A play by Khaghzi Farabi about the conflicts and pressures suffered by black women in today's society. It tells the story of a woman who has been imprisoned for the murder of her two children. Produced by the California State Repertory Theatre. (C.S.)  
Second Avenue Theatre, April 4 through 19, Thursday through Saturday at 8:00 p.m.

**YOU'RE A GOOD MAN, CHARLIE BROWN**  
A bright and lively little musical based upon Charles M. Schulz's popular comic strip. The show has no real story, preferring rather to assemble several of the old Peanuts strips and sum them into a series of very funny blackout sketches. There are some touching moments, but the author of the book — John Gordon — wisely avoids the greeting-card sentimentality which is always a danger when presenting Schulz's

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A bright and lively little musical based upon Charles M. Schulz's popular comic strip. The show has no real story, preferring rather to assemble several of the old Peanuts strips and sum them into a series of very funny blackout sketches. There are some touching moments, but the author of the book — John Gordon — wisely avoids the greeting-card sentimentality which is always a danger when presenting Schulz's

He does, however, seem to have confused Peppermint Patty with Sally, giving the former character more of the guanine for which she is usually memorable. Clark Gable's songs are serviceable. Best among them are an ensemble showing up the characters writing a book report on Peter Rabbit and a lovely lament Lucy sings to Schroeder as he plays the first movement of Beethoven's

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## READER'S GUIDE TO THE THEATER

**San Diego Repertory Theatre**  
**HURRY FINAL WEEKEND**  
**GETTING OUT**  
By Marsha Norman  
Award winning contemporary drama. A brave young woman forges a new life after prison.  
**TONIGHT THRU SAT. 8 P.M.**  
1629 9th Ave. Tickets 221-3585

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Miscellaneous—Solar, spas, plants, hand & power tools, mopeds, toys, birds, books, camping & sporting goods, sunglasses, dried flowers, & much more.

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**Theater Directory**

**CALIFORNIA THEATRE**  
1122 Fourth Avenue, downtown  
239-2255

**CALIFORNIA-PACIFIC THEATRE**  
Balboa Park Puppet Theatre, Balboa Park  
234-7938

**CARTER CENTRE STAGE**  
Balboa Park  
239-2255

**PORT LOMA COLLEGE**  
Lighthouse Theatre  
3901 Lighthouse Drive, Port Loma  
222-6474

**SAN DIEGO CITY COLLEGE THEATRE**  
Tahquamenon & C streets, downtown  
239-1504

**SAN DIEGO JUNIOR THEATRE**  
Balboa Park Puppet Theatre, San Diego  
239-2255

**SAN DIEGO MESA COLLEGE**  
7250 Mesa College Drive, San Diego  
279-2200

**SAN DIEGO REPERTORY THEATRE**  
1629 9th Avenue, downtown  
221-3585

**SAN DIEGO STATE UNIVERSITY**  
Asian Stage and Experimental Theatre  
265-6864

**OPEN AIR THEATRE**  
265-6864

**FOR THEATRE**  
720 S. Street, downtown  
233-4331

**ORCHARD COMMUNITY COLLEGE**  
Stagehands Theatre  
8800 Colorado College Drive, El Cajon  
464-4386

**JEROME COMMUNITY CENTER**  
Puppet and Center Theatre  
8053 University Avenue, San Diego  
363-3880

**LAW'S PLAYERS' THEATRE**  
2101 E. Street, National City  
474-4542

**LAWFORDS COMMUNITY THEATRE**  
Puppet and Center Theatre  
8053 University Avenue, La Mesa  
464-4386

**LYCOM THEATRE**  
3147 S. Street, downtown  
233-4331

**MARQUIS PUBLIC THEATRE**  
Puppet and Center Theatre  
3717 India Street, San Diego  
298-8111

**MIRACOSTA COLLEGE**  
Late Theatre  
One Bernard Drive, Oceanside  
751-2121

**MIRACOSTA COLLEGE**  
4040 Truitt Street, Oceanside  
751-2121

**MIRACOSTA COLLEGE**  
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**NORTH COUNTY COMMUNITY THEATRE**  
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Eugene Levonitz  
Tim Jones  
April 4-5, Fri.-Sun.  
Larry Hammel  
Andrew Clay  
(Sat. & Sun.)  
Mike Binder (Sat. & Sun.)  
Mission Valley  
April 3-5, Thurs.-Sat.  
Glenn Spurr, Joe Nipote  
Argus Hamilton (Thurs. only)  
Tim Thomerson (Fri. & Sat.)  
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THURSDAY MAD JACK NIGHT WIN 1 FREE CAR STEREO  
1 DRINK FOR FIRST 100 PERSONS THROUGH THE DOOR  
**HAPPY HOUR 10¢ BEER**  
TUES. WED. THURS. FRI. 4-8 PM

## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

For nearly six years my once enormous esteem for Frank Zappa has been slipping — from disappointment to benign tolerance to ambivalence. I'm no longer certain how I view his work, and that uncertainty has led me to question my original admiration for him. He is a remarkably gifted composer and arranger who seems to have allowed his megalomania to get the better of him. But there is no doubt that Zappa was a true innovator. From 1966 to early 1974 he produced a string of exciting records. His equal affection for old-time doo-wop, rock and roll, twentieth-century classical, jazz, comedy, and pure nonsense resulted in patchwork quilts that, if rarely consistent in tone and quality, gave hope to those who believed words like "art" and "ambition" weren't the antithesis of the word "rock."



FRANK ZAPPA

As much as I love them, I realize that albums such as "Absolutely Free," "We're Only in It for the Money," "Uncle Meat," and "Overnight Sensation" are often chaotic; they're filled with musical non sequiturs and attempts at satire that are either too obscure to decipher or too esoteric to make sense of. However, Zappa's supreme skill as an editor made them work. Those moments when he'd lapse into one-liners, jokes, or gratuitous audio tomfoolery served as segues and almost as points of relief. The musicianship was always of the highest order, so it was easy to forgive the misfired attempts at satirical humor and the queasy feeling that Zappa believed he was doing us

dumb kids a favor by incorporating styles we were apparently too thickheaded to appreciate ourselves. I don't mind because he did it all so brilliantly. The times I saw him between 1969 and 1973 (particularly his '73 Sports Arena performance with, among others, Jean-Luc Ponty, George Duke, Bruce Fowler, and Ian and Ruth Underwood) remain among my most cherished concert-going memories. Unfortunately, something

convinced the man that he was more of a humorist than a musician. Since the release of "Jazz Goes to the Movies" in 1974, his albums have become overwhelmingly goofy; the quality of playing, while not exactly deteriorating, no longer buds or surprises, and his sense of humor has descended to the simple-minded "coca poopoo" sort. Each successive release has been disappointing, although there are fine moments on "One Size Fits All" and "Live in

New York." His latest records, "Joe's Garage I" and "Joe's Garage II and III" are just stupid: his once baroque efforts no longer land on any larger worth clung to. Though he has done too much excellent work in the past to be discouraged, listening to Zappa now I am haunted by a comment made to me a long time ago by a friend who never appreciated him: "Zappa's just Tom Lehrer with a band, and he can't even do funny." Here's hoping that fire will once again enlighten us when he plays Friday night at the Sports Arena.

Many people seem to feel a great letdown when listening to the Ramones' album "End of the Century." For years now, the rumored collaboration between the Ramones and producer Phil Spector had people rumormongering over the possibilities. The hoped-for pairing finally happened. "End of the Century," though, turns out to be merely another Ramones album played fast and hard, rife with little-dumb jokes. It's not a glozier sheen (Spector's work), but otherwise there is little to differentiate it from their four previous studio albums. The addition of overblown acoustic guitars and saxophones (again, Spector's work) doesn't alter the basic Ramones stance much, and while the slick-joke, bad-boy aspect of their earlier records no longer has the zest and fringle it once did, they are still a fun band in measured doses. Tuesday night these pinheads will be back at SDSU's Montezuma Hall for the second time in less than six months. In last Sunday's "Calendar" section of the "Los Angeles Times," there appeared an article focusing on the myriad reasons record company moguls have been reluctant to sign Los Angeles

new-wave bands. I hope their decision to abstain doesn't include disdain for the Zippers, who have long been among the few impoverished punks from that region I always try to catch when they're in town. Reports from those supposedly in the know depict them as becoming "too slick," but if their exuberant show at La Paloma in February was any indication, that judgment is fallacious. The Zippers appear twice this weekend: Friday night at the Skeleton Club with Mr. Lucky and the Attachments, and Saturday night at La Paloma with the Dinettes.

The proprietors of San Diego's two most popular new-wave clubs have inadvertently (or deliberately, I don't know) complicated matters by scheduling another popular Los Angeles band, X, twice this weekend. They appear at the North Park Lion Club Friday night with the Crowd and the Blisters and Saturday night at the Skeleton Club with the Unimono (who I hailed effusively last week) and the Spector (who I saw in San Francisco and who were amusing for their willingness to get up on stage even though they couldn't manage a note).

Now that the week ends appear to be glowing over the sudden demise of disco, it should be interesting to see if the Box-Kays, Slave, and the Sugar Hill Gang draw a substantial crowd when they appear at the Sports Arena this Saturday night. The Box-Kays are simply an over-the-top dance band; they are like the Commodores, only less pretentious to the east and more stimulating to the feet. I don't think they are an ideal headlining act. When, in the by-gone days of

(continued on next page)

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## READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)

Star/Volt, they warmed up audiences for the late City Reading, Sam and Dave, Carlo Thomas, et al. They were more in their element. Their material, including that on their popular new album "In-Jay," is danceable but it pokes quickly. A lack of fresh ideas also plagues Stone, a band that makes decent party records but strives for nothing more. My perverted sense of priorities tells me the Sugar Hill Gang should prove more interesting. Their "Rappers Delight" is a cleverly dimmed novelty hit as "They're Coming to Take Me Away" and "Rapper's Delight" is also something of a breakthrough. Did you ever think there would be a day when AM radio would allow to be broadcast lyrics such as "I can't place you with my little worm? But I can bust you with my super sperm?"

An evening of salsa will take place Saturday evening at the San Diego Hotel's Continental Room, featuring Monica de Puerto Rico and Hector Valle and his combo, local features in San Diego's Latin music scene. It's been some time since I've had an opportunity to plug Latin music in this column. I look forward to doing it more often.

Wednesday night, folk singer-songwriter Jerry Jeff Walker, composer of the immortal (or, at least, often recorded) "Mr. Tambourine Man," appears at SDSU's Montezuma Hall. Finally, the Spirit hosts something called "Rock Magazine Press Party" Friday and Saturday, highlighting the reunion of members of two old San Diego favorites from the psychedelic epoch — Gray and Iron Butterfly — under the name Jerry Roney and the Shames.

— Steve Izedina



JERRY JEFF WALKER

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3248 before 5 p.m. Send concert information and photos to READERS MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4336 Friday before 5 p.m. if more often.

### San Diego Concerts

Frank Zappa: Sports Arena, Friday, April 4, 8 p.m., Sports Arena Boulevard 224-4716.

Zippers, M. Lucky, and Afrochew: Seaside Club, Friday, April 4, 8:30 p.m., 202 Market Street 224-6457.

X, the Crowd, and the Blasters: North Park Lions Club, Friday, April 4, 8 p.m., 3927 Union Street, 282-7735.

Jerry Roney and the Shames: Spirit Friday, April 4 and Saturday, April 5, 8 p.m., 1130 Buena Avenue, 276-3993.

The San-Kays, Stone, and the Sugar Hill Gang: Sports Arena, Saturday, April 5, 8 p.m., Sports Arena Boulevard 224-4716.

Zippers and the Dinefles: La Poloma Theatre, Saturday, April 5, 8 p.m., 471 First Street, Encinitas 436-7469.

Monica de Puerto Rico with Hector Valle's Combo: San Diego Hotel Continental Room, Saturday, April 5, 8:30 p.m., 399 West Broadway, 262-3825 or 426-3580.

X, the Unknowns, and the Reactors: Seaside Club, Saturday, April 5, 8:30 p.m., 202 Market Street 224-6457.

The Ramones: SDSU Montezuma Hall, Saturday, April 5, 8 p.m., 265-6947.

Jerry Jeff Walker: SDSU Montezuma Hall, Wednesday, April 9, 8 p.m., 265-6947.

Dr. Demetrius: Colman, Thursday, April 10, 8 p.m., 3999 Mission Boulevard 488-1081.

Brat: Colman, Friday, April 11 and Saturday, April 12, 8 p.m., 3999 Mission Boulevard 488-1081.

Weirdos, the Crowd, and the Reactors: Seaside Club, Saturday, April 12, 8:30 p.m., 202 Market Street 224-6457.

The Pretenders: UCSD Gymnasium, Sunday, April 13, 8 p.m., 452-4090.

Rachel Sweet and the Crutons: Remy Theatre, Monday, April 14, 7:30 p.m., 4642 Cass Street, Pacific Beach 488-0631.

Angel City: Remy Theatre, Wednesday, April 16, 7:30 p.m., 4642 Cass Street, Pacific Beach 488-0631.

John Sebastian: Colman, Wednesday, April 16, 8 and 10:30 p.m., 3999 Mission Boulevard 488-1081.

Larry Carlton: Colman, Thursday, April 17, 8 and 10:30 p.m., 3999 Mission Boulevard 488-1081.

Cecilio and Kapone: SDSU Montezuma Hall, Thursday, April 17, 7 and 10 p.m., 265-6947.

Maureen McGovern: Colman, Friday, April 18 and Saturday, April 19, 8 and 10:30 p.m., 3999 Mission Boulevard 488-1081.

The Weitz and the Cowells: Colman, Sunday, April 20, 8 p.m., 3999 Mission Boulevard 488-1081.

UFO: Sports Arena, Monday, April 21, 8 p.m., Sports Arena Boulevard 224-4716.

Jack DeJohnette's Special Edition featuring Arthur Blythe, Chico Freeman, and Peter Warren: SDSU Book Store, Tuesday, April 22, 8 p.m., 265-6947.

Bob Seger: Sports Arena, Wednesday, April 23, 8 p.m., Sports Arena Boulevard 224-4716.

### Clubs

Admiral Italy, 5450 La Jolla Village Road, La Jolla 451-6554: Lynn Roberts, contemporary, Thursday through Saturday.

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The Alamo, 3093 Claremont Drive, Claremont 276-2240: Zone Wood and Blazing Saddles, country western, Tuesday through Sunday.

Alhambra, 1309 Camino Del Mar, Del Mar 755-6741: New Rage (formerly Nova), jazz, Tuesday through Saturday.

Allen's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103: John Wrenan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carlsbad Boulevard, Carlsbad 729-3170: Pride and Joy, contemporary, Wednesday through Saturday; John Ray Kelly and Friends, contemporary and originals, Sunday and Monday; Jeff Bristol, country, Tuesday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 235-4338: Danny Salinas, contemporary, Tuesday through Saturday.

Anthony's, 822 National Avenue, National City 477-2206: Disco, night.

Antonio's Hacienda, 700 North Johnson Avenue, El Cajon 442-8827: Al Torres, contemporary, Tuesday through Saturday.

Atlanta, 2955 Ingraham Street, Mission Bay 224-3434: David Rodgers, jazz, Monday through Friday.

Bahia, 999 West Mission Bay Drive, Mission Bay 488-0561: Mercedes Lounge, disco, featuring Roger Gray, English, night; Piano Lounge: Gary Karamanow, mellow jazz, Tuesday through Saturday.

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

Bay Lounge, Vacation Village Hotel, Mission Bay 274-4630: Shre-B-On, contemporary, Tuesday through Saturday; Pyramas, jazz and funk, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach 222-4822: Opatyke, rock and roll to the roots, rock and country.

Beethoven's, 2600 Grossmont Center Drive, La Mesa 465-9628: Rock, contemporary, Tuesday through Saturday.

Big Bones Restaurant, 559 Hamilton Street, Pacific Beach 272-2780: Spectrum 20 featuring Sam Price, swing, disco, latin and jazz, Thursday through Sunday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa 279-3100: Gabe Lapiano Band, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista 426-7000: Portland Makai, contemporary, Monday through Saturday; disco, Sunday.

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

Black Angus, 10370 Friar Road, Mission Valley 543-5865: Tea, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672 Friar Road, San Diego 264-5797: El Rio Rhythmic and Company, jazz, Friday through Sunday.


Blaney Stone Pub, 5617 Balboa Avenue, Claremont 279-2033: Brian Connolly, Irish and international folk, Wednesday through Sunday.

Blue Farnol, 1298 Prospect Street, La Jolla 454-9131: Charles McPherson Quintet, jazz, Friday and Saturday.

Boathouse, 2040 Harbor Island Drive, Harbor Island 291-8010: Ron Bolton Group, contemporary, Tuesday through Saturday; New Nova, contemporary, Sunday and Monday.

Bola Lighthouse Music Center, 1400 Rosecrans Street, Loma Portal.

The Associated Students/Cultural Arts Board presents  
**An Evening of Progressive Country Music with . . .**  
**Jerry Jeff Walker**



Wednesday April 9 8:00 p.m. Montezuma Hall, SDSU  
SDSU Students \$8.00 General Public \$6.00  
Tickets available through the Astor Center Box Office  
(265-6947) and all Select-A-Seal Outlets

Sponsored by the AS/Cultural Arts Board

**The Trojan Horse Cocktail Lounge**

Fri.  
Sat. **New Spoons**

Sun. **Ram Band**

Mon.  
Tues. **Pill Harmonic**

Wed.  
Thurs. **Ram Band**

**Rock & Roll 7 nights a week**  
6179 University 582-1070  
(College & University)

**MONKS**  
"BETTER THAN THE NIGHT"

**CLASSIFIED!**  
"SUGAR DADDY IS BACK!"  
"STARTING APRIL 9"

**COMING APRIL 6 & 7**  
**"PORTLAND MAKAI"**  
"WEDS. IS BOA KAMAKAZI NITE!"

**TUES. 9 NITE!**  
"ALDRINKS 24 after 8 PM"

**10475 San Diego Mission Rd. • 563-0060**



## Swan Song

presents  
**Denise Jeter**  
with the  
**Bob Morss Trio**



featuring  
**DENISE JETER** —vocals  
**BOB MORSS** —piano  
**TOM AZARRELO** —bass  
**MICHAEL BRORBY** —drums

Thursday—Saturday 9-1  
Dinner 5:30-10:30 p.m.  
4287 Mission Blvd., Pacific Beach  
272-7802

## NOW APPEARING! EAST/WEST BAND!

The best of good old-fashioned country  
and a bit of Marshall Tucker stuff  
Tuesday-Saturday, 9:00 P.M. to 1:30 A.M.



**DOC MASTERS**

at the Shelter Island Marina Inn.  
Phone 223-2572



**HALCYON**  
4258 W. Pt. Loma 225-9559

Thursday—Saturday  
**THE BANK**

Sunday, Monday  
**Strangers**

Starting April 8  
**TAXI**

## READER'S GUIDE TO THE MUSIC SCENE

222-0666. Open stage, Friday.  
Roger Bellon, and style blues,  
country.

**Boon's**, 2688 Pacific Highway,  
downtown, 291-5555. Oni Ridge,  
contemporary, Tuesday through  
Saturday. Steve Voss,  
contemporary, Sunday and  
Monday.

**Boisford's Old Place**, 1205  
Prospect, La Jolla, 459-8202. Steve  
Voss, contemporary, Wednesday  
and Thursday. Jim Howley,  
contemporary, Friday and  
Saturday. Suzanne Igou,  
contemporary, Sunday through  
Tuesday.

**Bourbon Street West**, 315 South  
Highway 101, Solana Beach,  
755-5551. The Top Cade Dwelland  
Band, disjunct, Friday and  
Saturday.

**Buttercup Lounge**, 2045 East  
Valley Parkway, Escondido,  
743-5422. Don Tannison,  
contemporary, Thursday through  
Saturday.

**Carle Del Rey Moss**, 1549 E.  
Proda, Balboa Park, 234-8511.  
Norma De la Paz, Latin  
contemporary, Tuesday. Sharon  
Stidgel, piano bar, Friday and  
Saturday. Coral MacFarland, Latin  
contemporary, Sunday, Tuesday  
and Wednesday.

**Colpitt's Piano Lounge**, 3102 Fifth  
Avenue, Hillcrest, 298-9495. Gil  
Warner, piano, Wednesday  
through Saturday. Mary Ann  
Fickens, vocalist, Friday and  
Saturday.

**Cook and Cleaver**, 140 South  
Sierra Avenue, Solana Beach,  
481-8238. Rick Fagan,  
contemporary, guitar and  
vocalist, Friday and Saturday.

**Cook and Cleaver**, 2320 Center  
City Parkway, Escondido,  
741-2404. Sandi Castellano,  
contemporary, originals, vocals,  
and guitar, Thursday and Friday.

**Cowdrey's**, 3010 Woodside  
Avenue, San Jose, 449-4700. Merle  
rock and roll, Tuesday through  
Saturday.

**Celtic Inn**, 3069 Clevelmont Drive,  
Escondido, 276-2979. Sean  
McVicker, Irish music and  
dancing, Friday and Saturday.

**Chateau**, 3623 College Avenue,  
College Grove, 582-5820.  
Vestibol Trio, contemporary,  
Wednesday through Saturday.

**Chuck's Steak House**, 1250  
Prospect, La Jolla, 454-5226.  
Top Poca Quartet featuring Mel  
Goat on piano, jazz, Friday  
through Sunday. Rita Buh Haggie  
featuring Bert Seeger on piano,  
jazz, Monday through Thursday.

**Chuck's Steak House**, 1403 East  
Valley Parkway, Escondido,  
746-5100. Soft rock, contemporary,  
Thursday through Saturday.

**Country Bumpkin/Dance  
Machine**, 1802 Palm Avenue,  
Imperial Beach, 429-1161. Country  
Bumpkin, Country Calzavova,  
country western, Wednesday  
through Sunday. Ducktail Revue,  
50's rock and roll, Monday and  
Tuesday. Dance Machine, Quick  
Band, top 40 rock, Wednesday  
through Sunday.

**Culpeppien**, 7380 Golfcrest  
Place, San Carlos, 460-5400. Al  
Torres, contemporary, Friday and  
Saturday.

**Culpeppien**, 7305 Clevelmont  
Mesa Boulevard, 571-7755. Tom  
Cunningham and Groundspeed,  
bluesgrass and country, Thursday  
through Saturday.

**Do Vinyl's**, 626 E. Street, Chula  
Vista, 427-8880. Rex Paris,  
contemporary, Tuesday through  
Saturday.

**Dory Jones Locker**, 1251 Garnet  
Street, Pacific Beach, 483-2693.  
Dory's Own String Quartet, rock,  
blues, and music of the 60's, Friday  
and Saturday.

Live Music  
Nightly  
**the Old time CAFE**  
The North Coast Alternative  
1484 N. Hwy. 101 - Leucadia, CA 92024 - (714) 436-4030

**COFFEE HOUSE RESTAURANT**  
FOLK • BLUES  
BLUEGRASS  
Where Music is the Food of Life

Thursday: **SHAMUS** (The Squirrel) Panther Fiddle Band  
Friday: **THE SOMEWHAT SAWYERS**  
Saturday: **JOELLEN R. ROY CLAYTON** (The haunting sounds of the hills, Fiddle & guitar)  
Sunday: **LAPIDUS PATRICK BRAYER**  
★ ★ ★ An Easter Show: **BLUE SKIES**  
Monday: **Old Time Hoot Nite**  
Tuesday: **DAVE ALLEN & PAUL JOHNSON**  
LUNCH • SUPPER • SUNDAY BRUNCH  
Sales • Soups • Sandwiches • Quiches • Fine Desserts • Coffees • Teas • Juices  
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday—Saturday  
Open 10:00 a.m. to midnight Sunday — Closed Monday  
Advanced reservations recommended for Fri., Sat., & Sun. rises  
138-4030

**fat Cat's**  
proudly presents  
North County's finest entertainment

All the way from Texas  
Thurs. Fri. Sat. **CLAY BLAKER & the Texas Honky-Tonk Band**

This is it for sure! Our last  
weekend at Fat Cat's. It's  
party time. Tom & Flo

Tues. **COUNTRY SWING DANCE CLASS** 7 to 11  
Happy Hour 5-7 Mon.—Fri. 35¢ hot dogs—\$1 pitchers—25¢ glass  
656 First St., Encinitas 753-2578

**Kalligian's 4 FISH**  
presents  
**Nova**  
Tuesday—Saturday  
9 p.m.—1 a.m.

OCEAN FRONT DINING

**Old No. 7 DISTILLERY**  
San Diego's Finest Disco-Night Club

One free  
well drink  
run-thurs

With this coupon  
Limit one per person per night  
Expires April 30, 1980

Sun: **The Jerome Carter Show**  
Wed: **Gold Nite**  
7:30 Tequila Slurds  
Thurs: **The Cashal Dancers**  
and free dance lessons  
Fri—Sat: **The Weekend Party Nights**  
and Free Drawings  
Open 8:30 p.m. to 2 a.m.  
140 S. Sierra Ave., Solana Beach  
755-6183

An  
intimate  
evening  
with  
**Roy Ayers**

at the Backdoor, Sunday April 13, 8 and 10:30 p.m.  
Tickets: \$6.50 students, \$8.50 general admission  
Coming Saturday May 10

**The Heath Brothers**  
**THE BACKDOOR**  
Cinema Theatre  
Mini-Concerts  
Admission \$200  
Ticket info: 285-4947

**The New Deli**  
Natural Food  
Take-Out  
Phone ahead  
for quick  
pick-up.

Open 10-4 daily  
Sandwiches, Salads, Juices,  
Smoothies and more!  
**Kung Food**  
Please phone ahead  
**298-9232**  
2949 5th Ave., near Balboa Park

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island 223-2572.  
East-West Band, country and rock,  
Wednesday through Sunday.

**Offshoot**, 5285 Baltimore Drive,  
La Mesa, 462-6533. Steve Johnson  
Duo, contemporary and swing,  
Tuesday through Sunday.

**Barlo's**, 7055 La Jolla Shores  
Drive, La Jolla, 459-0541. The Joe  
Morris Quartet, jazz, Tuesday  
through Saturday.

**El Amigo Pico's**, 340 Broadway, El  
Cajon, 442-0837. Denver and  
Smokehouse, country western,  
Friday and Saturday.

**Fogoutlet**, 2658 Carlsbad  
Boulevard, Carlsbad, 726-3169.  
Hard Road, rock and roll, Tuesday  
through Saturday. Ken Owen Band,  
rock and roll, Sunday and  
Monday.

**Francine's**, 939 North Hill Street,  
Oceanside, 722-7123. Roger  
variety, Monday through Saturday.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 261-7131. Soft  
Touch, contemporary, Tuesday  
through Saturday.

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

**Halcyan**, 4258 West Point Loma  
Boulevard, Loma Point, 225-9559.  
The Bone, rock and roll, Thursday  
through Saturday. Strangers, rock  
and roll, Sunday and Monday.  
Tale, rock and roll, Tuesday and  
Wednesday.

**Hamburguesas**, 4016 Wallace  
Street, Old Town, 295-0564.  
Delene Latach, guitar and  
variety, Wednesday and  
Thursday. Wall Hodge, guitar,  
Friday. Melissa McCracken and  
Phil Gross, guitar and variety,  
Saturday. Melissa McCracken,  
guitar, Sunday.

**Hanotel**, 2270 Hotel Circle North,  
Mission Valley, 297-1011. Modigliani,  
contemporary and Latin,  
Wednesday through Sunday.  
Jenny Williams, contemporary,  
Monday and Tuesday.

**Hill House**, 2730 Via de la Valle,  
Del Mar, 755-6014. Homegrown,  
light rock, country, and jazz,  
Wednesday through Saturday.

**Wilson Gorge 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.

**Humphrey's**, 1015 Prospect  
Street, La Jolla, 454-1891. Taco  
and Burrito, variety, nightly.

**Hungry Hunter**, 402 Fletcher  
Parkway, El Cajon, 442-0817.  
Lorraine Huston and Dushy Best,  
contemporary, Tuesday through  
Saturday.

**Hungry Hunter**, 1221 Vista Way,  
Carlsbad, 433-2633. Harmony,  
contemporary, Tuesday through  
Saturday. Highway,  
contemporary, Sunday and  
Monday.

**John Bell**, 2200 Highland Avenue,  
National City, 474-2201. Dance of  
the Universe Orchestra featuring  
Peter Spangue, jazz, Thursday  
through Saturday.

**Joe's Courthouse**, 1015 Prospect  
Street, La Jolla, 454-1891. Taco  
and Burrito, variety, nightly.

**Josephine's**, 3695 Sports Arena  
Boulevard, Loma Point, 223-5596.  
Dusty Best, contemporary,  
Tuesday through Thursday.

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

**King's Grill**, 1333 Hotel Circle  
South, Mission Valley, 297-2231.

## KGB-FM 101.5 announces in association with the Associated Students/Cultural Arts Board **THE RAMONES**



Tuesday April 8 8:00 Montezuma Hall, SDSU  
SDSU Students \$5.00 General Public \$8.00

Tickets available through the Aztec Center Box Office  
(265-6947) and all Select-A-Seet Outlets

Sponsored by the AS/Cultural Arts Board

## Make TIO LEO'S your discovery for great Mexican food.



Discover Tio Leo's  
for the finest Mexican  
food in a gracious  
garden setting.  
Complete dinners from  
\$4.35.

Featuring Cherie &  
Sue as Nightwing—a  
dynamic twosome  
you'll enjoy listening  
to Wednesdays  
through Saturdays.

**Mexican Restaurant & Bar**  
6333 Mission Gorge Road 280-9944

## W.D. Pabst & Co. (Purveyors of Fine Food & Spirits)

Sunday April 6 Noon till Seven  
**Come Join Us For Our  
Easter Champagne  
Buffet!**

All you can eat for  
Adults **\$6.95** Children (under 12) **\$3.50**

Our Menu Will Include:

- Salad Bar
- Ham and Raisin Sauce
- Roast Turkey & Sage Dressing
- Giblet Gravy
- Baked Red Snapper
- French Beans Almondine
- Whipped Potatoes
- Candied Potatoes
- Coffee, Tea, Milk
- Hot Rolls/Butter
- Apple Pie

Hey Kids!  
Easter Bunny will be here. Get your picture  
taken with our Bunny.

Corner of Rosecrans & Nimitz in the Roadway Inn  
Reservations accepted 224-3655



# READER'S GUIDE TO THE MUSIC SCENE

10-11:30 p.m. contemporary and pop. Thursday through Saturday, showing movies nights.

**Krazy George's**, 1549 University Ave. in East San Diego. 862-1300. Night live. Top 40 and rock. Friday and Saturday.

**Kung Food**, 2449 Elm Avenue. 734-2322. Tom McCombs, classical guitar. Thursday, Kim Bloom, classical guitar. Friday and Saturday. Frank Butler, classical guitar. Sunday.

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

**Lakeside Hotel and Cocktail Lounge**, 3401 La Jolla Village Drive. Lakeside. 441-1959. Pop. Express country rock. Friday through Sunday. 10 p.m. session. Sunday.

**L'Charm Vegetarian Restaurant**, 131 West Douglas Avenue. El Cajon. 542-1331. Cms. Low and original. Friday and Saturday. Classical. Sunday. High.

**Le Chateau**, 5045 Newport Avenue. Ocean Beach. 222-5300. Beau Wever. Jazz. Tuesday through Thursday. The Ochs Band. Jazz. Friday and Saturday. W.C. Spencer. Jazz. Sunday and auditions. Sunday afternoon.

**Le Petite Cafe**, 3850 Elm Avenue. Hillcrest. 296-2558. Kim Bloom, classical guitar. Tuesday through Thursday. Melissa Morgan, classical harp. Monday.

**London Opera House**, 5434 La Jolla Village Drive. 279-2300. Tuesday. Wednesday. Contemporary. Wednesday through Saturday. John Bower. Contemporary. Sunday and Monday. Jim Hawley and Margo Kater. Contemporary. Tuesday.

**Macho's**, 2866 Midway Drive. La Mesa. 542-1411. Colour Latin disco. Thursday through Saturday. Mark of Zoro. Top 40.

**Mama's Mink**, 533 East Main Street. El Cajon. 542-2573. D.A. and the Necklines. Country rock. Thursday through Saturday. Zenith. Variety. Sunday and Monday. D.A. and the Necklines. Country rock. Tuesday and Wednesday.

**Mandolin Wind**, 308 University Avenue. Hillcrest. 297-3071. King Bacul Blues Band. Blues. Thursday through Saturday. Auditions.

**Magnolia Mulvaney's**, 5587 Magnolia Avenue. San Diego. 441-5501. Lighter. Contemporary. Tuesday through Saturday.

**Mississippi Room**, 2223 El Cajon Boulevard. North Park. 298-8856. Bach a la Rio featuring Eddie Reddy on non-variety. Wednesday through Saturday. Sunday through Tuesday.

**Mom's Saloon**, 943 Garnet Avenue. Pacific Beach. 488-9598. Nightlight rock. Thursday through Saturday. Montezuma's Revenge. Country rock and X-rated comedy.

**Monday**, Daniel Ray. Keyboardists. Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission Road. Mission Valley. 563-0060. Feels. Contemporary. Tuesday through Saturday.

**Monterey Jack's**, 11942 Bernardo Plaza Drive. Rancho Bernardo. 566-2400. Boomer. Contemporary. Tuesday through Saturday. John and Mary. Contemporary. Sunday and Monday.

**Monterey Whaling Company**, 887 Camino del Rio South. Mission Valley. 291-1638. Justin Tynne. Contemporary. Tuesday through Saturday. Jim Hawley and Margo Kater. Contemporary. Sunday and Monday.

**Moonlight**, 4615 Clairemont Drive. Clairemont. 273-1022. Sandy Stewart and Co. Contemporary. Thursday through Saturday. Jim Nixon Trio. Country western. Sunday and Monday. Sandy Stewart and Co. Contemporary. Tuesday and Wednesday.

**Mulvaney's**, 340 East Grand Street. Escondido. 747-0935. Rich Hunt and Dale Redden. Contemporary. Wednesday through Saturday.

**Mustang Club**, 3595 Sports Arena Boulevard. La Mesa. 273-5596. Gerni Rote and a Touch of Country. Country and country rock. Wednesday through Saturday.

**Navajo Inn**, 8516 Navajo Road. San Carlos. 461-1730. Rite. Top 40 and original. Tuesday through Saturday.

**New Moon Cafe**, 1010 First Street. Encinitas. 753-5411. Open Stage. Thursday. Alvin Rogers. Folk. Friday. Kuts Fargo. Country. Top 40.

**No Way Jose's**, 5252 Balboa Avenue. Clairemont. 542-5333. Styline. Contemporary. Friday and Saturday.

**Ocean View Room**, Hotel Del Coronado. 1800 Orange Avenue. Coronado. 435-6611. Jesse Davis. Contemporary. Tuesday through Saturday.

**Olivia's**, 2547 San Diego Avenue. Old Town. 298-0133. The Mashed Turnovers. Rock. Friday and Saturday.

**Olivia's**, 6995 Golfcrest Drive. San Carlos. 497-3232. Larry Rothman. Originals. Easy listening. and other. Thursday. Charles Wellcome. Easy listening. mellow. and ballads. Friday. Ken and Clarence. Pop. jazz. and rhythm ballads. Saturday.

**Old Bonita Store Restaurant**, 404 Bonita Road. Bonita. 476-3537. Jackie Kendal. Contemporary and folk. Friday. Saturday. and Sunday afternoon.

**Old Time Cafe**, 1664 North Highway 101. Leucadia. 430-4020. Shamus. The Squallin' Panther. Fiddle band. old time foot stomping music and string band music. Thursday. The Somewhat Sawyer. old time string band. Friday. Joellen Lapidus. R. Roy Clayton and Patrick Boyer. The haunting sounds of the hills. Saturday. Blue Sues. bluegrass band. gospel music and traditional bluegrass. Sunday. Old Time Hoof Nights. Tuesday. Chive Allen and Paul Johnson. Irish. Swedish. and Appalachian tunes. Wednesday.

**One Night Stand**, 4970 Voltaire Street. Ocean Beach. 222-2450. Tom Cat. Blues. Thursday. MacArthur. Contemporary. Friday. Featherwood. Country. Saturday. open stage. Sunday. Marie Jones. Band. Contemporary. Monday. Paul Shire. Folk. Tuesday. Dennis Ware. open stage. Wednesday.

**Podre Gold**, 7245 Linda Vista Road. Linda Vista. 277-8648. The Bar Stars with Mitz Turner. Country western. top 40. oldies. rock. and boogie. Friday and Saturday.

**Pol Joe's**, 5547 Waring Road. Allen Gardens. 286-7873. Dick Libersche. Oldies and goodies. Thursday. The Brighton Preservation Band. rhythm and blues. Friday and Saturday. jam session. Sunday.

**Polovina Star**, 3008 Main Street. Chula Vista. 427-5889. Cuswains. Country. pop. and rock. Thursday through Saturday.

**Pavilion Lounge**, Town & Country Hotel. 5201 La Jolla Village Drive. Mission Valley. 298-8281. Paige Powers. Contemporary. Monday through Saturday.

**Peiklan Pub**, 7828 Broadway. Lemon Grove. 464-9284. Cowick and Subes. Contemporary. Friday and Saturday. jam session. Sunday. Ron Gaines. Country and folk. Tuesday. Jeff Wake. Country. Wednesday.

**Porthole Lounge**, Holiday Inn. 1306 North Harbor Drive. Embury. 232-3461. Summerbeez. Top 40 dance and show. Tuesday through Saturday.

**Posidon**, 1670 Coast Boulevard. Del Mar. 756-3445. Bob Miller. disco. nightly.

**Prophet Vegetation Restaurant**, 4401 University Avenue. East San Diego. 283-7448. Lori Bell and Pam Soper. mellow jazz. Lori Bell and Carl Crawford. classical flute duets. Thursday. Saturday. and every other Sunday. Melissa Morgan. Harp. Tuesday. Orion. guitar duo. Wednesday. Friday. and every other Sunday. Melissa Morgan. Harp. Friday afternoon.

**Quel Fromage**, 523 University Avenue. Hillcrest. 295-1601. Phil Rockhold. classical guitar. Tuesday.

**Raspulin's**, 4230 West Point Loma Boulevard. Loma Point. 223-1693. Live and roll. nightly.

**Red Candle Lounge**, Mission Valley Inn. 875 North 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 Company. Contemporary. Tuesday through Saturday.

**Reubens**, 5455 Grossmont Center Drive. La Mesa. 546-3464. Don Livingston. Variety. Tuesday through Saturday.

**Reubens Harbor Island**, 880 Harbor Island Drive. Harbor Island. 291-6030. Ted King. Contemporary. Tuesday through Saturday.

**Nite Club**, Mobile and independent D.J.s. Females wanted. Disco Bowl International presents **DISCO D.J. COMPETITION**. Thursday April 3, 8 p.m. Members & Guests only in the Ot Club. 4007 Camino del Rio South. Wednesday, April 3, Tuesday April 15. The Chicago Mixing Co. 380 North El Camino Real Encinitas. Admissions only with pre-reservations—call 578-5060. Ext. 13041. Do not call club. Winner of final represents S. D. at Championship Awards in Hollywood!

**Royalt's**, 1621 University Avenue. Hillcrest. 291-1561. Females. Contemporary. Wednesday through Saturday.

**Sandys**, 51 West Mission Avenue. Escondido. 743-0920. Quick. Top 40. rock and disco. Tuesday through Saturday. Van Dixon Band. Top 40. rock and disco. Sunday and Monday.

**Sea Dog Lounge**, Holiday Inn. 595 Hotel Circle South. Mission Valley. 291-5720. Ambergio. Top 40 and disco. Tuesday through Saturday.

**Shepherd Natural Foods Restaurant**, 1926 South Highway 101. Encinitas. 753-1124. Live dinner music. nightly.

**Shenaton Harbor Island**, 1380 Harbor Island Drive. Harbor Island. 291-2000. Butterfield Stage. Bobbin and Richard. dance music. Tuesday through Saturday. disco. Monday. Torco Restaurant. Jacques Besta. piano. Friday. Jimmy Navarro. piano.

**Reubens Piana House**, 7637 Balboa Avenue. Clairemont. 278-7373. Top Murphy. comedy. and variety. Tuesday through Saturday.

**Rib Cage**, 5550 Kearny Mesa Road. Kearny Mesa. 277-7937. Neuhaus. Contemporary. Wednesday through Saturday.

**Royal Vista Inn**, 632 E Street. Chula Vista. 626-2500. Lee Whittington. Contemporary. Tuesday and Wednesday.

**Smuggler's Inn Dinner Club**, 4021 Fashion Valley Road. Mission Valley. 299-2170. Disco. Monday through Saturday. disco. performance featuring Louie and Joanne Lugo and Big Band Sound with James Dean. Monday.

**Sunday**, 51 West Mission Avenue. Escondido. 743-0920. Quick. Top 40. rock and disco. Tuesday through Saturday. Van Dixon Band. Top 40. rock and disco. Sunday and Monday.

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**Shepherd Natural Foods Restaurant**, 1926 South Highway 101. Encinitas. 753-1124. Live dinner music. nightly.

**Shenaton Harbor Island**, 1380 Harbor Island Drive. Harbor Island. 291-2000. Butterfield Stage. Bobbin and Richard. dance music. Tuesday through Saturday. disco. Monday. Torco Restaurant. Jacques Besta. piano. Friday. Jimmy Navarro. piano.

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Showcasing the greatest assortment of local musicians alive.  
**JERRY RANEY AND THE SHAMES**  
Formerly the "Glory Band" with musicians from the Iron Butterfly Plus the equally incredible **FINGERS** (New wave power pop)  
Sound by the great John Balesari  
Lights by the best Larry Peterson & St. Elmo's Fire (pyrotechnic lighting)  
The public is invited, especially everyone that used to come to the Palace and JJ's in the 60's and 70's and all the musicians from the bands that it all possible. Over 100,000 paid-in was used from 1968 to 1975. Join us for this reunion party and see Jerry Raney's band of the future. Present at entrance one old police and Jerry Raney will buy you a drink. Kicks Magazine has invited the following guests: Gary Puckett, Bob Lawrence (San Diego Union); Steve Emme (Reader); Greg Dymally (Ch. 10); Darryl De Long (Butterfly); Steve Williams (Lamot); Gabe La Pato (The Accents); Roger Hedgecock (Early Promoter); Ron Armstrong (Mafat); Norm Lombardo (The Other 47); James Page (Local Promoter); Gabriel Wadson (KGB Jock); Claude Christensen (The Spectacles); Rick Lubert (KGB Programmer & Homegrown Director); Tom Branson (First new wave promoter); Bob Mosley (Moby Grape); Sandy (From the Classics); Larry Grant (Brain Police); Bob Howell (TV 8 Dancemint); Joe Hill (The Strangers); DB Jetty; Eddie Preston (Cascades); Bill Wade (Blue Jock); KGB Jock; "Happy Heart" Martin plus many more.  
Also on sale: "THE HISTORY OF ROCK AND ROLL" by Steve Thorn— a collector's item.  
Wednesday: AUDITIONS (see over)  
Coming April 10th DOG FACE  
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Monday & Tuesday any day Mexican Plate No. 1-5 \$2.50 (reg. 4.95)  
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up-tempo, foot-tappin' jazz  
Every Mon. night, 8 p.m. - ?  
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**ROCK & ROLL & DANCING BRATZ**  
continuous from 8 PM - minimum cover  
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Thurs. April 17, 8 & 10:30 PM  
**LARRY CARLTON**  
Fri. & Sat. April 18 & 19, 8 & 10:30 PM  
**MAUREEN MCGOVERN**  
Sun. April 20 8 PM only  
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## READER'S GUIDE TO THE MUSIC SCENE

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa. 555-2272. Sky High, upbeat mellow rock and originals. Thursday through Saturday.

**Springfield Wagon Works**, 690 North Second Street, El Cajon. 440-2757. Sam and Sheila, country. Thursday through Saturday. Italian Vuccia, guitarist. Tuesday and Wednesday.

**Station Oaks Resort Ranch**, Boulder Creek Road, Descanso. 445-4179. Live music, country rock and requests. Friday and Saturday.

**Su Casa Restaurant**, 6738 La Jolla Boulevard, La Jolla. 554-0365. Emilio Ramon, guitar. Paraguayan harp, and flute. Tuesday through Sunday. (accompaniment by Christina Ramon, guitar. Friday through Sunday).

**Swan Song**, 4287 Mission Boulevard, Pacific Beach. 272-7602. Denise Jeter with Bob Moore Trio, jazz. Thursday through Saturday.

**Sweeney's Nightclub**, 135 North Highway 101, Solana Beach. 755-3203. Incomplete, new wave. Thursday through Saturday. auditions. Tuesday, NRG, rock and roll. Wednesday.

**That Place Place**, 2622-8 El Camino Real, Carlsbad. 434-3171. Cottonmouth D'Arcy, Diesel and jazz. Friday, Bluegrass. Saturday.

**The Leo's**, 6333 Mission Gorge Road, Mission Valley. 280-9944. Nightingale, contemporary listening. Wednesday through Saturday.

**Tom Horn's Lighthouse**, 2150 Harbor Island Drive, Harbor Island. 291-9910. Sandwich and Spice, contemporary. Thursday through



x

**Sunday**, Donna Cate, variety. Monday and Tuesday, Sandoval and Spive, contemporary. Wednesday.

**Triton**, 2530 South Highway 101, Carlsbad. 436-8877. Strangers, new wave. Tuesday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego. 582-1070. The Bam Band, rock and roll. Tuesday through Saturday.

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

**VIP Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131.

**Calculus/Wakefield Band**, contemporary. Wednesday through Saturday.

**Wayside Inn**, 3050 Pio Pico Drive, Carlsbad. 729-7131. Clemens Weed featuring Lucinda, rock and soul. Thursday, Friday and Saturday.

**Windjammer**, 2951 South Highway 101, Carlsbad. 753-0168. The H-F's (formerly Tweed Snickers), new wave. Tuesday through Saturday.

**Wrongful's Boast**, 6001 Mission Gorge Road, Mission Valley. 280-6253. Larry Pulli and Cinnamon Ridge, country western. Wednesday through Sunday.

**Pencils**, Jeffrey Lane and In Lane Changers, and TBA. Friday, Bales Motel and Falcons. Saturday.

**Blackie's Santa Monica**, 2709 Mon Street. (213) 390-0652. Mike Piner, Maken, and Wet Pacific. Thursday, Magenta and Marina Swingers. Friday, Alleycats and Spotters. Saturday.

**Casablanca**, Knott and Ball. Anaheim. (714) 826-7000. Tex and Mechanics. Thursday, Smile and Dolphins. Friday, Kats, City, and Zee. Saturday, Mollars and Preme. Sunday.

**Concerts by the Sea**, 100 Fisherman's Wharf, Redondo Beach. (213) 379-4965. Weiss Babo. Thursday through Sunday.

**Country Club**, 15415 Sherman Way, Reseda. (213) 891-9800. Prairie Nights. Thursday, Tanya Tucker. Friday and Saturday.

**Cuckoo's Nest**, Costa Mesa. (714) 645-0390. Kots and Hot Tip. Friday, Magenta. Saturday.

**Danny's Apple**, 15903 Ventura Boulevard, Encino. (213) 958-8253. Glenn Cookberry. Thursday, Prairie Star. Friday and Saturday.

**Golden Bear**, 306 Coast Highway, Huntington Beach. (714) 636-9603. Amazing Rhythm Aces. Thursday, Let's Eat. Friday, Byron. Saturday, Oregon. Monday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach. (213) 372-6911. Tere Montolio. Thursday through Sunday.

**Madame Wong's**, 949 Sun May Way, Chatsworth. (213) 684-5348 or 972-9870. Triad and Monarch. Thursday, Vindicator and Summer. Friday, Urban Action and Summer. Saturday.

**Madame Wong's West**, 2900 Wilshire, Santa Monica. (213) 629-7302. Johnny Casaleck and Coran. Thursday, Naughty Sweeties and Bubblegum. Friday, Naughty Sweeties, Coran Peyton, and Starz. Saturday.

**Rockie's Hollywood**, 607 North La Brea. (213) 932-8606. Weiss, Model, and Chedlers. Thursday.

## Los Angeles Clubs

**Backlot Theatre**, 657 Robertson Way, Chatsworth. (213) 684-5348 or 972-9870. Triad and Monarch. Thursday, Vindicator and Summer. Friday, Urban Action and Summer. Saturday.

**Baked Potato**, 3787 Culvering West, Hollywood. (213) 950-1615. Don Randal and Quest. Thursday through Sunday.

**Rockie's Hollywood**, 607 North La Brea. (213) 932-8606. Weiss, Model, and Chedlers. Thursday.

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**Palomares**, 6907 Lankersheim Boulevard, North Hollywood. (213) 704-4202. Amazing Rhythm Aces. Friday and Saturday. Pecco, Blue, and Hurricane. Tuesday, Becky Hobbs. Monday, Kinky Friedman. Tuesday, Dee Archer and Billy and the Secters. Wednesday.

**Parliament Room**, La Brea and Washington. (213) 636-8704. Les McCann. Thursday through Sunday.

**Parque's**, 22724 Pacific Coast Highway, Malibu. (213) 456-2007. Ray Pizzi. Thursday, Jack Sheldon. Friday and Saturday, Supercas. Sunday.

**Repp**, 9009 Sunset Boulevard. (213) 678-2222. 20/20 with Paul Weller and Explorer. Friday and Saturday: Ray Aves and Henry Clayton. Sunday and Monday, Kinky Hawk. Wednesday.

**Stonewall**, 8151 Santa Monica Boulevard. (213) 666-2200. A La Carte and Storm. Thursday, Off Broadway and White Kids. Friday and Saturday, Jiv. Van Head, and Foreplay. Sunday, Viva Beat. New Parts, and the Future. Monday, Berlin and Spotters. Tuesday.



THE RAMONES

**Whiskey a Go Go**, Sunset Strip. (213) 652-4202. Bugs Tomorrow. Thursday, Pearl Harbor and the Explorers and Gingo Bango. Friday and Saturday, Joan Jet and the Blackhearts. Monday.

**Concerts**  
**Aggy Pop and M-Sex**: Hollywood Palladium, Friday, April 4, 8 p.m., Sunset Strip. (213) 520-9111.

**Frank Zappa**: San Bernardino Swing Auditorium, Saturday, April 5, 8 p.m. (213) 520-9111.

**Stephen Stritt**: Laguna Beach Irvine Bowl, Saturday, April 5, 1 p.m. (714) 494-5959.

**Frank Zappa**: Los Angeles Sports Arena, Sunday, April 6, 8 p.m. (213) 520-9111.

**Ramones**: Hollywood Palladium, Thursday, April 10, 8 p.m., Sunset Strip. (213) 520-9111 or 642-5700.

**Jerry Jeff Walker**: Crescendo, Thursday, April 10, 8 p.m., 1721 South Manchester, Anaheim. (714) 956-4422.

**UFO with Sue Sead and the West**: Long Beach Arena, Friday, April 18, 8 p.m. (213) 520-9111.

**The Boomtown Rats**: Hollywood Palladium, Sunday, April 20, 8 p.m. (213) 520-9111.

**Dianna Warwick and the Hudson Brothers**: Santa Monica Civic, Tuesday, April 22, 8 p.m. (213) 393-9961.

**Public Image featuring John Lyden**: Olympic Auditorium, Sunday, May 4, 8 p.m. (213) 719-5171.

Myrtle Diesel

The Skeleton Club

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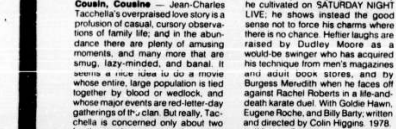
**13 K RADIO**  
Produced by INFINITY PRODUCTIONS



## CURRENT MOVIES

strong. But the movie is a little soft at the center. Julie Christie, like a latter-day Katharine Hepburn or Jean Arthur, is patronizingly patted on the head for being a woman who takes an interest in politics, speaks her own mind, gets hopping mad, and yet still displays deep maternal instincts to-

**Help!**—The Beattles' second movie and first in color (the color is inspirationally introduced by way of some brightly feathered darts peppering a black-and-white movie image). The premise lives like this: "...a far cry from the surrealistic slice-of-life in *HARD*



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(with Buck  
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# FIRST MINUTES

# THIS PICTURE BOOK VO

takes time off from training for his next defense of the middleweight title, contact karate title, in order to save the honor of the martial-arts brotherhood and barrel out the hot apple. Little more than a promo film for the martial arts, although Norris is a most amiable and credible spokesman. With Jennifer O'Neill, Ron O'Neal, and Clu Gulager; directed by Paul Aaron. 1980.  
 \* (Ace Drive In, from 4.4, Mira Mesa Cinemas)

**Glitter Live** — A live performance of Gilda Radner's Broadway show, with Father Guido Sarducci, directed by Mike Nichols.  
 (Cinema Cinema 4; Sports Arena 6; University Towne Centre)

**The Goodbye Girl** — Two Manhattan submissives meet, fight, and finally fall for one another — a supposedly heart-warming romance written by Neil

# SKY

**TOMORROW!**



## CURRENT MOVIES

**Stranger Calls** *Shirley Ann*

is pursued by a retired  
with a personal interest in  
now operating as a private

knitted spottish, the usual definition — the abstruse ideal — of a potbelly. The ideal, coming in between Carol's scientist appearances as a baby-sitter and then as a housewife with children of as a nice feel for the journal of big-city dionysia. With

**He Ran Out** — Adventure  
Paul Newman, Jacqueline  
Bismuth, Sam Holden, and Ernest  
directed by James  
Drive-In, Flower Hill Cinema  
by Drive-In, Sports Arena 6,  
s 29)

**marine** — The Beatles wants to be, but it is not the student of Lewis Carroll and/or Clever enough and colorful to be distinctive for half an

Trulli

films today."  
ROLL NEWSWEEK



scott

**comedy.**  
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AND SATURDAY  
AT MIDNIGHT















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**HOW MUSIC** appreciation class using music to relax and increase learning. By Reginald Maffei, 327 starting April 3. Regular Monday Adult Center, 2445 Fortham, North Shows Adult Center, 2445 Grand.

**SUMMIT LIGHTHOUSE** Study Group of Dr. Max Leary of the Society of the Spoken Word as taught by Elizabeth Clare Prophet, member of the Great White Brotherhood. Books, taped lectures, quarterly conferences with Mother. For more information call Linda 481-0534.

**LAY LA HULULA** Mass for the gay community every Saturday evening in Old Town. Understanding, grace, and love for all. For both men and women. For information write: **Southwestern Solar**, 254 S. Main St., Suite 100, San Diego, CA 92101.

**HAVE YOU EVER** wanted to turn others on to a whole "new" world of their life? You might want to consider becoming a member of the Pines Dancers. The Dancers are volunteers trained to conduct nature walks and other activities at the Torrey Pines State Reserve. For information call Ranger Jeff Price 755-0063 or 452-8732.

**ON-GOING BUSINESS** discussion group composed of investors, managers, entrepreneurs, people with sales and marketing experience and others with business ideas. Let's get together and talk about new business ventures. 778-2451.

**NARCOTICS ANONYMOUS**, a fellowship of men and women for whom drugs had become a major problem. We meet regularly to help each other stay clean. There are no dues or fees for membership. For information call 291-2382.

**WOMEN'S SEXUALITY** workshop. Margaret Woods and Nancy Hadden will lead you to discover your own creative sexual & sensual energy. April 1, 7:30-10:00.

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**HYGIENIC HEALTH** Center sponsors free lectures. This week, nutrition. April 9 at 7:30pm, 4427 Century Avenue, Suite 101 of El Capitan Center, 268-7056.

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**PUBLIC WHOLESALE**ARTIST... welcome to a special Easter celebration. "Resurrection: We'll see you!" Sunday, April 9, 11am at the Elks Club, 2339 Adams Avenue, bring a box lunch for your afternoon! 268-7514 for further info.

**NEED UNDERSTANDING?** Your human life is a journey... you can explore meaning and purpose through a journey of self-discovery. No religious bias. No required fee. Information 234-5987.

**IF YOU'RE** single, a college graduate, and in your 20s or 30s, join the College Graduate Social Group. We have a variety of weekly meetings including movie parties, camping trips, potlucks, etc. If you'd like more information please call 268-0761.

**I CAN HELP** you with your spiritual problems, indecision, personal evolution, health, or anything. Counseling \$800 hour, some gifts available when necessary. Marie Woods 235-6388.

**RELATIONSHIP NIGHT**, Friday, 8 pm. An evening for singles and other concerned individuals to meet and discuss their concerns. Free admission. 254 S. Main St., Suite 100, San Diego, CA 92101.

**FREE FOR** model, builder in card stock... a newsletter and a hand number 10 envelope, self-addressed stamped to: **Southwestern Solar**, 254 S. Main St., Suite 100, San Diego, CA 92101.

**THE 1ST ANNUAL** essay contest will be held at the end of Ventura Place at Mission Beach on May 26 (Memorial Day). 12 noon.

**WIKI WAS NOT VIET NAM** in cooperation with DAV and other special counseling, assistance program to Nam veterans. Catholic Community Services, 238-4171.

**DO YOU NEED** some books? I want old U.S. army collections, most content preferred. Call me now at 268-4884.

**SAN DIEGO** Forum April 14, 1980, 7:30 P.M. Book 20334, San Diego 92130. Dr. Schiller, author Mind Managers, "What is the Present Crisis?" Central Christian Church, 2nd Avenue, St. Street, Downtown, San Diego 92101.

**DIVORCED**, separated, widowed. We Care II Message, Bill Mueller of Attorney Treatment Center, Saturday, 3:29 pm, 1110 Rosecrest Drive, San Diego 92116.

**SPORTS MEDICAL CLINIC** at the Beach Area Community Clinic. Podiatrist conducts clinic. One on alternate Fridays at 4:45pm. 452-6506 for appointment.

**FEED ONE** adult for \$7.00 weekly, includes a b. meal, daily of 8 fresh vegetables, and 1/2 lb. of meat. Call 268-0761.

**BACKGAMMON CLUB** of San Diego, weekly meetings on Sunday, Monday, and Tuesday. These divisions of play, weekly, alternate on 452-0485 or 445-7772.

**LET ME** know if you're interested in... I can help you with your spiritual problems, indecision, personal evolution, health, or anything. Counseling \$800 hour, some gifts available when necessary. Marie Woods 235-6388.

**MEET NEW FRIENDS**, 21-40, by joining our potluck dinner group. If you have something to prepare and share it's a great time. Meet on alternate Fridays at 7:30pm, 452-0485 or 445-7772.

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**ALL THINGS CONSIDERED**, on PM-Fri. 10:30pm, 452-0485 or 445-7772.

**SUP DANCING**, Dancers of Universal Peace and other spiritual practices. Wednesday at 8pm, Garden of the Queen St. Downtown, San Diego 92101.

**REWARD** for return of brown cap and black sunglasses... 452-0485 or 445-7772.

**WEIGHT LOSS** classes, 10 sessions for \$15, including materials. San Diego Clinic Center, sponsored by the Incubator 70 Day Adventure, 234-5987.

**HYGIENIC HEALTH** Center sponsors free lectures. This week, nutrition. April 9 at 7:30pm, 4427 Century Avenue, Suite 101 of El Capitan Center, 268-7056.

**WANTED: MARRIED** couple desires small house in quiet area of North County. Cabinet, carpet, painter, could trade services, car, house, or 1/2 acre. Call 262-7647 or 452-8540, keep trying!

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**PIZZA CHALET**

3010 Clairemont Drive

**TWO FREE SALSIS**  
Valid thru 5-15  
Value \$3.00  
with purchase of large pizza at regular price

**ONE FREE PITCHER**  
Valid thru 5-15  
Value \$1.75  
with purchase of large pizza at regular price

**'1.50 OFF**  
**ANY LARGE PIZZA**  
Valid thru 5-15

**FOOD TO GO**  
Lunchon special 7 days, 11 am-3 pm.  
Spaghetti, salad, bread, sandwiches, beer and wine.  
Senior citizen and student discount.  
Ask about our group and party rates.  
Saturday-Thursdays, 11 am-midnight  
Friday, 11 am-1 am.  
276-3462

**GET 10% OFF WITH THIS AD.**

**IN THE SHADE.**

**SUNGlass CITY**

1478 GARNET-PACIFIC BEACH  
272-0041 - 10-8:30 P.M. EVERY DAY

**Coupon**

**Hairstyle Special . . .**

**\$9.50!**  
Shampoo, Cut & Style.  
(Reg. \$15.00)

**\$28.50!**  
Special Perms (Reg. \$40.00)

**565-9858**

**Elie Elejano's Hair Studio**  
7317 Clairemont Mesa Blvd.

We are accepting applications for additional professional hairstylists-top commission or booth rental.

**RAINEESH CENTER**, meditation, but dancing... 452-0485 or 445-7772.

**ARTISTS**, Pre-making workshop. Ething, price, variety, roles, instruction available... 452-0485 or 445-7772.

**TOP PARTIES**, message group, yoga, disciplines on single living. Nonprofit society of 200 members. \$10/year membership... 452-0485 or 445-7772.

**HUMANISTIC SINGLES** of North County over 150 members ages 25-55, activities free to members, not for profit. Friday and Saturday parties... 452-0485 or 445-7772.

**SPIRITUAL FRONTIERS**, 4044 1st Street, San Diego, Monday 7:30pm. Discussion on many and varied topics... 452-0485 or 445-7772.

**THE GERTOL PHILHARMONIC** is having Ed Swearingen... 452-0485 or 445-7772.

**IRONING MINING** kids all living things... 452-0485 or 445-7772.

**MARRIAGE** and Family Counseling, 5000 La Jolla Village Drive, Suite 100... 452-0485 or 445-7772.

**ACOUSTIC GUITAR** Sale. New Alvarez... 452-0485 or 445-7772.

**SAVE FLORIDA CANYON**, San Diego... 452-0485 or 445-7772.

**SAN DIEGO FORUM**, April 14, 1980, 7:30pm... 452-0485 or 445-7772.

**TIED OF THE BUSINESS**, corporate... 452-0485 or 445-7772.

**JEWISH SINGLES**, 21-35, Chavurah... 452-0485 or 445-7772.

**YANKEE THE UNKNOWN** Don's secret... 452-0485 or 445-7772.

**TELEVISION** FOR SALE... 452-0485 or 445-7772.

**BARBANS** on more instruments & accessories... 452-0485 or 445-7772.

**NEWCOMERS** to San Diego... 452-0485 or 445-7772.

**SOLAR, WIND**, and bicycle power, gardening, and fire farming are some of the exciting projects at San Diego Center for Appropriate Technology... 452-0485 or 445-7772.

**ATTENTION MUSICIANS**: This week's schedule at the Zebra Club... 452-0485 or 445-7772.

**SOUNDATIONS** Recording Studio will take... 452-0485 or 445-7772.

**AMERICAN DREAM MUSIC** is now an event... 452-0485 or 445-7772.

**BEAUTIFUL UPRIGHT PIANO** Finally... 452-0485 or 445-7772.

**LA JOLLA MUSIC** has 30 percent off on... 452-0485 or 445-7772.

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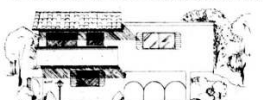
**LA JOLLA MUSIC** has 30 percent off on... 452-0485 or 445-7772.



APRIL 3, 1980 9.



## Hill-Himelfarb's HOLISTIC HABITAT



### Villa Van Dyke 4080 Van Dyke

A new way of life in your own condominium. Live among people with similar interests. Come to 4080 Van Dyke and see the first holistic habitat in San Diego. Featuring natural stone wood-burning fireplaces, water purification system, negative ion emission generators (breathes clean air), environmental landscaping, some garden windows.

Special interest rates available.  
Builder can help with down payment.  
**Ca. Vets. OK 5% down—9% interest.**  
One & two bedrooms with garages from \$52,000.  
Co-mortgages accepted (we will sell to partners).

Another Hill-Himelfarb Condominium  
4080 Van Dyke is north of University, 2 blocks west of Fairmont. Open 7 days a week, 10-6.  
Sales by Herbert Hawkins Miller Realty—231-5367, 284-1907

## \$2200 HEALTH TUNEUPS

For those individuals seeking the finest in a medically directed weight loss program, the University of Loma Linda School of Health introduces Rancho LaBri. This program combines the relaxation of a country retreat with the medical and health professionalism of Loma Linda's staff of seasoned health experts.

The Rancho LaBri session is limited to only sixteen registrants for three weeks of on-site comprehensive health testing and betterment planning.

For information or registration, call 463-7020 or 468-3526.



Loma Linda University School of Health  
April 11th through April 25th

## CONTACT LENSES 2 PAIR SOFT OR HARD COMPARE & SAVE



2 PAIR HARD OR FLEXIBLE \$80  
2 PAIR SOFT \$110  
For a contact lens examination and all follow-up visits. Add \$25 for hard or flexible. Add \$50 for soft lenses.

DR. TED MECKLENBORG  
OPTOMETRIST  
"Over 400 Eye Examinations" All Duplicated  
Complete Vision Care  
Glenview, Ariz. 414-21-1444  
Glenn Mecklenborg, D.O., F.A.C.O.  
Glenn Mecklenborg, D.O., F.A.C.O.

MESA COLLEGE AREA 3 bedroom house with area pool, garage, and landscaping. Looking for a home with a pool, garage, and landscaping. \$127,000 plus \$148 fee. 233-5073. Available April 1. Call Paul.

THE JOY OF ROOMMATE: Interactive freedom, responsibility, respect in a vibrant and sharing environment. Condo has pool, jacuzzi, near UCSD. Search for roommate. \$150 per month plus utilities. Available now. Paul 561-4766.

ROOMMATE WANTED: Female over 21, non-smoker, to share 2 bedroom, 2 bath apartment in North Park. \$157.50 plus utilities. Call Paul at 290-9377 after 5pm.

ROOMMATE NEEDED: Private room with full bath in 3 bedroom, 1 1/2 bath house. 163 & Fares Road. Condo to everything. Very nice. Male or female, 20-25 years. Career-oriented. Call Jan at 268-8787.

ROOMMATE WANTED: Female preferred. Share two bedroom East San Diego near Hennessey. Large yard on canyon. Non-smoking, drink. No dogs. \$120 per month. Share utilities. 282-4042.

CONSCIOUS LIVING SPACE: to share. Large room in three bedroom home. Hillcrest. \$175 per month plus one month deposit. 298-6214. Keep trying. Early or Suburban.

ROOMMATES WANTED to share 3 bedroom house. Seeee 562-5071.

CHRISTIAN MALE will share lovely 4 bedroom, 2 bath home in nice area. Pleasant, non-smoker. 240 garage. 291-4209 evenings. Mrs. Allen 271-4209 evenings.

Roommate wanted to share beautiful 3 bedroom, 2 bath, tile and carpet, view, spacious, quiet. \$220 to share. 296-3235.

WANT MALE female roommate, share 2 bedroom, 2 bath, tile and carpet, view, spacious, quiet. \$220 to share. 296-3235.

ROOMMATE WANTED to share condo, \$200 plus utilities, own room. Mike 272-1050.

MALE OR FEMALE roommate wanted for 3 bedroom apartment, looking for someone who is neat, clean and non-smoker. No pets. \$150 plus utilities. 279-3194 evening. Keep trying.

TWO 3RD YEAR LAW students and 11th need 3rd roommate for 3 bedrooms in Linda Vista area. Starting April 1. \$84 plus utilities. 272-4056.

CARLSBAD AREA: Share large house with private room. Seeking country view. Freeway. Quiet. Own bedroom and bath. \$170/month. Anne or Anna 438-2117.

ROOMMATE WANTED for 2 bedroom, 1 1/2 bath home. Non-smoking, responsible, nationality stable. Want to share with female. Quiet. Own bedroom and bath. \$150 per month plus utilities. Mike 298-0208.

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ROOM TO RENT in house in Pt. Loma area, preferable with other females. Maria 224-1220.

FEMALE ROOMMATE needed by May 1 to share two bedrooms, 2 bath house in Lemon Grove. Rent \$137.50 plus utilities. Canyon View, 460-4745.

NEW CLAREMONT MESA condo with jacuzzi, sauna, pool, jacuzzi, club house. \$200 includes all. Joe 942-0163.

FEMALE ROOMMATES WANTED: new condo, \$175 plus utilities. 569-0689 weekdays. No pets. anytime weekends.

FEMALE ROOMMATE needed to share 3 bedroom house in central La Jolla. Must be clean, quiet, non-smoking. \$175 per month. No pets. 449-2922.

FASHION VALLIE, professional woman, female roommate needed to share 2 bedroom, 2 bath house. \$180 plus utilities. Now and May. 297-6248.

FEMALE TO SHARE with same Mission Bay view, own room and bath, pool, sauna, jacuzzi. \$180 per month. 452-0770.

ROOMMATES: Those with homes and those looking, meet each other in a relaxed, friendly, fun atmosphere. 452-0770.

ROOMMATE WANTED for 2 bedroom in San Diego. \$150 per month. 452-0770.

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SINGLE MALE, 22, needs roommate (bachelor) with area for garden and workshop. Looking for a young male or female to share with responsible solo worker. \$255.50 Street 130. Mike 262-6327.

RESPONSIBLE, WORKING, student couple seeks to share house close to SDSU, new very, very, very, ready! 221-1115, keep trying.

TWO BEDROOM CONDO in Canyon Park La Jolla. About a mile from ocean and UCSD. Canyon view, pool, jacuzzi, club house. \$200 includes all. Joe 942-0163.

QUET ROOMMATE needed to share large 2 bedroom apartment in La Mesa. Pool, jacuzzi, game room, nice grounds. \$187 plus utilities. 452-0545.

DEL MAR ROOMMATE needed to share 2 bedroom apartment. Block from beach. Ocean view, furnished. \$190 plus utilities. Non-smoker. 21-481-0002.

QUET NON-SMOKER, female, age 25 to 35, to share condo with same. \$200 per month plus utilities. Excellent location. 278-7786.

FEMALE ROOMMATE needed to share 2 bedroom house with two other females. Prefer non-smoker, no dogs. Mike Mesa area. \$130 per month. 561-0626.

ROOMMATE WANTED: Mike Mesa home. \$150 per month. 561-0626.

SELF-RELIANT PERSON to share casual, clean, 3 bedroom condo in Claremont. 288-4222 Thursday or Friday after 5pm.

ROOMMATES WANTED, new SDSU in Del Camo, a beautiful 4 bedroom, 2 bath house with fireplace and pool. \$150 monthly. 562-1827.

CONGREGATIONAL PERSON to share 3 bedroom house. \$150 monthly. 562-1827.

FEMALE CHRISTIAN roommate wanted to share two bedrooms, two bathrooms in Lemon Grove. Rent \$137.50 plus utilities. Available May 1, 1990. Lynne 295-4998.

FEMALE ROOMMATE wanted to share 2 bedroom, 1 1/2 bath, new El Cagon apartment. Easy freeway access. Must be neat and responsible. \$150 plus utilities. Sandra 444-1303.

SPRING SPECIAL: female, non-smoker's roommate. \$150 per month. 562-1827.

SHARED 3 BEDROOM house, very clean with fireplace. Prefer new roommate. \$150 per month. 562-1827.

MISSION HILLS, beautiful apartment, new. \$150 per month. 562-1827.

SHARED 3 BEDROOM house, very clean with fireplace. Prefer new roommate. \$150 per month. 562-1827.

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SHARED 3 BEDROOM house, very clean with fireplace. Prefer new roommate. \$150 per month. 562-1827.

FUJICA ST705 with 55mm 1.8 lens. \$120. Vivitar 75-225mm zoom. \$120. 515 couch. 240-2346 evenings.

NIKON 100, 1.4 lens, lens \$115. West's Canon. 120 at 75 each as set. English books. 240-2346 evenings. 257-7773.

35MM CAMERA with 120 55mm lens. 45-100 zoom lens with Canon Rolleiflex. 240-2346 evenings. 257-7773.

VINTAGE SERIES 1 1/2m 2.8 macro lens. 240-2346 evenings. 257-7773.

MINOLTA XD 7, fully automatic, just cleaned. like new. 1.7. \$175. Consider trade for anything of equal value. 569-1584.

WANTED: CAN-2 BODY. Auto 35mm lens. 50mm macro. 438-9075 Enclaves.

NIKON BLACK BODIES: for universal 35-70 and 50-135 lenses. \$200. Also many 35mm and 45mm lenses. Double for internal thread. 280-9880 or 453-7985.

MAMIYA 330F TWIN LENS Reflex, used 4 times. 80mm and 250mm lens. Many extras. 8000. 440-4435 or 447-706-9341. 278-7587.

MINOLTA AL-5 compact 35mm lens with case. 1100. Also: Yashica Mat ten lens with case. 240-2346 evenings. 257-7773.

WANT TO TRADE 438 Nikon zoom for 280mm or other telephoto. Nikon only. 288-4222 Thursday or Friday after 5pm.

35mm Lens. Argonne 12-120 for 16mm B&W Reflex. Tight action and optically perfect. \$175. 273-7431.

NIKON UNEXPOSED RENT for Nikon 1 and 8. \$65. 232-2255 days.

VIVITAR 28 1.8, 35mm, 135mm lens, 2X-1 teleconverter, automatic flash attachment. 1100. 440-4435 or 447-706-9341. 278-7587.

ONE 16MM movie projector with sound. 240-2346 evenings. 257-7773.

MOVIE CAMERA 16mm Bolex, Elter Soligor 18mm lens. 240-2346 evenings. 257-7773.

EUROPEAN CAMERA wanted: old models in excellent condition. Under \$300. Zeiss Ikon, Agfa, Pentax, automatic, used. 240-2346 evenings. 257-7773.

MALETA TWENTY lens equipment. C330 body. 1100. 440-4435 or 447-706-9341. 278-7587.

ONE 16MM movie projector with sound. 240-2346 evenings. 257-7773.

OLYMPUS 35 ELF rangefinder camera, lens hood, 28mm 1:2.8 lens, new batteries, still in warranty. Excellent. \$250. 444-1555 evenings.

GOOD BUY!! 5 x 6 slide of film. 36 exposures. Excellent. \$250. 444-1555 evenings.

YASHICA AUTO Yashikon zoom lens. 80-160mm. 1.8. screw mount. case included. great condition. 240-2346 evenings. 257-7773.

VIVITAR 135mm lens, close-up bellows. \$15. 440-4435 or 447-706-9341. 278-7587.

KODAK MASTER View cameras. 4x5. this one 660-3725.

NEW BRONICA ET-8, 80mm and Vivitar 75mm. 135mm lens. 240-2346 evenings. 257-7773.

24 TLR YASHICA Mat with built-in motor. 1100. 440-4435 or 447-706-9341. 278-7587.

KODAK F-36 motor drive & power pack. 1100. 440-4435 or 447-706-9341. 278-7587.

KODAK F-36 motor drive & power pack. 1100. 440-4435 or 447-706-9341. 278-7587.

KODAK F-36 motor drive & power pack. 1100. 440-4435 or 447-706-9341. 278-7587.

## Being Single Is Fun?

For some. For those busy, selective singles who've joined Great Expectations and left the nonsense of bars, blind dates, and singles' hangouts behind.  
At Great Expectations, being single is fun. No question about it.  
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In Newport Beach call (714) 955-2831



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QUALITY - HAND PRINTED \$1395  
ADDITIONAL PRINTS \$1000 Value \$2400

FREE Interneg (with Photo) ALL ORDERS PREPAID  
4 x 5 1/4 INCHES add \$600 Expire May 11, 1990

Pets  
HAVE YOU FOUND my kitten? Young, male, Siamese, 12 weeks old, born April 2nd. Please call me if you find him. 240-2346 evenings. 257-7773.

RELIABLE TAIL HORSES. Beginning to end. 240-2346 evenings. 257-7773.

APRIL 2001. P. 000000. Growing. 30 percent discount on all work. 240-2346 evenings. 257-7773.

Photo  
CUSTOM BLACK and white printing and developing service. All work done by hand and guaranteed. 240-2346 evenings. 257-7773.

Photo  
CUSTOM BLACK and white printing and developing service. All work done by hand and guaranteed. 240-2346 evenings. 257-7773.

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Photo  
CUSTOM BLACK and white printing and developing service. All work done by hand and guaranteed. 240-2346 evenings. 257-7773.







**PANTING LINE** Interior. Rooms start at \$100. Includes 1000 sq. ft. lots and great landscaping. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**WALLPAPERING & REMOVING** \$100 per room. Professional, efficient, creative. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**ANSWER SERVICE** \$10-15 per hour. Professional, efficient, creative. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**TYPING** Excellent experience on dictation, telex, tapes, term papers, manuscripts, etc. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**GENERAL LANDSCAPING** including tree removal, clean-ups. No job too small. Free estimates. References. See 272-0105. Call 272-0105

**ELECTRICIAN** Will install new electrical (lighting, air conditioning, hot water, etc.). Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**MESSAGE** Nightly 11 hr housekeeper by licensed, professional maid. Eastern. Swedish. Please call. 272-0105. Call 272-0105

**SHEEHAN'S Student Motors** Operating since 1974. 1000 sq. ft. Low Rates. References. See 263-5557

**POSTAL BOXES** \$5. Answer service. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**UTO REPAIRS** Experienced mechanic. correct trouble/shopping lists repairs and more. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**HANDYMAN** Gardening, painting, heavy work, small jobs, and miscellaneous. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**MASKS AND TRAGERS** Bodywork in a shop. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**INCOME TAX** preparation. your home or office. your hours, knowledgeable, experienced. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

**MILKED PRESENT ON your home** Have a milked present on your home. Call for more information. Please send your resume, references and references. Evening and early start. Ken 223-4005

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much**

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Muirhead Galleries - Costa Mesa, CA

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APRIL 3, 1980 23







SUSAN: Spring skies are upon us. With some good fortune, we could share these sunny, sunny days. Treasures.

SWEETIE PIES: you're my everything! You don't know how much you do for me. If not for you, there would be no tomorrow. M.P.

BRUCE AND CLARENCE: He was just picked by the sign, out of love like a deuce another runner in the night. Terry and Wendy.

JACQUEE: I never got your number. Do men frequent that nice cream shop as well? Ma Van.

## For Rent

3425 VIEW OF BAY, West of Balboa Park. Large 2 bedroom apartment, dining room, new brown carpet, drapes, stove, refrigerator, no pets. \$78-885.

5250 UTILITIES PAID, unfurnished 1 bedroom apartment, West of Balboa Park. Drapes, brown carpet, stove, refrigerator. Adults, no pets. \$78-885.

OCEAN FRONT 2 bedroom, Mission Beach, \$400. 2 baths, furnished, utilities paid, parking, no pets, available through May 31. 3443 Ocean Front Walk. 488-1395, 488-9316.

BAY FRONT 1 bedroom, Mission Beach, \$200. 1 bath, furnished, utilities paid, parking, no pets, available through June 10. 3333 Reynolds Walk. 488-1395, 488-9316.

TENNIS BUYS: For rent one bedroom apartment, Point Loma Tennis Club, pool, 4 courts, furnished. Furnished \$350, unfurnished \$335. Call 223-1032.

BRAND NEW DECORATOR sharp 2 bedroom 1 1/2 bath view condo - pool, jacuzzi, sauna, laundry hook-ups. \$395. Lina, 942-5040 Vista area.

ONE BEDROOM furnished apartment, Maple Canyon area. No pets. Centrally located between Hillcrest and Oceanfront. One block from 1 and 1 1/2 mile. Call Canyon Crest 225 Redwood at Third 5205 482-0181.

LIVE AMONG BIRDS and trees in Balboa Park canyon home. Formal dining and living rooms have natural cedar wall. Spacious kitchen (just renovated) has tile floors and natural wood cabinetry. Spectacular view from every room. 2 bedrooms, 1 bath, staid entry, much more. 2 bedrooms, 1 bath, \$585. 224-4571 days, 221-2479 evenings.

3 BEDROOM APARTMENT, 4 blocks from Balboa Park. Spacious architecture, high ceilings, refinished oak floors, dining room, stove, fridge. \$335. \$350. No pets. 482-9337.

PACIFIC BEACH \$650. Fantastic 3 bedroom, 2 bath townhouse/apartment. Fireplace, bay view, all bedrooms - refinished floors, 1200 Parker Place. \$650 month. Phone 297-7181 message, or 297-7181.

LUXURY STUDIO. Newly decorated condominium, Fashion Valley. Balcony, breakfast bar, two closets. Parking, pool, jacuzzi, recreation room, exercise room, sauna, laundry. \$275. 423-4578.

VICTIM OF INFLATED gas prices needs to move closer to work near UCSD. One bedroom cottage in studio. \$150-\$180 per month. 224-4798 Cam.

ESCONDIDO, BEAUTIFUL 3 bedroom, 1 1/2 bath unfurnished condo, pool, recreation room, etc. Poppennone available April 1st. 1817 Grand Ave. Apt. 38. 426-9835.

EL CAJON BOULEVARD drive off for rent, including phone. \$125 month. Also for lease. \$450 month plus 5% per commission. 287-8522 or 950-5095.

2250 1 BEDROOM duplex unfurnished. North Park. Carpets, drapes, appliances. Adults only, no pets. 294-1302. Please no calls after 5pm.

MISSION BEACH, luxury furnished 1 bedroom condo steps to beach. Dishwasher, patio, Security parking and building. View. Phone 425-8287.

LA JOLLA VILLAGE Southpointe, unfurnished 3 bedroom, 2 1/2 bath, single and double fireplace, patio view, 2 car garage with garage. Washer & dryer, refrigerator. \$650. 453-8337.

LARGE 2 bedroom, 2 bath apartment with pool convenient location for student or non-student. Close to stores. Bus. 20252 handy facilities. Available April 1. 1980 \$330 month. 580-3023.

PACIFIC BEACH, 3 bedroom, 1 1/2 bath house. \$550. 2 bedroom, 1 bath house \$450. 2 bedroom, 1 bath house \$475. 3 bedroom, 1 1/2 bath apartment \$450. 286-0395.

2 BEDROOM 2 bath furnished apartment on the beach. \$450 month, utilities included. 3422 Ocean Front Walk, Mission Beach. 486-1009.

BRAND NEW 2 bedroom, 2 bath home in beautiful San Carlos. Has an ocean view and everything. Built-in microwave and new carpet. 800 sq. ft. Only \$550 month. 286-0078. Hurry!

FOR MALE NONSMOKER private entrance, room, bath & small desk. Location near Balboa Park. \$115, utilities included. 289-1426.

29 APRIL 3, 1992

# BUY ONE, GET ONE FREE

Grape Ivy OR White Cloud



BUY ONE FOR  
\$2  
GET ONE FREE

4" POT

OPEN EASTER SUNDAY

THROUGH APRIL 10

GOOD WITH THIS AD  
180 WASHINGTON ST.  
3RD & WASHINGTON  
IN HILLCREST



291-0215  
OPEN 9-7  
7 DAYS A WEEK

2520 EL CAJON, 1 bedroom duplex, stove, refrigerator, carpets, enclosed back yard. Close to shopping, etc. 469-5881.

HAVE WE GOT an offer for your Young couple, any Black, non-smoking, ready to grace your two bedroom, furnished apartment house, pool, with our terrific presence. Call for details. Hurry 275-3084.

SPECTACULAR panoramic view of ocean, bay, city, and Mexico. 3 bedrooms, 3 bath, 3 story home in the South La Jolla hills, two blocks to the beach. All amenities. 1260 Archer Street. \$900. Unfurnished. 488-3103.

MANACULATE 2 bedroom house, parking near. No pets. Call 3250, 4283 Menlo. 781-1955 9-7-30pm.

OFFICE SPACE available for licensed psychotherapist with established practice. Park location. 298-3752.

DOWNTOWN PARKING, Remote controlled garage, located in the Pan-view condominium at 7th & Date. Call Howard at 234-0068.

GARAGE HILLCREST 1 car, after school storage only \$20 per month. 2 month minimum. 276-0185 or 276-0550.

ENCINITAS, 2 bedroom, 2 bath new home, tile, Roman tub, microwave, double, automatic sprinklers. \$500 includes water, garden. 455-2432 or 942-3337.

3 B10 FOR LOVE! 2 bedroom apartment on Grand Avenue in Pacific Beach. Stove, refrigerator, carpets, drapes, parking. \$488. No pets. 421-8 Meade. 286-5831.

1 BEDROOM APARTMENT, unfurnished, \$185 monthly. Laundry, stove, refrigerator, carpets, drapes included. Friendly neighborhood. Near at 802 Franklin Avenue. El Cajon. 444-3231.

NICE HOUSE for rent, 3 bedroom, 2 bath, convenient to RDBI downtown, Mission Valley. Fireplace. Washer. Available April 15. Tom 224-5587 or Steve 287-2904 or 283-2297.

\$245 A MONTH 1 bedroom apartment, new building in Chula Vista. Stove & refrigerator, covered parking. No pets. Available April 1st. 276-2211 or 276-8287.

GRANTVILLE PLACE wanted with a large bedroom and no dogs or cats by a chain responsible, working male. 39 Bu. 462-0724.

COMFORTABLE mountain home, Descanso, 2 bedroom, 1 bath, built-in, large living area, heater/floor, well. On 3 acres with oak trees, creek. 525-2881.

MISSION HILLS 2 bedroom, 1 bath house, Circa 1913. Handwood floors, tile bath, washer & dryer, gardener, nice quiet neighborhood. \$335. Beverly 235-2700 or 464-8111.

4661 ALTADENA, cozy, quiet 1 bedroom duplex. Stove, refrigerator, carpets, drapes. No pets. \$295. 224-4578.

3235 ELEGANT CONDO in San Diego, heavenly view to everywhere. 1 bedroom, fireplace, built-in, new carpet, central air, appliances, pool, jacuzzi. 462-3078 or 475-9877 evenings.

MIRA MESA, 4 bedroom, 3 year house, \$900 month, receive \$800 rebate at end of lease. Low 284-8000.

1 BEDROOM APARTMENT, unfurnished, \$185 monthly. Laundry, stove, refrigerator, carpets, drapes included. Friendly neighborhood. Near at 802 Franklin Avenue. El Cajon. 444-3231.

2 BEDROOM APARTMENT, \$285, new carpet, near RDBI shopping and entertainment. No pets. 421-8 Meade. 286-5831.

MISSION VALLEY adult condominium, 2 bedroom, 1 1/2 bath, pool, spa, recreation room, barbecue, washer. Available April 15. Tom 224-5587 or Steve 287-2904 or 283-2297.

CONDO FOR RENT, new 1 bedroom, on courtyard by pool and jacuzzi, all amenities, covered parking, security. San Carlos area, commute to valley. \$295 month. 222-4818 or 455-9749.

STUDIO SPACE available over 500 square feet, 2008 in South Bay area. \$15 per day. Leave message at 424-6002.

SKIER'S UTAH condominium available April 15-18th in exchange for ride or snow tires plus 5 days lift for one. Main 295-5720 or 286-2882.

WANTED: House 2 bedroom, 3 bath with garage, by retired couple. Will lease 277-2394.

WANTED: GARAGE for rent in Mission street parking, no pets. Available April 1st or 291-0115.

2 BEDROOM Normal Heights furnished on unfurnished house \$425. Big yard, full time, pool, garage, well, no wall carpet, fireplace. No pets. Single OK. 264-4085 or 488-5083.

2 BEDROOM CONDO in Southview townhome, Available April 1st. \$325 month. Mr. Kufman 437-6506 or 435-9310.

SECURED LIVING on Balboa Park Golf course, immaculate 1 bedroom furnished apartment for quiet, responsible person, preferably a mature female. No animals. No pets. \$450 month. 235-2582.

2 BEDROOM TOWNHOUSE, 1 1/2 bath, fully carpeted, drapes, strong refrigerator, balcony, pool, jacuzzi, fenced patio, very quiet area, garage. \$425. 225-2254 or 266-2571-1400.

STUDIO, great location, Pacific Beach area. Pool, jacuzzi, and more. \$225. Steve 285-1205.

CARDIFF, beautiful large 2 bedroom, 1 1/2 bath unfurnished apartment. Remodeled with off-5-5410 per month. Available May 1st. 2095 Edgemoor Avenue. 426-8025.

ADULT 2 bedroom, 2 1/2 bath, condo in Mira Mesa. Good location, laundry, stove, refrigerator, dishwasher, covered parking and patio, available April 1st. 1980 \$400 month. 438-4504 anytime.

CHEAP RENT for the cheapest housing in North County you might consider a 27 travel trailer. Located just 2 blocks from the beach. 438-4504 anytime.

1 BEDROOM CONDO, Rancho Mission Viejo, 1 bedroom, 2 1/2 bath, new carpet, extra, walk-in closet, all recreation facilities, \$235 month. 482-8857 evenings.

WANTED: UNFURNISHED cottage or duplex apartment to \$230 wanted mid-April for garden being psychological with camping reference. Near park or beach. 224-9551.

PACIFIC BEACH, large studio right near beach. Furnished with all utilities paid. 1260 Parker Place. \$250 a month, 1st and 2nd. 297-7181 messages or 287-8782 evenings.

1 BEDROOM duplex apartment in Pacific Beach. Walk to beach shops, bus, no pets. 1561 Grand. \$350 month. 482-0262.

2 BEDROOM, Pacific Beach, 1 bath, new carpets, new drapes, stove & refrigerator. Off street parking, no pets. No pets. \$325. 908 Agate. 276-0785 after 5pm.

PACIFIC BEACH large 2 bedroom, 1 bath apartment. Security building, 2 blocks to the beach. Living Street. \$400. 273-0270.

MISSION VALLEY 1 bedroom unfurnished condo at Friars Point, \$300 plus utilities. Pool, jacuzzi, recreation room, air conditioning, refrigerator. No pets. 287-1540 evenings.

MOBILE HOME in San Luis, all utilities paid. Nice 1 bedroom. Just \$180 per month. 142-1404 or 697-3195.

\$375 MODERN 2 bedroom duplex, mature adults, your own garden & private patio, greenhouses, carpeted, drapes, stove, refrigerator, carpet, 1 small pet. Pacific Beach. 274-0931.

\$50 FINDERS FEE: Married couple with retirement wants clean, quiet, cheerful 1 or 2 bedroom house, secluded from neighbors. Garage, privacy mandatory. 223-5556 x135 (message).

4 BEDROOM, 2 bath house in South Lake Tahoe. Available April 15th. \$575 plus \$400 cleaning deposit. 286-8673.

1750 SQUARE FOOT 3 bedroom, 3 bath, extra room, paneled family room, appliances, carpets, drapes, wallpaper, patio, double garage. Mesa College area. \$575. 452-9912.

1 BEDROOM duplex, North Park apartment with new tile floors, no pets. Only \$225 month. 235-7812 days or 455-5044 evenings.

LARGE 1 BEDROOM or studio/apartment wanted that will accept an indoor cat as one of its tenants. 288-1354 after 6pm.

VERY ATTRACTIVE house for rent, furnished, 3 bedrooms, bath, backyard, patio. Available immediately. \$500 month. 236-1601.

HOUSE, UNFURNISHED 1 bedroom and sleep-porch, garage, yard, \$245, very clean, new 200 and Imperial. 239-7844.

ENCINITAS 3 bedroom, 2 bath, built-in, double garage with open, quiet Villages, \$500 month. 434-1126 or 434-0871.

MOUNTAIN CABIN, Big Bear Lake, 2 bedroom, fireplace, next, up to 4 persons. Reservations 450-3241 or 425-2055 evenings & weekends.

SUMMER RECENT RENTAL, cool Pacific Beach, CA. Block to bay, near all shops, ocean, second floor 3 bedroom home, completely furnished. \$200 week or \$800 month. 1585 Pacific Beach. Phone 274-7280.

PRIVATE ENTRY, private, clean, bath & private kitchen, equal to a small studio. Also view \$150 month, utilities paid. Grossmont Park. Single only. 480-7388.

UNFURNISHED STUDIO condominium in Rose Canyon area (near Pine Club). \$285. Private and quiet location. 455-7910 or 481-5844.

SPACIOUS 1 bedroom cottage in lovely residential area, new Black Cottage. Large enclosed deck with scenic view, garden, barbecue. 224-4541 or 224-4541.

TOWNHOUSE, San Luis, near Mission Gorge and Cuyamaca. 2 bedroom, new drapes, tile, wallpaper. \$325 per month includes water & hot water. Pool. Vacant. 289-1293.

\$260 BAY-HD condo for rent, 1 bedroom, 1 bath with day & ocean view. Pool, jacuzzi, sauna, laundry, weight, and recreation rooms. 555-9117.

PACIFIC BEACH, 2 bedroom duplex unfurnished. \$335. Lanes, 1st floor, stove, refrigerator, AC, no dogs. 4428 Heimes. 488-8833.

SURLEY - 2 bedroom house, furnished. Pacific Beach area. Blocks to beach & bay. June & July \$400 a month. 279-6918.

AMENITIES PLUS! El Capitan 2 bedroom, 1 1/2 bath, cond., pool, jacuzzi, sauna, tennis court, recreation room, patio, central air. \$250 month. 224-4541 or 224-4541.

3 BEDROOM house for rent near new College. Very quiet, country like setting. \$400 month. Children and pets welcome. Available May 1st. 482-8857.

RANCHO BERNARDO townhouse for lease, 4 bedroom, 2 1/2 bath, new carpet, extra, walk-in closet, all recreation facilities, \$235 month. 482-8857 evenings.

DEL MAR, 3 bedroom, 2 bath home, secluded, carpet on view, view, pool, jacuzzi, decks, half acre, new appliances, extra walk-in closet. 811-4001 481-0676.

1 BEDROOM CONDO, Rancho Mission Viejo, 1 bedroom, 2 1/2 bath, new carpet, extra, walk-in closet, all recreation facilities, \$235 month. 482-8857 evenings.

WANTED: UNFURNISHED cottage or duplex apartment to \$230 wanted mid-April for garden being psychological with camping reference. Near park or beach. 224-9551.

PACIFIC BEACH, large studio right near beach. Furnished with all utilities paid. 1260 Parker Place. \$250 a month, 1st and 2nd. 297-7181 messages or 287-8782 evenings.

1 BEDROOM duplex apartment in Pacific Beach. Walk to beach shops, bus, no pets. 1561 Grand. \$350 month. 482-0262.

2 BEDROOM, Pacific Beach, 1 bath, new carpets, new drapes, stove & refrigerator. Off street parking, no pets. No pets. \$325. 908 Agate. 276-0785 after 5pm.

# THE READER PUZZLE

No. 100 Signing Off

By Don Rubin

The trouble with our energy policy is that it has no sense of humor, no imagination, none of the spirit and ingenuity that made this country great. Take power consumption, for example.

The average American could easily read a neon sign with half or more of its letters extinguished.

COCA COLA  
CO \_ \_ LA

And that, alone, would represent a significant saving in terms of electricity.

We've removed or disconnected a majority of the letters from each of the signs at the right, and would like your help in replacing them. All you have to do is put in the missing letters in the appropriate places. The spacing should help. And the new (or abbreviated) messages could provide additional clues. Good luck.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 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, XL).

4. Friends 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 to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

Winners of Answers and Readers to Reader Puzzle #98, H Figures

This Figure Classification test must have hit a few puzzle bones out there because the number of entrants peaked up to nearly 300 and came from as far away as Chicago.

The consensus seems to be that the toughies were numbers sixteen and twenty, yet most of you who proclaimed them so managed to figure them out. In fact, out of the 299 entries we received, 162 turned in perfect solutions.

The T-shirt winners are:

1. Susan Johnston, San Diego

2. Beverly Armstrong, Oceanside

3. Jim Ruppert, La Jolla

4. Ben Linton, San Diego

5. Judy Glaze, Julian

