





# City Lights

## The Searchers

It is a hard question, but here it is. Numbly. Was the hunt for little Jimmy Beveridge botched? Since the conclusion two weeks ago of the biggest search in San Diego County history — an effort which failed to prevent the lost boy's death from exposure on Mount Palomar — a number of veteran searchers have quietly been suggesting just that. Even more disturbing, some are saying that the leaders of the sheriff's search and rescue unit were warned years ago that their procedures could lead to tragedy.

The sheriff has the ultimate responsibility for finding people lost in wilderness areas, and in San Diego County a system of unpaid volunteer searchers does most of the work. These searchers pay for their own uniforms and donate their time to go through 280 hours of academy and field training. Lt. Jack Blackwell, a paid full-time deputy, coordinates the unit, which he says now includes about ninety members. When a person is lost, Blackwell is notified and he in turn calls key people who call the other reserve members. That's what happened on Saturday, February 7. The nine-year-old boy disappeared about noon, and Blackwell says by nine that evening about forty of the reservists had reached the mountain.

Blackwell says some of his people looked for tracks from the youth but couldn't find much. Interviews with the family also apparently led Blackwell to think that Jimmy might head for a well-lit school located not far from the nature trail where he got lost. So Blackwell directed the reservists to "saturation search" that area, working in formation to comb the shadowy brush.

The volunteers did that throughout the cool, clear night and into the next morning, when drizzles began to dampen the mountain. By midmorning Blackwell called for help from the San Diego Mountain Rescue Team, a private organization of well-trained searchers and rescue enthusiasts. They reached the mountain about noon, as the rain began to pour and to obliterate any remaining fresh tracks. Hope flared briefly Sunday in the early afternoon when the sheriff's helicopter reported seeing a discarded jacket, but the area was so rugged the decrepit copter could not safely land to check it out. That jacket is the focus for some of the questions which have arisen since the search.

Jimmy's parents had told the sheriff's deputies that the jacket was all blue, but the garment that was sighted appeared orange. So no one returned on foot to the vicinity of the jacket, and in fact the sighting was soon forgotten. Two days later, however, the Channel 39 news helicopter (more powerful and maneuverable than the sheriff's) resighted and retrieved the item of clothing, which on close inspection



Lt. Jack Blackwell

lost party during the course of a search which proves invaluable.

Former Border Patrol officer Ab Taylor, an almost legendary tracking expert, shares the view that the isolation of the parents was a poor idea. Taylor joined the search Monday and now expresses regret that he didn't try harder to gain access to the parents. Although he arrived a full day after the jacket was first spotted, Taylor also blames himself for the oversight in checking it out. "One mistake I made was I should have gone over the [search] log when I first got up there." (He then would have seen the notation about the jacket). He says instead when he reached the scene, he was immediately caught up in requests to check other things.

Taylor doesn't criticize Blackwell's leadership of the search. "It's awful easy to concede," "In hindsight, that jacket should have been checked out."

Individuals who helped look for the boy point out another unconventional aspect of the search which may have compounded the confusion over the jacket: throughout the ordeal, the Beveridge family remained isolated — accessible only to Blackwell. "That's a mishandling of the search," says another search veteran unequivocally. He points out that friends and relatives often provide information about the

However, for years Taylor has advocated yet another step which wasn't taken in the Beveridge search: calling in expert trackers as soon as possible after an alarm is sounded, before the legions of saturation searchers can trample any signs. "Tracking should be the initial step taken. It's the best chance you have," the former Border Patrol officer says.

The sheriff's department's reluctance to call the first on the expert tracking capabilities of the Border Patrol is an issue which has bubbled over in the past. In fact, four of Blackwell's officers in the search and rescue unit resigned over the issue about five years ago. One was Chuck Tucker, a lieutenant at that time. "We have the finest trackers in the world available free," says Tucker, referring to the fact that Border Patrol administrators gladly make their men available upon request in lost-person searches at no charge.

Instead of tracking, however, Tucker says the reserve unit tends to rely upon "grid" or saturation searching, in which the volunteers line up and march over the ground. "But I have seen it fall no less than five times," Tucker says. He tells of one incident when a realtor became injured in the Elfin Forest (between San Marcos and Rancho Santa Fe). A friend then went for help, but

when he returned, the injured realtor had disappeared. Tucker says in that case, the reservists and bloodhounds and the sheriff's helicopter all searched for several days, only finally to find the man 150-200 yards north of the point where his friend had left him (some power lines concealed him from the copter). In another case, Tucker recalls how the reservists searched for a lost Boy Scout for three days with no success. Then Ab Taylor came in and tracked the boy down within seven hours.

After that incident, Tucker said he recommended to Blackwell that the Border Patrol be brought in routinely and immediately in response to lost persons, but Tucker discovered that "politically, tracking isn't the most popular thing." He says Blackwell answered, "The sheriff's department needs all the good PR it can get. If we call in the Border Patrol, they'll get all the credit." Soon after, Tucker and the other men resigned.

Blackwell says he doesn't remember that conversation with Tucker. And he says the multiple resignations sprang from a personality conflict within the unit rather than from a procedural dispute. "I go for tracking," Blackwell insists. "I think it's great. I really do."

He points out that all reservists receive some training in tracking, and that on the first night of the Beveridge search, "we had people out there who could track as well as any of the mountain rescue people can." Bill Shipman, a retired Navy scientist, is another of the reservists who resigned along with Tucker. Today, Shipman says, "I'd be very slow to attack the search and rescue unit, because I think they're fine people."

Shipman says he was in charge of the reservist training when he belonged to the unit, and that the reservists received only a few hours of field instruction in tracking (also the case today). In contrast, only daily practice in tracking methods makes a truly expert tracker, Shipman and other search people assert. Shipman reiterates Tucker's assertion that the resignations sprang from the unit's procedures, rather than personalities. "It was inescapable that someone would be killed. And I didn't want to be a part of murder."

Blackwell says, "I'll grant you that the Border Patrol trackers are the cream of the crop." But he says he didn't even know if Ab Taylor was available that first night. Border Patrolman Jack Kearney says two of the agency's best trackers were standing by at the Julian station, waiting to be called in. When Blackwell is asked why he didn't turn to them on Saturday night, February 7, when the ground was firm and dry and Jimmy Beveridge was undoubtedly alive, the search director merely answers, "I don't know."

- J.D.

## It's In The Mail

Doorknobs. Not politics, doorknobs. To thirty-three-year-old George Gorton, who's made his living from politics for the last dozen years — without holding public office — doorknobs represent a graduation. When visitors come to look over the building in the Gaslamp Quarter that Gorton and his partners, including Jack Ford, are renovating, it's the ornate old doorknobs about which he makes much ado. But he also gets excited about the way his workmen are restoring the original wood walls, banisters, and paneling in the building, next to San Diego Hardware near Fifth and E streets, and flaps his arms wildly when discussing how he's going to lease the high-ceilinged offices and become a downtown landlord. "Now you can see," says Gorton, happily surveying his new little empire, "why the hell I want to get out of politics."

And vet politics just don't seem to get out of him. Sitting at his desk last Wednesday, trying to converse with a reporter while the pounding and grinding of renovation rumbled outside his door, Gorton got a phone call from San Diego City Clerk Charles Abdelnour. He was calling about a meeting between him and Gorton set up by newly appointed

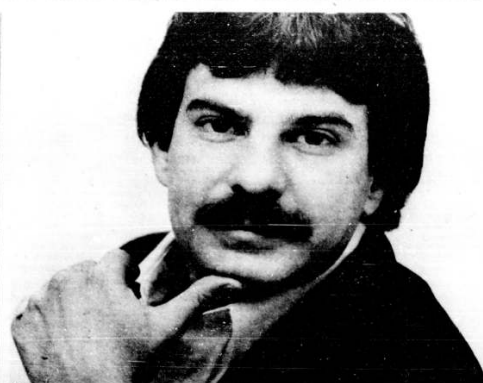
councilwoman Susan Golding, whom Gorton has been dating steadily for the last two years. Abdelnour and Gorton met later so the city clerk could quiz the young political consultant regarding direct-mail techniques, Gorton's specialty. Abdelnour was trying to find the cheapest way to conduct the upcoming mail-bulldozer election on the proposed convention center. No matter what Gorton says about trying to get out of politics, he has developed a valuable and arcane talent — direct-mail political fundraising — which will always be in demand. And over the years he's obtained results for too many politicians — financially and otherwise, for him to be allowed to pull out of politics and concentrate on doorknobs. Since 1974 Gorton has been the chief fundraiser for the California Republican Party, bringing in, by his count, six to seven million dollars in the last three years; he headed up the fundraising efforts of Mayor Pete Wilson in the 1978 gubernatorial election, and over one million dollars, along with partner Ken Rietz, during Nixon's re-election. Gorton denies running any such operation, although he acknowledges hiring one student, Ted Brill, to infiltrate a

group of radicals at the '72 Republican convention in Miami, where Gorton was in charge of organizing and directing thousands of pro-Nixon students who'd been bused in to show support. Brill was later located by Bob Woodward of the *Washington Post*, and Brill is quoted in the book as saying, "I was paid five weeks in May and June — once in cash and four times with Gorton's personal check. I learned later that it was a mistake that I got paid in check because there were supposed to be no records kept. I got the impression from Gorton that there were a couple of others elsewhere doing the same work . . . and Gorton said there was someone higher up who knew."

After outstanding exhaustive investigations by the General Accounting Office and the *Los Angeles Times*, Gorton left Washington in April, 1973. With no job, no prospects, and thinking his life was ruined, he returned to San Diego. In November Gorton was recruited again by Ken Rietz, who was then working for Curbs Productions. Mike Curbs had just left his job as head of MGM Records to start his own record company, Rietz, presently Curbs' chief of staff, was already at work molding Curbs' route into politics. Gorton was hired as West Coast promotions director, accepting the dubious duty of taking the firm's album, *The Mike Curbs Contemporary Sing Walt Disney*, to all the radio stations on the West Coast and trying to convince

Golding he worked in Gerald Ford's unsuccessful campaign for president in 1976; and he was national college director for Richard Nixon's successful campaign for president in 1972. After working on the development of the youth vote in Pete Wilson's 1971 mayoral campaign, Gorton was contacted by Ken Rietz, director of the "Youth Vote Division" for Nixon's Committee to Re-Elect the President. Gorton was at first lukewarm to Rietz's feelers about working for Nixon, but in late November, 1971, Rietz came back to San Diego with Job Magroder, deputy campaign manager (later convicted of crimes in the Watergate scandals), and they chatted with Gorton for a couple of hours over drinks at the Royal Inn at the Wharf. About a week later Rietz asked Gorton to be national college director for the campaign, at a salary of \$1000 a month. "Here I was gonna have a secretary, an office, the whole bit, and I'd never even had a desk before!" recalls Gorton, who was then twenty-three years old. Contrasting his triumphant flight to Washington, D.C., in December, 1971, with his limping departure from the capital two years later in a '72 Buick, Gorton asks, "You heard about my scandal, didn't you?"

Who hasn't? It's right there in the book *All The President's Men*, about how Gorton allegedly ran a "Kiddie Corps" of young spies to infiltrate and gather information from radical groups opposed to Richard Nixon's re-election. Gorton denies running any such operation, although he acknowledges hiring one student, Ted Brill, to infiltrate a



George Gorton

Golding he worked in Gerald Ford's unsuccessful campaign for president in 1976; and he was national college director for Richard Nixon's successful campaign for president in 1972.

After working on the development of the youth vote in Pete Wilson's 1971 mayoral campaign, Gorton was contacted by Ken Rietz, director of the "Youth Vote Division" for Nixon's Committee to Re-Elect the President. Gorton was at first lukewarm to Rietz's feelers about working for Nixon, but in late November, 1971, Rietz came back to San Diego with Job Magroder, deputy campaign manager (later convicted of crimes in the Watergate scandals), and they chatted with Gorton for a couple of hours over drinks at the Royal Inn at the Wharf. About a week later Rietz asked Gorton to be national college director for the campaign, at a salary of \$1000 a month.

"Here I was gonna have a secretary, an office, the whole bit, and I'd never even had a desk before!" recalls Gorton, who was then twenty-three years old. Contrasting his triumphant flight to Washington, D.C., in December, 1971, with his limping departure from the capital two years later in a '72 Buick, Gorton asks, "You heard about my scandal, didn't you?"

Who hasn't? It's right there in the book *All The President's Men*, about how Gorton allegedly ran a "Kiddie Corps" of young spies to infiltrate and gather information from radical groups opposed to Richard Nixon's re-election. Gorton denies running any such operation, although he acknowledges hiring one student, Ted Brill, to infiltrate a

group of radicals at the '72 Republican convention in Miami, where Gorton was in charge of organizing and directing thousands of pro-Nixon students who'd been bused in to show support. Brill was later located by Bob Woodward of the *Washington Post*, and Brill is quoted in the book as saying, "I was paid five weeks in May and June — once in cash and four times with Gorton's personal check. I learned later that it was a mistake that I got paid in check because there were supposed to be no records kept. I got the impression from Gorton that there were a couple of others elsewhere doing the same work . . . and Gorton said there was someone higher up who knew."

After outstanding exhaustive investigations by the General Accounting Office and the *Los Angeles Times*, Gorton left Washington in April, 1973. With no job, no prospects, and thinking his life was ruined, he returned to San Diego. In November Gorton was recruited again by Ken Rietz, who was then working for Curbs Productions. Mike Curbs had just left his job as head of MGM Records to start his own record company, Rietz, presently Curbs' chief of staff, was already at work molding Curbs' route into politics. Gorton was hired as West Coast promotions director, accepting the dubious duty of taking the firm's album, *The Mike Curbs Contemporary Sing Walt Disney*, to all the radio stations on the West Coast and trying to convince

the disc jockeys to play it. The album's hit single was "Winnie the Pooh." Gorton gave away Winnie-the-Pooh dolls as promotion gimmicks. "I was dying, just plain dying," says Gorton now, laughing as he recounts how hard it was for him to play the part of promoter, much less while trying to push Walt Disney songs as the next pop release. When Gorton Luce, chairman of the state Republican Party, tried to hire Gorton as political director, he lapsed at the job. "Unfortunately, the job sidestepped him when the vice chairman disagreed with the choice, and Gorton, who had already resigned from Curbs Productions, found himself unemployed. Soon thereafter, though, the state GOP did find a job for him — he was hired as the group's assistant finance director in February, 1974. He eventually became chief of staff, at a salary of \$17,000 a year, until he resigned in 1976. He was retained as a consultant by the state GOP, and moved down to Solana Beach. That was a good year for Gorton. He campaigned with his friend Jack Ford, on behalf of Jerry Ford, free of charge. He landed several new clients, mostly county, central committees. And he made more money and worked fewer hours than he did as an employee of the Republican Party.

Things went so well he was able to run Bill Lowery's 1978 campaign for San Diego City Council free of charge. And the same year he purchased the *Del Mar News-Press*, along with a partner, Ira Resnick, who later sold his interest in the paper to Jack Ford. In June, 1980, the two of them sold the paper for a lot more than the original purchase price (neither of which they'll divulge), which

allowed them to buy the building on Fifth Avenue. Gorton calls that purchase a "steal" at \$335,000. Susan Golding began selling advertising at the *Del Mar News-Press* late in 1978 and she eventually became assistant publisher. One of the main reasons the paper was sold was Golding's impending departure for other business interests, since Gorton and Ford felt they couldn't run it without her. But the romantic relationship between Golding and Gorton was cemented, and Gorton subsequently lobbied hard among the mayor, council members, and city hall aides for her appointment to the city council seat Bill Lowery had vacated. She got it.

One of Gorton's critics, who asked to remain nameless, pointed out what should be obvious — that Gorton is now a man with considerable influence. "Susan Golding is [in office] through his diligence. And Bill Lowery is in Washington, in a house because of his diligence." The comment about Lowery's house in McLean, Virginia, just outside Washington, D.C., well, the rumor was that Gorton loaned Lowery the money to make the down payment on the house last December, since Lowery was nearly broke after the election. But Gorton denies he loaned the money to Lowery, pointing out instead that Lowery owes him about \$35,000 in fees from Gorton's work in the campaign.

Another reliable source close to the campaign indicates that Lowery made the down payment on the house by taking out a third mortgage on his house here in San Diego. But before he could get the third mortgage, Lowery had to pay about \$10,000 on the second mortgage — money he took out of the campaign coffers, money which could also have gone to Gorton. But Gorton, being a close friend, allowed Lowery to carry his debt to him into the long term, and now Lowery has a new house and Gorton is the last big campaign debt. So it wasn't a loan exactly.

And Gorton can afford to wait for the money anyway. He has other real estate investments, he says Mike Curbs has been wooing him to raise money for Curbs' gubernatorial campaign. Mayor Wilson's handlers say they haven't ruled out calling on Gorton for the same purpose, and he just landed a lucrative fundraising contract for the Hubbs/Sea World Research Institute. So Gorton can afford to be interested in doorknobs, he no longer has to rely on politics for a living. "I've always been sort of idealistic about politics," he says, "and now I just want to work for politicians I really like."

- N.M.

- Jeannette DeWyz and Neil Matthews





## FEBRUARY 26, 1981 9



# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
In the last cartoon of eggs I bought (Dunder, from Vons), all twelve eggs were double-yolked. Are the causes for this anomaly known? Assuming that all twelve eggs came from one group of hens and that these hens could be identified, could poultry ranchers selectively breed double-yolked hens and sell the eggs as extra nutritious?  
Sue Beckman  
Del Mar

A breed of double-yolked hens would be extremely difficult to produce, given that egg laying is a characteristic that is not so easily transmitted through inheritance as, say, the ability for fast growth. When a new group of pullets is bought by an egg rancher, he can be only reasonably sure that they will produce as many eggs as the generation that preceded them. The rancher might also not want his hens to produce double-yolked eggs, even if they are larger and more nutritious and can be sold at a premium. The reason is that a double-yolked egg often damages the bird that lays it. An ordinary egg is large enough to make the chicken an anomaly of nature. A hen weighing 6.7 pounds contributes a daily average of 1.8 percent of its body weight to the development of its ova; a cat weighing 2.7 pounds contributes .25 percent, and a (rather large) woman, weighing 187 pounds, contributes .019 percent (about the same as a Jersey cow). An ordinary chicken egg is thousands of times larger than the ovum of an elephant. Its size is one thing that makes the hen's egg such an excellent, cheap food. Normally, when a pullet reaches sexual maturity, it begins its egg-laying cycle by producing peewees — eggs no larger than

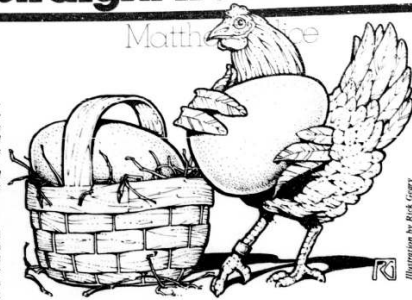


Illustration by Rick Geary

pebbles. As the pullet matures into a hen, the size of its eggs increases, until in its prime the bird produces one AA large egg every day for seven or eight months. The specialized breeds of pullets, however, have a tendency to ovulate profusely before their bodies have adjusted to the rigors of egg laying. "I have about 90,000 hens on my ranch," said Max Buchman of Lakeside, "and every day I get a few dozen double-yolked eggs, and almost all of them come from the young hens. . . . Now our regular eggs are going for seventy-five cents a dozen, and we're selling the double-yolked eggs for a dollar, because they're larger. But even if I got two dollars a dozen for those eggs, I wouldn't want any more of them than I have already . . . because I just know they're killers. When a pullet lays a double-yolked egg, it might have a kind of rupture — we call it a blowout — and then it either loses blood and dies that way, or

the other chickens smell the blood and peck it to death. So what happens is the pullet lays a couple of eggs and then dies; and in the meantime we've put three dollars into it to bring it to the point of egg production, and so you can see that the death is tremendously costly."

Dear Matthew Alice:  
Could you please tell me who or what is in charge of deciding when holidays are to be observed? It seems to me that those responsible are not doing a good job. Take, for example, Washington's birthday. This year it landed on a Sunday, so they moved it to the Monday before. I would like to know where I can write to voice my complaint.  
Mike  
San Diego

Federal law establishes holidays for the District of Columbia and the employees of the U.S. government. Technically, there-

fore, it is the states that decide whether the public at large will celebrate the national holidays. In practice, of course, the Congress sets the holidays and the rest of the country follows suit. The nation used to celebrate Washington's birthday on February 22, as that is the day on which he was born. Then a few years ago Congress decided it best for the smooth operation of the nation's business that Washington's birthday should be celebrated on the third Monday in February. You may write your congressman or the California secretary of state.

Dear Matthew Alice:  
Can you help me find a company that makes a magazine binder that holds ten to twelve magazines? I've seen boxes that serve the same purpose, but what I need is a binder that you can flip through easily. I don't want a binder with a magazine's name already printed on it.  
Debbie Hench  
East San Diego

Try Loose Leaf Systems at 16220 Orange Avenue in Paramount, near Los Angeles (telephone: 213-531-7553). At least a hundred similar manufacturers are listed in the Thomas Register of Products and Services (Vol. 1, pages 810 through 815), which you will find near the reference desk of the city's central library. The subject heading is "Binders: catalogues, magazines, etc."

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

## EUROPE



### YOUR TRIP STARTS HERE

Start by calling for a free TRIP ORGANIZER, a packet of basic information on European travel. We then handle the details: flight, Eurailpass, BritRail, car, hotel, car, train ticket . . . whatever is appropriate. We conduct seminars for first-time travelers. We have ideas, advice, and opinions. We help build great trips.

**Le TRAVEL BUREAU**  
Call 270-3700  
1050 Garnet Pacific Beach



### Today's precision haircut at yesterday's price

Precision haircuts is a method of cutting the hair that is not only fast but also has a natural growth pattern. So your hair will look good day after day. At La Jolla Cutting Company, we know what haircut is important. A professional hairdresser will suggest only cuts that will suit your hair and your lifestyle. So you can get a haircut for just eight dollars. Call today for an appointment.

**LA JOLLA CUTTING COMPANY**  
Guys Perms \$27.50 Gals  
Long hair slightly extra

**PRECISION \$8 HAIRCUT**

Monday - Friday 10:00 - 6:30 Saturday 9:00 - 4:30  
737 Pearl St. 950-1170  
6163 University Ave. 287-0523  
1766 Camino del Rio N. 223-0867

# ALBUMS & TAPES 388 EACH

MAIL ORDER SERVICE AVAILABLE FOR EVERY ITEM ON THIS PAGE (see details below)

## From CBS Records & Tapes!

ADRIANO PANICHI New Line Blue Oyster Cult	ELECTRIC LIGHT ORCHESTRA On The Third Day ELECTRIC LIGHT ORCHESTRA ELO On
THE BYRDS GEOFFREY CELLO & CAPRIO CHEAP TRICK CHICAGO MILES DAVIS NEL DIAMOND BOB DYLAN	THE BYRDS GEOFFREY CELLO & CAPRIO CHEAP TRICK CHICAGO MILES DAVIS NEL DIAMOND BOB DYLAN
THE TIMES THEY ARE A-CHANGIN' Another Side Of Bob Dylan	THE TIMES THEY ARE A-CHANGIN' Another Side Of Bob Dylan
GRIN WIND & FIRE Spirit	GRIN WIND & FIRE Spirit
EARTH, WIND & FIRE That's The Way Of The World	EARTH, WIND & FIRE That's The Way Of The World

Billy Joel/Piano Man The Best Of Billy Joel Billy Joel/Piano Man	DAVE MASON It's Like You Never Left BUT THE HOOPLE Eddie Money WILLIE NELSON To Lady From Willie TED NUGENT First Angel JANE OLIVOR Chasing Rainbows JANE OLIVOR Stay The Night TEDDY PENDERGRASS Teddy Pendergrass
BILLY JOEL Piano Man CAROLE KING Tapestry CAROLE KING Tapestry	DAVE MASON It's Like You Never Left BUT THE HOOPLE Eddie Money WILLIE NELSON To Lady From Willie TED NUGENT First Angel JANE OLIVOR Chasing Rainbows JANE OLIVOR Stay The Night TEDDY PENDERGRASS Teddy Pendergrass
ALVIN LEGGINS Celebrate At Home ALVIN LEGGINS Celebrate At Home	DAVE MASON It's Like You Never Left BUT THE HOOPLE Eddie Money WILLIE NELSON To Lady From Willie TED NUGENT First Angel JANE OLIVOR Chasing Rainbows JANE OLIVOR Stay The Night TEDDY PENDERGRASS Teddy Pendergrass
KENNY LOGGINS Celebrate At Home	DAVE MASON It's Like You Never Left BUT THE HOOPLE Eddie Money WILLIE NELSON To Lady From Willie TED NUGENT First Angel JANE OLIVOR Chasing Rainbows JANE OLIVOR Stay The Night TEDDY PENDERGRASS Teddy Pendergrass

SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley	SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley
SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley	SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley
SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley	SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley
SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley	SHIRLEY BASSE My Name Is Shirley SHIRLEY BASSE My Name Is Shirley

## From Capitol-EMI-Liberty!

A Taste Of Honey A Taste Of Honey PAUL ANKA The Best Of	THE BAND The Band The Band The Band
THE BAND The Band The Band The Band	THE BAND The Band The Band The Band
THE BAND The Band The Band The Band	THE BAND The Band The Band The Band
THE BAND The Band The Band The Band	THE BAND The Band The Band The Band

NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle	NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle
NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle	NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle
NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle	NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle
NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle	NATALIE COLE Natalie Cole CRYSTAL GAYLE Crystal Gayle CRYSTAL GAYLE Crystal Gayle

JOHN LENNON John Lennon JOHN LENNON John Lennon	JOHN LENNON John Lennon JOHN LENNON John Lennon
JOHN LENNON John Lennon JOHN LENNON John Lennon	JOHN LENNON John Lennon JOHN LENNON John Lennon
JOHN LENNON John Lennon JOHN LENNON John Lennon	JOHN LENNON John Lennon JOHN LENNON John Lennon
JOHN LENNON John Lennon JOHN LENNON John Lennon	JOHN LENNON John Lennon JOHN LENNON John Lennon

**MOVIES ON VIDEO**  
OUR ENTIRE STOCK AT COST + 10% AT MOST STORES

**THE WATREHOUSE**  
records • tapes • video

**SALE ENDS WEDNESDAY, MARCH 4**

CARLSBAD TWO GREAT STORES IN 2525 El Camino Real Phone: 739-9811 739-9832	EL CAJON Corner of Fletcher Parkway and San Marcos Avenue Phone: 440-9608	ESCONDIDO 1923 E Valley Parkway Phone: 743-7768	LA JOLLA Mission Valley Centre 4505 La Jolla Village Dr. Phone: 455-1636	MISSION VALLEY Mission Valley Centre 1640 Camino del Rio Phone: 574-8988	NATIONAL CITY 4499 East Plaza Blvd Phone: 284-9780	SAN DIEGO 6335 El Cajon Blvd Phone: 554-9226	SAN DIEGO 243 Fashion Valley Mall Phone: 574-9226	SAN DIEGO 3750 Sports Arena Blvd Phone: 284-9533
--	--	---	---	---	--	--	---	--







Monday, March 2, 1981 6:00  
**DINNER HOUR**

**C.P.E. BACH**

—Symphony No. 1 in G (11)

**BOCCHERINI**

—Guitar Quintet No. 5 in D (18)

**HAYDN**

—Symphony No. 88 in G (20)

presented by  
**VONS**

**KFSD-FM 94.1**

Your Concert Music Station



**Sunshine Skates**  
presents

**Music at  
Marston Point**

in Balboa Park  
The view is breathtaking  
The music is motivating  
The fun is skating

**50¢ 50¢ off 50¢**  
every full hour you skate  
**Sunshine Skates**  
2456 5th Ave. 233-3293  
One coupon per person  
Offer expires 4/31/81

Sales & Rentals  
2452 5th Ave. at Laurel  
**233-3293**

**Of course a woman knows  
how attractive she is . . .**

**I teach her how to  
show it on her face . . .**

*"... I can teach you how to show off your face  
... to look better than you ever have—every day.  
I'll show you how to make up for success in a career,  
for the evening, or even casually. I've taught hundreds  
of women how to dress and pamper their faces . . .*

*... One 4 hour workshop at  
BEAU MONDE'S TOTAL CONCEPT TRAINING CENTER  
will teach you more about your face than all the hours  
you've spent in front of a mirror . . .*

*... My colleague and I can teach you the pleasure of  
dressing, not expensively, but well . . . how to choose  
and put on one's clothes. Color means so much.*

*How can a woman describe a man's eyes to him  
without the language of color?*

*... A woman will be ready for new challenges.  
The question of 'Am I attractive?' will be behind her . . .  
... It is foolish to think that any woman would not  
want to learn such things no matter what her age" . . .*

*... Miguel*

**BEAU MONDE TOTAL CONCEPT  
TRAINING CENTER**

1277 Camino Del Rio South  
Enrollment Information 574-1567 or 297-1663

**PACIFIC  
FITNESS  
CENTER**  
A CLUB FOR MEN  
**\$99 FOR 9 MONTHS**

(Bring in ad for special price and one free workout)

**THE BEST GYM IN  
SAN DIEGO**



**297-GYMS**

**3-year membership\*  
with 20% discount  
to members of  
other clubs**

STUDENT, SENIOR,  
MILITARY AND MORNING  
DISCOUNT AVAILABLE  
NAUTILUS MACHINES,  
OLYMPIC & FREE  
WEIGHTS, 25 METER  
POOL, JACUZZI, SUN  
ROOM

THE BEST IN PERSONAL  
INSTRUCTION  
CALL ABOUT COED  
AEROBICS PROGRAM

\*On the first visit

IN THE LAFAYETTE  
HOTEL  
2223 El Cajon Blvd.  
San Diego, CA 92104  
Member Greater San Diego  
Business Association

Mon.—Fri. 6 a.m.—10 p.m.  
Sat. 10 a.m.—6 p.m.  
Sun. 11 a.m.—9 p.m.

**27  
STORIES**

(continues from page 9)

Over the intermittent roar of the crane, which is busy unloading steel girders from a flatbed truck, Schichler and I talk money. The work has never been more plentiful for ironworkers in San Diego, he says, and nobody is complaining about the wages—\$16.50 an hour. With the other compensations, such as a retirement fund and vacation allowance, journeymen ironworkers are making more than twenty dollars an hour. "A good ironworker, if he works steadily, can make twenty-five to thirty thousand a year," says Schichler as he squints one eye and peers through the transit with the other. "But once the tax man gets through with you, it ain't all that much."

Schichler's transit is set up above a mark on the pavement that is twenty-four inches east of the "F-line," which denotes the third column in from Columbia Street. The columns along the east-west plane are marked by letters, just as those along the north-south plane are marked by numbers. He sights through the transit at a metal target his men attached to the F-line column, and which juts out to the end exactly twenty-four inches from the column's center. The vertical cross hair in the transit must split the orange-and-white checkers on the target. "One more good turn roughly do it," Schichler tells his men through the walkie-talkie. "From a dollar-fifty [an hour] raise last spring," Schichler says to me as he looks through the transit. "I took home an extra twenty bucks in a week! Now you figure that one out, eh?"

The vertical alignment of the frame can change from hour to hour for any number of reasons: additional weight from added girders, the tightening of cables in another section, or heat from the sun. But once a section is plumbed, Schichler notifies the bolt-up gang, which quickly hauls up their air-driven wrenches, and the welders fol-

low. The welding technique used on the frame is called ironshield, because the welding flux is contained inside the welding rod. The flux is a powdery substance that allows the rod to melt and flow evenly. Since the flux is inside the one-eighth-inch-diameter steel rod, the rod can be rolled into large spools, which are connected by hose to the welding gun. A trigger controls the flow of rod through the gun, which is also connected to a source of electricity. When the rod touches metal, the electricity arcs, melting the rod and flux, allowing the welder to lay down a continuous flow of molten steel, which is actually stronger than the parent metal.

The welders sit in steel chairs slung off the side of the frame or stand beside a column all day long and apply layer upon layer of weld until all gaps are filled. Between each application of weld, they use an air-driven chisel to chip off the slag, the black, solidified flux that coats the weld. An inspector using ultrasonic sound waves comes by later and ensures no slag bits or air pockets are left in the weld. Through their eye shields, the welders watch the electric green glow of melting steel move slowly from left to right, left to right. The crane roars, the slag guns sputter, the hammers clang, the men shout, the sparks jump. And all day, every working day, behind the steel face masks with their tinted rectangle of glass, the burly welders stare at the iridescent electric green glow of fusing metal.

A few blocks to the east, in the six-story building that houses the Hope Consulting Group at Sixth and Beech, six men are watching iridescent green glows of a different sort. They sit before computer keyboards and video screens, or CRTs (cathode ray tubes), on which the electric green glow draws out layers of building plans. This is where half the plans for Columbia Centre were produced, about 120 finished drawings. Hundreds of smaller drawings were made by the electronic draftsmen and remembered and drawn by the computer during the year-long process of putting the whole project

down on paper. The six men at the CRTs, all young, clean shaven, pale, and sport short-cropped hair, are dressed in an over Navy blue carpeting that contrasts nicely with the tan walls. The room temperature is a perfect seventy-two degrees. The light level is kept low and you feel an urge to hold your voice down.

Only about a dozen architectural design firms in the U.S. have the capability of using computers to assist in building design and drafting work. Dale Switzer, the head of computer graphics at Hope, says his department was involved in every stage of the project, from the design phase to production of finished working drawings. During the early, "schematic" phase, architects sent down rough drawings and hand sketches, which were entered into the computer by the men drawing the pictures on the video screens. In the next room, a plotting instrument produced formal drawings of what the architects were envisioning. The architects made adjustments and changes, sent down new sketches, and the computer sent back more formal drawings. Last March one of the first drawings the computer did was a series of three-dimensional views of the building which plotted the path of the sun in winter and summer, illustrating how it would strike the building at different times of day. The computer also showed architects how the structure's shadow would fall on surrounding buildings.

At the end of May a subtle shift of emphasis began within the planning group. The project started to move from the design phase, where architects decide exactly how every inch of the building will look and feel, to the technical phase, in which structural, mechanical, and electrical engineers begin translating architectural ideas into practical plans. The computer graphics department, as well as human draftsmen, produce basic drawings of the floor plans which undergo constant revision within the separate disciplines. The early shift toward the practicalities of constructing the building, even before all the designs were completed, was a procedural leap that has become common

these days. Like many other large building projects today, Columbia Centre was designed and is being constructed using an approach called "fast tracking." This is a method of speeding up and organizing the process—actually beginning construction before the final plans are drawn—in a way that saves the owner as much as a year in development and construction time. The sooner tenants occupy the building, the sooner rent money is collected; the less is lost to inflation. Within the planning group, fast tracking requires that the first priority be the structural steel frame and its foundation. By the time the drawings for the rest of the project were completed, early this month, ironworkers were already erecting the giant derrick on the eighth floor of the steel skeleton.

Steve Ermenkov, the structural engineer on the project, says that between January and May of last year, the building's designers came to him for advice only occasionally. "So they could be dreaming along practical lines," Architects have a general working knowledge of structural, mechanical, and electrical engineering, but their know-how in those areas is relatively shallow. In late May of last year Ermenkov became immersed in the project after a two-hour meeting with C.W. Kim and after looking over the structural renderings. Ermenkov, who was also the structural engineer on San Diego Stadium, the Federal Building downtown, and Sharp and Scripps hospitals, made some immediate determinations just by looking at the renderings. He saw that there really needed to be two separate buildings, with a seismic expansion joint between them, because in an earthquake the high-rise tower had to react to the movement of the earth, not the movement of the low-rise. Low-rise buildings vibrate in an earthquake, high-rises sway.

Ermenkov knew he was under tight time constraints. Morrison Knutson, the construction management firm on the project, had set December 15, 1980, as the day the first steel was to be raised. In June the site was already cleared and the excavation

(continues on page 12)

**The Magic Company**

Grand Sweepstakes Winner,  
Society of American Magicians



They won the Society of American Magicians' Grand Sweepstakes award. They've appeared in the Magic Castle, Century Plaza Hotel, Mayfair Musical Hall, Magic Mountain, Knott's Good Time Theater and on ABC TV. They've definitely gotten their act together, and brought it too...

**Merlin's**  
Restaurant • Lounge

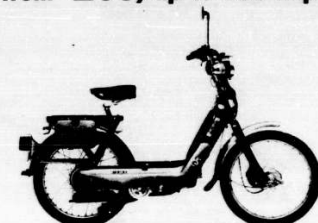
Ramada Inn, 2151 Hotel Circle, 296-WAND

They'll be performing Friday and Saturday, February 27 and 28, at 7:30 p.m. and 10:00 p.m. Admission is \$3.00 with a 2 drink minimum. You must be 21 or older.

**NEW & USED  
MOPED  
SALE**

All bikes are guaranteed

from \$265/up to 150 m.p.g.



**Full Service Dept.**  
Tune up—'20 with this ad

**vespa** at the beaches

"HOME OF THE  
EASY TWO-WHEELER"

1556 Garnet, Pacific Beach 270-3660  
Now open 7 days a week



## 27 STORIES

The columns are set up on concrete foundations. Footings—laid out in a square around the perimeter of the frame. The footings are fifteen and one-half inches wide and four feet deep. Three separate strips of concrete foundation run the length of the building inside the square. Out of a complicated amalgam of the edge, experience, and specific requirements, the columns ended up twenty-eight feet apart. (This also just happens to be a perfect gap for three parking spaces.) The columns taper as they ascend, one atop another. Some of the bottom columns weigh as much as 600 pounds per linear foot, while the ones that form the twenty-seventh floor weigh only sixty-one pounds per linear foot. What determined the size of the columns and beams was the amount of movement Ermenkov wanted to allow the building under wind and seismic forces.

An earthquake moves the ground both up and down as well as laterally. Ermenkov says the up-and-down movement is not a great concern, but the lateral movement of the ground requires that the building flex on all four sides, and also twist. When the ground shifts one direction, Ermenkov explains, the top of the building doesn't move simultaneously. The size, placement, and spacing of the steel allows for about three-fourths of an inch of displacement between floors when the earth

moves, which means that the twenty-seventh floor can sway as much as eight centimeters (twenty inches) off center. The amount of time it takes for the top of the building to come back in line with the bottom is called the "period." Structural engineers calculated that an acceptable period for the building would be anywhere between three and a half to five seconds. Shorter than that and it would be damaged because it would be too stiff and the occupants would be in grave danger because of the sudden jerk. If the period were longer than five seconds, too much displacement would occur, causing the tower to whip back and forth. Also, a balance had to be struck in a "comfort" sense, ensuring that it wouldn't be such a flexible structure that when strong winds blew, occupants would get seasick, which has happened in a couple of high-rises in New York City.

When the structural engineers had their basic calculations worked out, Hope hired a special earthquake consulting firm to run computer checks on the action of the frame during a tremor. After some minor adjustments, a final determination was reached: in an earthquake, the top of the skyscraper will sway for 4.8 seconds before realigning with the base. Meanwhile, Ermenkov's staff was wrestling with the placement of the parking ramps, which were shifted all over the

ground floor as the San Diego City Council pulled the builder's request to change a portion of Columbia Street to one-way traffic, going north. The design finally had to go forward under the educated assumption, one of many, that the two ramps would best be placed at Columbia and A and State and A, and that the street would be one-way. It proved a good bet. Another assumption that had to be made was that the calculations for the amount of steel supportable by the foundations were accurate and would meet with city approval when the permits were applied for, well after the foundations were in the ground. One of many other safe gambles was letting the structural steel construction start for but when the structural plans were only about eighty percent complete. Steel has to be ordered at least five months in advance, so it can be rolled and cut and loaded to the proper lengths. Western States Steel got the contract and ordered the material in July, even though the plans for the frame weren't finished until mid-August. (The price fluctuations of steel are a good argument for the fast-track approach to building. Between July of last year and February of this year, steel has risen thirty-five dollars a ton, meaning the steel for Columbia Centre, if purchased today, would cost \$250,000 more than it did last summer.)

The steel contractor employs its own engineers to make the detailed drawings of each particular girder, and these were sent from Western States Steel to Ermenkov's department for final approval. After the steel was fabricated at a mill, the contractor stored it at its Stockton yard, and it is shipped down to San Diego by truck and then a few pieces at a time as it is needed. The construction boss, Bob Hill, took delivery of the first load of steel last December 12. Torrey Enterprises' officers and a few politicians performed a little ceremonial steel-arrival rite, and the steelworkers from local 229 got on their gloves and got to work. They had steel up that night, three days ahead of schedule. Hill, who is fifty-three years old, has been an ironworker for more than thirty years, and he looks it: thick, calloused, grease-lined and devious hands, the short, hard frame, the dark, squinty eyes in the leathery face. Hill—immature to San Diego three days a week from his small ranch (where he keeps and trains race horses) in San Dimas, near Pomona. Tuesdays and Thursdays he stays out at the Circle 7 11 Hotel in Mission Valley, but before he heads out there for work in the evening, he usually has a drink at Soledad's across B Street from the site. That's where we are now, and Hill is explaining how to build a skyscraper. "The first thing you do," he says, "is go down there and set shims or jam nuts on the bolts sticking up out of the foundations." On top of these big nuts,

which were leveled by the plumb up gang, huge, five-inch-thick baseplates were bolted down. The raising gang connected vertical columns to the baseplates in two rows running parallel to each other. A Street horizontal beams were raised and connected between the two rows, and then the big header beams were connected along the perimeter. Then concrete was poured in the gap under the baseplate and allowed to harden for a few days. The next time steel columns were set up, the beams connected, and then another two lines of columns were connected on top of the original two lines. The frame grew in increments like this, and in two months the first phase was complete: the first eight floors (and the three lower parking levels) of the high rise tower now loom in the afternoon haze out of the windows as Hill explains his work. I ask him about the job of connecting, which requires that a man work and move delicately on narrow beams at nose-bleed heights.

"Connecting iron takes a lot of finesse," says Hill, sipping on vodka and soda. "The steel doesn't always fit together perfectly. A six, eight, twelve-ton girder comes your way, you've gotta work it, and you're a little hunched and forty-pound guy up there. You learn little tricks." Hill says that the only time he ever bothers a good connector is when he comes onto a job that's already well

underway, where he has to work up high in unfamiliar surroundings. "Height doesn't matter. You never think about height, you just think about the job, because an iron worker doesn't even have one chance. Not one." He lights up a Marlboro. "It's a glory job. It takes a lot of skill and it's dangerous. But height doesn't give it any status. To be a good mechanic is the status thing. Just a real good mechanic." Hill says about eighty percent of the supervisors in high-rise construction started out as connectors, but like most ironworkers, they learned to do almost every job related to putting up giant steel frames. The highest accolade an ironworker can receive from his peers is to be called a "bridegroom," which means he can handle himself competently on the steel in any capacity required. I ask Hill if he qualifies as a bridegroom. "You're goddamn right!" he barks in his deep, buttery voice as he reaches for another Marlboro.

Hill began acquiring his credentials and reputation in the late Forties, when he went to work as a "punk," an apprentice riveter, for a company building steel overpass bridges around San Francisco. That was long before welders replaced riveters, who fastened together sections of steel with seven-inch, white-hot rivets. Hill's job was to transport manually 200-pound boxes of rivets to the "heaters," who worked below the riveters on the steel

frames. The heaters tended coal-burning cast-iron kippers and knew exactly when to take out a glowing rivet with a pair of tongs and toss it up for a catcher to grab in a steel catch can, sometimes one hundred feet above the heater. The hot rivet would be jammed onto the steel flanges of the girders and the riveters would smash both sides of it flat with an anvil. "It's kind of a candy-ass job now, compared to what it used to be then," says Hill with a smirk. "It used to be tough." This is a posing pose at his current connecting crew, and Hill suggests that they may have a different perspective on the job.

The next morning at seven sharp, as the last faint tinge of orange fades from the tuff of cloud overhead, thirty ironworkers stash their lunchbuckets and metal thermoses and walk down into the pit or up inside the steel web. Nearly as many laborers and carpenters descend to the second parking level, and the ramps, deep down in the pit, to continue pouring concrete. The raising gang, composed of six men, splits into two groups of three: the signalmen and two connectors. Climbing the ladders to the sixth floor, and the hook-on man, tag-line man, and pusher (the group foreman) walking down the steep dalt slope to the bottom of the pit. Jim McCormack, the pusher, had the raising gang unload steel from a flatbed yesterday.

(Continued on page 14)

**\$5.00 COUPON**  
on minimum purchase \$20.00  
(excludes sale merchandise)  
**Gifts For Men**  
Heritage Park—Old Town  
Juan St. Hill off Taylor  
Mts. 10:30-5:30 daily  
295-2675  
Expires Feb. 25, 1981  
One coupon per customer

**BOOKSTOP III**  
New, Used and Collectible  
% Price Books  
Over 13,000 Sci-Fi,  
Fantasy, Sword &  
Sorcery, etc.  
Finest selection and  
prices in San Diego.  
100 categories  
completely alphabetized  
5065 El Cajon Blvd.  
Open 7 days 582-2121

**50's  
★ MUSIC ★**  
(oldies but goodies)  
Ron's Do Wop Shop  
**60 minutes  
of memories!**  
on your custom cassette,  
only \$19.95. Choose from  
1200 selections. Call for free  
catalogue. 729-5007 anytime.

**Gentle  
Birth  
Associates**  
childbirth classes  
prenatal exercise  
counseling  
referrals  
Diane Smith 444-4712  
Gurajan Khulu 295-2215

**COUNSELING  
& REFERRAL  
SERVICE**  
Individuals  
Couples  
Families  
Children  
Separation  
Sex therapy  
Women's issues  
Grief work  
Adolescents  
**286-5896**  
Free arranged individually  
An Association of Licensed  
Therapists

**Barn & Master's in  
Counseling/Marriage  
and Family  
Therapy**  
Registration Feb. 23, Mar. 6  
Classes held Mar. 30, May 15  
For information call  
327-8588 or 435-0288

**THE BALLOON  
MAN PRESENTS  
HELIUM BALLOONS**  
BIG BALLOON  
MESSAGES  
(612) 1234  
MAIL  
BALLOONS  
PRESENTING  
CREATIVE  
HELIUMBALLOONS

**XEROX COPIES  
2 1/2¢**  
See for the first copy of  
each original and 25¢ for  
each additional copy  
**OPEN 24 HOURS  
7 DAYS A WEEK  
FREE COLLECTING  
FREE PARKING  
OFFSET PRINTING  
COLOR XEROX 25¢-40¢  
WE COPY  
1801 6TH AVE. SAN DIEGO, CA  
231-1676**

**I.D.'s**  
Dresser's better quality photos  
11¢ each while you wait  
Also available: portraits &  
photographic papers, letterheads,  
business cards, company telegrams  
and chartered buses.  
**Anthony's  
Photo I.D.'s**  
4382 Claremont Mesa Rd.  
Dunes Shopping Center  
(between 7th and 8th Sts.)  
**277-1886**

**Women's  
COUNSELING  
Referral Service**  
Individuals Life Transitions  
Couples Families Weight Loss  
Children Adolescent Issues  
Abuse/Assault Sexual Problems  
Domestic Violence Career Counseling  
Gay Clients Divorce Abuse  
**276-3800**  
Therapy & counseling by  
licensed women professionals

**The eyes have it!  
The 2 pair  
contact lens special!!!**  
**Conventional \$88  
Soft Lenses \$118  
Flexible \$108**  
With professional contact fitting fee  
**Eye glasses complete:  
Single vision \$33  
Bifocal \$48**  
No extra charge for:  
Standard fashion tint, glass or plastic lenses  
(single vision only), over-size lenses, special powers.  
Prescriptions filled and/or glasses duplicated  
We also have:  
Professional fitting service available  
Professional service for contact lenses only \$55  
**San Diego  
State University  
on campus location  
286-5734**  
Serving the S.D.S.U.  
community for 5 years  
**dr. grosso**  
In Santee since 1975  
Families welcome!  
Santee  
9720A Mission Gorge Road  
Vorn's Shopping Center, Santee  
445-5252  
Medi-Cal accepted  
All insurance and  
vision care plans  
welcome

**STEP INTO THE  
INTERNATIONAL MALE  
JEAN**  
There are fashion jeans,  
basic jeans... of inferiority.  
Our own International Male  
jeans, unlike most, have a  
button fly. Why? Because  
there is a special, classic  
masculine look and fit to a  
jean with a button front that  
no zipper jeans can match.  
We've combined the button  
front with a fashion fit in  
four piece unbuttoned all over  
a perfect "no gap" fit, classic,  
lean, straight-leg styling  
creates a slimmer look. Sure  
to be a collector's item with  
the International Male label  
on the back pocket. \$22  
**INTERNATIONAL MALE**  
SAN DIEGO  
2802 MIDWAY DRIVE  
714-226-8755  
WEST HOLLYWOOD  
9000 SANTA MONICA BLVD.  
213-275-0285  
OPEN 7 DAYS • FREE PARKING • CREDIT CARDS

**PIGEON-TOED**  
Fashion Shoes at Discount Prices  
**Grand Opening  
in Pacific Beach  
March 1**  
San Diego's specialist in name-brand shoes  
and designer accessories at discount prices  
**Always  
30%—50% off**  
Sbico - Bare Traps - Famolare - Candies - Grayons  
- Impo - Jordache - Sazon - Nina - Breezy -  
Bandolino - Reggato  
and much more!  
**Crystal Pier:** 4475 Mission Blvd. (Pacific Beach) 270-7353  
**Point Loma:** 3350 Sports Arena Blvd. (next to Black Angus) 223-4207  
**College Area:** 7451 Mission Gorge Rd. (at Princess View Dr.) 286-1694  
**Chula Vista:** 627 H St. (at Broadway, next to C&R Clothiers) 426-4074  
**Open 7 days—evenings too!**

**WANTED!**  
**DR. JACK PEROLMAN**  
Optometrist  
For fitting contact lenses and glasses  
with skilled proficiency at substantial savings.  
**One pair soft contact lenses, complete  
with examination, care kit, training,  
and six months follow-up care** \$124.00  
Through March 12, 1981 **\$139.00**  
Includes: Bausch and Lomb, American Optical, Dow Corning,  
Hydrocurve and American Hydron soft lenses.  
Continuous wear soft lenses, astigmatism soft lenses, gas permeable  
silicone lenses and flexible (conventional) soft lenses also available at  
low prices.  
**CAN BE FOUND AT**  
**Sports Arena Area** **Santee Area**  
Nordic Village Center Safeway Shopping Center  
3645 Midway Dr. Mission Gorge Rd. &  
San Diego, CA. Cuyamaca Blvd.  
**223-3111** Santee, Ca.  
**562-5220**

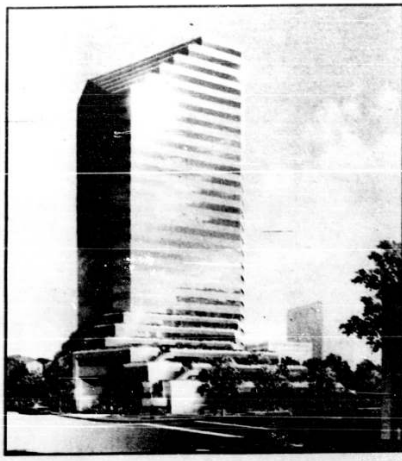


## 27 STORIES

Afternoon, and all the beams and columns have been lined up in a particular order on the ground. His crew has put up as many as ninety-five pieces of steel in a day, but this morning only three columns and a few beams need to be connected to complete the eighth floor and make it ready for the big derrick to be set up on the top. (A six-story tower taller than nine stories is constructed with the help of a derrick, which is made of a mast and a boom, held by a circle of guy wires to whatever the top floor is at any particular time. The derrick hoists the steel up from the ground and then it into place after the building has gone too high for the conventional crane to be of use.)

McCormack has a set of working plans that are delineated by floor, a separate page for each level. Every column and beam has a number written on it that corresponds to a number in the plans. "It's just like a giant jigsaw puzzle," McCormack had told me earlier. "It's not simple, but it's not the hardest thing in the world, either. Each piece goes in a particular place at a particular time, facing a certain direction." McCormack, 32, was a connector for about ten years. He lives in Los Angeles and has been a pusher off and on for the last couple of years. This is his first pushing (supervising) job on a building higher than nine floors. His connectors consider him just a little green.

McCormack turns from his plans, which were laid out over a group of rusty girders, and indicates to his men which column to hoist. The crane operator drops its cable into position and the hook on main and tag-line man slide the shaft of a shackle through the large flange hole at the top of the column. The shackle, a big U-bolt, has a hundred-foot-long rope (the tag line) attached to its shaft. McCormack signals the



crane operator to hoist up the column, and with a loud rev and a blast of black smoke, up it goes.

On the sixth floor Tim Schultz, the twenty-six-year-old signalman, stands atop the one-foot-wide header beam and signals the crane operator with a gloved left hand. Schultz wears the standard connector's attire: filthy Levi's slung down into the open tops of his disintegrating, eighty-dollar fleecing boots, dilapidated flannel shirt, sleeveless rawhide vest,

fiber-glass hardhat, skier's sunglasses. To his left is the open pit, nothing but 150 feet of space separating him from the bottom. To his right is the descending grid of steel. Schultz signals with his fingers, hand, and wrist, standing alone about twenty feet from the two connectors, who wait for the eight-ton column to drop close enough to grab, pull, twist, and shove into place atop the stub of another vertical column.

Ron DeBenedictis, 33, and "Super" Sammy Stucky, 23, intercept the girder

and muscle it into position as Schultz gives the last delicate hand signals. The connectors pull long, tapering "sleeve bars" off their equipment belts and shove them through the holes in the end of the new column, aligning it with those on the bottom column's flange. Stucky leaves his bar in the hole while DeBenedictis pulls his out, replaces it in his equipment belt, grabs a big nut and bolt from pouches attached to the belt, shoves the bolt through the hole, and spins the nut on the other side. Stucky does the same thing with his sleeve bar and a bolt and nut, and then they both put another bolt and nut on the other two holes in the column joint. When it is secure, Schultz grabs the tag line and walks gingerly along a series of beams, cutting left, then right, then straight back, until he is about fifty feet directly behind the connectors and the new column. The three men banter and kid as the signalman yanks, whips, and jerks on the rope, trying to free the shift from the shackle. It finally gives, allowing the crane operator to pull the cable away.

Earlier Schultz had told me the three men on the connecting crew knew each other well and could anticipate each other's reactions. Watching them move around in close quarters on a narrow beam, manipulating eight tons of vertical steel, it was easy to see why they needed to be able to communicate with a grunt, a yelp, a flick of the eye. The three of them glide along the beams and columns with the ease of monkeys, the confidence of invincible children on a massive jungle gym. As the building gets higher, the beams get narrower and the connectors move even faster. "That way, if you fall," explained Stucky between swallows of Budweiser after work one day, "you'll fall forward and you'll grab something on the way down. If you walk real slow like a cat, you'll fall sideways."

Both Bob Hill and the raising-gang pusher, Jim McCormack, had said that connecting was a young man's job, and over years after work in the parking lot, Sammy Stucky explained the reasons for

that. "There ain't no harder work," he said, illustrating his point by selling me that connectors can wear out a pair of Levi's in a week, destroy a pair of boots in a month. "You buy \$200 worth of Levi's at a time," he said, popping another beer.

The iron has mill scale [sharp pieces of steel] all over it that just eats up your clothes." The other reason it's a job for young men is to allow the older iron workers, the ones who can't connect anymore, to take the easier tasks. "You just don't take the heavy jobs," declared Stucky, spitting Skoal. "The younger ironworkers carry the older ones, we take care of the older ones. We'll be there, too, someday." Besides, connecting is extremely dangerous, and very few older men are willing to risk a fall, from which they will almost certainly not return. Ron DeBenedictis, Stucky's connecting partner, is an exception.

The thirty-three-year-old DeBenedictis, short, broad, and agile, hit town back in August, 1971, and like any competent ironworker in almost any town in the country, he had no trouble finding work. He had been connecting for just three days on the frame of the Security Pacific Bank Building, going up at Third and B streets, when a beam knocked him off the fifth floor and he fell eighty-eight feet down into the basement. "Man, it was bright stars forever!" he exclaimed now, remembering that day. "I fell sixty feet, but my head on a piece of metal—about bent it in half—did three full ganders, and landed for my back in a pile of soft dirt that had just been dumped there. Man, I hurt for about four months." He wasn't injured seriously and was back on the steel in a few days.

Which is right where he is now, waiting for the next column to be hoisted up. Just one more after this, then a few more beams in this southwestern corner of the frame, plus two or three back in a tricky place inside the atrium area, and the connectors will be done on the highrise for about a month. The tower will go up, using the derrick, only after the first eight floors have all been welded and the concrete

poured on the bottom three floors so that the structure will be stabilized. During that period, DeBenedictis will take the job of pusher on a raising gang at a site out in El Cajon. He's at that age when a connector begins to shift into other jobs. Twenty-three-year-old Sam Stucky, on the other hand, says he'll never be a pusher, a boss. "A pusher makes enemies," he says flatly.

Down below, on the second level of what will be the parking area, twenty-five laborers are busy laying concrete. All members of the Laborer's Union, these men have been called on intermittently the last few weeks to pour concrete on certain sections of the parking ramps and parts of the second parking level. The concrete is pumped down from trucks on the street, and it shoots out the end of a long, heavy hose. The men spread it out, leaving a bed of concrete five inches thick. Inspectors take samples of the concrete at intervals of 150 cubic yards, and allow it to harden for differing lengths of time. Concrete never stops hardening, even after a hundred years, but building codes say it must attain a certain amount of strength within a specific span of time. In about a month, testing engineers will check their samples to make sure the concrete withstands pressure of 4000 pounds per square inch. If it fails the test, it must all be ripped out and poured again. It's happened before.

The concrete inspectors were also involved in the excavation of the hole, which was completed back in October. To make maximum use of the site, the hole was dug with sheer walls, requiring a shoring system to guard against cave-ins of the soft sand and clay. The first step was to dig fourteen wells around the perimeter of the site, sinking four each along State and Columbia, three along A Street, and three along B Street. The water table is about one foot above sea level in that area, and sea level was the exact elevation specified for the bottom of the hole, thus, without the wells, the bottom would have been very wet. The wells will continue to pump out water for about three more months.

(continued on page 16)

## LOWEST PRICES

### Radical Discounts

for repairs on most automobiles. We will definitely beat any prices for other shops' repair estimates on.

## VW DATSUN - TOYOTA and most other models

We have reorganized, remodeled and even changed part ownership which means even lower prices and better service. Call for our low price estimates and compare. We will not be undersold on overall prices. Here are some V.W. Bug price examples:

## Rebuilt Engine \$225

Guaranteed 5 years or 50,000 miles

Tune & valves . . . \$21 Valve job . . . \$99  
Clutch job . . . \$85 Brake job . . . \$39

In Mission Valley, Exit north on Mission Gorge Road from Highway 8, Go right at 2nd light to 4619 Mission Gorge Place. Quality since 1975. Open 7 days. Not always open Sunday—call for appointment.

West Auto Services 265-2300

## Cabrillo Art Center of Ocean Beach



Custom framing to museum standards Open Tues.-Fri. 9:30-5:30, Sat. 10-5  
4940 Newport Avenue, San Diego Ca 92107 Phone 222-8164

## We have a Great New Selection of Art Posters

Lizilevsky  
Gorman  
Green  
Schurr  
Ullrich  
Goines  
Hamilton  
Edwards  
Kelley  
O'Keefe  
... and many more

## Effortless Floating Isolation Tank

Dr. John Lilly's Samadhi Tank. What happens in the Samadhi tank? Floating like a cork, on your back, in silky water saturated with Epsom salts, there is an opportunity to directly experience you and your universe. With the outside world shut off, floaters say they can totally relax, concentrate with crystal clarity, create and generate. Emerging from the tank, floaters frequently find their mind ready to act on or from the insights gained in the tank. Other floaters feel centered, calm, in total harmony with the world they find waiting when they emerge. Each tank experience is individual, special.



Now in San Diego!  
The Ocean Front Center, Mission Beach  
Each session lasts 1-1 1/2 hours. First time \$25, thereafter \$15. Two sessions \$60. Call 488-2483 or 488-6714 for an appointment.  
Membership Discounts/Gift Certificates are available at excellent savings.

Health & Wellness/Workshop Leaders: Our facilities at the Ocean Front Center are also available. Use our Samadhi Tank, garden surrounded Jacuzzi, courtyard, or have your workshop at our beautiful ocean-front villa.

## WALL-CEILING CLEANING

Six times faster and cleaner than old-fashioned bucket and sponge method. NO mess, no floor, straining, overexert. Save on repainting. Prolongs the life of your painted walls. Whole house in one day. We handle the furniture.

## Introductory Special \$16.95

per room (minimum 2 rooms) + tax \$20.95  
Home & Commercial Services  
Complete House Cleaning—Walls—Carpets—Upholstery  
Floors—Windows—Appliances

## Sea Gull Cleaning System

291-4499  
\*Bathroom 1/2 price

## Preventive Health Care Center Presents

A series of 8 classes designed to assist individuals toward total health care and wellness:

- |  |                           |
|--|---------------------------|
| Dates: March 10, March 11  | Dates: April 7, April 8   |
| 1) Preventive Health Care Approach   | 1) Radiology              |
| 2) Medical View of Alternative Methods of Healing                                      | 2) Acupuncture            |
| Dates: March 17, March 18  | 3) Herpetology            |
| 1) Stress Reduction  | 4) Body Awareness         |
| 2) Meditation/Relaxation techniques  | Dates: April 21, April 22 |
| Dates: March 24, March 25  | 1) Chiropractic           |
| 1) Nutrition—Including discussion about hair, mineral analysis, vitamins & supplements | Dates: April 28, April 29 |
| Dates: March 31, April 1   | 1) Wellness Program       |
| 1) Self-Defense and Self-Development   |                           |
| 2) Consciousness and attitudes   |                           |
| 3) Spiritual development and higher self   |                           |

A free Introductory Thursday March 5, 7 to 9 p.m. at the San Diego Institute for Transcendental Analysis, 7628 La Jolla Blvd. Classes begin the following week. Tuesday evenings from 7:30-9:30 p.m. on Wednesday from 7-9 p.m. for information and registration call 799-6151.

Last 4 days only!  
Offer good through March 1

## February Special

Membership Special—Men & Women  
(offer good through Sunday, March 1)

## SAVE 50%

for one full year's membership

which includes:

- ★ Free Non-Prime Racquetball
- ★ Nautilus Program
- ★ Main Gym Facility
- ★ Free Exercise Classes
- ★ All Spa Facilities



Gift certificates available

3666 Midway Drive - San Diego  
223-5581



A Cut Above The Rest



O.B. only  
Men's Haircuts \$9.95  
Ladies' Haircuts \$14.95

Call for appointment 224-2726  
(expires 3/5/81)

Coupons:  
Chula Vista 327 5th Ave. 476-2633  
Ocean Beach 4973 Newport Ave. 204-2726  
Mission 4162 Park Blvd. 207-5380  
Mon.-Fri. 9-8, Sat. 9-6, Sun. 10-4. Appointment not necessary.



## 27 STORIES

Continued from page 15  
then the building's own de-watering system will take over, periodically pumping water out of collection pits beneath the ground floor and sending it into the city's drainage system.

After the wells were sunk, fifty-foot-deep holes were dug eight feet apart all around the perimeter of the site. Steel "soldier beams" were inserted into the holes, which were also filled with grout. Then the actual digging began, dropping down at increments of twelve feet, the pit extending right up to the soldier beams. Wooden planks were then slipped down in the slots formed by the lips of the beams, creating a kind of fence against the dirt. At the first twelve-foot level, right up next to every beam, a big drilling rig drilled an eighteen-inch-diameter hole at a thirty-degree angle under the sidewalk, stopping at fifty feet. Three cables, five-eighths of an inch in diameter, were fed into each hole, and the holes were filled with concrete. After the concrete had set up, a huge jack was attached to a fitting that had been welded to the end of the group of cables sticking out of each concrete plug. The jack pulled back on the cables with a load of 160,000 pounds and then slipped the cables fitting over the outside of each soldier beam, so the cables in the plug pulled into

the ground with a force of 160,000 pounds, providing perpetual tension back against the beams and planks, guarding against a collapse or cave-in of the earthen walls. This system of concrete plugs and cables was repeated twelve more feet down as the excavation progressed.

The excavation and shoring was completed late last fall, and in the ensuing four months the first eight floors of the high-rise frame have been erected. While the welders fuse it together and lightweight concrete is poured on each floor, stabilizing the frame, the low-rise portion of the building is being erected. When this is completed, sometime near the end of April, the ironworkers will begin construction of the high-rise tower from the eighth floor to the twenty-seventh. As the frame rises, the welders will follow two floors below the connectors. Concrete slabs will be poured on each floor after the welders move up. The fireproofers will be called in to spray a thick coating of flame-proof material around all the beams and columns, beginning in June. The tower frame should be completed in late July, and then construction of the outside skin will start, along with installation of the plumbing and electrical systems. Elevators and escalators will be brought in about midsummer, and after them comes the insulation, dry wall, masonry, and brickwork. By the beginning of next fall the finish work will have begun and the outside landscaping will go in just after the first of the year. The first tenants are due

next March.

But right now it's early morning, there's a year of work ahead, and Jim McCormack, the rising-gang foreman, is about to hurl his hatchet off the eighth floor. McCormack had been using slow, precise hand signals to direct the crane operator in the bottom of the pit. They were trying to lower the crane cable behind one of the derrick's guy wires and down into a narrow bay that led into the atrium area. A few days before, construction boss Bob Hill had told me that the atrium "was a royal pain in the ass" to construct and work in, and his grip proved prophetic. As McCormack gave careful signals, the cable dropped slowly toward the guy wire until the hook on the end of the cable inexplicably swung back, literally grabbing and fastening itself to the guy wire. McCormack angrily tore the hatchet from his head and bounced it on the steel ceiling. It careened off the side and disappeared. He stood with thumbs looped in overall pockets and looked up at the hook, dangling on the wire fifty feet up. After a few minutes of cursing and plotting, it was decided that the steel "headache ball" attached to the crane cable would be lowered to the eighth floor, and Tim Schultz would wrap himself around the ball and be hoisted up to untangle the hook. As McCormack watched Schultz struggling with the hook, another ironworker asked McCormack, "Is it gonna be one of them days, Jim?" "God, I hope not," McCormack re-

sponded, still looking up at Schultz. "But I sure started out that way."

Actually, the day before had ended that way. McCormack's two connectors, Ron DeBenedictis and Sam Stuckey, had resigned at noon. They'd been working in the atrium area, connecting beams, which McCormack had been sending up two at a time. So while they were busy working with the first beam, the second one swung on the cable above their heads, banging and bumping against the frame. This is not an unusual practice, but the two connectors felt that in that particular instance, working inside a tight place among a web of steel, the swinging beam was a danger to them. And after a short argument with McCormack, they walked off the site.

This, too, is not an uncommon occurrence among ironworkers, who frequently disagree about construction methods. If a man doesn't like his boss or thinks something isn't being done right, he just leaves the job and gets reemployed to another one by the union. There's no such thing as loyalty to a particular job. Some thought the two connectors just wanted an afternoon off, and others felt they had a valid complaint. "There ain't no loyalty when you're talking about arms, legs, hands, and heads being squashed," said one ironworker. McCormack was a good sport about the whole thing, able to take all the razzing being dished out by his fellow ironworkers. But he still felt he was right. I asked him why the two connectors quit. "They got tired," he said. □

ELEANOR WIDMER

**The Restaurant:** Bazzi's  
**The Location:** 4443 Clairemont Mesa Boulevard (272-6833)  
**Type of Food:** Lebanese and Italian  
**Price Range:** Dinner, \$5.00 to \$6.60 (Lunch, \$2.50 to \$4.65)  
**Hours:** Closed Sunday, Open Monday through Saturday, 11:00 a.m. to 10:00 p.m.

During a recent Monday-night television episode of *Lou Grant*, the villain was the restaurant reviewer. Always dressed in high fashion and with hair perfectly coiffed, Corinne, the restaurant reviewer, is invariably so predatory that she will stop at nothing to discover a new restaurant. In the aforementioned program, Lou Grant chances upon a wondrous Italian restaurant when he gets lost searching for the Pasadena Freeway. His delight is intense, enough for him to bring many other newspaper employees there. As soon as Corinne catches wind of this find she attempts to get the name of the restaurant from various colleagues, telling one of them, "I keep an enemies list, you know," and another that she's capable of physical retribution. Well, well, I thought, what distortion of reality will television next perpetrate!

In due time, Corinne discovers the restaurant and it is ruined by the influx of diners who appear as voracious as the reviewer herself. When Lou Grant introduces Mrs. Pyncheon, the publisher, to the restaurant, they have to wait for more than an hour; moreover, the breadsticks are stale. (When business is good in the real world, nothing is stale because it is consumed quickly, but the stale breadsticks are to indicate that excess praise and excess diners ruin a place.) Because the overpriced clientele places such demands on the restaurant, it goes downhill, receives a second (unfavorable) review, and is emptied of customers. In the last frame, the old gang from the *730* is back again in the deserted dining room.

After I saw the program, I was tempted to write a letter saying that I've never had to use psychological arm wrestling in obtaining the name of a new restaurant, though I do confess that some of my information arrives in mysterious ways. Last week, for example, my refrigerator broke down, and I was without refrigeration for seven days. My ice cream melted, as did my cache of gourmet chocolate I keep in the freezer, and exquisite veal along with imported cheeses all had to go by the board. Yet my repairman could not be rushed. Possibly he has a Levantine sense of time, because he would regard me with courtesy gate when I attempted to impress him with the urgency of the situation, and he would reply, "You're not my only customer, Madam." For a week, we lived in European style, buying enough staples for a day, but mostly I existed on rice, which obviated the necessity for daily marketing. On the day my refrigerator was fixed, my repairman began to discuss food with me and it became apparent that he was a true connoisseur of Middle Eastern food. To calm my distress and to reward my agonized patience, not to mention my imposed rice diet, he told me to try an unknown restaurant called Bazzi's. "It's very good, Madam. You won't be disappointed." And he walked away, his gold bracelet and burnished neck chain glittering in the afternoon sun. And that's how it happened that I was helped to discover Bazzi's — and a discovery it is!

To begin with, two types of cuisine are available: Lebanese and Italian. However, I sampled only the Lebanese, which is the chef-owner's specialty. Though his last place of residence was western Africa, he has brought his expertise from the Fertile Crescent, as the area comprising Jordan, Iraq, Syria, and Lebanon is called. Every dish to which Alexander Bazzi puts his hands is wonderful, and at present, Bazzi's, which housed exactly four diners on all of Friday night, is the best Lebanese restaurant in San Diego.

The staples of this cuisine are *shish*, or little meat pies; *tahini*, or crushed sesame

## Restaurants

### Bazzi's Signal

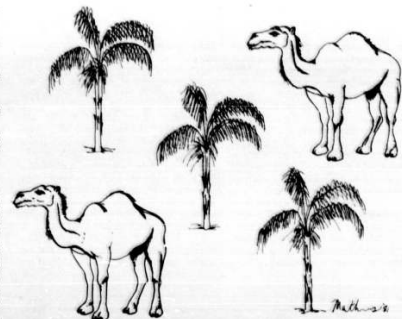


Illustration by Elizabeth M. Mervin

comes in squares and is not only nutritious but a delicate accompaniment to other dishes. Whether a whole order of *kibbi* would be satisfactory, I can only speculate upon. It's crunchy and not at all dry, but it would be best if complemented with another dish. The *kafra* (\$5.50), the ground beef dish in which the patties are served inside pita bread, would be a good choice. Or you might try the shredded chicken, listed as stuffed chicken (six dollars), but in fact shredded and placed over ground meat. Both of these are then served on top of rice, and the spices in this chicken dish are unique.

The prices are amazingly reasonable because these entrees, which range in price from five dollars to \$6.60, include a lovely fresh salad.

To best utilize Bazzi's, you should plan to attend with a party of three or four and share everything. To provide the greatest variety, you should order at least three entrees and one or two appetizers. Bazzi's prepares *babaganoush*, or chopped eggplant, with *tahini*, an unusual and zesty appetizer.

For those who are unaccustomed to Lebanese food, a word should be said about the portions. You aren't served huge chunks of food — say, big pieces of lamb or a whole quarter of a chicken. Like Chinese food, the ingredients are either chopped or cut into bite-size pieces and each is prepared with great delicacy. A Lebanese feast consists of a taste of a variety of dishes, none gargantuan in size. There's plenty to eat at Bazzi's, but the food is traditional, that is, small-size bites. At present, there are only six entrees on the Lebanese menu, plus four appetizers. If you have a large party, you can throw caution to the Arabian wind and order everything on the menu.

Should you wish to try the Italian dishes — *lasagna*, *carrots*, *orellet*, *manicotti* — the prices start at \$2.50 and are no higher than \$4.65. Considering chef Bazzi's skill and the freshness of food, you couldn't do badly. However, my recommendation is that you think Lebanese. If enough of us do, Bazzi's may expand its Lebanese offerings.

I hope that Bazzi's does not suffer the fate that the restaurant did on the Lou Grant program, that the sudden influx of customers finds the place unprepared. Be sure to call ahead of time. The restaurant is behind a liquor store and across the street from a Shell station on Clairemont Mesa Boulevard and Genesee. The service is prompt, the atmosphere simple but interesting — one section of the ceiling is replete with billowing loops of satin. Best of all is the food itself and the reasonable prices. □

**Single Head of Household**

**The Secret is Me**

Don't miss this one! A tape and 100-page guide written especially for you. Discover how you can save thousands of dollars in your home. The Secret is Me is the only guide to social games. Learn how to be a winner and lose a loser. And how to eliminate your "no" from social games. Author and educator, Dr. Robert M. Mervin. Plans his secrets.

Order Now

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail \$98 and \$10 postage and handling. Make check payable to S.M.T. Inc. Box 208, San Jose, CA 95134.

MasterCard and VISA accepted. No cash, money back guarantee.

**GURDJIEFF OUSPENSKY Centre**

accepting students

**San Diego**

**223-1304**

**PLASMA DONORS**

**paid up to \$18/week**

for a few hours of your time. Plasma is desperately needed for the manufacture of life-saving medications. This is a rare opportunity to do something good and get paid for it too. Visit one of our two locations:

**West Mar El Cajon**  
Plasma Center  
110 South Magnolia  
442-9671

**West Mar Ocean Beach**  
Plasma Center  
4878 Newport Ave.  
224-2794

**KUNDALINI YOGA**

ten years of serving people

**3HO**

New class series starting. Beginning, Thursday evenings, March 19-April 23, May 7-June 11. Intermediate, Monday evenings, March 16-April 20, May 4-June 8. A holistic program.

Guru Ram Das Ashram  
1421 Myrtle Avenue  
299-4196  
(just west of Park Blvd., 2 blocks north of Zoo.)

La Jolla's

**Coming Attractions**

presents

**Curls for Spring**

featuring

**Hair & nails for men & women**

"Let us star with you!"

**457-2292**

8950 Villa La Jolla Dr., Ste. 1122, La Jolla  
(Behind El Torito - 1st floor promenade)  
stylist applications accepted

**Eliminate pain**

without harmful drugs or dangerous surgery

Don't suffer from backaches, headaches or neck pain.

**Dr. Hilton Sundy**

can help you now

Call 560-5022 for a free chiropractic consultation

5027 Balboa Avenue, San Diego

**Why send a message when you can send a massage?**

Perfect for any occasion

**Massage**

Gift Certificates

by licensed professionals.

for the gift that feels good call

**Good Feeling Gifts**

THURSDAYS, MARCH 5, 12, 19 & 26 7:00 P.M.  
4878 PISCADERO ST. #204, SAN DIEGO

Call 225-8866 for details

**ELITE LIFE PLAN**

**CREATIVITY TRAINING**

**APRIL 2, 3, 4 & 5**

Who's the star in your life?  
Who's the director? The critic?  
Who writes the script?  
Why not create it YOUR way?

☆ **FREE PREVIEW** ☆

THURSDAYS, MARCH 5, 12, 19 & 26 7:00 P.M.  
4878 PISCADERO ST. #204, SAN DIEGO

Call 225-8866 for details







# Anxieties, Disappointments, Shocks, Catastrophes



DUNCAN SHEPHERD

What Roman Polanski did to the title of Thomas Hardy's *Tess of the D'Urbervilles* is fairly indicative of what he did to the whole: took the pruning shears to it, weeded it out a bit, didn't presume, however, to add any flora of his own selection. The trimming and tidying that have taken place will probably be a bit difficult to believe for anyone who has backed his way through the three hours of screen time and has not had at least a nodding acquaintance with the book (that is, having either nodded in reverence at its impressive bulk when passing it by on the library shelf, or else nodded in somnolence over one or more of its five hundred pages). But take my word for it. Like the good student I once used to be, I prepared for the arrival of the movie by getting hold of a copy of the novel, summing up, at the same time, some authentic gratitude to Polanski for finally forcing me to read it. Well, unlike most good students, who are at least smart enough to buy the Cliffs Notes and not own up to the fact, I confess I didn't get through the thing. There was a day I believe I could have done it, but those were

the days of pop quiz on Thursday and paper due come Monday. My editor does not impose quite the same iron hand. To literary purists who attend a book-based movie touting up all infidelities on the debit side of the ledger and all fidelities on the credit side — to those, in other words, who look at movies somewhat down their noses as a mongrelized and inferior species of art — *Tess* will seem like seventh heaven, marred only by the occasional omission of some such milestone as the Durbenfield family horse bleeding to death. (Actually, the poorest of literary purists, disciples of F.R. Leavis, let's say, would not want to see a book turned into a movie at all, and would boycott any attempt.) It is mildly shocking how little Polanski and his two screenwriting helpers have dared (or bothered) to invent, although there is one such invention that sticks out in my mind, probably due to its being painted on the screen in bright red letters. This occurs in the scene in which Tess's bridegroom bids her farewell and don't call me I'll call you, putting the crowning touch to a case of the sexual double standard so cut-and-dried, so open-and-shut, as to baffle anyone with any moral curiosity. It is at this point that

explored so well in *Far from the Madding Crowd*. *Tess* unfortunately had to be shot in France, and more unfortunately looks it.

Apart from the literary purist, the most probable person to enjoy this movie, like the actual masterpiece *The Master of the House* which I gave up watching after failing to find one intelligible line of dialogue in the first hour, is the person who is afraid not to. There can be a number of reasons for this predisposition, besides the obvious one of the fearsome Hardy reputation; the chagrin of not enjoying a movie after spending three hours and more than 240 million dollars at it, particularly when it is the sort of movie that looks and feels like a month in the country, is almost on a par with admitting to not having had a good time on one's vacation. But chagrin of this sort is the occasional price of using one's own head. The person who likes the idea of *Masterpiece Theatre* principally because he wants to know beforehand that he will be seeing a masterpiece, and who mutely accepts what he sees as a concrete definition of that word, will get what he pays for in *Tess*. So will the literate viewer who has been assigned to read the book in school and finds that the movie is quicker, easier, pleasanter to take than even the Cliffs Notes, which still require him to do a little bit of reading.

My personal condolences go out not to any of these, but to those who truly hadn't any idea what they were getting into, having been attracted by and taken in by the come-on in the TV advertisements which promised a movie "in the tradition of *Gone with the Wind*, *Lavender of Israel*, and *Dr. Zhivago*." Now, there is a small malicious voice buzzing in one of my ears, telling me that those who go in search of that sort of thing deserve everything they get in *Tess*. But this is overridden by the voice of conscience that holds forth in my other ear and tells me, not even they deserve this. My own initial impulse to smile at the presumed insult to Polanski in the TV ad faded fast on actual encounter with the movie: even David Lean is stouter than this, always giving evidence of considerable physical exertion and dexterity. The other prominent ad, not counting Charles Champin's unadvised sanction of this as the year's best film, is, "A timely today as the day it was written." It takes the audacious advertising mind to pick out what stands to be the single most off-putting aspect of the movie — its datedness — and to attempt not simply to make this into a virtue, but to make it into its exact opposite. *Tess* could be seen as timely only by people to whom any sort of shuffling of women by men (or by destiny, with men as spineless accomplices to the crime) can never seem anything but fresh and urgent and true. The more crude and unrelenting this abuse, the better. And the more blank and unindividualized the woman, also the better: easier, that way, to

sketch in whatever characteristics will make her possible to identify with. And here we have arrived at a place where I can no longer ignore the central performance of Nastassia (daughter of Klaus Kinski, who certainly does everything in her power to preserve the blankness, including talking in a soft, breathy voice undoubtedly intended to minimize the shakiness of her accent and its deviation from the native British accent. Never remotely believable as a child of nineteenth-century Wessex, she may still endeavor herself to some as an exemplar of the "Look of the Eighties," which I understand Brooke Shields to be the belle ideal of, and which seems to consist primarily of glazed superciliousness. On that score, I could not dispute her position directly behind Shields's Calvin Kleined flank. But I haven't yet gotten to the heart of the problem, so let me get there without further ado. *Tess* is the fastest bore of any movie that I have not been able to suppress from memory. I mean to say, it bored me faster than any other movie; after arrival in that state, nothing else seemed fast about it. This almost instantaneous effect was achieved by a combination of things: the caricatured rustic who is the first character introduced and who seems less intent on saying his lines than on swallowing his grizzled chin, like a good son of Barry Fitzgerald, and the indifferently staged outdoor scene rehearsal, with its grating fiddle music, and its flock of teenage girls dressed in virginal white and recalling the sort of cerebral cartoons who wrecked

more than one Corot landscape. These two elements, together with the knowledge that there were three hours to go, did me in. Among those audience members who are able to stand the ground through this initial onslaught, I suspect there will be an additional group of refugees to the state of boredom a short while later, when Tess pays a call on her wealthy relatives, and we get the most worn-out shot in European movies (the sun viewed through trellises) and the deodorant ad eroticism of Tess's aristocratic cousin plying her with strawberries and rose blossoms. Once the movie got beyond the point in the novel where I had read up to, it took on a little more informational interest for me, and there is probably something to be said for recounting this tale of woe without intrusions from the thunderously foreboding voice of Thomas Hardy. But not a lot. The only moment of real life that leaks onto the screen, and that strictly by accident, is in the scene of the Durbenfields unpacking their belongings after pulling up the sodden, when the smallest of the Durbenfields, a toddler about the size of a fire hydrant, takes it into his head to improvise a bit by sucking the face of the family clock. The audience I was a member of could not have perked up more if a barrel of monkeys had been let loose.

In the final reckoning, Polanski gives nothing much to choose over Hardy. Hardy offers you stuffy, pontifical, often hilariously euphemistic direction by which he attempts to divorce himself from any complicity in the torture of poor Tess, to foist

all the blame onto the President of the Immortals, and to set himself up as an honest reporter of "a true sequence of things," as he puts it in his introduction. In place of this, Polanski substitutes, stiff, placid, classically composed and harmoniously colored images which aim to be quietly tasteful but are more often just drab and murky. Neither the Hardy rhetorical strategy nor the Polanski visual one quite disguises the nature of the narrative, which Hardy accurately lays out in Chapter V as consisting of "anxieties, disappointments, shocks, catastrophes, and passing strange destinies" (Hardy never can keep a thing under his hat), and which you should not be at all surprised to find out served as the basis of a movie once before, in the silent period, as a vehicle for Blanche Sweet.

The heroine's alleged masochism, diagnosed as such by some critics in an effort to impart psychological sophistication to the various anxieties, disappointments, shocks, etc., can also be seen as simply the flip side of her author's sadism. This sadistic undercurrent does not come well from an author venting himself in the educationalistic vein of Hardy, who suggests at one point, that if young girls were to read his sort of novels they would be more apt to stay out of her sort of trouble. And it does not come well from a film director who some people have speculated is trying to atone for his offscreen sexual indiscretions, and get back in society's good graces, by adapting a book of impeccable cultural credentials. The only thing, furthermore, is stepping in

sympathy for female victims and for youthful innocence preyed upon by cynical decadence. Add to all that the book is said to have first been brought to Polanski's attention by his late wife Sharon Tate, and that the movie is officially dedicated to her memory, as if to remind us that what over hunky-punky Polanski has been up to in his personal life — well, he has suffered too. Acceptance of this theory for the genesis of the project may help to account for the shameful readiness of the critics to welcome Polanski into their arms. Certainly I should agree that his offscreen behavior ought not to be allowed to color our response to his work, but that goes for the tendency to bend over backwards as well as for the tendency to turn one's back. In any event, if he meant to do any penance here, that's perfectly all right. Of course, but it doesn't excuse him punishing the rest of us into the bargain. And if he had no thought of penance prior to *Tess*, that's also all right, but he has a new and real reason to think of it now, and I sincerely hope he will attend to it in his next movie. For the present, the most tolerant attitude to adopt would probably be the one expressed by an elderly woman who happened to be seated next to me in the theater and whom I overheard during the intermission trying to placate a man who was presumably her husband and undoubtedly in the throes of ennui. What she said to him was: "So now when people say they liked it or they didn't like it, at least you can have an opinion. That's the only good thing about seeing something like this." □

**California Aerobic Dance**

**Just for the health of it!**  
3946 5th Ave., Hillcrest 297-7770

**We pay you Top Dollars for your...**

- ★ Rare Coins & Stamps
- ★ All Gold & Silver Coins
- ★ Silver Dollars
- ★ Sterling Silver
- ★ Class Rings
- ★ Diamonds
- ★ All Gold Jewelry
- ★ Dental Gold

**Call 459-4409**

36 years of serving the public.

**What to do this Friday night?**  
Make something better happen in your life!

**Dr. Herb Goldberg**  
The "New Male-Female Relationship" will be giving the first workshop in a seminar series entitled "The Traditional Relationship: The Machine and the Child."  
February 27, 7:30 p.m. at The La Jolla Village Inn (Interstate 5 and La Jolla Village Drive)  
For more info call: The Center for Family Development, 272-2220

**Looking for DMSO?**

WE CARRY 99.99% pure undiluted DMSO—\$14.79 per 8 oz. bottle (includes tax and shipping)

JM & ASSOCIATES  
P.O. Box 765  
Del Mar, Ca. 92014

Please send \_\_\_\_\_ 8 oz. bottle(s) of DMSO.

Enclosed is my check or money order for \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow 10 days to 2 weeks for delivery.

**Preventive Dentistry**

Cleaning, X-Rays & Complete Dental Examination  
**\$20** reg. \$45  
Offer good with this ad.

- Fillings
- Crowns
- Extractions
- Dentures
- Repairs
- Medi-Cal Welcome
- All Insurance
- Personal Attention
- Twilight Sleep Available

thru February 28

**Dr. Howard First, D.D.S. 233-6005**

239 Laurel St. (at 3rd)  
Near Balboa Park  
Convenient Parking

**LAST 3 DAYS!**  
6325 EL CAJON BLVD.

Men's, Ladies', Juniors' clothing has been marked down drastically.

**We must liquidate our stock — our loss is your gain!**

**THURSDAY 10-7  
FRIDAY 10-7  
SATURDAY 10-6  
WE QUIT!**

Everything must go! Our Campus location only!

**the Pantry**  
Hours: Mon.—Sat. 10-7, Sun. 12-5  
635-6499

**Nothing over \$24.99**

With this ad only—until March 15, 1981

Over 4,000 dresses (rayon, cotton...) Regularly at department stores... \$50—\$100

100s of jackets (by Condor, Ardee...) Regularly \$40—\$90

1000s of bathing suits (1981—by Dippers) 1-piece \$13.99, 2-piece \$11.99 Regularly \$20—\$40

1000s of pants—all for \$9.99 (by Ardee, Chemin de Fer, Arpeja, Clotti...)

SECOND FLOOR WHOLESALE ONLY  
Wholesalers' inquiries with \$200 minimum purchase.

All this you can find only at:

**Roget's Imports**

WHOLESALE  
816 Broadway, Downtown San Diego  
Open 7 days a week

**PEUGEOT MOPED SPECIAL**

**\$459**

Model 103—US, variable speed, 100 plus m.p.g., up to 30 m.p.h.  
Also Indian 4 stroke \$599 and Honda SL \$699

**CASA DE MOPEDS**  
384 3rd Street, Chula Vista  
Open every day 10-7  
426-8790



## The All-Mozart Team



Pinchas Zukerman

JONATHAN SAVILLE

The Saint Paul Chamber Orchestra, which performed an all-Mozart program here last week under the auspices of the La Jolla Chamber Music Society, is quite evidently one of the best ensembles of its kind in the world. Its history is an interesting one. Founded in 1959, it became a full-time professional orchestra a decade later. In its early years, no one paid any attention to this organization other than the music-minded inhabitants of southern Minnesota. Then Dennis Russell Davies, a genius, became its conductor, and within a few short years he had shaped the orchestra into an instrument of great brilliance, especially impressive in its performances of contemporary music. Extraordinarily accurate intonation, precise attacks, clarity of texture, crackling energy, and a remarkable identification of the musicians with each other and with the ensemble — these were the characteristics that had won

the Saint Paul Chamber Orchestra an international reputation by the time Davies relinquished his baton.

The conductor now, in his first season with the orchestra, is Pinchas Zukerman, who on the current tour is serving both on the podium and as violin soloist. The recent program at Mandeville Auditorium thus gave listeners the opportunity of listening to one of the outstanding violinists of our age and, at the same time, of assessing what he has done with the first-rate musical ensemble turned over to him by his predecessor. What became clear last week was the remarkable fact that, in the short time he has been with them, Mr. Zukerman has transmogrified these musicians into a unified replica of himself.

Everyone knows what kind of violinist Pinchas Zukerman is. He belongs with the best of that Russian-Jewish school of violin playing (Heifetz, Milstein, David Oistrakh, Perlman) that traditionally fuses intense expressiveness with disciplined good taste. This is the Romantic style, with wide vibrato, heavy bow pressure, a rich

throbbing, yet unmistakably noble tone like the heartbeat of a golden eagle, and a generous use of *portamento* (sliding) — but it is Romanticism that draws its expressive devices from the music's inherent shapes and values, not imposing emotion but revealing it.

In Mr. Zukerman's playing, these general characteristics of the style are given individuality by the violinist's particular approach to phrasing. His phrases tend to be long-breathed and very prominently arched, with the distinctions between moments of rising and falling intensity strikingly great. The sense of an extremely long, coherently shaped musical line is to be found everywhere in this playing, with individual phrases grouping together into larger and larger units of thought and feeling. Within the broad architecture — an architecture made not of rigid components but of infinitely flexible movements of the soul — there is a pervasive originality in the shaping of phrases, an unexpected *diminuendo*, an unusual grouping of elements, an expressive pause or stretching of rhythm where none might be anticipated. Yet this originality — which keeps the listener's mind constantly alert, as though watching the unpredictable patterns of birds in flight — is never idiosyncratic; it is needed, in addition, to convey to the life that has always been in it but that others have not perceived so clearly or so deeply.

It was this sort of playing we heard in Mr. Zukerman's solo work — the solo first violin part in Mozart's "Serenata Notturna" and the solo part of the Violin Concerto No. 3 — and the orchestra and the other soloists (in the Serenata) followed his lead so closely that it was often as though a single musician were performing the entire program. The hallmark in these performances was grace, a lifting, lifting, sunny elegance that made itself felt in countless details as well as in the overall interpretation. The life evoked was one of effortless amiability, of lustrous sentiment that does not take itself too seriously, of cheerfulness, and of humor (Mr. Zukerman especially delights in Mozart's more mischievous turns of imagination), all within the silken decorum of *galant* sensibility, the reigning musical style of the mid-eighteenth century. I doubt whether anyone has heard performances of the Serenata and the Concerto wittier, more tender, and more ingratiating than these.

The same qualities were to be found in the works that opened and closed the program: the overture to *The Marriage of Figaro*, and the "Jupiter" Symphony. Functioning now exclusively in his role as conductor, Mr. Zukerman made even more evident his ability to mold the orchestra in his own image. The music was beautifully shaped, the sonorities were rich and expressive while at the same time maintaining a lucid transparency, and there was not a phrase unmarked by spiritedness and charm. If these performances were ultimately less satisfying than those of the "Serenata Notturna" and the Violin Concerto, the reason doubtless lies in the fact that the latter works date from the mid-1770s, when Mozart was in his late teens and early twenties, while *Figaro* and the "Jupiter" are compositions of the end of the following decade (1786 and 1788, respectively). It is the same Mozart, of course, and the wit, charm, lyricism, and grace remain, but they have been transformed into components of a far more dramatic kind of music and their effect has consequently been altered.

Both works — the "Jupiter" especially, though the *Figaro* Overture is scarcely less dramatic — demand a level of interpretation transcending the manner sufficient for the earlier pieces. Grace, clarity, and decorum are not quite enough; what is needed, in addition, is a sense of underlying conflict, a powerful momentum, a dramatization of the musical ideas (even of the inherently lyrical ones). These grade he was kicked out for putting phony vomit in the aisle of the school bus and pretending to be really sick. We ended up at the same public high school. I remember in the tenth grade he was kicked out for jumping out of the second-story window in a black cape. He dropped out of school in the eleventh grade because he allegedly impregnated one of the sophomore girls and he said he was going to get a job and marry her. He showed up at the ten-year reunion. He was just doing his residency at a hospital up in the Bay area. He had graduated from Stanford. Now if that isn't the great American success story, I don't know what is.

That Mr. Zukerman's refined, feelingful lyricism needs to be supplemented by other musical attitudes was demonstrated even more forcefully by the encore he and the orchestra generously gave their enthusiastic audience: the final movement of Haydn's Symphony No. 49 ("La Passione"). This is music of "Storm and Stress," but Mr. Zukerman made it sound much lighter and smaller than it really is. How much more successfully Gerard Schwarz and the Los Angeles Chamber Orchestra bring out the dark, impassioned restlessness of this masterpiece, place in Haydn's stylistic development!

Still, whatever reservations one might have, this was fine music-making and the Saint Paul concert was undoubtedly one of the true highlights of the current San Diego season.

## Off the Cuff

Who changed the most at your class reunion?



Mary Johnson  
Retired Army  
Therapist  
Serra Mesa

Brian was the kid who got a dime stuck up his nose in the third grade and the nuns couldn't get it out. Then he was kicked out of sixth grade for chasing one of the nuns around the room with a penknife after she threatened to whack his knuckles with a ruler. In eighth grade he was kicked out for putting phony vomit in the aisle of the school bus and pretending to be really sick. We ended up at the same public high school. I remember in the tenth grade he was kicked out for jumping out of the second-story window in a black cape. He dropped out of school in the eleventh grade because he allegedly impregnated one of the sophomore girls and he said he was going to get a job and marry her. He showed up at the ten-year reunion. He was just doing his residency at a hospital up in the Bay area. He had graduated from Stanford. Now if that isn't the great American success story, I don't know what is.



Dave MacNeal  
Biologist  
Mission Hills

There was a guy I went to high school with — Steve Schultz. Nice looking guy. Tall. Had everything going for him. He was always gonna go on to law school. He talked about joining the foreign services. He claimed to know six or seven languages but I never did hear anything but English come out of his mouth. So the wife and I, we were driving through St. Louis, we both grew up in Chicago, and we needed just a part for the car. So I pulled into the Ford dealership and, God as my witness, there was Steve Schultz in the showroom, selling someone a Ford. I never said nothing to him. Just too embarrassed, I guess. He shows up at the reunion. Tellin' everybody he had a government job he couldn't talk about. Something to do with spies. That guy was the best BSer I ever did know.



Catherine Martinez  
Housewife  
Mission Hills

Brother, that's a toughy. I'd have to say I was surprised to see several people I thought would have been very different. I worked for the phone company for many years putting my husband through law school, and when the kids came along, well, it was my choice to stay home and enjoy them. I lost touch with most of my high school friends but I went to Florida to visit my mom and just happened to be there for the twenty-five-year reunion. One of my best friends, Mary Ann, was there. I knew she went off to college and I thought she had become a schoolteacher. She was attractive and very smart in a quiet kind of way. She came to this thing in an outlandish red outfit. She used to be a brunette and now her hair was wild and curly and blond. She kept saying, "Loosen up, Catherine. Get in touch. Live a little." She tried to drag me to some kind of reality meeting. I declined. We didn't have much in common anymore.



Jennifer Ertl  
Biologist  
La Jolla

This is probably really gross, but it had to be Mary Ricker, the nose picker. We called her that way back in junior high. She was super tall and awkward and had long grayish blond hair. The nickname stuck, behind her back, of course, because it was so obvious. She had this compulsion and it grossed everybody out. I flew back to Connecticut for my five-year reunion. Mary was there with her husband, a short business executive who was at least twenty years older. She was graceful. Poised. She seemed beautiful and certainly a lot more intelligent than I ever thought she actually was. It shocked me. At one point, her husband got up for another drink, and I caught her, out of the corner of my eye... well, you know... she was... nose. I thought no one had noticed, but when I left the hall with an old chum, she burst out laughing. Cruel, but true. We were in hysterics all the way back to the hotel.



John Gable  
Mechanic  
Chula Vista

Rosey. Her maiden name was La Rose. Rosey La Rose. She had a sister named Violet and a sister named Daisy but Rosey was the best looking. Nice little waist. Hips for dreaming about and what do you call 'em — big bosoms. This was back in Des Moines, Iowa, class of '43. We went out a couple times, 'course back in those days that meant taking a walk or going to a movie. Money then was scarce as hens' teeth. We saw *Gone with the Wind* and after that started callin' me Clark, 'cause the last name's Gable. She even said I looked like Clark Gable a little bit. Then right out of high school she ran off and married a soldier. Broke my heart. They never did take into the war on account of my bad heart. Rosey came to the twenty-year reunion, spread all over the place. She must have weighed about 185. Her husband died in the war and she married some other guy named John. They had a slew of pretty kids. I remember saying, "Rosey, you haven't changed a bit."

—Lin Jukary

### Need immediate cash?

We buy your gold or silver scrap — in any shape or form

10K-14K-18K-22K

Jewelry—Dental—Silverware, etc.

We request that all sellers be legal age 21 and possess proper ID.

North County Gold Exchange

1719 B. South Hill St., Oceanside 920-7669

Mon.—Fri. 10:00 a.m.—5:00 p.m.



•BLUE DOLPHIN•  
Stained Glass Studios

\*Open 7 days

Finely crafted stained, leaded & beveled glass windows

Tiffany style lamp shades. Repairs & custom framing available

Compare & Save

6350 El Cajon Blvd. near SDSU

### Personal injury & Insurance matters

\*Including injuries resulting from: Motor vehicle accidents, pedestrian, on the job accidents, slip & fall, defective products, animal attacks, business claims, negligence, medical malpractice, other services available.

20% off all jewelry & bevels in stock

Classes Mon. & Wed. Mar. 2—Mar. 25 Sat. Mar. 7—Apr. 25 Copper foil class Mar. 17—Apr. 9

Law Offices of Michael A. Becker & Assoc. Security Pacific Plaza, Suite 1100 Downtown San Diego 232-7611

Member of San Diego Trial Lawyers Association

### The SEIKO Jet Set

It tells the time around the world, from California to Bombay. Seiko quartz accuracy, smoked crystal plus a personal engraving plate make it a super gift.

Authorized SEIKO dealer

Gary Gilmore GOLDSMITH

4919 Newport Ave., San Diego 225-1137

### COUNSELING

Licensed Marriage, Family & Child Counselors

Specializing in: Short term therapy, Adolescent problems, Divorce, Domestic violence, Behavior management, Individual therapy, Marital/Family relationships

Mission Valley: Sue Hill MFCC No. M4488 291-8053

San Diego: Jim Mangal MFCC No. M4304 291-8202

Del Mar: Mark Lane MFCC No. M47456 391-8002

Chambers Provider

### Now thru March 5 25% OFF

a complete set of sculptured nails

For appointment 299-4923

Visa & MasterCard accepted

Synn Hayle Haircutting

1709 University 298-5156

**Harried?**

We... prefer, therefore, check your place, stopgap your stress, throw your party, see you're not only water plants, account, do your share & much, much more...

We're

**At Your Service**

270-8623

For businesses or individuals fully licensed & insured

### The Family Institute, Inc.

3235 Fourth Avenue, San Diego

Are you:

• Comfortable with your own sexual feelings and communicating easily with your partner? Children?

Parents?

• Involved in your professional work with sexual issues?

**EXPLORING YOUR SEXUALITY**

An intensive weekend workshop for partners, singles, and professionals presented by two certified sex educators.

Date: March 6 & 7, 1981

Time: Fri. 7:00-10:00 p.m. Sat. 9:00-4:00 p.m.

Fee: Couples: \$60, Single: \$30

Facilitators: Larry Bangs, M.A./Jas. Keiser, R.N., M.S.

Note: registration fee includes all materials and refreshments

To contact: Paul - BRN no. 62746

Pre-registration accepted—call 297-7181

### Free Wella Hot Oil Treatment

(\$7.50 value) With purchase of a Zotos Perm

\$28.00 (Reg. \$45.00)

Style cut \$13.00 (Reg. \$17.00)

Norm's Hair Styling

Prices good with this ad only. Expires 3/31/81

3655 Voltaire St., Point Loma

Vicky 222-2992 Deby 222-1486

### The FREUDIAN SLIP

Luscious looks from the Freudian Slip.

Delicate intimates for the serious woman

Gift certificates available

We specialize in personal service

10% discount with this ad.

839 West Harbor Dr. San Diego 338-5804

on the boardwalk at Seaport Village

### Rolling Clinic

1st & 3rd Tuesdays of each month 7-9 p.m.

• Group Session in Movement & Stiffness

• Audio & Video Tapes

• Books & Literature

• Questions & Answers

• Infant & Toddler Rolling

No Charge for Clinic or Consultation

Certified Rolfer Victor Geberin

2120 Jimmy Durante Blvd. Del Mar, CA

481-8113

### Neto's Warehouse Doll

IT'S NO SECRET

At Neto's Warehouse you find the ultimate in quality

prices on quality

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers

• Dolls • Cuddlers • Dolls • Cuddlers



## The All-Mozart Team



Pinchas Zukerman

JONATHAN SAVILLE

The Saint Paul Chamber Orchestra, which performed an all-Mozart program here last week under the auspices of the La Jolla Chamber Music Society, is quite evidently one of the best ensembles of its kind in the world. Its history is an interesting one. Founded in 1950, it became a full-time professional orchestra a decade later. In its early years, no one paid any attention to this organization other than the music-minded inhabitants of southern Minnesota. Then Dennis Russell Davies, a genius, became its conductor, and within a few short years he had shaped the orchestra into an instrument of great brilliance, especially impressive in its performances of contemporary music. Extraordinarily accurate intonation, precise attacks, clarity of texture, crackling energy, and a remarkable identification of the musicians with each other and with the ensemble — these were the characteristics that had won

the Saint Paul Chamber Orchestra an international reputation by the time Davies relinquished his baton.

The conductor now, in his first season with the orchestra, is Pinchas Zukerman, who on the current tour is serving both on the podium and as violin soloist. The recent program at Mandeville Auditorium thus gave listeners the opportunity of listening to one of the outstanding violinists of our age and, at the same time, of assessing what he has done with the first-rate musical ensemble turned over to him by his predecessor. What became clear last week was the remarkable fact that, in the short time he has been with them, Mr. Zukerman has transmogrified these musicians into a unified replica of himself.

Everyone knows what kind of violinist Pinchas Zukerman is. He belongs with the best of that Russian-Jewish school of violin playing (Heifetz, Milstein, David Oistrakh, Perlman) that traditionally fuses intense expressiveness with disciplined good taste. This is the Romantic style, with wide vibrato, heavy bow pressure, a rich,

throbbing, yet unmistakably noble tone like the heartbeat of a golden eagle, and a generous use of *portamento* (sliding) — but it is Romanticism that draws its expressive devices from the music's inherent shapes and values, not imposing emotion but revealing it.

In Mr. Zukerman's playing, these general characteristics of the style are given individuality by the violinist's particular approach to phrasing. His phrases tend to be long-breathed and very prominently arched, with the distinctions between moments of rising and falling intensity strikingly great. The sense of an extremely long, coherently shaped musical line is to be found everywhere in this playing, with individual phrases grouping together into larger and larger units of thought and feeling. Within the broad architecture — an architecture made not of rigid components but of infinitely flexible movements of the soul — there is a pervasive originality in the shaping of phrases, an unexpected *diminuendo*, an unusual grouping of elements, an expressive pause or stretching of rhythm where none might be expected. Yet this originality — which keeps the listener's mind constantly alert, as though watching the unpredictable patterns of a stream of light — is never idiosyncratic; it makes the score sound new by uncovering the life that has always been in it but that others have not perceived so clearly or so deeply.

It was this sort of playing we heard in Mr. Zukerman's solo work — the solo first violin part in Mozart's "Serenata Notturna" and the solo part of the Violin Concerto No. 5 — and the orchestra and the other soloists (in the *Serenata*) followed his lead so closely that it was often as though a single musician were performing the entire program. The hallmark in these performances was grace: a lilting, lithe, sunny elegance that made itself felt in countless details as well as in the overall interpretation. The life evoked was one of unbridled amiability, of luxuriant sentiment that does not take itself too seriously, of cheerfulness, and of humor (Mr. Zukerman especially delights in Mozart's more mischievous turns of imagination), all within the serene decorum of *galant* sensibility, the reigning musical style of the mid-Eighteenth Century. I doubt whether anyone has heard performances of the *Serenata* and the *Concerto* with more, under, and more ingratiatingly than these.

The same qualities were to be found in the works that opened and closed the pro-

gram: the overture to *The Marriage of Figaro*, and the "Jupiter" Symphony. Functioning now exclusively in his role as conductor, Mr. Zukerman made even more evident his ability to mold the orchestra in his own image. The music was as beautifully shaped, the sonorities were rich and expressive while at the same time maintaining a lucid transparency, and there was not a phrase unmarked by spiritiveness and charm. If these performances were ultimately less satisfying than those of the "Serenata Notturna" and the Violin Concerto, the reason doubtless lies in the fact that the latter works date from the mid-1770s, when Mozart was in his late teens and early twenties, while *Figaro* and the "Jupiter" are compositions of the end of the following decade (1786 and 1788, respectively). It is the same Mozart, of course, and the wit, charm, lyricism, and grace remain, but they have been transformed into components of a far more dramatic kind of music, and their effect has consequently been altered.

Both works — the "Jupiter" especially, though *Figaro* Overture is scarcely less dramatic — demand a level of interpretation transcending the manner sufficient for the earlier pieces. Grace, clarity, and decorum must give way to something that is needed, in addition, is a tension, a sense of underlying conflict, a powerful momentum, a dramatization of the musical ideas that is the inherent lyricism. These qualities were not absent from the Zukerman-Saint Paul performances, but they were not sufficiently pronounced to convey a full idea of what the music is about — especially in such movements as the consummately dramatic, Beethoven-like finale of the "Jupiter."

That Mr. Zukerman's refined, feelingful lyricism needs to be supplemented by other musical attitudes was demonstrated even more forcefully by the encore he and the orchestra generously gave their enthusiastic audience: the final movement of Haydn's Symphony No. 49 ("La Passione"). This is music of "Storm and Stress," but Mr. Zukerman made it sound much lighter and smaller than it really is. How much more successfully Gerard Schwarz and the Los Angeles Chamber Orchestra bring out the dark, impassioned restlessness of this manicured style in Haydn's stylistic development!

Still, whether reservations one might have, this was fine music-making and the Saint Paul concert was undoubtedly one of the true highlights of the current San Diego season.

## Off the Cuff

Who changed the most at your class reunion?



Mary Johnson  
Recreational Therapist  
Serra Mesa

Brian was the kid who got a dime stuck up his nose in the third grade and the nuns couldn't get it out. Then he was kicked out of sixth grade for chasing one of the nuns around the room with a penknife after she threatened to whack his knuckles with a ruler. In eighth grade he was kicked out for putting phony vomit in the aisle of the school bus and pretending to be really sick. We ended up at the same public high school. I remember in the tenth grade he was kicked out for jumping out of the second-story window in a black cape. He dropped out of school in the eleventh grade because he allegedly impregnated one of the sophomore girls and he said he was going to get a job and marry her. He showed up at the ten-year reunion. He was just doing his residency at a hospital up in the Bay area. He had graduated from Stanford. Now if that isn't the great American success story, I don't know what is.



Dave MacNeal  
Retired Army  
Point Loma

There was a guy I went to high school with — Steve Schultz. Nice looking guy. Tall. Had everything going for him. He was always gonna go on to law school. He talked about joining the foreign services. He claimed to know six or seven languages but I never did hear anything but English come out of his mouth. So the wife and I, we were driving through St. Louis, we both grew up in Chicago, and we needed just a part for the car. So I pulled into the Ford dealership and, God as my witness, there was Steve Schultz in the showroom, selling someone a Ford. I never said "sucker" to him. Just too embarrassed, I guess. He shows up at the reunion. Tellin' everybody he had a government job he couldn't talk about. Something to do with spies. That guy was the best BSE I ever did know.



Catherine Martinez  
Homemaker  
Mission Hills

Brother, that's a toughie. I'd have to say I was surprised to see several people I thought would have been very different. I worked for the phone company for many years putting my husband through law school, and when the kids came along, well, it was my choice to stay home and enjoy them. I lost touch with most of my high school friends but I went to Florida to visit my mom and just happened to be there for the twenty-five-year reunion. One of my best friends, Mary Ann, was there. I knew she went off to college and I thought she had become a schoolteacher. She was attractive and very smart in a quiet kind of way. She came to this thing in an outlandish red outfit. She used to be a brunette and now her hair was wild and curly and blond. She kept saying, "Loosen up, Catherine. Get in touch. Live a little." She tried to drag me to some kind of reality meeting. I declined. We didn't have much in common anymore.



Jennifer Etti  
Biologist  
La Jolla

This is probably really gross, but it had to be Mary Ricker, the nose picker. We called her that way back in junior high. She was super tall and awkward and had long greasy blond hair. The nickname stuck, behind her back, of course, because it was so obvious. She had this compulsion and it grossed everybody out. I flew back to Connecticut for my five-year reunion. Mary was there with her husband, a short business executive who was at least twenty years older. She was graceful. Poised. She seemed beautiful and certainly a lot more intelligent than I ever thought she actually was. It shocked me. At one point, her husband got up for another drink, and I caught her, out of the corner of my eye, well, you know... picking her nose. I thought no one had noticed, but when I left the hall with an old chum, she burst out laughing. Cruel, but true. We were in hysterics all the way back to the hotel.



John Gable  
Mechanic  
Chelsea Vista

Rosey. Her maiden name was La Rose. Rosey La Rose. She had a sister named Violet and a sister named Daisy but Rosey was the best looking. Nice little waifs. Hips for dreaming about what do you call 'em — big boobs. This was back in Des Moines, Iowa, class of '43. We went out a couple times, "course back in those days that meant taking a walk or going to a movie. Money then was scarce as hens' teeth. We saw Gabe with the Wind and after that she started callin' me Clark, 'cause the last name's Gable. She even said I looked like Clark Gable a little bit. Then right out of high school she ran off and married a soldier. Broke my heart. They never did take me into the war on account of my bad heart. Rosey came to the twenty-year reunion, spread all over the place. She must have weighed about 185. Her husband died in the war and she married some other guy named John. They had a view of pretty kids. I remember saying, "Rosey, you haven't changed a bit."

—Lin Jakory

### Need immediate cash?

We buy your gold or silver scrap — in any shape or form

10K-14K-18K-22K

Jewelry—Dental—Silverware, etc.

We request that all sales be of legal age

121 and possess proper ID

North County Gold Exchange

1719 B. South Blvd. E. Cotati

232-7686

Mon.—Fri. 10:00 a.m.—5:00 p.m.



### •BLUE DOLPHIN• Stained Glass Studios

\*Open 7 days

Finely crafted stained, leaded & beveled glass windows — Tiffany style lamp shades — Copper foil glass — Repairs & custom framing available

Compares & Save

287-8631

6350 El Cajon Blvd. near SDSU

### Personal injury & Insurance matters

\*Including injuries resulting from: Motor vehicle accidents, pedestrian, on the job accidents, slip & fall, defective products, animal attacks, insurance claims, negligence, related injury matters, other accident accidents.

No charge for consultation

All fees are contingent—attorney fee based on a percentage of the recovery and paid when received

Law Offices of Michael A. Becker & Assoc.

Security Pacific Plaza Suite 1100

Downtown San Diego

232-7611

Member of San Diego Trial Lawyers Association

### The SEIKO Jet Set

It tells the time around the world, from California to Bombay. Seiko quartz accuracy, smoked crystal plus a personal engraving plate make it a super gift. \$125.

Authorized SEIKO dealer

Gary Gilmore GOLDSMITH

4019 Newport Ave., San Diego, 223-1137

### COUNSELING

Licensed Marriage, Family & Child Counselors

Specializing in:

Short term therapy

Behavior management

Individual problems

Domestic violence

Marital/family relationships

Mission Valley

San Diego

San Hill

Chapman Providers

### Now thru March 5

25% OFF

a complete set of sculptured nails

For appointment

299-4923

Via & Master Charge accepted

Lynn Hyle

Haircutting

1709 University

298-5158



### Harried?

We — perler, chauffeur, check your place, attack your stress, show your party, so you're not left with water plants, secret agents, do your chores & much, much more...

We're

At Your Service

270-8623

For businesses or individuals

fully insured & bonded

### The Family Institute, Inc.

3235 Fourth Avenue, San Diego

Are you:

\*\* Comfortable with your own sexual feelings and communicating with your partner? Children?

Parents?

\*\* Involved in your professional work with sexual issues?

EXPLORING YOUR SEXUALITY

An intensive weekend workshop for partners, singles, and professionals presented by two qualified sex educators

Date: March 6 & 7, 1981

Time: Fri. 7:00-10:00 p.m., Sat. 9:00-4 p.m.

Fee: Graduate: \$60, Single: \$30

Facilitators: Larry Bump, M.A./Jo Kessler, R.N., M.S.

Note: registered nurse—approved for continuing education

10 contact hours BPN no. 52746

Pre-registration requested—call 292-1781

### Free Wella Hot Oil Treatment

(\$7.50 value) With purchase of a Zotos Perm

\$28.00 (Reg. \$45.00)

Style cut \$13.00 (Reg. \$17.00)

Norm's Hair Styling

Prices good with this ad only. Expires 3/31/81

3655 Voltaire St., Point Loma

Vicky 222-2992, Deby 228-1486



### The FREUDIAN SLIP

Luscious looks from the Freudian Slip.

Delicate intimacies for the sensual woman

Gift certificates available

We specialize in personal service

10% discount with this ad

839 West Harbor Dr. San Diego 238-5804

on the boardwalk at Seaport Village



### Rolling Clinic

1st & 3rd Tuesdays of each month 7-9 p.m.

• Group Session in Movement & Stiffness

• Audio & Video Tapes

• Books & Literature

• Questions & Answers

• Infant & Toddler Rolling

No Charge for Clinic or Consultation

Certified Rolfer Victor Geberin

2120 Jimmy Durante Blvd., Del Mar, CA

481-8113

### Neto's Warehouse Deli

IT'S NO SECRET

At Neto's Warehouse you find wholesale prices on quality meats & cheeses

• Deli Products

• Canned Goods

• Pasta

• And More

This week's special, thru March 5

Mozzarella \$5.99 lb. chub \$1.57 lb.

Pepperoncinis \$3.29 gal.

New Hours! Mon.—Fri. 11:30 a.m.—3 p.m., Sat. 10 a.m.—4 p.m.,

Behind Pk. In Save, off Rosemead—easy access from I-8 & I-15



QUITTING BUSINESS **DOW STEREO** QUITTING BUSINESS

# CLOSES FOREVER

3686 EL CAJON BLVD. & 3762 EL CAJON BLVD. ONLY!  
— plus —  
**GIGANTIC INVENTORY CLEARANCE**

**DOORS CLOSE FOREVER THIS SAT. 9 PM EL CAJON BLVD. STORES ONLY**

27

**SHOPPING HOURS LEFT**

**FINANCING AVAILABLE**

Selling Out Prices Honored At All Dow Stores. Full Factory Warranty On All!

**SPECTACULAR CAR STEREO SELL-OUT**  
**FREE INSTALLATION**

**FANTASTIC HOME STEREO SELL-OUT & CLEARANCE AT ALL STORES**

<b>Technics</b> \$298 \$25.90 mo.	<b>PIONEER</b> \$499 \$23.90 mo.	<b>YAMAHA</b> \$795 \$39.63 mo.
---	--	---------------------------------------

**CLEARANCE PRODUCTS PICTURED BELOW AT FASHION VALLEY & CARLSBAD ONLY**

<b>Technics</b> \$123	<b>YAMAHA</b> \$157	<b>SONY</b> \$248	<b>SONY</b> \$169	<b>SONY</b> \$128	<b>SONY</b> \$98
<b>Technics</b> \$189	<b>YAMAHA</b> \$168	<b>SONY</b> \$298	<b>SONY</b> \$188	<b>SONY</b> \$247	<b>SONY</b> \$85

**SELLING OUT PRODUCTS BELOW AVAILABLE AT EL CAJON BLVD. ONLY!**

<b>CASSETTE RECORDERS</b>	<b>RECEIVER, AMPS &amp; TUNERS</b>	<b>SPEAKERS</b>	<b>TURNABLES</b>
<p>SEMP MARANTE 60-100 Two-Speed Cass. \$195</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$256</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$288</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$375</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$198</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$165</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$213</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$378</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$392</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$154</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$284</p>	<p>SEMP MARANTE 60-100 Two-Speed Cass. \$294</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$243</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$588</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$197</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$221</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$226</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$326</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$378</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$466</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$267</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$1894</p>	<p>SEMP MARANTE 60-100 Two-Speed Cass. \$115</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$83</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$97</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$38</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$74</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$438</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$269</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$268</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$124</p>	<p>SEMP MARANTE 60-100 Two-Speed Cass. \$98</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$105</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$77</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$162</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$82</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$88</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$110</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$162</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$187</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$139</p> <p>SEMP MARANTE 60-100 Two-Speed Cass. \$93</p>

**QUORTH COUNTY CARLSBAD**  
CARLSBAD PLAZA SOUTH  
2616 El Camino Real

**HOME STEREO**  
434-4141

**CAR STEREO**  
434-4545

**DOW**

Mon.-Fri. 10:00-9:00 Sat. & Sun. 10:00-6:00

Section 2

## Events, Theater, Music, Film



**Scrutiny On The Merry-Go-Round**

Jack Anderson was twenty-five years old in 1947 when he joined the staff of reporters that contributed to Drew Pearson's syndicated column on the goings-on in government, "Washington Merry-Go-Round." Before that he had been a reporter (age twelve) with the *Murphy Eagle* in Murray, Utah, had served as a missionary (age nineteen) for the Church of Jesus Christ of Latter Day Saints, had joined the merchant marine (age twenty-two) during the Second World War, had gone to China, had joined the Chinese nationalists in resisting the Japanese invasion, and finally had been inducted into the U.S. armed forces as a reporter for the military's *Stars and Stripes* newspaper in Shanghai.

Anderson's style of journalism

keep the best reporters away. Today many young journalists don't know what it's like not to attend a press conference, and as much as editors dislike the press conference as a source of information, they need it in their daily toil of filling what they call the "news hole."

Not Anderson. He and his staff of eighteen reporters have broken dozens of significant stories since 1969, when Anderson took over the *Merry-Go-Round* after Pearson's death, partly because they never attend press conferences, but stick to scrutinizing the public record and to distilling news from rumors. The column appears in about 750 newspapers, including the *Chula Vista Star-News*, the *El Cajon Daily Californian*, the *Evening Tribune*, and the *Los Angeles Times*.

Anderson was the first to write of the savagery of the Pol Pot regime in Cambodia, of the lobbying of Tongson Park, and of President Nixon's decision to support Pakistan in its war against India, despite our government's official stance of neutrality. For this, Anderson received the 1972 Pulitzer Prize for national reporting. Anderson, the father of nine, lives in a suburb of Washington and divides his time between working, lecturing, and being with his family. He does

(continued on page 4, col. 4)

series can be heard locally on KPBS-FM 89 on Mondays at 7:00 p.m. through May 25.

Two participants in the *Star Wars* movie, Mark Hamill (Luke Skywalker) and Anthony Daniels (C-3PO), are featured in the series, as are the original music and sound effects. The series was produced by the University of Southern California in direct coordination with Lucasfilm, thereby guaranteeing a certain degree of faithfulness to George Lucas's original cinematic creation.

Subtitled "A Fable For the Mind's Eye," the series will no doubt be loudly heralded by hardcore *Star Wars* fans (those who have attended seven or more showings) as well as those whose familiarity with the

movie is more casual (six or fewer showings). One of the many positive aspects of the series — and there are many — is the fact that the thirteen half-hour installments allow for a far greater depth of characterization and plotting than was possible in the film. Certain textual shadings that never made it past the second rewrite or off the cutting room floor are clearly brought out here. Among the new material is Han Solo's encounter with the criminal underworld of Tatooine, a closer look at Luke's relationship to his family, and an excursion to Alderaan by Princess Leia prior to her capture by Darth Vader. This new material comprises the bulk of the first three episodes, with the following installment picking up at the point where the movie started.

While there are other points of merit in the *Star Wars* radio drama series — including state-of-the-art production values and some nice sound effects highlighted by — there are a few drawbacks as well. The producers are relying heavily on the assumption that listeners have already seen the *Star Wars* movie, and can take the necessary mental jump needed to link the sound of an x-wing fighter with its visual image. As a result, there are few of the staples of radio drama — word pictures that describe the action taking place — and this omission may lead to confusion among listeners less familiar than others with the film. Some of the performers are less than proficient at the art of acting for radio, a deficiency which in many cases leads to overacting. (This is particularly true in the first episode, wherein one starts wishing that someone would stuff a handful of Quaaludes into Princess Leia and bring her back down to earth — or wherever.) It also will be difficult for listeners to avoid comparing these performances to those in the film, which may be just a tad unfair to the newcomers.

Despite these drawbacks,

(continued on page 4, col. 4)

**Big Jewish Music**

"Tant's Your Toochis Off!" is the snappy title of a forthcoming concert-dance of Yiddish and Eastern European song and dance music, to be presented by The Big Jewish Band of San Diego. "Tant's" is the German verb for "dance." "Toochis," according to one source, is a slang term for "tooches," meaning elegant accessories made by a Florentine rival to the well-known "Gucci." Other authorities insistently connect this word with the French "toucher" ("to touch"), while of little practical interest is the suggested derivation from a Turkish term used in electrolytic metallurgy. But according to a Jewish acquaintance I consulted, Terence O'Rourke, the true etymology of "toochis" derives from Hebrew "talut," meaning "the under part, the parts underneath." This could refer to shoes, which might plausibly be "danced off" by particularly enthusiastic dancers. People

(continued on page 4, col. 4)



**Big Jewish Band**



contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event 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 80803, San Diego, CA 92158.

## Dance

**February Repertoire** performances of California Ballet Company, with guest artist Laurel Benedict, will feature premieres of *Paprika*, created by Heinz Mannig, and *Mescaleros*, choreographed by Mannig, and *Stratusphere*, choreographed by Marius Zerafa, February 27, 8 p.m., and Saturday, February 28, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 360-5676.

**Aerobic Dance-In**, to benefit Ronald McDonald House, will be held Saturday, February 28, 10 a.m. to 1 p.m., Federal Building, Balboa Park. 299-5062.

**Armenian Song and Dance Festival** will be presented by the San Diego Armenian Folk Ensemble from Los Angeles, in costume and accompanied by native instruments, Sunday, March 1, 2 p.m., Scottish Rite Auditorium, 1895

Camino del Rio South, Mission Valley. 454-7252.

"**Tantz Your Tootchi, OMP!**" at a concert-dance of Yiddish and Eastern European song and dance music in the Klezmer tradition, as presented by the Big Jewish Band, Sunday, March 1, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 291-5246.

## Film

**Antwar Films**, Jean Renoir's classic *Le Grand Illusion* starring Jean Renoir as a German prisoner of war and Pierre Fresnay as a captured French officer, and *The Trial of the Catuville*, based on the trial of the Berling brothers and others for raping during the war, will be shown by the UCSD Community Center, 276-1136 or 436-2720.

**Images of Aging in Film** series will begin with *I Never Sang for My Father*, a 1970 film version of the Robert Anderson play, directed by Gilbert Cates and starring Melvyn Douglas as father and Gene Hackman as son, Monday, March 2, 3 p.m., room 258, social science building, SDSU. Free. 265-5204.

"**The Wrong Side of the Law**" film series will begin with a screening of *Raoul Wall's 1940 White Heat*, starring James Cagney as a

psychopath with an obsession about his mother, Monday, March 2, 7 p.m., and Tuesday, March 3, 11 a.m., Little Theatre, SDSU. Free. 265-6791.

**Video Documentary on Death** with spiritual leader Ram Dass and Stephen East will conclude with part three, "How Then Shall We Live," Monday, March 2, 7:30 p.m., St. Andrew's Episcopal Church, Balboa and Gaudalupe streets, Encinitas, and Tuesday, March 3, 7:30 p.m., Mira City Community Clinic, Park and 43rd avenues, San Diego. 276-1136 or 436-2720.

**Films from Belgium**, Jean Delire's feature film *Never More Alone*, and two short films, a documentary on cancer in Belgium and an impressionist film on Maurice Bejat and his Ballet of the Twentieth Century with Rudolf Nureyev, will be shown in French with English subtitles, Wednesday, March 4, 7 p.m., City College Theatre, 15th and C streets, downtown. 296-3400.

## Lectures

"**Labyrinths of the Chinese**" a series of illustrated talks on culture and

social aspects of life in the People's Republic of China as observed by scientist from Scripps Institution of Oceanography, will continue with Ralph Levin on the mountains of Guilin, Thursday, February 26, noon, Summer Auditorium, 510, 8602 La Jolla Village Drive, La Jolla. Free. 452-3624.

**CHE Cafe Poetry Series** will present a reading by Jack Hirschman, Thursday, February 26, 7:30 p.m., CHE Cafe, UCSD. Free. 452-4311.

"**Confessions of a Muckraker**" will be forthcoming from investigative reporter Jack Anderson, Pulitzer Prize-winning and controversial columnist, Thursday, February 26, 8 p.m., Montezuma Hall, SDSU. 265-6947.

"**An Overview of Video**" and the historical background from which artists' video has emerged, and the relationship of video art to TV and the electronic era, will be presented by Richard Simmons of the Evening Museum, with current video review, Thursday, February 26, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

**Living Writers Series** will present a reading by poet Oliver Davis, poet of creative writing at SDSU, Thursday, March 3, 3 p.m., Scripps Cottage, SDSU. Free. 265-5443.

"**The Moral Majority's Are They Moral?**" will be presented by the Rev. Peter E. Rolfe and his wife, Margaret, who will perform *Mendelssohn's*, "Elijah," an Oratorio after Words of the Old Testament, preceded by a lecture by Matthew Carlson, D.D., 9:30 a.m., Sunday, March 1, 10 a.m., Civic Theatre, downtown. 236-6510 or 239-9721.

"**Total Health: It's a Lifetime Affair**" will be the topic of *My Total Body Approach to Health*, a holistic presentation by Dr. Patrick Pennock, Wednesday, March 4, 3 p.m., Centro de Salud de San Diego, 4004 Beyer Boulevard, San Diego. 421-1180.

**Energy Lectures**, a series on various aspects of energy, will resume with Peter Perencevich of General Atomic Company discussing "Nuclear Fusion: Contribution to Energy Resources," Wednesday, March 4, 8 p.m., Book Works, 1523 East Valley Parkway, Escondido. 741-9079.

"**Exotic Birds of Potential Economic Impact to California**," the story of exotic birds that have been established in the wild, will be the topic of a slide lecture by

Dave Monnig of the State Department of Agriculture, at an Audubon Society meeting, Friday, February 27, 7:30 p.m., Natural History Museum, Balboa Park. Free. 459-6157.

"**Faraway Walks in the East and Far East**" will be presented in a slide program by Institute Glimpse Tours, and followed by a Japanese-style walk, Friday, February 27, 7:30 p.m., San Diego Federal Savings Building, Rosecrans and Canon avenues, Point Loma. Free. Reservations: 232-2224.

"**Alcohol Awareness Hour**" series will feature ballad, blues, and folk music presented by Sandy Darby and Deborah Johnston, Friday, February 27, 8 p.m., Center for Women's Studies and Services, 908 E Street, downtown. 233-8984.

**Friday Evening Concerts** series will feature pianist William Madson and bassoonist John Steinmetz in a mixed-media disc recital, with local artists and laus, Friday, February 27, 8 p.m., South Recital Hall, SDSU. 265-6020.

**Symphony**, the San Diego Symphony Orchestra, with conductor laureate Peter E. Rolfe and his wife, Margaret, will perform *Mendelssohn's*, "Elijah," an Oratorio after Words of the Old Testament, preceded by a lecture by Matthew Carlson, D.D., 9:30 a.m., Sunday, March 1, 10 a.m., Civic Theatre, downtown. 236-6510 or 239-9721.

**In Concert**, the New York String Quartet will present *My Total Body Approach to Health*, a holistic presentation by Dr. Patrick Pennock, Wednesday, March 4, 3 p.m., Centro de Salud de San Diego, 4004 Beyer Boulevard, San Diego. 421-1180.

**Apalachian Folklore** Jean Rocher will take the mountain dulcimer, Saturday, February 28, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Los Angeles. 463-4030.

**Chamber Music Concert** of the Juilliard Quartet will feature Mozart's Quartet in E-flat, Verdi's Quartet in E Minor, and Brahms's Quartet in C Minor op. 51, Sunday, February 28, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

**An Evening of Improvisational Music and Dance** will feature Susan All-Media Corporation, Saturday, February 28, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 399-1713.

**In Concert**, the Symphony Band and Jazz Ensemble of Point Loma College will perform, Saturday, February 28, 8 p.m., Golden Gate Point Loma College, 3900 Loma Linda Drive, Point Loma. 222-6474.

**Choral Concert** of San Diego Lutheran Choral will feature motets and anthems of Bach, Handel, Mozart, Jugueros, Vaughan Williams, and Purcell, Sunday, March 1, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Winners' Concert** of the 1981 Metropolitan Opera auditions will be presented Sunday, March 1, 7:30 p.m., Cammo Theatre, 4511 Chaco Street, San Diego. 454-7443 or 697-6038.

**Cottage Concerts** will feature a program of Bruch, Schumann, and Mendelssohn, with clarinetist Robert Bernstein, violinist Louis Ortolano, and pianist Mark Berninger, Monday, March 2, noon, Scripps Cottage, SDSU. Free. 265-5274.

**Recorder Man**, of Bond, Hand, Harrison, and Purcell will be

# TO LOCAL EVENTS

played by those who attend a meeting of the San Diego County Recorder Society, Friday, February 27, 7:30 p.m., Balboa Park. 454-7474 or 226-8226.

**Contemporary Concert and Organist** William Albright will present an organ recital, Friday, February 27, 8 p.m., and a lecture-demonstration, Saturday, February 28, 10 a.m., St. James by-the-Sea Church, 743 Prospect Street, La Jolla. 265-6031.

**An Evening of Women's Music** will feature ballad, blues, and folk music presented by Sandy Darby and Deborah Johnston, Friday, February 27, 8 p.m., Center for Women's Studies and Services, 908 E Street, downtown. 233-8984.

**Friday Evening Concerts** series will feature pianist William Madson and bassoonist John Steinmetz in a mixed-media disc recital, with local artists and laus, Friday, February 27, 8 p.m., South Recital Hall, SDSU. 265-6020.

**Symphony**, the San Diego Symphony Orchestra, with conductor laureate Peter E. Rolfe and his wife, Margaret, will perform *Mendelssohn's*, "Elijah," an Oratorio after Words of the Old Testament, preceded by a lecture by Matthew Carlson, D.D., 9:30 a.m., Sunday, March 1, 10 a.m., Civic Theatre, downtown. 236-6510 or 239-9721.

**In Concert**, the New York String Quartet will present *My Total Body Approach to Health*, a holistic presentation by Dr. Patrick Pennock, Wednesday, March 4, 3 p.m., Centro de Salud de San Diego, 4004 Beyer Boulevard, San Diego. 421-1180.

**Apalachian Folklore** Jean Rocher will take the mountain dulcimer, Saturday, February 28, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Los Angeles. 463-4030.

**Chamber Music Concert** of the Juilliard Quartet will feature Mozart's Quartet in E-flat, Verdi's Quartet in E Minor, and Brahms's Quartet in C Minor op. 51, Sunday, February 28, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

**An Evening of Improvisational Music and Dance** will feature Susan All-Media Corporation, Saturday, February 28, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 399-1713.

**In Concert**, the Symphony Band and Jazz Ensemble of Point Loma College will perform, Saturday, February 28, 8 p.m., Golden Gate Point Loma College, 3900 Loma Linda Drive, Point Loma. 222-6474.

**Choral Concert** of San Diego Lutheran Choral will feature motets and anthems of Bach, Handel, Mozart, Jugueros, Vaughan Williams, and Purcell, Sunday, March 1, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Winners' Concert** of the 1981 Metropolitan Opera auditions will be presented Sunday, March 1, 7:30 p.m., Cammo Theatre, 4511 Chaco Street, San Diego. 454-7443 or 697-6038.

**Cottage Concerts** will feature a program of Bruch, Schumann, and Mendelssohn, with clarinetist Robert Bernstein, violinist Louis Ortolano, and pianist Mark Berninger, Monday, March 2, noon, Scripps Cottage, SDSU. Free. 265-5274.

**Harpichord Concert** of Jennifer Paul will present some favorite works of Louis XV written by his resident harpichordist, Monday, March 2, 12:30 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-3872.

**All-Irish Concert**, the "Dennis Day Irish Show" will feature the old boy himself, and a program of Irish music, song, and paganism, Monday, March 2, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 440-2277.

**Spring Chamber Music Series** will begin with a classical guitar duo by Tom and Jeannine Barker, featuring works of Villa-Lobos, Scarlatti, Moreno-Tamayo, Dowland, and pieces from the Fitzwilliam Virginal Book, Tuesday, March 2, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

**Farwell Tour** of show business pioneer Fred Waring and his Young People's Musical Theatre will be in our town, Tuesday, March 3, 8 p.m., Civic Theatre, downtown. 236-6510.

**New Music and Music Theater** concert will feature four recent works of Tom Talamona performed under the supervision of the composer, and Luciano Berio's theater epic *Passaggio*, performed by members of SONOR and performance ensembles directed by Bernard Rand, Tuesday, March 3, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

**Pianist Vladimir Jan Kocich** will present a concert to benefit Catholic Community Services, Tuesday, March 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Music of the Renaissance** will be presented by the Early Music Ensemble, Elizabeth Harris, Constance Lawthers, Vicki Herrin, John Feeeling, and Philip Larson, Wednesday, March 4, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1157 x49.

**Chamber Orchestra**, the Los Angeles Chamber Orchestra, with conductor Gerard Schwartz and cellist Yo-Yo Ma, will present works of Dvorak, Haydn, Schubert, and the world premiere of a work by Rosenman, Wednesday, March 4, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

**Special Events**

**Song and Dance** plus poetry, Tanet, and other amusements will take an evening, to benefit the David Burke Memorial Publishing Fund, Thursday, February 28, 7 p.m., to midnight, Community Arts Gallery ballroom, 820 Third Avenue, downtown. 239-4344 or 295-9465.

"**Law Revere VII**," California Western School of Law's annual student production lampooning the legal profession, will offer three evenings of legal comedy, Thursday, February 28 through Saturday, February 29, 7:30 p.m., Cal Western auditorium, 350 Colorado Avenue, downtown. 239-0391.

"**World of Wheels**," a custom auto show, will take place Friday, February 27 through Sunday, March 1, all day, Golden and Plaza halls, downtown. 236-6510.

**Afro-American Arts Extravaganza**, in celebration of Black History Month, will feature performances of UCSD Gospel choir

conducted by the Rev. Joseph Lloyd, UCSD Jan Band directed by James Cheatham, and Dhamma Coura West African Dance Company directed by Zak Dinef, arts and crafts, and food, Friday, February 27, 8 p.m., Palomar College Dome, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529 x530.

"**El Pulpo**" ("The Octopus"), a play about the politics of work, will be presented by El Teatro de la Esperanza, a Chicano theater group from Santa Barbara, Friday, February 27, 8 p.m., Memorial Junior High School, 2850 Logan Avenue, San Diego. 235-6135.

**Pacific Indoor Rodeo**, the sixteenth annual, will feature cowboy and cowgirl contests including the seven rodeo events of bull riding, steer roping, steer wrestling, calf roping, barrel racing, saddle bronc riding, and girdle barrel racing, plus Andalusian stallions, rodeo clowns, and trick riders, Friday, February 27, 8 p.m., Saturday, February 28, 2 and 8 p.m., and Sunday, March 1, 1 p.m., Sports Arena. 234-4172 or 360-9102.

**Recent Works on video and film** by Paul Best, Guy Arriss, will be screened Friday, February 27 and Saturday, February 28, 9 and 10 p.m., Bookland, 4077 Adams Avenue, San Diego. 280-3091.

"**Streetwise**," a modernist musical featuring the length of El Cajon Boulevard, twenty-five miles return, will be led Sunday, February 28, 9 a.m. to 5 p.m., from Cx Lx Cream, La Mesa Boulevard and University Avenue, La Mesa. Free. 463-2425 or 223-WALK.

"**Behind the Scenes San Diego Museums**," a guided tour of exhibition preparation in the Museum of Man, and of the restoration workshop in the new Aero-Space Museum, will be led Sunday, February 28, 10 a.m. to noon, at the Southwest College, 900 El Cajon Road, Chula Vista. 421-1180.

"**Fortune Teller**," take a chance and have your future told by psychics, astrologers, palmists, Tarot readers, clairvoyants, and Kirlian photographers, Saturday, February 28, 10 a.m. to 9 p.m., Yoga Center, 1129 Torrey Pines Road, La Jolla. 459-1729.

"**Bluegrass Special Birthday**," celebrating the fifth anniversary of KSON's Bluegrass Special, will feature birthday cake and appearances by local bluegrass performers plus the Seldon Scene, Sunday, March 1, 8 p.m., Mustang Club, Kemper Street and Sports Avenue Boulevard, San Diego. broadcast live from 9 p.m. to midnight, KSON 1240.

"**Freud Never Said It Was Easy**," a one-woman show starring Marjorie Bach as Sigmund Freud, Lillian Gilbreth, Emma Goldman, Agatha Christie, and Clara Schumann, will benefit the National Kidney Foundation, Tuesday, March 3, 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 297-0610 or 459-5670.

"**Odyssey of a Jewish Woman**" will be performed in a one-woman show by Harriet Herman, sponsored by North City Jewish Community Center, Wednesday, March 4, 7 p.m., La Jolla Village Inn, 15 at La Jolla Village Drive, La Jolla; and Saturday, March 7, 7 p.m., Jewish Community Center, 4079 54th Street, San Diego. 457-3030 or 363-3300.

**Wahle Watching** of the annual California gray whale migration to Baja breeding grounds can be done from Cabrero National Sanctuary, Point Loma, and from ex-

curious boats. Fisherman's Landing, 2838 UCSD Jan Band directed by James Cheatham, and Dhamma Coura West African Dance Company directed by Zak Dinef, arts and crafts, and food, Friday, February 27, 8 p.m., Palomar College Dome, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529 x530.

"**El Pulpo**" ("The Octopus"), a play about the politics of work, will be presented by El Teatro de la Esperanza, a Chicano theater group from Santa Barbara, Friday, February 27, 8 p.m., Memorial Junior High School, 2850 Logan Avenue, San Diego. 235-6135.

**Pacific Indoor Rodeo**, the sixteenth annual, will feature cowboy and cowgirl contests including the seven rodeo events of bull riding, steer roping, steer wrestling, calf roping, barrel racing, saddle bronc riding, and girdle barrel racing, plus Andalusian stallions, rodeo clowns, and trick riders, Friday, February 27, 8 p.m., Saturday, February 28, 2 and 8 p.m., and Sunday, March 1, 1 p.m., Sports Arena. 234-4172 or 360-9102.

**Recent Works on video and film** by Paul Best, Guy Arriss, will be screened Friday, February 27 and Saturday, February 28, 9 and 10 p.m., Bookland, 4077 Adams Avenue, San Diego. 280-3091.

"**Streetwise**," a modernist musical featuring the length of El Cajon Boulevard, twenty-five miles return, will be led Sunday, February 28, 9 a.m. to 5 p.m., from Cx Lx Cream, La Mesa Boulevard and University Avenue, La Mesa. Free. 463-2425 or 223-WALK.

"**Behind the Scenes San Diego Museums**," a guided tour of exhibition preparation in the Museum of Man, and of the restoration workshop in the new Aero-Space Museum, will be led Sunday, February 28, 10 a.m. to noon, at the Southwest College, 900 El Cajon Road, Chula Vista. 421-1180.

"**Fortune Teller**," take a chance and have your future told by psychics, astrologers, palmists, Tarot readers, clairvoyants, and Kirlian photographers, Saturday, February 28, 10 a.m. to 9 p.m., Yoga Center, 1129 Torrey Pines Road, La Jolla. 459-1729.

"**Bluegrass Special Birthday**," celebrating the fifth anniversary of KSON's Bluegrass Special, will feature birthday cake and appearances by local bluegrass performers plus the Seldon Scene, Sunday, March 1, 8 p.m., Mustang Club, Kemper Street and Sports Avenue Boulevard, San Diego. broadcast live from 9 p.m. to midnight, KSON 1240.

"**Freud Never Said It Was Easy**," a one-woman show starring Marjorie Bach as Sigmund Freud, Lillian Gilbreth, Emma Goldman, Agatha Christie, and Clara Schumann, will benefit the National Kidney Foundation, Tuesday, March 3, 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 297-0610 or 459-5670.

"**Odyssey of a Jewish Woman**" will be performed in a one-woman show by Harriet Herman, sponsored by North City Jewish Community Center, Wednesday, March 4, 7 p.m., La Jolla Village Inn, 15 at La Jolla Village Drive, La Jolla; and Saturday, March 7, 7 p.m., Jewish Community Center, 4079 54th Street, San Diego. 457-3030 or 363-3300.

**Wahle Watching** of the annual California gray whale migration to Baja breeding grounds can be done from Cabrero National Sanctuary, Point Loma, and from ex-

"With Ossie & Ruby" will present a dramatization of two Langston Hughes short stories, with Robert and Kevin Hooks joining Ossie Davis and Ruby Dee, Thursday, February 26, 10 p.m., Channel 35.

**Collegiate Basketball**, the Big 5 wild-card game will be played Saturday, February 28, 10 a.m., Channel 35.

**Metropolitan Opera Broadcasts** will present *Saints and Sinners*, *L'Enfant et les Sortilèges*, and *Poulenc's Mamelles de Tirésias*, Saturday, February 28, 11 a.m., KFSB-FM 94.1.

"**Convention Center** - Where Does It Stand?" will be the issue debated by county supervisor Roger Hedgecock and city councilman Fred Schnabelt, Saturday, Feb-

**JEWISH SINGLES 25-30**  
Another superior party given by Jewish Interconnection... not affiliated with any formal religious organization. Almost 300 people attended the last party... this time the party will have a women's fair... but leave your home at home. Still only \$3.50. **BARBARIAN HOTEL SAT., MARCH 7, 8:30-12** Further information 454-7267

**Midge Costanza**  
Former Advisor to President Carter on Women and Minority Affairs speaking on "Getting from Here to There: Strategies for the Future"  
"Sisters on Stage" Feminist Skits & Satire  
8:00 pm Saturday, March 7, 1981  
Aztac Center  
San Diego State University  
\$5.00 - General public  
\$2.50 - SDSU students (with ID)  
Tickets available at Aztac Box Office 265-6947  
For more information call 265-5430  
Sponsored by SDSU Women's Resource Center and Cultural Arts Board

**\$2 DISCOUNT WITH THIS AD**  
on each Monterey ticket purchased at Civic Box Office 200 C Street  
**CIVIC THEATRE**  
Sunday, March 22, 8 p.m.  
Tickets: \$9.50, \$8.50, \$7.50, \$5.50  
Information 236-6510

**OMNI MAGAZINE PRESENTS THE FUTURE IS NOW A MULTIMEDIA SHOW**  
AN EXPERIMENTAL VISUAL PRESENTATION THAT EXPLORES THE REACHES OF FUTURE TECHNOLOGY  
CONTROL & DIRECTION  
**RUS THE NEXT FIFTY YEARS SCIENCE TECHNOLOGY AND THE HUMAN PROSPECT**  
A LECTURE AND DIALOGUE WITH **Stan Diamond**  
S.D.S.U. Students \$2 Other Students \$3 G.P. \$4  
Aztac Center Box Office (265-6947)  
5 at Aztac Center Outlets  
Sponsored by the Assoc. Student/Cultural Arts Board

**The Rights Of Children...**  
are not the same as the rights of grownups, but they're just as important. Every child has the right to be treated as a person, whose feelings, thoughts, and ideas are every bit as important as those of adults. Above all, every child has the right to be loved.  
**The Behaviors of La Mesa invite you to a lecture: "See What Tomorrow Brings"**  
with guest speaker: Psychologist, Dr. Arnold Norenburg and the new movie: "Tomorrow Belongs to the Children"  
Friday, February 27, 7:30 p.m.  
La Mesa Women's Club  
Grossmont Blvd. and Wilton (across from Fed-Mart)  
No contributions accepted

**San Diego's SYMPHONY**  
DAVID ATHERTON, MUSIC DIRECTOR  
**PERFORMANCE SCHEDULE**  
**CIVIC THEATRE** - 3rd & B Street  
February 27 & 28 at 8:00 p.m.  
March 1 at 2:30 p.m.  
**PETER EROS**, Conducting  
San Diego Master Choral  
**MENDELSSOHN**: Elijah  
**"MUSICALLY SPEAKING"** in conjunction with Applause Magazine - pre-concert lectures one hour prior to performance  
Margaret Garbutt, Guest Speaker  
**CIVIC THEATRE** - 3rd & B Street  
March 6 & 7 at 8:00 p.m.  
March 8 at 2:30 p.m.  
**ALDO CECCATO**, Conducting  
**MARIE-ANNICK NICOLAS**, Violinist  
**TCHAIKOVSKY**: Violin Concerto in D  
**RACHMANINOFF**: Symphony No. 2 in e minor  
**CIVIC THEATRE** ticket prices: \$15, \$12, \$10, \$7 and can be purchased at Select A Seat Agencies, Center Box Office (236-6510), Charge by Phone (565-2885).  
**TICKETS NOW ON SALE FOR**: Boston Symphony Orchestra! Seiji Ozawa, Conducting, March 15, Victor Borge in Recital, April 28











## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

A lot of people have a suspicious, distant regard toward reggae (possibly because of the misrepresentation in the film "The Harder They Come" and especially the despicable, cynical "Rockers"). A group who has proved both my optimism and intellect is the Rastafarians (never name for a reggae group — I'm waiting for some band to call themselves the Black Out Babylon Blue Brothers or the Ash Brothers). This group is composed of Ray Ayo musicians and members of Roots of Creation, a former San Diego band that never quite achieved a level of competence that would intrinsically make the Rastafarians. I am informed by reputable sources in San Francisco and Berkeley that they are magnificent. Let us trust our ears and hope for the best. Appearing with them will be the Diamond Court West African Dance Troupe, and martial arts experts, the Scooby Brothers. The all-time place of the Adams Avenue Theatre on Friday night, when bedeviled by rain, one can either take Volcan, drink warm milk, or listen to J.J. Gale. The man is the Tim Conway of rock and roll — he makes it hard to decide whether to snicker or succumb to a snicker. Apparently there are a lot of folks who appreciate his long style of bluesy rock-the-cradle music. He will be at the Billy Up Tavern on Friday and Saturday nights.



J.J. GALE

Bobby Hartford and Jeff Baxter, an excellent guitarist who pulled Stevie Nicks and the Doobie Brothers out of the sludge on numerous occasions. What this particular band has up the sleeve is open to speculation; the course is improved to find out. The rest of the week's shows include the 1-800, This Kid, Mac Media, and X-Caliber. The Del Mar Fairgrounds on Saturday, and of the good old Spirit, the Stars Brothers and the Puppies (whose

"Fun is Right" is now finally available and — dare I say it? — wonderful) appear on Friday, on Saturday there will be a "Rock Benefit" including the Penetration, DFC, and the Unknowns, and "The other group" for a bonus. I love the first band, of course. My ears and eyes aren't equipped to detect things that are inaudible and invisible.

— Steve Sennedina

The Music Scene is compiled every Friday and Saturday. To get club entertainment, call 292-3268. For concert information and photos to the ADLER MUSIC SCENE, P.O. Box 9000, San Diego, CA 92108, or call 235-4330. Friday before 5 p.m.

### San Diego Concerts

The Rastafarians, the Diamond Court West African Dance Troupe, and the Scooby Brothers. Adams Avenue Theatre, Friday, February 27, 8 p.m., 1329 Adams Avenue, 235-4271 or 283-1566.

J.J. Gale, Billy Up Tavern, Friday, February 27 and Saturday, February 28, 8 and 11 p.m., 143 South Center, Solano Beach, 481-8022.

Billy and the Beatles, SSU Backdoor, Friday, February 27, 8 and 10:30 p.m., 265-6047.

The Stars Brothers and the Puppies, SSU Backdoor, Friday, February 27, 9 p.m., 1330 Buena Avenue, 276-3993.

The 1-800, This Kid, Mac Media, and X-Caliber, Del Mar Fairgrounds, Saturday, February 28, 8 p.m., 459-1561.

The Penetration, DFC, Unknowns, and The other group, SSU Backdoor, Friday, February 28, 9 p.m., 1330 Buena Avenue, 276-3993.

### Clubs

Address, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7132. Wild Rose and the Silver Bullet Band, country western, Tuesday through Saturday.

The Atmos, 3093 Chalmers Drive, Chalmers 276-2940. Pony Express, country rock, Tuesday through Saturday.

Albion, 1309 Camino del Mar, Del Mar, 755-6144. Dance of the Universe Orchestra, jazz, Thursday and Friday, Dance of the Universe Orchestra and Mel Gore Ensemble, jazz, Saturday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1923. John Howard Square, Tuesday through Saturday.

Anchorage Fish Company, 3878 Camino Boulevard, Carlsbad, 725-3170. J.M. and Me, folk rock, Wednesday through Saturday, February 27, 8 p.m., 1329 Adams Avenue, 235-4271 or 283-1566.

Anchor Inn, 7200 Chalmers, Mesa Boulevard, Kearney Mesa, 571-1532. Chuck Martin, modern contemporary vocalist, Friday.

Anthony's Harborview, 1355 North Harbor Drive, Chalmers, 232-6358. Colovus-Walshfield Band, contemporary, Tuesday through Saturday.

Art in Clothes, 5353 Mission Center Road, Mission Valley, 297-1823. New Tunes Jazz Band, jazz, Tuesday, Monday, 102, Friday and Saturday, Peter Spangue Trio, jazz, Sunday through Wednesday.

Aspen Mills Co., 5480 El Cajon Boulevard, East San Diego, 582-1813. 882 Bros., rock, Thursday, Air Brothers, rock, Friday and Saturday, Three Six Tees, rock, Wednesday.

Albion, 1309 Camino del Mar, Del Mar, 755-6144. Dance of the Universe Orchestra, jazz, Thursday and Friday, Dance of the Universe Orchestra and Mel Gore Ensemble, jazz, Saturday.

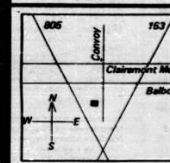
Bacchanal, 8022 Chalmers, Mesa Boulevard, Chalmers, 560-8022. Moving Targets and Poison Ivy, new wave, Thursday, Tuxedo Strippers and Poison Ivy, Tuesday through Saturday.

## THE LOADING ZONE

Friday & Saturday, February 27 & 28  
The Zone welcomes the return of  
**THE RICK ELIAS BAND**  
Superb Rock-n-Roll in San Diego's most intimate setting

Thursday, February 26  
Wednesday & Thursday, March 4 & 5  
The Fabulous  
**FLYZ**  
Thursday Night — Kamikaze 50'  
No cover, no minimum, no maximum, no jive

Monday & Tuesday, March 2 & 3  
**HIWAY ROBBERY**  
Tasteful Rock-n-Roll—No cover—Drink specials



Tuesday—Tuxedo or Schopps  
shooters—50¢ 5:00 p.m.—7:00 p.m.—  
Wednesday—All well drinks \$1.00.  
9:00 p.m.—7:00 p.m.—  
Thursday—Kamikaze 50¢.  
9:00 p.m.—7:00 p.m.—  
**4198 Convey St.**  
**277-9869**  
Just south of Balboa—in Convey Plaza  
Plenty of free, lighted parking



Entertainment by the sea  
**Never a cover**  
Happy Hour 5 to 7 Mon.—Sat.  
Well doubles for the price of singles



Thursday  
**PUSH**  
Friday, Saturday

(formerly Myrtle Diesel)  
Sunday, Monday, Tuesday  
Just a stroll to the pier  
5046 Newport Ave., Ocean Beach 222-5300

**'BOOM BOOM'**  
MARC BERMAN KPRI FM106 AMILION ATTRACTIONS  
proudly announce

**The Pat Travers Rainbow Band**  
featuring  
**Ritchie Blackmore**

**MONDAY MARCH 23 7-30**  
at SPOT'S ARENA  
Admission \$5.75 and \$7.75 at SPOT'S ARENA BOX OFFICE. MAD JACK'S LED'S STEREO and all ARENA TICKET OUTLETS. Call 224-4171 for information. Subject to late new rule. See your dealer for public sale.

**GRAND OPENING**  
March 4, 1981  
DINNERS · DANCING  
VARIETY SHOWS  
**THE NEW CABARET  
SUPPER CLUB**

presents  
**"THE BACKSTAGE KIDS"**  
with David Heikkila David Schrage  
and HOLLY BABEL  
Directed by DEE ANN JOHNSTON Musical Direction by DOUG NYE  
Formerly seen as Don Wortman's Toppers at the Backstage Restaurant and the Broadway Dinner Theatre  
and your host  
**RICK MICHEL**

2201 El Cajon Boulevard  
(at the Lafayette Hotel)  
for more information call  
298-1722  
(15.00 cover charge includes  
2 drinks or credit to dinner)

THE ALL NEW  
**Oh! Ridge Show**  
opens  
Tuesday, March 3 at  
**The Boathouse,  
Harbor Island**  
Tuesday—Saturday 9—1

With lots of great new music and  
intrepid harmonies, plus all the  
wonderful buffoonery that you know  
and love,  
Oh! Ridge will prove that there is indeed  
life after Sun Valley!!

Come see us! We've missed you!



\_\_\_\_\_



296-6379 Night Wing featuring  
Denise Zolich and Sue Pincus  
contemporary, Thursday through  
Saturday, Denise Zolich,  
contemporary, Wednesday  
The Carriage House, 7945  
Baldwin Avenue, Claremont

278-2567 Jim Moore  
contemporary, country rock and  
originals, Wednesday through  
Saturday  
Cask and Cleaver, 140 South  
Sierra Avenue, San Marcos  
481-6238, Reservations only

Wednesday through Saturday  
Cafeway, 10757 Woodside  
Avenue, San Jose, 488-6700, Muffin  
rice, Tuesday through Saturday  
the Acme Spaghetti and Screen  
Door Company, comedy, Sunday  
and Monday

Catamaran, 2009 Mission  
Boulevard, Mission Beach  
488-1081, Call club for information  
Chateau, 3623 College Avenue  
College drive, 582-8820, Call  
club for information

Chuck's Steak House, 1250  
Paseo del Mar, La Jolla, 454-5325  
Margarita, jazz, Monday through  
Thursday, Night Vision, jazz, Friday  
through Sunday  
Comedy Store, 940 Pearl Street  
La Jolla, 454-9176, Al Romero, T.P.

One of the most acclaimed 35-piece  
orchestras in the world!  
**The Los Angeles  
Chamber Orchestra**  
Gerard Schwarz, conductor  
Yo-Yo Ma, guest cellist  
World Premiere of Rosenman's "Faci I"  
8:00 pm, Wed., Mar. 4  
East County Performing Arts Center  
210 East Main, El Cajon  
Tickets \$6-\$8 440-2277

**They're Home!  
HOMEFOLK**

**BIRMINGFIELD  
WAGON WORKS**

Thursday-Saturday  
9 p.m.-1 a.m.  
Highway 163 at  
Claremont Mesa Blvd.  
**565-2272**

**POSTER EMPORIUM  
★ TICKET SYSTEM ★**  
If you want to sit close call  
**578-SNOW** 8670 Miramar Rd.,  
next to Mallory Grand Prix

**Pat Travers & Eric  
Ritchie Blackmore Clapton**  
3/23 4/8  
Coming soon: AC/DC, Rod Stewart, Rush  
and Bruce Springsteen  
Buy, sell & trade records & tapes

In North County Ticket Outlet at  
**KATMANDU  
TRADING CO.**  
3076 Carlsbad Blvd. (714) 434-3434  
A general marketplace for the  
contemporary lifestyle.

**JEFF & MAGGIE'S  
COUNTRY SWING DANCE CLASS**  
6 Sessions  
only \$15.00  
Classes start  
6:30 thru 8:30  
New classes begin  
Thurs., Mar. 5 and  
Fri., Mar. 18 at the  
Mustang Club  
3595 Sports Arena Blvd., San Diego  
Hot Dog! The original dancing duo is  
together again. Jeff's back and raring to go!  
Call Jeff at 298-6496  
Call Maggie at 753-8840

**Hutson & Best**  
Friday & Saturday nights 9-1 a.m.  
Country, Western & contemporary music.  
**ANTONIOS**  
442-9827  
Hacienda Square  
Arnel & Johnson El Cajon

**THE LONGSHOT**  
Dance Lessons  
with Kris & Jimmy 7 to 9  
**Drivin' Sideways**  
Country  
Friday & Saturday  
**Stagecoach**  
Country  
Saturday Feb. 28  
**Jitterbug Contest**  
\$50 first prize  
Featuring homemade pizzas and fine Italian food.  
Call 744-8076  
843 Grand Ave., San Marcos 11 a.m.-2 a.m., closed Sunday

**O'HUNGRY'S**

**2nd Annual  
St. Patrick's Day  
Festival**

Music by  
**Jim & Theresa Hinton**

Dancing in the Streets  
from 6 p.m.-midnight

Come by for booze, blarney, and barbeque.  
2547 San Diego Ave.  
298-0133

**COLOVUS  
WAKEFIELD  
BAND**  
STARRING SAN DIEGO'S  
FAVORITES, GEORGE COLOVUS  
AND LINDA WAKEFIELD, ONE  
OF SAN DIEGO'S MOST  
VERSATILE GROUPS.  
NOW ENTERTAINING  
FROM 8:00 PM TUESDAY  
THROUGH SATURDAY  
AT THE SUNSET LOUNGE.  
**Anthony's  
Harborside**  
A subsidiary of  
Anthony's Fish Grille  
Directly across from Anthony's Fish Grille, on Harbor Drive • For reservations phone: 232-6358  
Lunch 11:30-4:00, Dinner 4:30-10:30

**"LIVE AT ELARIO'S"**  
**JOE MARILLO'S  
LATEST ALBUM  
AVAILABLE AT**  
Elario's Crystal Room Lounge  
**LA JOLLA'S  
FINEST JAZZ**  
**THE JOE MARILLO  
QUINTET**  
Hear it live Wed.-Sun. 9 to 1  
NIGHTLY DRINK 459-0541  
11th FLOOR SUMMER HOUSE INN 7955 LA JOLLA SHORES DRIVE

There's a new kid in town!  
**Bobby G's**  
Wednesday, Thursday, Friday & Saturday  
**Jerry McCann  
and the Gigoles**  
Sunday, Monday & Tuesday  
**Mark Lessman  
and Johnny  
Almond Band**  
**Dinner Specials**  
Mon. Night Special  
MEXICAN  
DINNER  
\$2.50  
Wed. Night  
Special  
SPAGHETTI  
DINNER  
\$2.50  
Fri. Night  
Special  
FISH  
FRY  
\$2.95  
Daily Luncheon Specials  
Kamikaze \$1.00 7 days a week  
485 First St. The "IN" spot in beautiful downtown Encinitas 436-7397

**Lukas Presentations and KGB-FM 101.5**

proudly announce  
performing hits  
**'I COULD BE GOOD FOR YOU'**  
Tonight's Your Night!



CAPACITY 4,000 people

WIN a CAR STEREO

**707**

on CASABLANCA RECORDS & TAPES



**SNAILS**

**MAC MEDA**

**FRIDAY, FEB. 27**

SURFING MOVIES

60 KEGS BEER BAR  
w/proper I.D.

Advance Tickets \$5.00 available Stiff Competition-P.B.  
Licorice Pizza-Carlsbad, Escondido, Chula Vista.  
Lou's Records-Carlsbad. Off the Record-near State.  
At the door \$6.00, on sale 7:00 p.m.

**DEL  
MAR FAIRGROUNDS**





**ACE**  
TICKET AGENCY  
CONCERTS - THEATRE - SPORTS

**STYX** with Rock and Roll guest  
**PAT TRAVERS**  
**RITCHIE BLACKMORE'S**  
**RAINBOW** Mar. 23

A small refundable deposit guarantees choice seats to:  
**RUSH** June 9 • **ERIC CLAPTON** April 8  
AC/DC • Pete Townshend • UFO • Clash • Triumph • Judds Priest •  
Willie Nelson • Springsteen • Rod Stewart • Tom Petty • Journey •  
Rolling Stones • Kiss • Bad Co. • Bowie • McCartney • J. Geils •  
Santana • Def Leppard • Pat Benatar • Blondie • April Wine

Call or stop by in person  
**223-2355** Mail Orders  
Phone Orders 11-6 Mon.-Sat. 3233 Midway Dr. (in the Sports Area area)  
24-hour phone information **VISA**

**Bobby King**  
**ELVIS**  
with his band **KING'S COURT**  
A "Las Vegas" show with a cast of 10  
**ONE SHOW ONLY**  
Sunday, March 1, 9:30 p.m.  
Tickets: \$4.00 (must be 21 yrs. old)

**COUNTRY BUMPKIN** **DANCE MACHINE**  
1862 Palm Avenue (at I-5), Imperial Beach 429-1161

**OFF THE RECORD**  
6136 EL CAJON BLVD.  
SAN DIEGO, CALIF. 92111  
(714) 561-0001

**BUY  
SELL  
TRADE**  
Across from  
Carnegie Drive-In

**Rare & out-of-print LP's**  
**50's - 60's - 70's rock 'n roll**  
**New releases - Used LP's**  
**Imports**  
**T-Shirts - Magazines - Buttons**

**WE'RE OPEN 7 DAYS**  
Mon.-Sat. 10 a.m. to 9 p.m.  
Sun. 11 a.m. to 7 p.m.

**CASH PAID FOR USED LP'S & 45'S**

Murphy, Maureen Murphy,  
comedienne, musicals through  
Saturday.

**Country Bumpkin**, 1862 Palm  
Avenue, Imperial Beach 429-1161  
Country, L.A. band, country  
western, Wednesday through  
Sunday.

**Country Pump**, 15280 Old  
Barnes Road, El Cajon  
561-5893, Cal club for information.

**Crossroads**, 340 Market Street  
downtown, 233-7806, Cal club for  
information.

**Culpeppers**, 7305 Claremont  
Mesa Boulevard, Kearny Mesa  
571-7756, Freeway, country,  
Wednesday through Saturday.

**Culpeppers**, 7380 Goldcrest  
Place, San Carlos 460-5400, All  
Tones, pop/rock, Wednesday  
through Saturday.

**Cunningham's Restaurant and  
Country Western Nightclub**,  
7044 Miramar Road, Mira Mesa  
575-1216, live, dance music,  
Tuesday through Saturday.

**Dance Machine**, 1862 Palm  
Avenue, Imperial Beach 429-1161  
Cal club for information.

**Da Vinci's**, 520 E Street, Chula  
Vista 427-5885, New Fats,  
contemporary, Tuesday through  
Sunday.

**Deliery East**, 755 Melcat Street,  
Escondido 745-0261, Paralelators  
and The Kink, new wave,  
Thursday, Rock, Steve W, rock,  
new wave, and cream of the pop,  
Friday and Saturday, Flirt, new  
wave, Sunday, auditions,  
Wednesday.

**Distillery**, Old No. 7, 140 South  
Serra Boulevard, San Marcos  
755-0733, Towels and reggae,  
Thursday, Bratz, rock, Friday and  
Saturday.

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island 223-2572, Ron  
Bolton Group, contemporary,  
Tuesday through Saturday, Bill  
Raggett, X-rated comedy, Sunday  
and Monday.

**Donnell's Steak House**, 7355 El  
Cajon Boulevard, La Mesa 460-5000, High Road, rhythm  
and blues, Wednesday through  
Saturday.

**Driftwood**, 5206 Baltimore Drive,  
La Mesa 460-5533, Dan Gels and  
Quadrant, contemporary,  
Wednesday and Thursday, Carl  
Simmons, country western, Friday  
through Tuesday.

**Eagle 1**, 1445 San Marcos  
Boulevard, San Marcos 744-7100,  
Cal club for information.

**Elaria's**, 7955 La Jolla Shores  
Drive, La Jolla 459-0541, Joe  
Morris Quartet featuring Ron  
Satterfield, jazz, Wednesday  
through Sunday.

**Ember Room**, 7056 El Cajon  
Boulevard, La Mesa 460-2263,  
California Country Band, country,  
Thursday through Saturday.

**Fat City**, 2137 Pacific Highway,  
downtown, 232-5686, Melissa  
McCabe, contemporary,  
Tuesday through Thursday,  
Audubon Side Carter, jazz trio,  
jazz, Friday and Saturday.

**Fireline Restaurant/Lone Star  
Lounge**, 429 West Washington,  
Escondido 745-1931, Rock Backus  
and Harmony, country western,  
Thursday through Saturday.

**Fish House West**, 2633 South  
Highway 101, Carlsbad 735-0438,  
Puri The Jazz Continuum, jazz,  
Monday and Tuesday.

**Hymn Springs Inn**, 15505 Old  
Highway 80, El Cajon 443-9568,  
Andy and Donna, country western,  
Wednesday through Saturday,  
open (on lesson), Sunday.

**Fog Cutter**, 2858 Carlsbad  
Boulevard, Carlsbad 726-3189,  
Edgels, rock and roll, Wednesday  
through Saturday, Inco, new  
wave, Sunday through Tuesday.

**Francine's**, 139 North Hill Street,  
Coronado 722-7123, Cal club for  
information.

**Gaslight Theatre Club**, 2856

## Look what's on the rise in San Diego



Shake hands, San Diego,  
with the

**AMBER BAND**

playing Tues.-Sat. 9-11  
at



**Aspen Mine Co.**  
presents  
**BLAZE**  
Thursday, February 26  
**Air Bros.**  
Friday & Saturday, February 27 & 28  
**Yeah Yeah Yeah**  
March 5, 6, 7, 12, 13, 14  
**Three Six Tees**  
March 4 & 11, 18-21  
March 25-28 & April 1-4  
**Strangers**  
5880 El Cajon Blvd. 582-1813

**Street Sweeper Records**  
presents  
**DEER**  
**Deer-In The Works**  
An LP of Biochemical Rock 'n Roll  
is available at  
the following locations:

Stiff Competition, Pacific Beach  
Off The Record, El Cajon Blvd.  
Tovar Records, El Cajon Blvd.  
Blue Marine Records, El Cajon  
Licorice Pizca, Escondido

Lou's Records & Tapes, Cardiff  
Natural Sound, Solana Beach  
Musical Encounters, Solana Beach  
Blue Ridge Music, Encinitas  
Gary's Music Paradise, Escondido

**268-3838**

**TRIP TICKETS**  
THE  
TICKET AGENCY  
CONCERTS - THEATRE - SPORTS

**RODEO** Feb. 27-28  
Excellent seats at face value

**TOOTS and the MAYTALLS** March 3

**NANA MOUSKOURI** March 9

**NCAA BASKETBALL** March 12-14  
Regional Finals

**WORLD FIGURE SKATING TOUR** March 22

**The Pat Travers & Rainbow Band** featuring **Richie Blackmore**  
March 23-Great seats/Lowest prices in town

A small refundable deposit guarantees the best seats to:  
**RUSH** June 9 • **WILLIE NELSON** April 8 • **UFO** •  
**IN APRIL** • **SPRINGSTEEN** • **ROD STEWART** • **BURT REYNOLDS** •  
**MANHATTAN** • **IN MAY** • **BLONDIE** • **LARRY CATER** • **WARREN** •  
**REYNOLDS** • **IN JUNE** • **FRANKIE VALLI** • **THE SEASONS** • **EDGELS** •  
**WHIST** • **MARTIN RUL** • **CHARLIE DANIELS** • **THE OTHER BRGS** •  
**IN JULY** • **HARRY BELAFONTE** • **SANTANA** • **CHICAGO** • **STONES** •  
**TED JAGT** • **ZZ TOP** • **BOB SEGER** • **TOM PETTY** • **CHICK** •  
**MADONNA** • **STAY TREY** • **BOB** • **BAR SUP** • **YESS** • **YESS** •  
**"KNACK"** • **EMMY LOU HARRIS** • **LOU RAILS** • **WITH NATALIE COLE** •  
**VAN HALEN** • **RETURN OF ELTON** • **SEPT** • **GORDON LIGHTFOOT** •  
**ROD STEWART** • **IN OCT** • **GEORGE BRONSON** • **STEVE MILLER** • **ALSO** •  
**JOHNNY V** • **NOV** • **AND MUCH MUCH MORE** •  
**ROCK & ROLL MERCHANDISE** • **TOUR T-SHIRTS** •  
**HATS** • **PHOTOS** • **BUTTONS** • **MIRROIRS** • **MUCH MORE**

**NEED CASH?—WE BUY & SELL USED RECORDS—TAPES—**  
**MUSICAL INSTRUMENTS**

**El Cajon** 442-5553  
141 Fleet Street  
Parkway Plaza East

**Chula Vista** 420-8747  
542 S Broadway (by "H")  
(420 TRIP)

**Clairemont** 268-3838  
427 Broadway (at Ballant)  
next to Fast Mart

At all locations open 7 days: M-F 9-9 p.m. Sat.-Sun. 10-6 p.m.

24-hour phones

**Charge by phone**  
Deposits & sales by mail

**VISA**  
Inside Trip West

**WINTER JAZZ SERIES**

Friday and Saturday, March 6 & 7/8 p.m.

**MOACIR SANTOS**  
A Brazilian Mardi Gras  
Considered the father of Brazilian music,  
he is an accomplished composer, arranger  
and conductor of over twelve instruments.

**McCoy TYNER**  
Tuesday and Wednesday, March 10 & 11  
Shows 7:30 & 9:30

**JOE DORIO & LES WISE**  
Jazz guitar clinic and concert (early registration recommended)

Coming: **ART PEPPER**, **HAROLD LAND**,  
**JOE HENDERSON**, **ROBERT SILVER** and others!

**ONGOING CALENDAR (no cover)**  
**LATIN JAZZ** Thursday with **MASA**  
**JAZZ** Sunday with **JAMIE VALLE & FRIENDS**  
featuring Bruce Cameron (trumpet),  
Hollis Gentry (sax & flute), Bill Andrew (bass), Ron Stewart (drums)

**International Blend**  
SALAD & COFFEE HOUSE  
4034 30th Street, North Park (near Lincoln)  
Doors open at 7:30. Advance tickets for all shows available at Licorice Pizca (P.B.,  
Chula Vista, North County), Channel Records, Prophet, Flipside Records  
(Sports Arena). No age limit. 284-5603 or 287-6718  
Joint promotion by SMILEY'S BAR & GRILL & Hanson F.intals

**THE NEW BOX OFFICE**  
4130 Avenida / Canyon Road  
(at Mission Gorge Road)  
More information 241-5614, 412-1212

and  
Sardina-Fleischman  
present a

**Rock 'n' Roll Extravaganza**  
featuring

**CLAUDE COMA & THE IV'S**  
**UNKNOWNNS**  
**AUDIO BOP**  
**THE BIG**

You must be 21

**Friday, Feb. 27**  
**9:00 p.m.**  
Be there... it's a matter of survival!







Monday-Wednesday  
**Christy**  
Thursday, February 26  
**things**  
Friday & Saturday  
February 27 & 28



**FOUR EYES**  
**W.D. Pabst & Co.**  
at the Rodeway Inn Rosecrans at Nimitz  
Try our Country Buffet 5 p.m. nightly \$4.95

**THE POSEIDON**  
a del mar tradition  
Starting March 4  
Wednesday Night  
Entertainment  
+  
Red Eye Special 75¢

WED. & THURS.—  
THE NEW BAND  
IN TOWN



**Thunderbolt the Wondercolt**

FRI. & SAT.  
OUR ENTIRE MENU SERVED DAILY 'TIL 9.00 P.M.  
1670 COAST BLVD.  
garden from train station  
**ON THE SAND** in Del Mar 755-9345

**JAZZ in the VALLEY**  
Don't miss the last week of  
NEW TUXEDO JAZZ BAND



on Thursday  
and  
**MANZANITA**  
on Friday & Saturday

Coming March 5  
**JOE MARILLO QUINTET**

Enjoy dinner before the show with one of Art 'n' Charlie's great dinners and one of the best salad bars in San Diego. Daily from 5 p.m. Early happy hour: 4-7 p.m. Mon.-Fri., all well drinks \$1. No cover charge. (We are across the parking lot from Houlihan's)

**Art'n Charlie's**  
Ample free parking  
5353 MISSION CENTER ROAD

For times and directions, call 297-1823

**ROCK 'N' ROLL IS BACK**  
7 nights a week

at  
**MY RICH UNCLE'S**  
6805 El Cajon Blvd. 111 & B. End of College 287-7338

THURSDAY, TONIGHT FEBRUARY 26  
**RUCKUS**  
25¢ WELL DRINKS 8:00-8:45

FRIDAY & SATURDAY, FEBRUARY 27 & 28

**BLITZ JERRY RANEY BROTHERS & THE SHAMES**

SUNDAY, MARCH 1  
**RUCKUS**  
25¢ WELL DRINKS 8:00-8:45

MONDAY, MARCH 2  
**HIGHWAY ROBBERY**

MARCH 3 TUESDAY NIGHT, KGB-FM CARD SPECIAL  
JIM McINNES PRESENTS  
**RICK ELIAS BAND, CHUCK & THE TIGERS AND I'M A BOY**

**FLYWHEEL IS COMING**  
TUESDAY-SUNDAY, MARCH 3-MARCH 8

MY RICH UNCLE'S  
**DINNER ENTERTAINMENT PACKAGE**  
Dinner for two, 2 margaritas, free entrance to My Rich Uncle's for \$14.00 any night of the week.

479-3537 Gary Sherwood, contemporary and country, Friday and Saturday.

**Old Time Cafe**, 1454 North Highway 101, Leucadia 436-4030. The Somewhat Sawyers, old time string band. Thursday, Golden Rough, groovy and Celtic music. Friday, Jean Ritchie, Appalachian

folklore. Saturday, Ed Lange and Enrique Rivera, Paraguayan harp and guitar. Sunday, Old Time Heart Note. Tuesday, an evening of Folk. Ethnic Fealty with Jerome Rosenburg and Howard Norman. Wednesday.

**One Night Stand**, 4970 Voltaire

Street, Ocean Beach, 222-2146. Call club for information.

**Orange Tree**, La Jolla Village Square, La Jolla 455-6064. Greg Long, contemporary guitarist. Friday.

**Our Favorite Place**, 6546 Mission Gorge Road, San Lee 449-4620.

Country Comfort, country rock, Friday and Saturday.

**Padre Gold**, 7245 Linda Vista Road, Linda Vista 277-8681. The Bar Steps with Mike Turner, country western, top 40, disco, rock, and bubble, Friday and Saturday.

**Pai Joe's**, 5147 Waring Road,

Allied Gardens 280-7873. P.O. Brigham Preservation Band, disco and swing, Friday and Saturday. Dick Liberator, disco but goodies, Sunday.

**Palomino Cocktail Lounge**, 6821 Mission Gorge Road, Mission Valley 280-4698. C.B. Martin and

The world's night for an exciting mix of Country Western dancing and SHE'LL HAVE A BALL 'CAUSE SHE KNOWS 'EM ALL! Country swing - Wally - Cowboy polka 8 corners - Texas 2-step - Pecos promenade

You too can learn all this new Country Western dances and brush up on the old standards in time for all those holiday dance parties

**MacVittie's COUNTRY WESTERN & Ballroom dance studio**  
NORTH SAN DIEGO 2094 Miramar Rd. 578-0070  
EAST SAN DIEGO 7036 El Cajon Blvd. 495-3411

**10 lessons \$10**  
Invited to new adult students.

**Live Bluegrass**  
**Zulli Brothers**  
Bluegrass Banquets  
Saturday 8 p.m.

**TUBA-MANS**  
Grand Slam & Sports Nostalgia  
Giant screen T.V.  
Cocktails, beer and fine food. Families welcome.  
—FOOD TO GO—  
2651 University 295-9426  
(just east of Texas St.)

**OY!**  
A DANCE CONCERT WITH  
**THE BIG JEWISH BAND**  
SUNDAY, MARCH 1st, 8:00 PM  
852 EIGHTH AVE., DOWNTOWN SAN DIEGO  
\$4.50 AT THE DOOR

**RESTAURANT BLUE PARROT**  
Live Jazz  
Thurs. **Bill Coleman Trio**  
Beverly Kernske night \$1.00 9:00 on

**Mike Wofford Trio**  
9:00 on  
with Jim Plank & Tom Azzarillo

Sun. **Kim Bloom** 7:30 on  
Mon. **REGGAE MUSIC**  
Latin jazz with  
**Gary Music Co.** 9:00 on

Wed. **Bill Kyle Vibe Quartet** 9:00 on  
1298 Prospect, La Jolla, Opposite the Cove 454-9131  
Open every day—lunch & dinner 11:30-2:00 a.m.

**Now Open Sundays**  
Open 6 p.m. - Red Eye - 7:15-midnight  
**Live Music—Dancing**  
Tuesday through Saturday nights 8:45 p.m.-1:30 a.m.  
**Dance to Red Eye**  
Free lessons Wed. & Thurs. 7 p.m.

**Cunningham's**  
7094 Miramar Road 578-1216  
No admission—no cover—no minimum

**Education in Feeling and Purpose**  
David Cornsweet, M.A. Herminie Ruffo

**Radix Neo-Reichian Sessions**

Wilhelm Reich, M.D. discovered that we block feelings by tensing our muscles. Over time, this tension becomes chronic and automatic and we lose the capacity to experience and express deep emotion. In order to survive, both personally and as members of society, each of us had to develop what Reich called the "armor". This armor, though useful, takes its toll on the vitality and aliveness of the organism. By restricting our expression of "negative" feelings (anger, fear, pain) we have also blocked our experience of the positive feelings (love, trust, pleasure). Thus the armor manifests itself in one's body and in one's relationships. In Radix feeling work we work to soften and loosen the armor and to encourage the feeling and expression of the "raw" emotions, expanding the individual's capacity to feel. In Radix purpose work, the student deals with integrating this expanded capacity into their day-to-day lives.

Offered in English or Spanish  
For further information call or write  
David Cornsweet  
P.O. Box 817, Pine Valley Ca. 92062 (714) 473-9066

KPRI FM106 presents

**BILLY & THE BEATERS**  
THE BACK DOOR CLUB  
San Diego State University  
FEBRUARY 27  
2 Times: 8:00 P.M. & 10:30 P.M.

Alfa Records, Inc.

Alfa



**STEAK HOUSE**  
**LA HACIENDA**  
**RESTAURANTE**

For the finest in live entertainment and dining  
come and listen to

**The 2 Tunes**  
Sunday and Monday  
plus  
**Lapsety**  
with  
**Ladie Ellis**  
Tuesday through Saturday  
8:30 p.m. to 1:00 a.m.

Also DJ's: **Nichols**, Fresh Seafood Bar and  
delicious Margaritas!  
Lucha Hour every Monday through Friday  
from 4:00 p.m. to 6:00 p.m.

Located in front of the Mission Valley Inn  
Hotel/Cafe, Mission Valley, 290-8400

**the ALBATROSS**  
Del Mar  
Tuesday & Wednesday, Feb. 24 & 25

**Mel Goot Quartet**  
featuring **Denise Jeeter**, vocals and  
**Mitch Manker**, trumpet & flugelhorn  
**Bim Strassburg**, bass & **Michael Brorby**, drums  
Thursday & Friday, Feb. 26 & 27

**Dance of the Universe Returns!**  
Saturday, Feb. 28

**Dance of the Universe and Mel Goot Ensemble**  
Special KSDS Broadcast

New menu  
Dinner served nightly  
Sunday—Thursday 5:30-10 Friday & Saturday 5:30-11  
We take reservations! Credit cards welcome.  
1300 Camino Del Mar, Del Mar 755-6744

**MOM'S SALOON**

**Pocketful**  
Appearing Feb. 26 - March 8

**Happy Hour Every Night 8-10 p.m.**  
**Pitchers of Beer \$1.05**  
**25¢ by the glass**  
All Drinks - Double for Single Price

1315 ROCK & ROLL EXPRESS BLVD.  
278-4853 945 Garnet Pk.

the wheels, country rock, Thursday through Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista 427-5889. Sunday: contemporary, Tuesday through Saturday.

**Pavilion Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7134. Music: Moore, contemporary and swing, Tuesday through Saturday.

**Pelican Pub**, 7828 Broadway, Lemon Grove 464-9284. Call club for information.

**Porthole Lounge**, Holiday Inn, 1355 North Harbor Drive, Escondido 232-3861. Spring Fever, contemporary, Tuesday through Saturday.

**Posidon**, 1670 Coast Boulevard, Del Mar 755-9340. Call club for information.

**Prophet Vegetarian Restaurant**, 4401 University Avenue, East San Diego 283-7448. Live: Jon Bell and Pam Soper, mellow jazz, Jon Bell and Carl Crawford, classical flute soloists, Thursday, Saturday, and every other Sunday. Melissa Morgan, harp, Tuesday, Orion, guitar duo, Wednesday, Friday, and every other Sunday. Melissa Morgan, harp, Friday afternoon.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo 487-1611. California Sunshine featuring Steve Wilkos, contemporary, Wednesday through Monday.

**Red's Place**, 308 El Camino Real, Encinitas 942-1676. Night Riders, country western, Friday and Saturday.

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

**Reubens Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-5030. Call club for information.

**Reubens Plankhouse**, 7637 Balboa Avenue, Claremont 278-7373. Airborne, contemporary, Thursday through Saturday.

**Rip Cage**, 5500 Kegera Mesa Road, Valley Mesa 277-7937. W.C. Spencer Band, country western, Friday and Saturday.

**Royal Vista Inn**, 6321 Street, Chula Vista 426-2500. Live, contemporary, Thursday through Saturday. At Tones, contemporary, Sunday through Wednesday.

**Rudy Garcia's**, 1433 Garnet Street, Pacific Beach 270-8090. Douglas Goffe and the Duo Tones, light jazz, Saturday. David Cheney, flamenco, Sunday.

**Sandpiper Lounge**, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island 291-6400. Portland Maki, contemporary rock, Thursday through Saturday.

**Sea Dog Lounge**, Holiday Inn, 595 Hotel Circle South, Mission Valley 291-5720. Call club for information.

**Shepherd Cafe**, 1126 South Highway 101, Encinitas 753-1124. Live music from classical to contemporary, jazz, Jeff Gregory, folk guitar, Thursday and Friday morning. Peter Sprague, jazz guitar, Sunday morning. Jeff Kerton Proctor, folk guitar, Tuesday and Wednesday morning. Call club for further information.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island 291-2000. Butterfield Stage Saloon, Stone's Throw, variety, Tuesday through Saturday. Sundowner Lounge, Magic II, variety, Tuesday through Saturday.

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

**Spirit**, 1330 Burnside Avenue, Bay Park 276-5943. Four Eyes and Brothers, new wave, Thursday. The Lion's Den, and the Sugars, new wave, Friday. The Heralds, contemporary, Saturday. Other groups, new wave, Saturday.

**Joe Murphy's IRISH PUB**  
Thursday-Saturday

**David Bradley...**  
Don't forget to call DIAL-A-BRAD 270-8018  
Come early. Happy Hour Thursday & Friday 4-8 25¢ Drafts, 50¢ Well Drinks, 50¢ Bottled Beer

Sunday-Tuesday  
**Air Brothers**  
Wednesday  
**Nomads**  
Formerly of Cindy & the Sinners  
4302 Mission Blvd., Pacific Beach 270-3220

**Now Appearing! Sky High**

Wednesday & Thursday 8:30 PM - 12:30 AM  
Friday & Saturday 9:00 PM - 1:30 AM

**Jolly Roger**  
Seaport Village  
607 West Harbor Dr., 233-4300

**Large European Shipment Just Arrived**

**BLUE MEANIE RECORDS**  
Free Video Showings

We specialize in the uncommon and hard-to-find rock records  
We buy records and rock memorabilia  
Mon.-Fri. 10-9 Sat. 10-7 Sun. 12-6  
1207 N. 2nd St., El Cajon 442-2212

**LIVE! AT HUMPHREY'S PUB**

**The Bass Went Home**

George York and Gary Lehman pick their way through bluegrass and rock. Now appearing for a limited engagement at San Diego's famous Maine lobster house. From 8:30 PM, Tues. through Sat.

**RITA MOSS UNCORKS THE HAPPY HOUR**  
Our pianist/songstress in residence pours it on at sunset. From 5 to 7:30, Tues. through Fri.

**HUMPHREY'S**  
2241 Shelter Island Drive  
Phone 224-3577

A fundamental thing in life.

**MUSIC POWER** 4693 University Ave. San Diego 282-4011 or 282-3001

**Music Power has gone Super Discount**  
We guarantee the lowest prices anywhere in the U.S.A. We dare any dealer to compete with our low prices. If you love good deals, check this out.

SUNN	List	Our Price	GIBSON (we do not sell factory seconds)
Best 212 Power Plus	\$659	\$329	Les Paul Custom Bk/Gold
Best 202 Speaker Cab.	335	182	Les Paul Custom
Best 402 Speaker Cab.	440	220	White/gold
Best 402 Speaker Cab. (used)	440	180	The Paul
Best 610L Speaker Cab.	625	262	J-40 Acoustic
Model 12B PA Speaker	725	362	J-50 Acoustic
Cab.	479	287	
Alpha 210R Amp	695	325	
Concert Keyboard Amp			

**ALL SUNN SPL. SPEAKER CABINETS & RAIN FRAMES 10% OVER COST**

ROAD	115 Bass Amp	745 373
<b>MUSIC MAN</b>	410HD 130 Amp	845 422
	Sing Ray Guitar	745 372
<b>ALTEC</b>	511 Horn Cab. only	218 89
<b>BI AMP</b>	1442 Mixing Board	3595 2520

Service Dept. Special  
**FREE AMP CLINIC**  
Bring in your tired amp—we'll tell you the good or bad news FREE

Free Music Power stereo speakers. Stop by and see how you can win.  
Credit, layaways, telecheck, trade

**macho's RANCH SAN DIEGO**  
presents  
**COUNTRY JAM SESSION**  
Sun. March 1  
8-12:30

Six live bands  
**HOT LEAD**  
**RED HOT COALS**  
**STAGE COACH**  
**CANNON BALL EXPRESS**  
**WHO'S DRIVING**  
plus a special guest band

Free country dance lessons  
every Tues. & Thurs., 7-9 p.m.

Tues.-Sat. **BRAMBLE**  
**Ride Macho's Super Bull**  
Best Mexican food in San Diego

Midway & Rosecrans  
**224-2401**

**THE NEW VOYAGER**  
proudly presents  
**SRO**


Live entertainment — Dancing — Cocktails  
Tuesday thru Saturday 9:00 p.m. — 1:30 a.m.

Complimentary hors d'oeuvres  
Friday & Saturday  
8:00 p.m. — 9:30 p.m.

Available for private parties — No cover  
at  
**THE Voyager**  
1901 Shelter Island Drive 222-0421



**Hill House**  
RESTAURANT & BAR



**Colorado Cool-Aid**  
Country Rock  
Tuesday through Saturday 8:30-1:30

**Barrie Cunningham**  
Rock-a-billy,  
Country Rock & Contemporary  
Sunday and Monday

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 755-8614 In the Flower Hill Mall

**SAN DIEGO**  
**TICKET EXCHANGE**  
Concert • Sports • Theatre  
ON SALE NOW

**PAT TRAVERS** /BEST LOCATIONS  
**RAINBOW** /WHITICE BLACKMORE  
MARCH 23  
**EDGAR WINTER** /L.A.  
MARCH 11  
RESERVE SEATS NOW TO FUTURE CONCERTS

**THE WHO** JUNE  
**BAD CO.** MAR. L.A.  
**PAUL McCARTNEY & WINGS** SPRING TOUR  
**WILLIE NELSON** ★ **RUSH** JUNE 4  
**ROLLING STONES** ★ **ERIC CLAPTON** APR. 8  
**TOM PETTY** ★ **AC/DC** ★ **MAHOGANY RUSH**

SAVE BUY-SELL, TRADE SEAWORLD AT DISCOUNT PRICES BY PHONE

**1456 UNIVERSITY AVE.**  
**298-8570**

**LITTLE BAVARIA**  
RE-OPENS ITS ROCK & ROLL SEASON  
LARGEST DANCE FLOOR IN NORTH COUNTY  
THURSDAY FEB. 26

**ORION**  
DIRECT FROM THE WINDJAMMER  
FRIDAY & SATURDAY, FEBRUARY 27 & 28  
**THE ALPINERS**  
GERMAN POLKA BAND

WEDNESDAY-FRIDAY  
MARCH 4-6  
**Poison**  
BREAKING ALL RECORDS  
REDUCTIONS MARCH 11

CARMEL VALLEY ROAD, DEL MAR, 755-1383, 495-2332

Tuesday, the Revolution comes of age with guests.

Springfield Wagon Works, 5055 Kearny, Villa Road, Kearny, 255-2217. Rockabilly, contemporary. Thursday through Saturday.

Stadium Oaks Resort Ranch, Boulder Creek Road, Del Mar, 445-4179. Call club for information.

Starford Restaurant, 1650 Coast Boulevard, Del Mar, 755-2002. Rock, Ragan, contemporary. Friday and Saturday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. Call club for information.

Taming of the Shrew, 441 University Avenue, Hillcrest, 299-1980. Live classical and contemporary music. Wednesday through Saturday.

Thai Plaza Place, 2622-B El Camino Real, Carlsbad, 434-3171. Dine and jazz. Friday, John & Julie Moore with Dennis, bluegrass. Saturday.

Tio Leo's, 5333 Mission Gorge Road, Mission Gorge, 280-9944. Laura Zimba, guitar and jazz vocal singing. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Duff, contemporary. Wednesday, Duff and Melissa, contemporary. Wednesday through Saturday. Duff, contemporary. Sunday, Donna Cole, contemporary. Tuesday and Wednesday.

Top of the Arc, Travelodge Hotel, 1950 Harbor Island Drive, Harbor Island, 291-6700. Matt featuring Lory Kiva, easy listening. Sunday through Thursday. Judy Amuzza featuring Peggy Minale, contemporary. Friday and Saturday.

Trains, 315 South Highway 101, Solana Beach, 755-7302. Call club for information.

Triton, 2530 South Highway 101, Carlsbad, 487-7777. Stringers, new wave. Thursday through Saturday. Jaga, jazz. Sunday and Monday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Station, rock and roll. Tuesday through Saturday. Killy, rock and roll. Sunday and Monday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Zull Brothers, bluegrass. Saturday.

Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525. Call club for information.

Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421. SPC, contemporary. Tuesday through Saturday.

Wayside Inn, 3050 Pico Drive, Carlsbad, 729-7131. Call club for information.

The Westerner, 22 West Seventh Street, National City, 474-2919. Duff, Rhodes, rock and roll. Monday and Tuesday.

Windjammer, 2951 South Highway 101, Carlsbad, 753-0188. Bonnie Cunningham, contemporary. Friday and Saturday.

Wingler's Roost, 6608 Mission Gorge Road, Mission Valley, 280-6263. E. Zone Wood and Bozang Sadees, country. Wednesday through Saturday.

Yee Japanese Restaurant, 1615 Island Place, San Juan, Benituki, 485-0390. Leslie Gada, vocalist and pianist. Contemporary. Contemporary. Tuesday through Saturday.

**King Biscuit Blues**  
Thursday-Friday-Saturday  
Seven accomplished musicians keeping the Blues alive and fun at the Mandolin Wind. Their new record "Caught in the Shuffle" is here too!


**Audition night**  
Monday, March 2

**The Untouchables**  
Tuesday & Wednesday, March 3 & 4  
Come hear this versatile rock group

**The Mandolin Wind Restaurant**  
308 University Hillcrest 297-3017

**HALCYON**  
Tuesday-Saturday  
**TAXI**  
Sunday & Monday  
March 1 & 2, 8 & 9  
Moving Targets  
Monday Dinner Special  
Complimentary beer & wine while you dine  
No cover charge  
when dining at the Halcyon

**lehr's cabaret**



**JOINT EFFORT**  
Wednesday through Saturday  
Wednesday is Restaurant Employees Appreciation Night  
Well doubles for the price of singles!  
Thursday is Kamikaze night-Kamikazes \$1.00!

**lehr's greenhouse**  
restaurant and florist  
2828 Camino del Rio South, Mission Valley 299-2828

You're invited to dance and romance on any night of the week  
**SUNDAY thru THURSDAY**  
the easy listening and dancing sounds of vocals!

**Larry Keys**  
with  
**Mist**  
Doug Ulrich, keyboard; Ron Romano, drums

**FRIDAY and SATURDAY**  
the sensuous vocal stylings of  
**Peggy Minalee**  
with the exciting  
**Judy Arruzza Trio**

It's happening at the  
**Top Of The Arc**  
ON HARBOR ISLAND  
San Diego's finest view from atop the Travelodge Tower  
1950 Harbor Island Drive  
San Diego  
291-6700

**STIFF COMPETITION**  
Records  
1146 GARNET AVE.  
PACIFIC BEACH  
272-8209  
Rock 'n New Music  
IMPORT LPs AND SINGLES  
Quality used albums, guaranteed!  
LOCAL MUSIC HEADQUARTERS  
Great selection of buttons and pins  
YOUR RECORDS WORTH CASH OR CREDIT  
HOURS: Mon.-Sat. 11-6 - Never on Sundays!

**Attention**  
Successful, Experienced  
Mexican Food Operators  
Nothing To Buy

Be in business for yourself. A modern, fully equipped, all-stainless-steel kitchen in a very popular, air-conditioned cocktail & dining room might soon be available. Great track record—\$1500 per day till 6 months ago. About half that now. An additional dining area (never used) seating 100 is now available. Also long lease, lots of parking. Your only investment would be your inventory. You must be able to handle volume. Rent 7%.

Write to Advertiser: 1551 Villa Cardiff Dr. Cardiff-by-the-Sea, Ca. 92007  
I will contact you discreetly. Thank you.

**Los Angeles Clubs**

**Baked Potato**, 3787 Convingo West, Hollywood, (213) 980-1615. Don Ranga and Sweet. Thursday through Sunday.

**Concerts By The Sea**, 100 Fisherman's Wharf, Redondo Beach, (213) 379-4998. Willie Bobo. Thursday through Sunday.

**Country Club**, 18145 Sherman Way, Reseda, (213) 881-8800. The Unknown Comic and Roger and Roger. Thursday. The Association. Friday. George Jones and Becky Hobbs. Saturday. Billy and the Beaters. Sunday.

**Dante's**, 4209 Lankershim Boulevard, North Hollywood, (213) 769-1566. Al Vazul and Bunny Burell. Thursday. Victoria Feldman and Roger Kallaway. Friday and Saturday.

**Golden Bear**, 306 Coast Highway, Huntington Beach, (714) 536-9000. Blue Steel. Thursday. Scott. Friday and Saturday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach, (213) 372-6911. Al Foster. Thursday. Kenny Burell and Freddie Hubbard. Friday through Sunday.

**Madame Wong's**, 949 Sun May Way, Chatsworth, (213) 824-5346. John G. Public. Live Service, and the Bells. Thursday. Naughty Sweeties and Daniel Webster. Friday. Naughty Sweeties and Spear. Saturday.

**Palomino**, 6907 Lankershim Boulevard, North Hollywood, (213) 764-4000. Burt Brothers. Friday. Kenny Friedman. Saturday. Kenny Davis. Sunday.

**Portion Room**, La Brea and Washington, (213) 936-8704. Arthur Physock. Thursday through Sunday.

**Passage**, 22224 Pacific Coast Highway, Malibu, (213) 456-2007. Joe Farrell. Thursday through Saturday. Clare Fischer. Sunday.

**Rosey**, 9009 Sunset Boulevard, (213) 878-2222. Rick Nelson and the Stone Canyon Band. Friday and Saturday. Yatroun and Peoples. Sunday.

**Starwood**, 8151 Santa Monica Boulevard, (213) 656-2200. Dubrow and Magic. Thursday. The Dickies and the Beaters. Friday and Saturday. Paul Warren and Explorer and Hit and Run. Sunday.

**Whiskey a Go Go**, Sunset Strip, Hollywood, (213) 652-4202. Naughty Sweeties. Thursday. Joan Jet and the Blackhearts and Travelator. Friday and Saturday. Native and the Trend. Sunday.

**Concerts**

**Black Oak Arkansas**, Valley View, Friday, February 27 and Saturday, February 28, 8 p.m., 19507 Ventura, Torrance, (213) 342-756.

**Harry Chapin**, Dorothy Chandler Pavilion, Monday, March 2, 8 p.m., (213) 972-7891.

**Toots and the Maytals**, Flippers, Monday, March 2, 8 p.m., La Cienega and Santa Monica Boulevards, (213) 652-4920.

**The Pinnacles**, Perkins Palace, Saturday, March 7, 8 p.m., 129 North Raymond, Pasadena, (213) 795-7321.

**Santana**, Anaheim Convention Center, Saturday, March 14, 8 p.m., (213) 550-9911.

**NOW APPEARING!**  
**RON BOLTON GROUP!**  
TUES. SAT. NITES 9 PM to 1 AM!

Also **BILL BRACKETT!**  
X-Rated Comedy!  
Sun. & Mon. Nites 9 PM to 1 AM!

**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

**Cassette Duplicating**  
"High Speed"

We edit and duplicate non-copyrighted tapes at a very reasonable price. We're experts at this and can help you in many ways. We cater to small organizations. We're San Diego's only cassette & 8-track manufacturing plant. Call us for wholesale to the public prices.

**Tape Repair & Sales**  
322% West Washington, Hillcrest, 299-0088 (next to Kentucky Fried Chicken)

**20% OFF (Cash Only)**  
**Drum up your Business.**  
Great demos get gigs!  
Ask us... 560-6214

















100







6 FEBRUARY 26, 1981











1



**MONSAC**

**NOW IN STOCK!**

**Quality Backpacks**  
at a great price!



Heavy waterproof  
nylon Double  
stitched seams.  
Leatherette reinforce-  
ments at stress  
points Padded  
comfortable straps.  
Durable zippers.  
Navy blue, navy  
blue, green, red,  
silver-gray, orange  
or dark gold. A  
\$23.95 value.

**NOW ONLY \$19.95**



**The Fine Art Store**  
5803 CLAIREMONT AVE. BLVD. 714-465-0646  
4603 CASS ST. PACIFIC BEACH 714-463-3170

[illegible][illegible][illegible]

1972 CAMARO 4 speed  
non chrome and auto  
great tires, 28 miles  
car \$16,675 279-748

MUST SELL, 799 1/2  
condition, 1964 4  
cheap 277-3025

1972 TOYOTA COROLLA  
condition, 5 speed  
months remaining  
offer 225-030

1965 MERCEDES  
everything else ok  
428-5888 after 4 p.m.

1978 CHEVY El Camello  
last quarter pan  
pointless class  
276-2091

1968 VW BUG, 1700  
51500 664-3097

1978 CHEVY Nova  
and brakes, all ok  
best offer 758-2799

1975 TOYOTA COROLLA  
conditioning new  
maintained, high top  
125/50 or offer 281-1100

JAWELN, 799 1/2  
automatic & power  
steering, 281-1100  
VB bucket seats

COLD START valve  
for 525, save 117 lbs  
dealer's stock lot

1968 VOLVO B122S  
Presti racks, alloy  
wheels, mechanical  
451-7320

[illegible][illegible]

low, perfect wet face-  
bow engine. German  
-8801

low mileage, new paint,  
spoil container. 1981  
-5-0919

rebuild engine, radials,  
carb on regular gas, excel-  
lent. \$1500 729-0009

and hubcaps off of 1980  
Chevy, complete set of 4

parts for sale: new tires,  
bumpers, front end mechan-  
ics, steering column, new  
suspension

also wear rims with tires  
or trade. 475-31-89 after

hours, great halving ven-  
ue and stage wear. Sat-  
urday little work, only 3.25

perfect rebuild motor  
cassette stereo record-  
ing. call CHS 800-  
area 697-1003 mornings

halving system for 1971 =  
cassette, interamp muffler,  
oil change, all repairs

turns great, new paint  
1993

best offer on regular 250

5568

Tips fr  
 exp  
 ●To  
 ●Un  
 ●So  
 ●To  
 w  
 You'll  
 STUDIO FOR MEN & WOMEN  
 HN & JEA  
 ANORA  
 JOLLA BLVD., LA JOLLA  
 92037  
 609-426-2626

FEBRUARY 26, 1981 15



























