

City Lights

Tijuana Malls

What goes north must come south. As San Diego wrestles with redevelopment efforts that would ostensibly lure business and people back from Mission Valley to the downtown area, Tijuana does likewise by trying to retrieve Mexican shoppers who spend as much as \$400 million a year in San Diego stores. But Tijuana isn't doing it by rebuilding downtown — the redeveloped section along Avenida Revolución is primarily for the tourist throngs. Tijuana is trying to lure Mexicans back from Mission Valley by building a Mission Valley of its own.

The Tia Juana River valley, extending from Rodriguez Dam to the border, is being developed in stages, and the area closest to the border is the site of a giant shopping center which begins opening early next month. Plaza Rio Tijuana is a clone of most any major shopping mall in San Diego, complete with about one hundred stores, a multiplex movie theater, fountains, gargantuan parking lot — the whole bit. The major stores are Dorian's (similar to May Co.), Comercial Mexicana (along the lines of F&W), Sears, Imports, and Sears Roebuck. "Our primary objective is to retain domestic business," says Ramon Amezcua, general manager of ICA, developer of the project. Toward this end, Amezcua says that seventy percent of the goods to be sold by Comercial Mexicana will be imported, mostly from the U.S. And since Tijuana is in a duty-free zone, which allows many goods to be imported without taxation, the hope is that most of the merchandise sold at the new shopping center will be priced competitively with similar goods available on this side of the border.

The mall, which will also have shoe stores, boutiques, and a bank, is part of the Mexican government's overall goal of generating employment, retaining the domestic market, and locally polishing Tijuana's tarnished image. Low-interest government loans (twelve to sixteen percent compared to normal rates of twenty-five to thirty percent) are available to private investors for the construction of regional shopping centers, which are cropping up along the border from California to Texas. Programs have been set up to assure the low-cost importation of foreign-manufactured consumer goods, and more loans have been made available for the purchase of Mexican-manufactured products and foodstuffs. Plaza Rio Tijuana will even try to make inroads into U.S. markets by advertising on American turf.

And as Tijuana's marketing savvy expands, so does its effort to sever its infamous past. Several poverty-level colonies have been moved out of the Tia Juana River valley to make way for planned sports, residential, and government tracts, as well as a zoo, national park, and lakes farther up toward the dam. And just



last week Tijuana newspapers heralded the planned "natural death" of the sordid Zona Norte. This is to be stimulated by the construction of an eight-foot-high wall surrounding the plaza at the foot of the pedestrian bridge, which will funnel visitors from the border to downtown. The route now takes tourists through a small section of the Zona Norte before they get to the newly reconstructed tourist section along Avenida Revolución. The wall will discourage visitors from straying onto the older, grittier streets still inhabited by prostitutes and loud bars, and will guide them up onto Revolución. The Tijuana Wall is supposed to be completed in late May.

Signed, Sealed, and Whoops...

Take this, all you who moaned at this week's stamp price increase, all you who bitch that postal service is on the skids. Take the results of a modest survey of some of this town's larger mail recipients — all, it seems, who regularly get more than one would expect. Last Friday morning, for example, the mailroom clerk at General Dynamics (P.O. Box 80847) disclosed that he'd received two pieces addressed to other parties, one for Transco (P.O. Box A80847) and one to Bloodfield International Corporation (P.O. Box 1A80847). And the cheerful clerk at the headquarters of Pacific Southwest Airlines (P.O. Box 81185) counted three bundles of mail that should have gone to TeleTide Ryan Corporation

(P.O. Box 80311). "We probably average six or seven pieces a day which aren't ours," he said. Over at Teledyne Ryan that same day, mailroom personnel counted five unwanted pieces. "And out of four bags of mail, I don't consider that a big item," the mailroom supervisor judged. Pat West, who works in Solar's mailroom, received twice that number of pieces addressed to other parties. She added, "At one time we were having an awful time with receiving the mail from a bank. All these people's checks were coming in here and they were losing two days getting to their accounts. Finally, we seemed to straighten that out. But now we get a lot of Ryan's mail. Also mail for Bob Coffman's Formal Attire."

By mid-afternoon Friday, Rohr Industries' mailroom personnel had sorted out twelve misdirected pieces. And over at Atlas Hotels, Helen Thomas was expressing surprise that she'd received only three envelopes addressed to other people. "We usually get a lot of Morris Cerullo's mail. And I don't know why," cause they're Box 7, while we're 80098. Today we got one piece for them, one for some other company with 'Atlas' in the name, and one for someone else. I forget who." Balancing out that dearth of postal extras

was the scene at the City Administration Building mailroom, where the clerks received a whole bag of someone else's mail, in addition to several miscellaneous pieces. Mailroom clerks both at San Diego State University (which got three misdirected pieces on Friday) and UCSD (a quarter of a bag) expressed tolerance for the sorting errors. "Sometimes we'll be sorting through a bag of mail and the whole bottom of the bag will be for somebody else, like Scripps or somebody," said UCSD clerk Pat Procopio. "But if we get a quarter of a bag [of the wrong mail], then you're talking about probably only 200 to 300 mistakes out of 5000." The university gets twenty to forty bags a day, Procopio says. Far more testy was the receptionist who sorts the mail at radio station KGB. "Today we got four [errant letters]. Every day there's something. It really pisses me off. But what's even worse is that sometimes I've sent the misdirected stuff back to the post office — and had it come back as many as four times."

— J.D.

The End Of Ink U?

This was Shelly Lewis's brainstrom: Pick interesting topics; write a series of sexy, snazzy articles relating to them; and run the articles in daily newspapers, thus seducing the Average Joe into an interest in adult education. Nine years ago, Lewis won government money to implement that idea, and the result was christened the Courses by Newspaper

program and set up as a division of UCSD Extension. But Lewis soon became disillusioned with the way the program developed; he stopped directing it, but the Courses by Newspaper budget ballooned from about \$100,000 to more than half a million dollars annually. Now the adult education program has become one of the earliest local casualties of the Reagan Administration budget cuts.

Program director George Colburn, who replaced Lewis, explains that the National Endowment for the Humanities, which has supplied the majority of the program's funding, has told him that the money will be cut off as of June of 1982. By then Colburn hopes to have netted money from some other source; he's particularly looking to American newspaper foundations and to other corporate benefactors who might be interested in supporting specific future topics the program would undertake (all the articles go to interested readers free of charge). He's also considering other alternatives, such as cutting back to only one course a year from the program's current schedule of two fifteen-week series of 1250-word articles.

From the program's inception, those pieces have dealt with broad social issues treated in distinctly scholarly fashion. The first courses, for example, were "America and the Future of Man," "In Search of the American Dream," "American Society in the Making." More recent courses have focused on more specific topics such as "Crime and Justice in America," "Energy and the Way We Live," and "The American Family in Transition," but the academic tone has persisted. It was that tone which disappointed Lewis, the program's founder. Lewis says the pedantic style was forced upon him way back in the organizational stages of the program. "The people in the universities seemed to feel that if you popularized these subjects, you would make the thing unacademic, and it might reflect badly on the university." Of necessity, Lewis yielded, but he says he was appalled by the stuffy, turgid writing. "The newspapers literally screamed. They used to say, 'Have you guys never heard of short sentences and action verbs?'" John Pinkerman of the Copley News Service was in charge of distributing it then and he used to call me up and cry," Lewis says. "The only people who

read it were the people who didn't need it, and the people who needed it couldn't read... To tell you the truth, I forced myself to read the lessons in the first course and I don't think I've read three lessons since then." Lewis does add that he's always had the highest respect for the supplementary books of collected readings and study guides prepared by the Courses by Newspaper staff; his only criticism is aimed at the newspaper articles' tone.

That early lack of acceptance of the newspaper pieces which Lewis encountered seems to continue today. While about 350 newspapers, with a combined circulation of about 12 million readers, currently are running the course series on health, the program's editorial director, Jane Scheiber, points out that the majority of them are small publications like the *Cullman* (Alabama) *Tribune*, the *Kingman* (Arizona) *Daily Miner*, the *Kitchikan Daily News*.

The *New York Times* and the *Los Angeles Times* have never

Still Sore In States

Say you're Frank Ray, a seventy-three-year-old resident of Rosarito Beach, and you've got what you believe is a remedy for herpes. Until about three years ago you didn't even know what herpes was, though you'd been giving this concoction to friends for use on their fever blisters since the early 1970s. (Frank! Where've you been?) You just recently discovered that herpes is a viral disease epidemic in the land, a vexatious, creeping colony of blistersores transmitted via the so-called sexual revolution from the face down to the crotch. Genital herpes is not only painful and contagious, you have learned, it is also extremely dangerous to newborn infants if they contract it from their mothers. The number of people in the U.S. who have herpes in one form or another is somewhere between ten and thirty million. Worst of all, it's incurable, more or less, and those with the worst cases can get desperate to try anything to vanquish the symptoms.

Your problem, Frank Ray, is that you're not a huge pharmaceutical company that can invest about five million dollars in clinically testing the treatment to the satisfaction of the federal Food and Drug Administration. Ergo, you can't market it here in the U.S. But heck, testing, scheming. The people with herpes are interested in results, and if Herpesan, your liquid remedy, works as you claim, they'll try it. So what do you do?

Well, the first thing Frank Ray did was move to Rosarito Beach, Baja California, from Phoenix, Arizona, in 1977. He

run any of the articles, but Scheiber says several major dailies have featured them regularly, including the *Minneapolis Star*, and the *Chicago Tribune* (where Colburn worked as an area editor before assuming the Courses by Newspaper directorship). The *San Diego Evening Tribune* ran the first four course offerings, then dropped the program, which was immediately picked up by the *San Diego Union*. Since then the *Union* has run all but one of the course series.

Other bonds link the *Union* with the adult education program. *Union* editor Gerald Warren sits on the Courses by Newspaper board of directors, and Warren has hired one former Courses by Newspaper editor, arts writer Mary Hellman. Colburn also has been named to be looking for a berth on the *Union* staff should he fail to raise the money needed to continue the program.

— J.D.



George Colburn



Frank Ray

had a herpes remedy called Sorex, which was a derivative of an alkaline-chloride-based pool cleaning chemical he'd developed and built a successful business around. He mixed up the first batch of Sorex in his chemical plant, because people kept saying their open sores and lesions dried up quickly after they swam in pools treated with Ray's chemical blend, Aqualan. The pool mixture was only supposed to inhibit algae growth and prevent the buildup of calcium/magnesium deposits on the pool walls. Ray started giving away his herpes medicine in little brown dropper bottles in 1973, for use on herpes of the face, and according to him, ninety-nine percent of the users rated about

its effectiveness. When he came out here in 1977, Ray met Karl Kishert, whose background is in sales and who recognized the commercial possibilities. Ray's interest was piqued, so he tinkered a little with his formula (the bad, nontoxic chemicals that he would prefer remain nameless here) and mixed up a new batch in his garage in Rosarito Beach.

Ray and Kishert and V'Frank Asaro, a local attorney, handed out samples informally to friends and a few doctors. With beaming testimonials coming back, they applied for and received a patent on the formula. They tried to sell it to a pharmaceutical company but failed, even though they say the company tested it on mice and found it to be effective.

Practically every major drug manufacturer in the country is working on a herpes treatment, and Asaro says the one that tested Herpesan didn't buy it because "they've got their own [herpes] product coming along."

So what to do now? Ray, Kishert, and Asaro, who've formed a company, haven't the money or the time to test Herpesan to the FDA's satisfaction. And the chances of selling it to a pharmaceutical company are probably zero. That leaves but one option: testimonials coming back, they applied for and received a patent on the formula. They tried to sell it to a pharmaceutical company but failed, even though they say the company tested it on mice and found it to be effective.

Mexico, of course! Herpesan may soon join Geritol (a youth restorative), Hossey Treatment (a cancer combatant), and Rodagin (a scar-tissue remover) as the nonapproved drugs in the U.S. available in Mexico. But that country has its own drug laws and proper channels to be navigated, and if they succeed in making it available there, Americans who bring Herpesan into the U.S. would be smugglers.

Ray, Kishert, and Asaro don't want to do anything improper; they just want the world to have what they think is the very best treatment for herpes — and may be to make a little cash. But they're quick to emphasize their philanthropy. "The good Lord just wanted me to make this for people," explains Ray. "We've all agreed that a good deal of the money [made from selling Herpesan] would go to charity," seconds Kishert.

It's all too familiar to the FDA, the testimonials ("You can buy books of testimonials in health food stores extolling remedies for anything," says an FDA man. "It has to be shown to be safe and effective. What if somebody comes down with a bad allergic reaction? They're gonna go after the manufacturer. Take it from me, if they market it anywhere, they're going to have trouble.")

— M.M.

— Interview: DeWayne and Neal Matthews



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Salt Needs Fair Shake

As an avid fan and supporter of the Reader I was more than mildly upset at Eleanor Widmer's restaurant review of the West Lake Garden in Del Mar ("Against the Grain," March 19). Her appraisal was vastly generalized as well as painfully uninformative.

To start, the fact that she announced her preference for the cuisine of the Fifth Avenue

Mandarin House is an obvious blunder; Mandarin cooking is completely unrelated to that of Szechwan, the provincial cuisine offered at West Lake Garden. Ms. Widmer's bland palate ("I can't

eat too much spicy stuff") is obviously not a business sampling the pungency and "bite" of Szechwan food. The southwest province of Szechwan is gastronomically notorious for

spices that tend to the hot and spicy.

As to Ms. Widmer's repeated disapproval of the amount of salt used in the preparation of the meal, it is important to realize that all Chinese cooking depends to a degree upon salt as a preservative for many fundamental ingredients, e.g., black mushrooms. So it would seem that the observer's palate is out of place wherever Chinese food, especially Szechwan, is served. As she remarks, she enjoys "... a dry cracker, preferably one without salt."

As a refugee from larger cities across the U.S., and consequently something of a gourmet, I resent Ms. Widmer's naive report of West Lake Garden. The Szechwan experience is one of the most interesting and rewarding of all

sentences followed by a

seventy-one word sentence in your second paragraph doesn't impress anyone. Please don't mistake verbosity for erudition. I have faith in you in that you have avoided overworking such catchy words as "genre" lately. You once used it five times in reviewing a B-grade movie called *The Driver*, one of the few movies that ever received a five-star rating from you.

In so, Duncan, please try to stick to the subject and remember that your readers are interested in learning what a movie is about so that they can decide if they want to see it. Your review of *One of the*

Amateurs ("Curse of the Rat People," March 5) allowed you to take off on several verbal flights of fancy about peripheral matters, but it certainly didn't help anyone to decide if he or she wanted to spend four dollars to see the movie. Walk Keville

Your Mother Should Know

The only person I know who values Duncan Shepherd's movie reviews is my mother. Being a fan

of neither science-fiction nor

avant-garde movies she seems to

despise everything else. I never

find his reviews useful when trying

to select a movie to see. At this

point I feel the most practical use I

can make of his reviews is to avoid

movies he raves about and

seriously consider seeing those he

savors.

Yes, I can agree that Duncan

Shepherd is a source of great color

to the Reader, but he doesn't seem

to meet practical needs. Have you

ever considered not employing

Duncan Shepherd as your sole

movie critic?

Excuse me for being so

lacking, but sometimes I just

want to see a good movie.

Regina Greenberg

San Diego

Mom Pops Off

Your movie critic, Duncan

Shepherd, is priceless. I saw *Taxi*

and liked it. After reading

Shepherd's review I still liked it,

but it was as if I had received a

complete education. I felt I was

seeing the movie all over again; this

time through his eyes, and I

felt grateful for an aware and

knowledgeable observer at my

side.

To people like me (with little

background), Duncan Shepherd is

like having a friend, with whom I

do not always agree. Such friends

enrich my life precisely because I

often disagree with them and am,

thereby, stimulated to think and

develop new insights.

Lilli Greenberg

San Diego

Gimme Five

It seems to be that each of

Duncan Shepherd's reviews comes

under attack because each review

is so... *Paradise Lost* —

tons of words befall us. His hero

must be Sater. I suggest that

Ocean's *Razer* is the solution

(economy of thought). Anything

that can be said ought to be said

clearly. For the most part, why

overwhelm us with words? I

suggest each review be limited to

five paragraphs. I have often

wondered what it would be like if

he reviewed a film such as *Saver*

or *Talk Dirty to Me*. Would

that not be interesting?

Craig R. Bower

La Jolla

(continued on page 28)

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Straight from the Hip

Dear Matthew Alice:
I smoke. I regret the day I started. Lord knows I would do anything to quit and so would my boss. She has offered to pay my way through Thai language courses at one of the local language schools if I quit or switch to a less obnoxious habit such as sniffing snuff. I know nothing about snuff, but I do know that I am addicted to nicotine. Can you inform me about this substance?

Randy Opincar
Pacific Beach

Snuff is usually a blend of tobacco that has been aged for two to three years, fermented, and spiced with mild scents. The practice of sniffing tobacco was developed by the pre-Columbian natives of South America and the West Indies. It was exported to Europe, and then to Asia. Its popularity was based on the belief that snuff was a medicine — a tonic or stimulant, as nicotine is present in snuff as it is in cigars and cigarettes. Sniffing reached the height of its popularity in the Eighteenth Century, when women as well as men took up the practice, and an elaborate ritual evolved among the upper classes for tapping the snuff box, dipping into it, and offering the contents to others in a group. I was not able to learn of the hazards, if any, of taking snuff as opposed to smoking cigarettes. There, you're on your own.

Dear Matthew Alice:
I have had some difficulty buying my favorite brew in San Diego. It comes in a little brown jug and is labeled Platte Valley 80 Proof Straight Corn Whisky, distilled and bottled by the McCormick Company in Weston, Missouri.
Kayal Slaughter
San Diego

The Cottage Drive-In liquor store at 3749 A, Santa Boulevard (telephone:



Matthew Alice

295-4301) sells Platte Valley at \$9.49 for four-fifths of a quart, and \$3.65 a fifth.

Dear Matthew Alice:
Over the past year I've noticed a number of San Diego police cars that have pulled over motorists on stretches of Interstate 5 and I-805 in North County. I would like to know the SDPD's position pertaining to their boys patrolling CHP, and the California Highway Patrol's position conversely.
Frank Bartels
Cardiff-by-the-Sea

Where freeways run through cities, the California Highway Patrol shares its jurisdiction with the local police. In other words, a San Diego policeman has the authority to ticket a motorist on the freeway so long as the infraction occurs within the city limits. Although the city's officers do not routinely patrol the freeways, they use them in traveling to and from their beats, and when they see an infraction — someone speeding or driving with a dead

taillight — they often do the CHP a favor by making the bust. The CHP, on the other hand, has the authority to enforce traffic regulations anywhere in the state. The CHP does not patrol the streets of San Diego, or of Jamul for that matter, as almost all of its manpower goes to enforcing regulations on the freeways and main country roads. Nonetheless, its officers sometimes cite motorists on city streets if they happen to see violations. The clearest boundary between the jurisdictions of the CHP and city police is in the investigation of accidents. The CHP has what is called "primary investigating power" in accidents occurring on the freeways and country highways; city policemen have the same power within their city limits. The sheriff's department has investigative power in cities that have no police of their own.

Dear Matthew Alice:
When I first started my record collection I

always removed the plastic wrapping from the album cover because I heard that it made the record warp. Now, after ruining several album covers with spilled drinks, and after noticing that record stores keep the plastic wrapping on their albums, I've decided to stop taking the wrapping off. Does leaving the wrap really cause warping?

I. Riess
Bonita

The wrapping is applied to the album cover in a hot, almost fluid state, and when it cools it shrinks to such a tight fit that it sometimes warps the album while it's still in its cover. The wrapping can't warp the record once it's been opened.

Dear Matthew Alice:
Everyone who's been in a hot tub knows the name Jacuzzi — but where does it come from?

Eddie Conn
Pacific Beach

Jacuzzi is an Italian family whose brothers started a small company making pumps in Berkeley at the beginning of this century. Eventually, the company made pumps for all kinds of equipment: boats, fish tanks, and whirlpool baths. The whirlpool division is headquartered in Walnut Creek, California, and the marine products division in Little Rock, Arkansas. Both were acquired two years ago by Walter Kidde & Company, a conglomerate, for \$70 million, which amounted to thirteen times the profit that the Jacuzzi divisions had made in their last year of independent operation.

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.

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Mr. Safdie will be introduced by: Dr. Richard Ferson, president, W.B.S.I.
The program is coordinated by: John Maple, architect; Judith Parzan, M.F.A., UCSD Extension

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with a panel of San Diego architectural and planning authorities including:
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Mr. Safdie will be introduced by: Dr. Richard Ferson, president, W.B.S.I.
The program is coordinated by: John Maple, architect; Judith Parzan, M.F.A., UCSD Extension

Date: Sat., April 4, 1981
Time: 9 a.m. - 4:30 p.m.
Place: Copley Auditorium (in the San Diego Museum of Art building), Balboa Park
Fee: \$45, includes box lunch and beverage

To assure seating: Please reserve your space in advance. For registration application and detailed brochure, please phone 452-2320. You may also enroll over the phone using your Visa or Mastercard. Registration at the door will be on a space available basis.

UCSD EXTENSION
UNIVERSITY OF CALIFORNIA, SAN DIEGO

VOTE NO ON THE \$225 MILLION CONVENTION CENTER—OR YOU'LL END UP PAYING FOR IT!

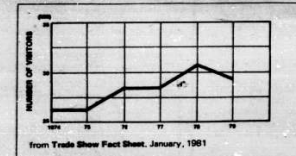
1. The \$225 Million financing scheme will put the city's budget in grave danger.

City officials say that the cost of the proposed convention center will be \$225 million, but the true cost of the lease is \$25 million a year for 30 years or \$750 million. The average operating deficit of almost \$16 million a year supposedly will be made up by T.O. taxes, and if not enough taxes are raised, by tapping the general fund. The lease-revenue bonds more than triple San Diego's bond indebtedness.

All for the purpose of bringing 20 additional large conventions a year to increase tourism by less than 1%.



2. The \$225 Million financing scheme is a foolish business idea.

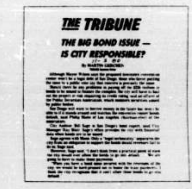


The only thing certain about this \$225 million plan is that it will cost nearly a billion dollars over the next 30 years. There is little hope for the projected income from the center, when the cost of the center is doubled, for example, proposals just doubled the proportion of delegates spending. These projections take no account of increased gasoline costs, increased airfares, or reduced availability of flights. In fact, the national trend of attendance at both conventions and trade shows has already started to level off. Between 1976 and 1979, the number of attendees of corporate meetings and major conventions declined 1.3%, and the latest figure available on trade shows indicates a similar decline of 6%.

3. The \$225 Million financing scheme will seriously damage city services.

The City Manager has already predicted a shortfall of \$106.4 million for the next five years. The proposed convention center will add \$21 million to that shortfall. Not only are present city services (street sweeping, tree trimming, road repair) being cut to pay for the giant convention center, but—more importantly—capital improvements are being postponed.

4. You can't just walk away from the \$225 Million debt.



The politicians say the taxpayers aren't liable for the huge convention center debt. In November 13, 1980, *Evaning Tribune*, however, San Diego's bond expert City Auditor William Sage said that only a "legal technicality" separates the city from an obligation to support the bonds should revenues fail to do so. Said Sage, "It doesn't make sense from a practical point of view. The city would ever allow the bonds to go into default...We are going to have to make those payments."

5. \$225 Million is too much—there are cheaper, more practical alternatives.



The \$225 million convention center would be the costliest in the country. Anaheim's convention center, also 525,000 square feet, cost \$15 million (plus \$5 million for expansion)—one-tenth of the cost of our proposed one. Atlanta's cost \$25 million, Dallas's cost \$38 million. San Diego's would not only be the most expensive center in the country, but the bonds for this center would be sold at a time of record interest rates.

There are better, more realistic alternatives: expansion of the present convention center downtown, use of the Sports Arena or La Jolla Field, expansion of the privately owned Town and Country Convention Center—none of these would saddle San Diego taxpayers as oppressively as the \$225 million idea. But none of these has a chance of consideration if Proposition A passes. Say NO to this very risky, highly speculative venture and make the politicians come up with a practical solution.

**\$225 Million Is Too Much
Vote No On Proposition A**

HELP US pay for this. Please send contributions to Committee for Responsible Redevelopment, 4077 Randolph St., San Diego CA 92103. (\$50.00 limit per person; \$1000 per couple). Fundraise at Casa de Petronilla this Saturday, March 28, 4-6 p.m., \$20 per person. Call 239-4071. Volunteers also needed to distribute literature—call 239-4071 or 239-4072.

BILLO

(continued from page 1)

the business, Ballance is essentially a private man. He makes few public appearances and admits even fewer callers to his private world of "creative solitude."

Ballance did make a public appearance a few weeks ago. Every night on his show for a week prior to the event, he plugged an "I Love You, San Diego" party to be held at Lehr's Greenhouse, a restaurant in Mission Valley. He said he would be able to arrive toward the end of the affair — at around seven-thirty — since his show was being pre-empted by a San Diego State basketball game.

Although it was pouring rains outside — almost an inch of rain fell in a twenty-four hour period — an estimated crowd of 3000 came to the restaurant to toast the city, drinking free white wine and light beer, to meet local celebrities and, of course, each other. It was a diverse crowd, though mostly professional (the average age was around thirty-one or so), and the ratio of males to females was about sixty-fifty. It was a bouquet for people-watching at Lehr's, which itself looks like an ivory for floating houseplants.

Several people at the party had come specifically to meet Bill Ballance. Don, a young man in his early twenties who dressed like a cowboy (but was drinking a "downstream" beer), wanted to meet "the dude that has all the ladies crawling all over him," to compare notes, evidently. Favorably impressed with Ballance's quasi-legendary following of women, Don said, "Man, I'd take half his action and be sittin' pretty." He added something about learning how to "score," as if he were some sort of football game.

An attractive brunette in her late thirties named Mary had come to chat with Ballance, with whom she had spoken before, twice on his show and once in person. "Bill is special," she said matter-of-factly.



"Talking to him always improves my choice of words and makes me feel more like a poetic person. Most men abuse the language the way they abuse women."

"People rarely see him in person," she added, "but six nights a week they hear his voice on the air. In this he is like a mutant — that's the important word, mutant — and faithful companion. Some say he's like a father figure. To me he seems more like a relative, a crazy uncle or something, who isn't really crazy at all. He just says all those things on the air to draw people out. And he's always there on the radio assuring people that at least someone is willing to listen to their problems. So even though he can sound pretentious, even though someone says he's a sexist, at least he's loyal to his listeners. I think that's his secret."

A well-groomed man named Roger, roughly in his early thirties and wearing a

three-piece corduroy suit, was less flattering. He contended that the average 10 of the people who called was quite low, "room temperature," and that the "popular psychology that passes for wisdom on the show is ludicrous." Roger does listen to the program, however, and he personally enjoys the lines Ballance utters in between the calls themselves. "I also sometimes tune him in," he says, "because I get a kick out of how dumb some of the people he talks to are. It confirms my suspicions about the level of intelligence in this town."

Other opinions varied. Jerry, a soft-spoken man in his mid-thirties, felt that Ballance did his job well, but added that "all that syrupy sweet talk is patronizing and condescending to women. These are the Eighties," he said, "and a man doesn't talk that way to a woman anymore." And

Alice, a pert woman whose profession is communication therapy for the visually handicapped, felt that Ballance provided an outlet for the "spontaneous need" people have to communicate. She noted that, unlike Dear Abby, whose one has to put one's feelings in writing, the format of Ballance's show is both private and public.

"The caller is simply talking to another voice in the night," she said, "and most of the time they're not talking to Ballance. They're really talking to the person they're talking about." And though he seems very patriarchal to her, Alice concluded that "it's obvious he values human beings."

When Ballance finally arrived at the party, he did so quietly, unannounced, hardly the visible personality one would have expected from some of his self-lauding antics on the air. Rather than appear dressed in a gaudy outfit, a resplendent emanation of his legendary lifestyle, Ballance was among the more dressed-down people in the restaurant, faded blue jeans, a white turtleneck sweater, and a denim jacket. He would meet quietly with small groups of people, then would move on, never allowing a large crowd to gather around him. Observed at a distance, he seemed gracious and self-effacing, as if he were reluctant to attract attention to himself. And his body language — leaning forward when listening and establishing direct eye contact when speaking to someone — suggested the ability of a capable teacher to single out an individual from within a larger group. Although a majority of the people he met with were women — of all ages — men approached him, too.

One of them was Don the cowboy, by then even more in love, if not with San Diego, then at least with the free spirit(s) of the party. He appeared to cross-examine Ballance, apparently trying to glean all he could from the master. Ballance, in turn, seemed very courteous, but he withdrew quickly from the conversation and, shortly thereafter, from the party. At a later date, Ballance recalled the man. "He was married," he said. "So I asked him if his wife

(continued on page 10)

A Different Way of Doing It!

Locally Owned Mail Order Company Opens Car Stereo Catalog Showroom

For years, California Sound has been a leading car stereo mail order supplier. Thousands of people from Hawaii to Maine, and Alaska to Florida have elected to purchase their car stereo from California Sound.

Why have so many people been motivated to send hundreds of dollars thousands of miles just to buy a car stereo? There are many reasons to explain the phenomena.

(1) **Low Prices** of course. Our overhead is lower. We do a large volume, and we don't make as much money per item. Our low discount prices are listed beside each item in our catalog. We don't size you up and try for as much as we can get.

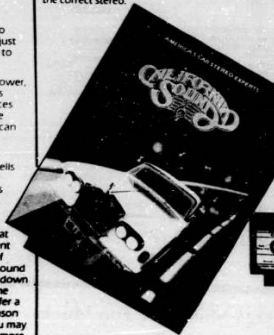
(2) **Our Service.** California Sound offers a five-year warranty on all car stereo items it sells including speakers and power boosters. The question we get constantly from customers, and even from other dealers is: "HOW DO YOU DO IT?" First, we are very careful in the products we carry. They are thoroughly tested and screened. First, we have found that by selling the right combination of equipment (not necessarily the most profitable), much of the installation confusion is eliminated and quality is enhanced. But machines do break down occasionally and that's when the magic of the 5-year warranty comes into play. We also offer a 30-day money back guarantee. If for any reason you are not satisfied with your purchase, you may return it for a full refund or exchange it for a more suitable item.

(3) **Our Selection.** We stock over 65 in-dash AM/FM cassette combinations, plus scores of boosters, equalizers, amplifiers, speakers, and accessories for any need or requirement. We carry

products from such well respected manufacturers as Pioneer, Jensen, Craig, Blaupunkt, Concord, Clarion, ADS, and Sanyo.

(4) **Our Staff.** We treat each valued customer as if our business life depended on it. In effect, it does. Our sales consultants are trained to guide you to the proper item or combination that fits your requirements for performance, price, and ease of installation.

(5) **Our Catalog.** Our lifeblood. 76 pages with pictures, descriptions and specs on every item we carry. Also included is a complete installation chart that tells which items best fit into which cars, and dialogue on how to choose and install the correct stereo.



Another advantage of having us right in San Diego is our fine installation department. Our three installers have a total of 36 years experience, yet the labor rates are fair and reasonable. By the way, our installers specialize in custom systems for foreign cars.

This brings us to the reason for this ad. Due to literally hundreds of requests for a local over-the-counter facility, we have recently moved into a larger warehouse and have built a catalog showroom. It is located at 8530 Production Avenue, off Miramar Road, between Hwy. 163 and Hwy. 805. You might have to go a little out of your way, but you will find us refreshingly different. Your purchase will be easier and less costly.



Business Hours:
10:00 AM-6:00 PM Monday thru Friday
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Nitchals, who has been with Ballance almost a year, worked at the KEMF studios two and a half years for free (while also working at a local 7-Eleven store "unpacking boxes, mostly"), answering the phones twenty to thirty hours a week just, he says, to get his foot in the door. On Christmas night, 1979, then producer Kim Tomlinson was unable to do the show and Rocky filled in. A few months later she was married, left the show, and Rocky took over the job. "At first it was difficult," he says. "People would call in

And some of the calls can get to him. In one instance that stands out in his mind, a prostitute identified herself as such and said she wanted to talk to Ballance. "She sounded real sincere," Nitchals recalls. "Said she was being forced to do all these things against her will. It was really sad — the sound of her voice. If I could have done something to help her I would have. When she got on the air, though, she was afraid to

talk. She froze. S, somebody must've been right there with her who just came in."

At work in the adjoining studio, Ballance huddles close to the microphone, concentrating on the caller's words. Her facial expressions change as she listens. His facial expressions change with almost every word. Because he says he must "focus completely on the caller," Ballance does not like to be interrupted. When George Storer was employed by radio KGBS in Los Angeles, the owner of the station, George B. Storer (thus the call letters—GBS), would interrupt him frequently. "It was a real attraction at work," this Little girl once said in court. "Ballance recalls, 'very well dressed, and I had no idea who he was so I called him out.' He turned out to be George Storer, the owner of the radio station."

Alone in a tiny (*and freezing*) as in arctic conditions; he prefers it cold) room surrounded by the paraphernalia of the radio business—microphones, tape recorders, upcoming commercials, file cabinets, countless dials and switches—Ballance concentrates on the mike, eyes open, and mouth closed. The caller has a very thick stethoscope headset. The only place he

Born Willis Bennett Ballance at an undisclosed date (Ballance says, "Just tell them I'm in my middle-earlies; tell them I'm immortal — but am not getting any younger"), his childhood was somewhat less than ideal. His mother, Cecille Bennett Ballance, died two days after giving birth to him, and to this day Ballance is convinced that his father always resented him for her death. When Ballance was very young, his father told him, "The only time I wanted you was before you were born."

His father, Willis H. Ballance (Bill) is the sixth Willis Ballance), was a mathematician, the top of his class at Cornell. He was also a heavy drinker, "which was a little embarrassing," he says. When Ballance was in the third grade, his father taught him how to forge his signature so his father wouldn't have to bother signing report cards. He was also capable of being very cruel. "I remember once he would entertain his guests at parties with the things I had told him in private. Damn humiliating." For a long time after that, Ballance would never confide with anyone, never opening himself to vulnerability. "I was 12 and I was going to have to suffer for myself."

Ballance claims his three stepmothers weren't interested in him either. Each regarded him, he says, with "Olympian indifference." He says he never wanted to seek his father's approval or anyone else's other than his own, gradually developing, he says, "massive self-respect," which created many problems in his life. "I was a very, very, very unblocked, at the time, guy," Newlin

He decided to go into radio at age five, when he was living in Peoria, Illinois, the place of his birth. His father gave him no encouragement — he is the only “showbiz” person in the family — so he went ahead on his own. When he was seventeen, he enrolled at the University of Illinois and majored in journalism, writing for the *Daily Illini*, the school newspaper. One day when he was a freshman, station WILL in Champaign-Urbana, Illinois, called the newspaper office and wanted someone to do book reviews and newscasts from seven to seven-fifteen every morning (“Jesus! Can you imagine a seventeen-year-old kid doing book reviews?”). Ballance, the only one in the office at the time, said he would love to do

Being alone in the office that day was a fortuitous stroke of luck, and for the next four years, he did the seven o'clock news and then went to school. He also had a severe case of "mike fright." "I'd do fifteen minutes of news and then I would throw up — for one whole year, almost to the day. Seven o'clock news, seven-fifteen puke, then go to my eight o'clock class — like clockwork!"

Upon graduation from the University of Illinois, he went to Denver but couldn't break into radio. One of the executives of NBC-owned station KOA said he needed at least six months experience. So Balaban looked elsewhere and landed a job in Cheyenne, Wyoming, at station KFBC, where he worked as a disc jockey, newscaster, and announcer. Almost exactly six months later the Denver station called and offered him a job. At age twenty-one he became the youngest staff announcer ever at an NBC-owned-and-operated station.

After four years in the service, where he rose from private to captain in the Marines,



Ballance worked in Chicago for a year "and one egregiously long winter; I was constantly having to rehear my commuter-bund," and then moved to Hollywood. From 1955 to 1966, he was one of the original "rock jocks" at KFVB-AM which became the prototype of all rock and roll stations in the country (they invented the notion of the "top forty," for example). But Ballance says he had always envisioned doing a radio talk show.

In 1953, while he was doing a celebrity interview show at KNX, the CBS station in Hollywood, people would phone the studio with questions they wanted Balance to ask his guest stars. His secretary would receive the calls and would write down the questions on a piece of paper. "It dawned on me that we could eliminate the

lance recalls, but for a while he would tape the calls for an hour after the show for use the next day. In late 1970 he got a tape-delay device to edit the calls on the air, and on the first of January, 1971, he began taking live calls. "After this, the show took off and we wiped out the other seventy-five stations in Los Angeles," he says proudly. Since a majority of the callers at the time were women, Ballance entitled the show *Feminine Forum* and focused his topics around human relationships — all laced with a visceral level of innuendos and double-entendres.

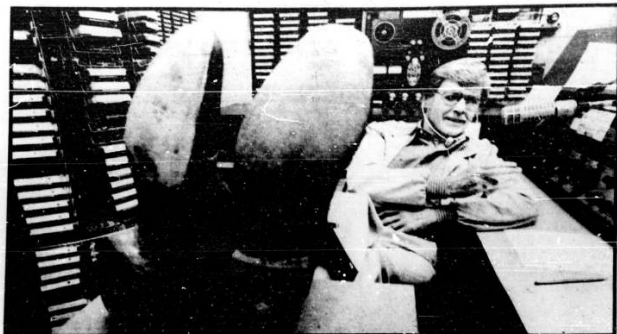
"When I began the show in 1970," Ballance says, "there were many changes in the FCC. I remember they grabbed the brass ring at the right time. The television show *Lunch-In* had run its course, and *All in the Family* had just been canceled. The FCC was looking for the changes. Also, Dr. Reuben's book *Everything You Always Wanted to Know About Sex* was out. My show was just coming out. What my show was doing then was discussing the taboos topics, marriage and divorce, on the air. It was the first time it had a sort of shock value, though now that stuff seems so tame, like a cipher, and anything coming up with it is currently so common that it's almost boring. But dramatic, delectable. They're much milder than anything that gets said on the air. I think that's why it was so successful, by imitating Ballance and the format of his show; the difference, he says, was that they would just get dirty with women on the air. Ballance's show was the first FM disc jockey in Chicago was fined \$200 by the FCC for saying something lewd on the air. It was at this time that a lot of the FCC's censorship was based on the concept of "lewdness" and "indecent" and in 1972 the FCC monitored Ballance's show. Ballance says he never had any censored lines. Ballance recalls with a grin, were that "Ballance's show was not obscene. Perhaps perhaps."

(continued on page 12)

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BILLO

(continued from page 11)

In 1971 Bill Oddie also broke new ground by inviting on the show a trained psychologist, Norton Krisky, to discuss the more serious concerns of his callers. And in 1972 Bill Oddie also asked psychologist Toni Grant to sit in on the show as well. She did quite well, he says, "but I could see the warning signs — like when she told me I gave Dr. Krisky a forty-five-second introduction and only gave her thirty-two seconds." In 1974, when he moved over to KABC radio, for a salary of around \$125,000 he says his current pay is substantially less now.

sources at KFMF estimate \$50,000 annually, he took Toni Grant with him. "We were there three years, and in 1977 she took my time slot away from me. And she has never acknowledged the fact that I brought her into radio, which is typical of the profession. It is Bill Oddie's Law of Competitive Competition that 'jealousy is the friendship one performer has for another.' I call Toni Grant the Ma Kettle of psychologists, but in the long run, she may have done me a favor. If she hadn't stolen my show out from under me, I never would have come to San Diego."

Which he did. March 1, 1978, and his nightly show has boosted the station's Arbitron ratings (the equivalent of Nielsen for television) more than 600 percent in the last three years — no mean feat, since many people told him that no one would call the show in San Diego. They said the area was too conservative. But the oppo-

site is the case. They're more open down here than ever."

In the eleven years he has been doing the show, Bill Oddie says he has heard everything on the air, which may almost be true, since he has talked to an estimated 150,000 callers. He also admits to a piece of "mellowing out" in the last eleven years. At first, he says, he would utter things on the air merely for their shock value, in order to attract an audience. "But my show is much more compassionate now. I've heard so many rotten human problems. Jesus! Some of the things people tell me, especially old people — I call them venerables if they are over eighty, and I love 'em — venerables devoured by inflation."

Because of their sheer number, it is impossible for Bill Oddie to single out his most memorable calls. A couple of them, however, do come to mind. Sometimes in the

middle of a conversation, Bill Oddie will suggest that he and the caller perform a sort of improvisational scenario, a "theatrical tableau" in which they do role playing, acting out the situation of the caller. On one occasion, he remembers, a widow phoned whose husband had died twenty years earlier. Bill Oddie suggested he play her husband ("a daffard relieved only by an occasional flight of vapidity") on a brief return from the dead. "When her husband came back to life," Bill Oddie remembers, "the woman began nagging me: I never picked up things around the house; my insurance policy didn't take care of her. She said, 'I'm glad you're dead.' And a torrent of fury came out of her — all the things she had been wanting to tell him built for twenty years."

The memory of another call literally brought tears to his eyes. An eighty-eight-year-old woman named Mabel phoned the show a couple of years ago. She said she was still carrying the torch for a man missing in action in World War I. She had never married and all her life she had waited for the return of Ed, who was never reported dead. On an impulse, Bill Oddie suggested to Mabel that he play Ed and that they pretend he has just come home to her after an absence of sixty years. "When we went in to the thing, she never fell out of character. She was alert and bright and she literally enacted with me the meeting she had wanted to take place for her entire lifetime. I pretended to meet her on the porch. We flew into each other's arms."

"I've been waiting for you for sixty years," she said.

"It's not too late," I said. "Let's go in and sit down."

"We talked about how we missed each other, and I told her how I was sorry I hadn't been more considerate. The whole thing was so damn real I could barely get through the conversation. It was the most piercing, profoundly emotional call — on the level of regret and self-inflicted torture — I've ever had. And I have never heard of a more prolonged fixation for an idealized person from one's past."

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"You want some pie?" she asked.

"Please."

"After a pause — she was apparently going into her kitchen to get the pie — she asked me, 'Do you remember that night? The night before you went to France?'"

"Oh, yeah — that night? I had no idea what she was talking about at all, so I just winged it." "Yeah. We didn't get any sleep all night did we..."

"Yes," she whispered, "you remember."

About a month later Mabel called him back and said the spontaneous role-playing was the best thing she could have done. She had not thought of the man since then. "The scenario may have purged her of something she had carried with her for sixty years!" Bill Oddie says. "Man, that melted me!"

Bill Oddie admits that the calls can affect him. "At that moment on the air, when I'm talking to someone, that person is the only one in the world for me. But I can usually turn it off at midnight. That is, unless someone reminds me about a call,

then the emotion comes gushing out again. Usually, though, I try not to take them home with me."

Home for Bill Oddie is not in Coronado, the location he announces on the air, it is actually just a few miles from the KFMF studios. It is a fairly large, bachelor-kempt — as in tidy, but comfortably so — nine-room house with a master bedroom on the second floor and a large work room beneath it that has seventeen file cabinets full of tapes used previously on the show. In the three living areas of his home — the work room, the living room, and the bedroom: the places he inhabits most frequently — there are roughly 3000 books, including a large collection of texts on psychology and another equally large number of books on the Civil War, his off-and-on avocation ("When I was six, I kept hearing different versions of the war — very different and contradictory. That was the first time I learned to mistrust an adult. And I began reading about the war to find out the real truth"). And there are surprisingly few novels in his collection.

"I used to be an avid reader of novels," he says, "but since I've been doing the show, all the stories people tell me on the air have fulfilled my need for fantasy. After the first year, I lost my appetite for novels."

Bill Oddie, who is five feet, ten inches tall and weighs 158, is more subdued in person than he is on the air, but is essentially the same. He is an apt listener, his laugh — which jostles his tinted glasses and which sounds as if he is momentarily choking on the complete inventory of a gravel company — is easily forthcoming, and he is an inveterate editor of his own verbalizations, always revising his words, often in mid-sentence, for the most concise expression. For this reason, he says, he dislikes hearing himself on the air. His Saturday-night shows, taped highlights from previous evenings, are "too painful" for him to hear. "I spot so many mistakes and missed opportunities of expression — failures to bring out the caller more effectively. I would redo everything and am constantly asking myself when I hear a tape, 'Why did you say that? You grumbler!'"

On the air, his personality is flexible, depending on the caller. If the voice on the line is timid, Bill Oddie will be verbally alluring. But if a woman is forward with him, he will back away, saying about his private life, "It's all bluff on my show. I go home and fall into a sobbing, convulsive heap." All of which is done in an effort to avoid confrontations after the show.

The private Bill Oddie never dates women who call KFMF. "It's true that I come on strongly on the air. I'll tell a woman to leave her porch light on and all, but that's just fantasy time. I have to keep the private life divorced from the professional. I have a close, intimate, verbal relationship with people on the air, and I'd like to keep it that way." Of his private life, in which he regularly dates three women, each of whom knows of the others, Bill Oddie says, "Let's just say that I'm leading a nubile — for me — sex life. I'm no longer seeking trophies for my bedpost, and I'm not what you would call a

(continued on page 14)

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BILLO

(continued from page 13)

bed-hopper, someone trying to cut a wide swath through the suburban boulevards of Southern California. On the air I said at one time that my sex life had improved since I had a nuclear prostate implant. Next thing I know, this guy called in — really! — and asked where he could get one.

"All I want to do is my show, and everything in my life is built around it — a sort of disciplined self-indulgence: one big meal a day and a roof over my mouth, some tennis (I'm a good, solid, D-plus; I bound around the court in a light, sensible prance) and whoopee on weekends. The show's the thing. I have no illusions about being a star or a high-profile guy."

He doesn't go for large crowds, such as the one at Lehi's Greenhouse, or "mass enthusiasms. I have a deep, upstream instinct, a feeling never to move with the crowd. In fact, any time the general public is in favor of something — like astrology — I'm suspicious. I'm not really gregarious at all. Never have been. And I don't like to go to parties where there is organized hilarity, like at those swinging-singles apartments, those desperate, stucco ghettos, where you are the success."

His current, coveted tranquility was not always the case. He was married twice, for a total of fifteen years, to Beatrice and Alice; the latter had an identical twin sister, and Billance recalls that "everything I would tell her would go in her car and out her sister's mouth. I was a rotten husband, and a variety phlegmer to a whole extent, but now I'd be a great one because I finally know myself. But I'm not really interested in getting married — for a while at least. I'm looking after Billo now. I lived the first half of my life for my two sons, Jim and Kurt, and now I'm living for myself and loving every minute of it. Matrimony, you know, is that great fermenting process whereby love ripens into vengeance. And



now, when I sense a threat to my precious freedom, I tell the woman, 'Things are getting a little awkward between us.'"

He is actually pro-marriage for other people, though. "If you can find a life-long mate who isn't totally predictable after a couple of years, someone who doesn't subject you to massive emul, then fine. Sure." But he also advocates "contractual marriages," where couples have to renege their options, say, every thirteen weeks. "At least that would keep things lively. And better than that are those dreary marriages where the wife yells that some day she'll dance on her husband's grave and he says that's great, since he plans to be buried at sea."

Billance has made it a rule never to date married women. This is a fairly recent policy, however, the result of painful experience. "Her name was Ziba. She was an Arabian woman. Twenty-eight when I met her in 1971 — and gorgeous. I met her at a party. I didn't know she was married, and after we had talked for a bit she said, 'Let's get out of here and go to your place.' It wasn't until much later that I discovered she was married and that her husband was

impatient. We were lovers for four years, then one day she went home to see her parents. She confessed to her mother and father and they laid the wrath of Allah on her — since it's verboten for women to fool around in her culture. When she came back to the States, she chopped off the relationship — like that Jesus! That really hurt! You find yourself pleading not to break it off, literally crawling after her. But she had the power then and ran with it, without giving me a backward glance. I took me over a year to get over it, and I haven't dated a married woman since. I'm really no infallible lover and sweetheart. In matters of the heart, I'm no more successful than anyone else."

Billance also candidly admits to fallibility in some of his previously held notions about women. Just as he is consistently revising his choices of words, Billance also revises several statements he made in his book (*Bill Balance's Hip Handbook* — 1973) on the subject of women. To his credit, he assented to a form of close-order grilling on this matter.

You say on page 205 that "friendship between two women is always a plot against each other." Women understand women, and they don't like them. "I don't believe that as strongly as I used to, but thousands of women over the years have told me that's the case."

You say on page 113 there's this: "All of us men prefer the kind of girl who requires eyeball-recouping if you gaze at her too long."

That's juvenile and silly, and I'd cut it if I could. I do believe that attractive women often suffer from what I call the "burden of beauty," and they are in a sad situation. Many beautiful women never develop their interior resources because men seem to be satisfied with their exterior."

On pages 219 and 220, you also say that "women should be worn like a boutonniere, to add to a man's look of distinction, and to contribute to his aura of well-being. A woman should be delighted to pluck and easy to replace; she should be put on with pleasure and removed without pain."

It's nonsense. Since I did the book, I've changed a lot, especially in the last five years. I'm much less glib now. I may say sexist things — like cufe and honey-plum — on the air, but I am always urging women to better themselves. I'm eager for the ratification of the Equal Rights Amendment. I'm all for it. In fact, I don't understand the arguments against it. They make no sense to me at all.

"A woman's place is wherever she chooses to be. Women have had roles, and the roles are being erased. I say on the air, 'What most men like about old-fashioned women is that they are rapidly disappearing.' One of the many spin-off benefits of the feminist movement is that women who are unhappy in marriage now have the courage to split instead of allowing their lives to be ruined by some swaggering bully, some insensitive, gruntheaded

swine, the height of whose cultural season is the arrival of a singing telegram. No. Women are much more open than men and have much more between the ears. I love 'em."

Billance also admitted to overdoing on the air what, so far, is almost an obsession with fat, a recurring subject that has aggravated several of his listeners. "I'm determined to stop talking about it so much, but grotesquely obese people are eye-polluting." He traces his own dislike to an experience in his childhood. When he was five years old, he watched the maid at his house clean a chicken. "When all this gristly, pussy, yellow goop burst out of its stomach, I asked, 'What's that?' 'Fat,' she said. I was and am repelled by it. I've overdone it on the air, though."

According to Rocky Nitchals, seventy-five percent of his callers who make it on the air are women, and approximately seventy-five percent of them want to discuss personal problems. A random mini-poll of San Diego psychologists and psychiatrists, some of whom turned out to be avid listeners, revealed that, for the most part, the ways they handled his callers were ineffective. A psychiatrist in La Jolla, however, who asked that she remain anonymous, said that although the Bill Balance show actually brought new clients to the profession, she feared there may be a danger in broadcasting what is, in effect, "popular" psychology. "Not so much for the caller, necessarily, they have mastered enough nerve to relate their problems. The danger is that other listeners who feel they have similar problems — parallel cases — may react to whatever Billance tells the caller, in the form of specific courses of action, as gospel. This could be dangerous."

"I never prescribe a course of action for profound psychological problems," Billance says. "And there are any number of areas I'm simply not qualified to answer." Because of this, Billance and Nitchals keep a list of phone numbers at the station, twenty-four-hour hotlines for instant access to a psychotherapist if the caller appears to have a serious problem.

Billance's show has never been stuck with a lawsuit or taken off the air for improprieties. He says he recognized early that serious calls would occur. For this reason, he began inviting Norton Krinsky (Ph.D. in psychology, University of London, and co-director of the Center for Counseling and Psychotherapy in Santa Monica) to the show every other Monday night. He also has Marcia Lasswell (author of *No Fault Marriage*) and two lawyers (Bob Baumer and Susan Groves, who do legal advice) on the show as well. "The psychotherapists and the lawyers," Billance says, "give the show credibility. I only claim to be a 'self-ordained lay therapist,' and I don't want to set myself up as an authority. I encourage callers to ventilate their problems on the air but

when I sense they're on the ragged edge, I suggest they call in when I have my two psychologists on the show, or I'll wrap up the call by suggesting they see a certified counselor. The American Psychological Association loves the show, since we give them so much business."

The man who has "probably talked to more women than anyone else in the history of the world does not hesitate to appraise his own contribution to talk radio. "I would locate myself prominently," he says. "My kind of talk show had never been done before. I also broke new trails in communication by bringing a trained psychologist on the air, and my show was the first to explore all aspects of marriage and divorce — with counselors, psychologists, and attorneys. In effect it was the first show to explore human interaction on the air."

Of his own role on the air, Billance's sometimes pretentious voice ("My ponderous, all-wise pomposity on the air is an act, for fun") becomes modest in tone. The show provides an outlet, he says, for communication between essentially anonymous people, since the callers are free not to use their real names. "The show promises to improve the quality of people's lives — that's too pretentious, really — but what I think it reveals is that all levels of society have the same emotional impulses. At heart, we all have the emotions of a six-year-old. And people can call in — unsophisticated, unlike human beings — and feel free to share their experiences, anonymously. All bogus pomposity aside, I don't want to be regarded as the fount of all wisdom, even though I pretend that in a humorous way. The show is essentially entertainment, with a tincture of information provided by the experts. Humor is the main thrust of my show, and when I meet people in person, they regard me as a humorist and never ask me advice. I enjoy my work immensely and quite frankly, I'm the best at what I do."

After that extreme statement, with which most experts in the field would hastily agree, you could see it coming. Always the balancer, always the agency trying to draw people away from their painful extremes with humor and self-effacing irony, a sly smile began to broaden his mouth. Even his own extreme statement, though true, was far from a barrage from Billance's tempering wit. "I'm a man of my time," he continued, pontifically tongue-in-cheek, "and I know it. I'm not expecting eternal fame, because humor operates on the Billance Principle of Diminishing Renown. It so happens I sold my soul to the devil in exchange for a peek at the year 2281. I was dismayed to find that not only were my shows, books, and record albums forgotten, but I myself was thought to be fictitious. And here I had hoped to be remembered as the Demos-thenes of Drollery. Well, tough taco."

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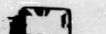
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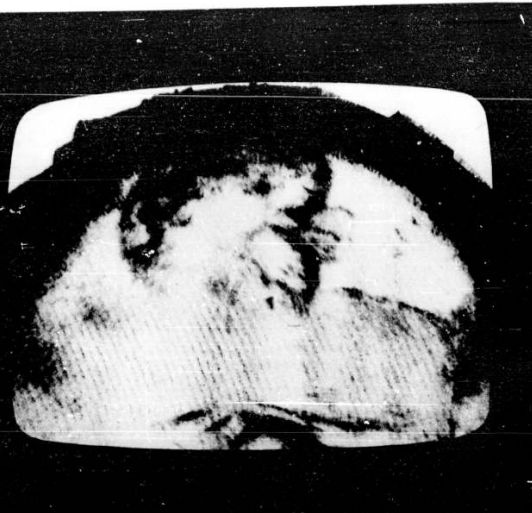
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Sight from Sound

By Eleanor Widmer



In the mid-Sixties my family and I spent a year in Europe and the Middle East. While touring France by car I noticed a swelling in my left breast, which I ignored by telling myself that the stresses of travel, the change in routine and diet may have caused the problem. By the time we reached Marseille I could ignore the condition no longer and was determined to find a gynecologist — no mean feat in a foreign country.

Some aspects of my examination with the chief of a gynecological clinic in Marseille verged on the bizarre. When I arrived I was told to undress in a hallway and right there, under a meager light bulb that shed no more illumination than a candle, my examination took place. (Anyone who has needed medical attention abroad can testify to the fact that American notions of privacy are not considered essential.) The physician spoke not a single word of English, and though I understood everything he asked me, my medical vocabulary in French was limited. Examining my breasts by running his fingers lightly over them, the doctor exclaimed, "Pas de tumeurs" — no tumors.

He then prescribed some drops to be administered to the outside of my breasts. Now, it doesn't take a medical degree to know that if you have a lump on the inside, it will not be dissolved by placing drops on the outside. Though the doctor kindly made a drawing for me so that I would be sure to put the drops on my skin rather than drink them, I abandoned these instructions and accepted at face value the absence of tumors. Many years later I discovered that patients in France are rarely informed if they have malignancies on the theory that the absence of knowledge will prevent anxiety and depression.

Almost nine months after that incident, with my condition virtually unchanged, I flew home to La Jolla to see my gynecologist, the renowned Dr. Hark (also, now deceased). He informed me that I had cystic mastitis, or cystic breast disease. While the words sound perilous, the condition is actually common. It simply means that cysts form in the breasts, which must be carefully observed and monitored. "Ah," laughed Dr. Hark, "you and Elizabeth Taylor."

From that period in the mid-Sixties until a decade later, when medical theories changed, I had a mammogram (breast X ray) taken every year. Though the yearly mammogram was considered preventive medicine and a means of early detection of cancer, I was constantly reminded that X



Fetus with growth retardation

rays did not supply absolute evidence that a malignancy wasn't slumbering silently in one of these dense masses. During my various visits to reputable specialists in San Diego over the years, I was advised by one physician to have the cysts aspirated (the fluid withdrawn with a needle) and by another to consider the possibility of "scooping them out" and replacing nature's material with synthetic implants. One very eminent surgeon gravely informed me that in his opinion, every woman over forty should have her breasts removed — the surest way, he said, to prevent cancer.

In medicine I am a conservative, that is, I conserve what I have. While I did close self-examination and had my X rays taken regularly until medical knowledge decreed that I ran more risks from the radiation of X rays than from the cysts themselves, I did not allow myself to be unduly pressured.

Many women whose mothers and maternal grandmothers have had breast cancer do elect surgery; a lesser number without such family histories decide on synthetic implants because they cannot accept the anxiety involved in X rays, aspirations, biopsies, et cetera. (It should be remembered that breasts are essentially one organ and that they behave symmetrically; hence the double-breast removal.) To sustain the doubt inherent in cystic breast disease, which is prevalent in small-breasted women as well as large, the woman has to trade off a measure of informed concern against a once-and-for-all solution. This brings me to ultrasound medicine, whose application for, among other things, breast examination, I personally encountered last month.

Although the basic principles of the ultrasonic beam were discovered late in the Nineteenth Century, that is, that high-

frequency sound waves reflected as echoes could be identified and recorded as photographs, these findings were not applied until World War I. Scientists have long known that some animals use sonar the way we use our eyes — some bats, for example, detect their prey by the sound waves that reflect from flying insects, and dolphins have the ability to locate structures in the same manner. However, the first practical application of ultrasound, or sonar, came with submarine detection in World War I. The information about sonar was considered classified material by the military until after World War II, and once declassified, it was used in industry for detecting microscopic faults in steel, or for cleaning jewelry. But it also intrigued early medical researchers, who in the mid-Fifties in Denver, Colorado, began to investigate its possibilities as a diagnostic tool. At the same time, investigators in Sweden were researching ultrasound, particularly as it related to the heart.

The ultrasound beam, similar to a beam of light, consists of high-frequency sound waves generated by the vibration of a crystal, which is housed in a plastic holder about six inches long. This crystal is called a transducer because it changes one type of energy (electrical) into another (sound). In the same way that bells of different sizes and shapes produce varying frequencies of vibration and hence varying sounds, so the crystal, which is "struck" by an electrical signal, generates a particular vibration based on its shape and thickness. (The frequency used for medical application is 2.5 million cycles per second or 2.5 megahertz.) The same crystal also functions as a "listening" device. When a pulse of ultrasound is beamed for a fraction of a second, the crystal within the transducer "listens" for an echo response. Returning sound waves (echoes) strike the transducer and produce vibrations. These vibrations are transmitted as electrical signals for storage on the screen of a cathode-ray tube. As the sound vibrates through the body, it sends back echoes, or "pictures," from various internal organs. By recording the echoes on film, images of the organs are produced.

The advantages of ultrasound were immediately apparent. Apart from causing almost no discomfort to the patient, it did away with ionizing radiation produced by X rays, the deleterious effects of which, when used in an uncontrolled manner, alarmed physicians. Surely many will remember when shoe stores had X ray machines to enable us to see the proper fit

of shoes, and when dental and medical X rays were taken as a matter of course. As medical practitioners became alerted to the harm of uncontrolled radiation, the apparent absence of danger in ultrasound pictures brought the technique to greater prominence. Moreover, ultrasound was capable of providing diagnostic information that might not otherwise have been available.

However, physicians did not exactly rush to apply ultrasound in diagnostics. For one thing, while the tests weren't painful, they required new equipment — the body would often have to be submerged in water for the tests. In Australia, for example, in the mid-Sixties, a doctor created a water bed which allowed patients, especially pregnant women or infants, to "float" on the mattress, with the transducers placed inside the bed, sending out the ultrasound beam and producing images. But it wasn't until the 1970s that ultrasound techniques became available in many U.S. hospitals, with mineral oil applied to the body as a conductor instead of submersion in water. And it was not until five years ago that a major breakthrough in technology allowed ultrasound to create pictures of the inside of organs, rather than just their contours.

This revolutionary advance in ultrasound enabled the early detection of certain types of cancer, it obviated, in some situations, the need for exploratory surgery, and it aided in the early discovery of birth defects. At present, ultrasound is often used with pregnant women over the age of thirty-five to determine the position of the fetus so that amniotic fluids may be extracted (this process is called amniocentesis). The chromosomes from the fluid are analyzed for abnormalities, such as for Down syndrome (mongolism). Ultrasound may also reveal in the fetus hydrocephalus (commonly called water on the brain) or even kidney defects. Says Dr. George R. Leopold, who has pioneered ultrasound examination at University Hospital since 1968, "What started out as a lab curiosity is now full-fledged diag-



Dr. Barbara Gosink



Dr. George Leopold

nosis." Due to the work of Dr. Leopold and his associate, Dr. Barbara Gosink, San Diego is one of the leading centers of ultrasound diagnostics and training in the country.

It was Dr. Barbara Gosink, chief of ultrasound at the Veteran's Administration Hospital, who informed me that Dr. Leopold was collecting data for a study to

determine the effectiveness of the ultrasound technique in detecting breast abnormalities. When I asked whether I could be one of the 500 or more women tested on a voluntary basis, Dr. Gosink arranged it.

On February 3 I arrived at University Hospital in Hillcrest and went to the ultrasound department. Though I was outwardly composed, I admit to being some-

what nervous, not about the test itself but about the results. Some years ago, on a television program called *An American Family*, which documented the daily life of a real family, the husband announced on camera that he wanted a divorce. I thought: What will I do if, in the interests of this article, it's discovered that I have a malignancy?

I was taken to a small, dimly lit room containing a bed with a water tank at one end of it. Because the breasts must float freely, they are submerged in water for the transducers to create pictures. To do this I lay on my stomach with my breasts placed in the tank of warm water and my head resting flat on the other side of the tank. There was not a bit of discomfort involved. My hands were at my sides as I watched the pictures of my own breasts projected on a small television screen. These pictures were then recorded on a video tape which Dr. Leopold would read later.

The technician, Deborah Wolf, was very helpful in explaining what was happening with this recently developed machine. Every two millimeters a new picture was projected, from the top of the breast in the bottom, until the entire breast was examined. Since dense black masses indicate benign areas, I kept straining my eyes for them. What I saw looked like lumpy oatmeal, or resembled those panoramic photos of the moon taken from its surface, with craters and mounds everywhere. Though I have been shown my breast X rays, I had never viewed the inside of my breasts, and despite the small element of anxiety, it was a thrilling experience.

In about fifteen minutes, after first one breast and then the other was recorded, I dried myself, dressed, and went to speak to Dr. George Leopold. My only disappointment was that I thought he would tell me immediately the results of the examination. However, Dr. Leopold reads several tapes at one time and thus I didn't hear the news until Dr. Gosink called me two days later and said, "No nodes, no outwardly composed. I admit to being some-

(continued on page 18)

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JONATHAN SAVILLE

Leonora Vail enters. She is a lovely creature of about thirty, exquisitely dressed and with great charm of manner.

This brief stage direction from *The Astonished Heart*, one of the nine one-act plays that comprise Noël Coward's *Tonight At 8:30*, tells us a great deal about its author's art. The upper-class ambience, the familiar allusions to taste, sophistication, and refinement, even the special flavor of the language the playwright uses for this characterization ("lovely," "crea-

ture," "exquisitely," "charm," "manner") — it is the essence of that delectable, amusing, artificial, tender, poignant world that Coward's theater evokes and creates.

In a sense, it is also the essence of Gertrude Lawrence, for whom the role of Leonora Vail — along with all the leading female roles in this triple trilogy — was written. Of course, I myself never saw Gertrude Lawrence in *Tonight At 8:30*. When she and Coward (who played all the leading male roles in the first production) were demonstrating their sensational virtuosity, I had not yet been conceived. But I am willing to accept Coward's own

assessment of his leading lady's virtues. Here he is on her performance as Lady Maureen Gilpin ("Piggie") in *Hands Across the Sea*, another of the nine short plays — and once again the tone, the style, the language, and the sentiments are pure Noël Coward.

It is a gay, unpretentious little play and it was acted by Gertrude with incomparable brilliance. I cannot think of it without remembering the infinite variety of her inflections; her abrupt scatterbrained conversations on the telephone; her frantic desire to be hospitable and charming and her expression of blank dismay when she suddenly realized that her visitors were not who she thought

they were at all. It was a superb performance in the finest tradition of high comedy, already now over and done with forever but, as far as I am concerned, never to be forgotten.

Charm, gaiety, brilliance, stylishness, versatility, consummate technique — these are the qualities of acting demanded by *Tonight At 8:30*. It should come as something less than a surprise to discover that the current production of this three-evening anthology at the Gaslamp Quarter Theatre does not consistently offer performances at quite that level. What is perhaps more disconcerting is the gender division of the strengths and defects: almost all the women are strikingly good, while almost all the men are relatively weak (and sometimes disastrously so). At its best, this production does manage to conjure up something like the image of Gertrude Lawrence; but there is no one remotely like Noël Coward in it, and indeed scarcely anyone on the male side of the cast who will remind you of a professional actor at all.

Of the several actresses who divide up the Lawrence legacy, perhaps the most impressive is Donna Walker, to whom the frivolous, entrancing, ruling-class wives are assigned. Whether as the scatterbrained Piggie, or the self-dramatizing roguish Louise Charters who decides she has fallen passionately in love with a casual dancing partner ("Here it is this thing that's happened — it's terribly rare — as large as life — larger than life..."), or the impetuous, charming sponger Stella Cartwright ("brought up merely to be amiable and pleasant and socially attractive... no ambition and no talent — except for playing games"), Miss Walker exhibits a scintillating technique, a flawless command of British comedy-of-manners style (as well as accents), and an abundance of that type of charm — by definition indefinable — for which Gertrude Lawrence herself was so famous.

How elegantly she phrases every line, every movement, every gesture, how utterly in proportion it all is — like a

hothouse rose traced in quicksilver. And in her one serious role, as the generous, stoical wife of the adulterous psychiatrist in *The Astonished Heart*, Miss Walker reveals a depth of controlled emotion that shows her extraordinary talent is not limited to the comic.

Actress Donna Tenney plays only one of the Gertrude Lawrence roles — the nagging middle-class wife in *Fanny Hill* — but in this and in a number of supporting roles in the other plays, she establishes herself as a character actress of remarkable skill. A complete naturalness, without a touch of self-conscious stylization, is the chief characteristic of all Miss Tenney's performances in *Tonight At 8:30*, and what is especially noteworthy is the variety of distinct impersonations in which this naturalness is found: the mean-minded Doris Gow, systematically depriving her husband of the joy of life; the brittle visitor from abroad in *Hands Across the Sea*, somewhat ill at ease in the urbane Gilpin circle but gamely keeping her social smile on; the cockney waitress in *Still Life*, with her touch of vulgarity and her touch of poignance; and the subdued but intense secretary in *The Astonished Heart*. This is real acting, and of a high order, admirable for its unflinching but unshakable competence. It should also be pointed out that Miss Tenney, like Miss Walker, has lived all her life in San Diego, so that her mastery of a diverse repertoire of English vocal types — from accent and gesture to style of walking and sitting — represents a triumph of technique.

Elie Sullivan, who plays various older women in the plays, is equally versatile

and equally in command of various styles. From the crabbed grandmother in *Fanny Hill* to the kindly, ironic, sophisticated friend of the heroine in *Shadow Play*. Taking the roles played by Alison Leggan and Everley Gregg in the original 1936 London production, Miss Sullivan never fails to make an impression, for the personae in considerable measure that strength and distinctness of personality by which the memorable character actress indelibly identifies herself, through all her metamorphoses. She is particularly adept at the grand gestures of the comic-melodramatic manner, which she deploys to detectable effect in such roles as the long-suffering Lavinia in *Family Album*, her suppressed self-assertiveness finally released by Madeira, or the faded West-End actress Mabel Grace, keeping up *grande dame* appearances in *Red Peppers*.

The more serious and more dramatic Gertrude Lawrence roles are assigned to the Gaslamp production to Pamela Adams, who bears up splendidly under their weight. Miss Adams is the modest, delicate, emotionally vulnerable Laura in *Still Life*, drawn against her will into an intoxicating and painful adulterous affair, and it is she who plays the lovely creature Leonora Vail, wifely her great charm of manner and her predatory sexuality. Quite an emotional range — and it is to Miss Adams' credit that she makes both these characters vibrate with their quite diverse forms of passion and femininity.

The remaining female member of the cast is Alison Dawn Hagen, who in spite of her energy and a clever comic flair, seems a bit less well cast than the others, mainly

because she is too young for these roles. The men, too, are younger than appropriate casting would demand, but that is the least of their defects. None of them can manage a convincing English accent, none of them has much insight into the attitudes, manners, and mannerisms of the British upper class, and most of them seem quite at sea when it comes to such basic technical skills as sitting down, standing up, accompanying words with suitable gestures, or pacing a dialogue so that it will appear that the characters are really listening to each other. Recognizing the casting problems of amateur theater in San Diego, we may still express astonishment at the fact that the women in this production are so polished and the men so raw. A partial exception must be made of Byron LaDue, who takes a number of the roles originally played by Noël Coward. Mr. LaDue is not convincing as sophisticated or cultivated Englishmen of the ruling class — his idea of these gentlemen is generally conveyed by a stiff demeanor and a fixed grin — but he LaDues brilliantly as the disgruntled, lower-middle-class husband in *Fanny Hill*. At last rebelling against a decade and a half of domination by his all-female family, and he is also nicely entertaining as the vaudeville performer in *Red Peppers*. Mr. LaDue's strong suit is rough, outspoken aggressiveness, and his *Fanny Hill* role gives him a chance to create a full-blooded, incisive character at some cultural distance from himself. It is a vivid portrayal, with a true ring — rare among the male performers in this *Tonight At 8:30* — of psychological and social authenticity.

One more word about the actors. Three of the nine plays are, in part, musicals, and the quality of the performances tends to fall precipitously the moment the music strikes up. Noël Coward's tunes do not require superbly trained voices. On the evidence of their recordings, Gertrude Lawrence always sang remarkably flat and Coward himself merely crooned a kind of British music-hall *Sprechstimme*. But they both knew how to put a song across, and the charm and expressiveness of their singing transcended their technical deficiencies. No one in the Gaslamp production knows how to put a song across, and the technical deficiencies — of which there are many — are not outweighed by any sense of style or any force of personality.

As to the staging of *Tonight At 8:30*, here are some very good and some very bad things to say. Susan Mueck's costumes — at least the ones she has devised for the women — are so wonderfully right in all their details, and so much in keeping with the period of the plays and the tastes and personalities of the individual characters, that they function as one of the wisest and most stylish elements of the entire production. Equally clever are Robert Earl's sets, above all the basic modules of Thirties-modern furniture that are cleverly transformed into a bed, a couch, a sideboard, a dressing table, or whatever else is needed for the action of the successive plays. There are also artfully designed backdrops, minimal in their details but in each case precisely calculated to give the playing space a local habitation and a name. (continued on page 22)

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One Play at a Time

(continued from page 21)

name. These backdrops are set in a recess in the rear wall — and here we come to one of the major flaws of the staging.

Mr. Earl and director Will Simpson have arranged the tiny Gaslamp Quarter Theatre so that there is a small thrust stage in the middle of one of the long walls, with the audience in semicircular ranks around it. It seems to have escaped their notice that from the seats at the far sides, the backdrops are totally invisible because of the recess. In *Shadow Play*, some of the action actually takes place in this recessed space — action which, for those unlucky enough to be sitting in the last seats stage left, consists of disembodied voices emerg-

ing from behind an obtrusive lamp. In such a small theater — some seventy seats — ought there to be a single seat with impeded sightlines?

But that is the least of the problem. Mr. Simpson must not doubt he credited with many of the excellences of the production — the ensemble work especially, as well as the lively tempo and some of the fine points of characterization. But his blocking is often horribly inept, to the point where one wonders just what perverse revenge he wishes to take on his inoffensive audience. On a thrust stage, the actors must keep moving so that the audience on all three sides can feel that they have an intimate overview of the action and that the company is playing for every seat in the house. In *Will Simpson's Tonight At 8:30*, in contrast, it is the case again and again that the characters will take up positions, standing or seated, with their backs to a good third of the audience,

and simply stay there like immovable props for minutes at a time. In the most unfortunate instances, you will be deprived of the sight of any faces at all, of the one character you will see nothing but the back, and the person he is talking to will be totally hidden behind him.

Mr. Simpson seems to have a particular prejudice against the stage-left section of the audience when I sat there for the first of the three evenings. I went to have the paranoid conviction that all three plays had been staged with explicit hostility toward me, for the interesting action was always on the other side of the stage, obscured by someone's back or by that damned lamp. Yet the director's campaign against his audience is really quite catholic — no matter where you sit you are subjected to this sort of thing. Mr. Simpson especially likes to have his actors addressing themselves to the backdrop, as though the audience were in fact there instead of behind him — a

most peculiar interpretation of the tradition of the fourth wall. Consequently, in one of the most postage-stamp-like theaters of San Diego it is sometimes actually difficult to make out what the actors are saying. What in the world can this usually competent and inventive director have intended by such bizarre antics?

Now the question is whether you ought to go see *Tonight At 8:30*. All in all, I would say that this offering at the Gaslamp is more recommendable than not. Most of the plays themselves are little masterpieces, worth seeing in any but absolutely abominable productions — and these certainly do not fall into that category. When the acting is good it is very good indeed, and all those implacable backs are something you will just have to put up with. I would suggest you start with *Part I (Hands Across the Sea, Famed Gull, and Shadow Play)* and then decide for yourself whether you want to pursue the entire series. □

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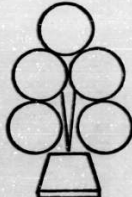
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MARCH 26, 1991 5

Dough Girl



The Postman Always Rings Twice

DUNCAN SHEPHERD

For quite some time I and everybody else had been hearing about the hot parts in the new screen version of *The Postman Always Rings Twice*, the stuff that Bob Rafelson was alleged to have shot as an "X" and edited to be an "R." The stuff that Jessica Lange was not sure she wanted her mother to see, the stuff that would command an important addendum to the recorded history of sex in the cinema. My own pulse would have picked up more speed in anticipation if the actress in question had been any of sixty or seventy I could rattle off without having to pause for a let's-see-now. This is nothing against

Jessica Lange, who no doubt has her points. It's just that, having seen her in only two previous movies, and having taken away no very vivid impression of her, I barely know the woman, and I guess I must be one of those reactionary and overscrupulous types who can't help feeling that most forms of sexual activity will be improved greatly by actually liking, admiring, having an interest in the other party. This goes for voyeuristic forms as much as for bodily contact forms. (Bestiality may be the exception here; but who could say?) Forethought would have been seriously lacking, however, had I failed to acknowledge that whatever licentious acts she might engage in in *Postman* would stand to acquire retroactive interest, or heat, should

Jessica Lange go on to become the next Bette Davis, or even next Marnie Van Doorn. Her early escapades might then be seen as having the sort of sentimental value that some people saw in Suzanne Somers' unearthed *Playboy* portraits — a recent major archaeological find. Better that they be seen in that light, certainly, than as premature nails in the career coffin. God knows, and has passed along the knowledge to Harold Robbins and others, that the road to Hollywood stardom is littered with discarded bodies that gave themselves up for a chance at something better and soon found that they had nothing else to give and no one else (i.e. only a poor class of people) asking for it.

The lengths to which actresses are willing to go in this line (and actors too, sure, but not so often, things being what they are) are much less interesting, because much more common, in the case of the would-be movie star than in the case of the already-in. Julie Christie, for instance, in *Don't Look Now* and *Demon Seed*. The continuing reluctance of very many performers of Christie's stature to go as far as she, much less as far as the fictitious movie stars drearily fantasized about in Terry Southern's *Blue Movie*, has been an undoubted disappointment to some of the more rabid sexual revolutionists. But this reluctance has kept it relatively easy for any rational person to draw a line (or a four-lane highway) between what is and what isn't pornography in the movie industry, has made sure that it is still an eyebrow-raising event when any known actor or actress ventures a step or two into the great divide, and has pointed up the importance in these matters of the viewer having a prior interest in the performer.

Much promotional effort has gone toward lifting the former mantle of anonymity from the people who toil in porn movies, claiming star status for the likes of Marilyn Chambers and Linda Lovelace (no more). All of which huffing-and-puffing amounts to an attempt to persuade, force, or bamboozle us into taking some sort of personal interest in these people. I imagine Hugh Hefner is trying to do much the same thing for his fold-out girls, and show off his own carapaces at the same time, via the *Playmate* Data Sheet, filled out in *Playmate's* own handwriting, and accompanying thumbnail biography. But this sort of thing is a tough sell, especially (for me) when *Playmate* of the Month fills in the *Favorite Movie*, blank with *Airplane!* and *Hungry 18*. Or maybe I'm a tough customer. A grade-A, major-studio, best-of-

everything production like *Postman* will naturally tend to spread an aura of class around whatever goes on or comes off in it, in a way that a *Scruffy* can never do for a Connie Stevens, or that no porn movie can do for the newest nobody, just as an appearance in *Postman* will have certain advantages even for a nobody who will not accrue to one appearing in *Juggo*. And in that respect what I had been hearing beforehand about *Postman* managed to raise a certain keenness of interest as regards the possible important addendum to the history of sex in the cinema, even if not as regards what Jessica Lange's mother will think. All for nothing, as it turns out, a mere footnote to one of the existing chapters, perhaps one concerning fully clothed sex, would seem to be a bit extravagant, and much of the foregoing rumination is misplaced here. (Maybe the upcoming *Tattoo* will prove a more suitable occasion.) Jessica Lange, with sluttishly mussed hair, curled lip, tear-soaked face, is bent on Proving Herself An Actress before anyone could possibly think anything less of her, and the much touted kitchen-table scene turns out to be devoid of skin, as are the numerous reprises of it in other settings, unless you care to count thighs and shoulders.

What you get instead (and in spite of the impression you would get from the romantic string accompaniment if you were to close your eyes) is a cavenant style of courtship that declares its complete liberation from any bourgeois sentimentalities on the subject of sex. It's rough stuff all the way, with Lange headlocked, wrestled around two-rooms, and finally body-slammed onto the kitchen table, her fall cushioned by a lump of bread dough and a fine layer of flour. Then comes some clutching of breast and crotch areas by the obliging Jack Nicholson, the camera getting intimate, a couple of salt stockings, garters, and step-ins, before passing up to the Lange face to assure us that the crotch area we have seen being clutched in this manner is indeed connected to the Lange face and is not the property of some lowly stand-in. Then comes more groping, flexing, bouncing, all shot so close as to have only kinetic and not scenic impact. Much later, the step-ins we by that time know so well do in fact come off, and, although the angle and lighting shift do not afford us a clear view of any anatomical landmark, we would probably be willing to testify under oath as to contact between Nicholson's face and Lange's privates — and at this point we begin to feel like a busybody

chaperone at a junior-high-school dance (about Jack, keep the hand in the small of the back). There is something ungenerous, even selfish, about such extreme explicitness combined with such limited exposure. All possible visual interest bows to psychological interest — and I don't mean the psychology of the character — so that the newsworthiness, or publicity-worthiness of these scenes consists in the mere fact that She Would Do It. Or rather, Would Allow It To Be Done To Her. In one important way, the bread dough that serves as pillow on the kitchen table and that soon ends up on the kitchen floor is an apt symbol for Lange's treatment at the hands of her rough-and-tumble lover: girl, I knead you. It also corresponds well to her plump,

rounded, slightly squishy facial features: she reminded at times a little of Lauren Hutton, only less distinctive, less finely chiseled, and it's no wonder she hasn't left a very vivid impression on me in the past. I seem to have neglected thus far to mention that surrounding the various hot parts and attendant publicity there is a full-blown movie to contend with, a remake of the 1934 James Cain novel that was first adapted in 1946. The new transcriptions of this week seem to be banking on the prospect that the fashionable cynicism of the mid-Depression will again seem in style in the midst of the current economic unhappiness. They appear to have banked a bundle on that prospect, to judge by the visible evidence. Indeed, the tireless ac-

cumulation of production values threatens to stop cold the crazy lurches and jounces of the Cain plot. Every inch of the way, along a street called Memory Lane, one is aware of the care, the research, the expense, the no stone that went unturned. Everywhere one looks is exactly the right billboard, the right gas pump, the right sign, and dress (and silk stockings and garters and step-ins), the right Venetian blinds, the right roadside-diner coffee cups, napkin holders, sugar containers, the right neon sign, the right matchbook cover, the right Greyhound bus, the right everything. All of these rightnesses are painstakingly stockpiled, fastidiously arranged in place, and artfully photographed by Sven Nykvist in drained, harmonized colors — just

as if they all had perfectly good reason to be. But what reason? Why the royal treatment for this gutter novel? Of all the acquired artifacts of a bygone era, the Cain novel itself holds its charm least well. The principal redemption of this book, now and in 1934 and at any time in between, is the impression received when reading it that Cain might have written the entire thing between lunch and dinner (a nifty illusion, that). And yet it would be unjust not to point out that, by comparison with most of the meagerly plotted movies these days, this reasonably faithful adaptation dispenses a ton of plot, regardless of how manipulated, manhandled, bludgeoned, bulldozed, shanghaied, and railroaded west of that plot seems. □

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Letters

(continued from page 4)

Mushroom With View

Bravo, Evelyn Segal ("Letters," March 12). I no longer read the film reviews because of Duncan Shepherd's perverse opinions. The Reader should get a new reviewer. If Duncan likes working in the dark, perhaps he should take up mushroom farming and leave the movies to those that truly love them.
David Clark
San Diego

Same Thing Last Year

Over the years I have read Duncan Shepherd's movie reviews and I have enjoyed them immensely. I can honestly say that his critiques are the highlight of the paper.
Mr. Shepherd's point of view consistently reflects his knowledge of cinema as a serious art form within a historical as well as an aesthetic framework. Each of his articles is well researched and can be considered a learning experience.

Those readers who find Mr. Shepherd's writing incomprehensible are probably not interested in the education the reviewer provides. These people seem more interested in whether or not a film is "entertaining." Obviously, individuals who maintain this perspective regarding film do not understand the word critique.
San Diego is quite fortunate to have such an articulate and intelligent movie reviewer, and I always look forward to seeing the films which he has analyzed.
Patricia J. Backley
San Diego

Niche Appreciation

I've been an avid reader of Duncan Shepherd for almost six years now, and never before have I been compelled to respond to his regular barrage of hate mail — not until prompted by the most recent sound, particularly by the outpouring of resentful bile by J. Michael Straczynski ("Letters," March 19). For his argument, Mr. Straczynski falls back on the tired notion of the critic as "public servant," as if the highest calling of the profession were as some kind of consumer watchdog or a friendly, community father figure.

A critic is a writer, and need not be responsible to anything but his own convictions, taste, and sensibility. For those who prefer the familiar, predictable, popular "line" on movies, it's more than amply covered in our two daily papers, and in the many other local publications, not to mention by Mr. Straczynski himself. I, for one, am thankful that Mr. Shepherd has his niche at the Reader. I find his response to film refreshingly and consistently stimulating, challenging, enlightening, and absolutely unlike anybody else's. What more need we ask?
Chia-Si Sierra
Pacific Beach

The Power Tools

I am writing in regard to "The Killswitch Wars" (March 12). One thing San Diegoans have in common with the residents of Borrego Springs is a feeling of frustration with the Public Utilities Commission (PUC) and SDG&E. But Borrego Springs has a great advantage simply because it hasn't been totally developed yet. In order successfully to gain some

energy independence, Borrego Springs must begin planning and evaluating local resources now. A way to beat SDG&E in the energy game is to become an energy self-sufficient as possible by planning a community with a heavy emphasis on appropriate technology. To the delight of the energy industry, terms such as "solar cooling" or "passive solar" architectural designs are virtually unheard of by the average person.

Instead of depending on a large, centrally located fossil-fuel plant owned by a huge corporation, why not plan our communities so we have neighborhood energy co-operatives? It is why not seek help and advice from other communities which have experience in energy-efficient planning? And let's not forget conservation, meaning using energy efficiently instead of wastefully. In a well-planned energy scenario, conservation would pay off.

It was interesting that in their letter to the PUC, the residents of Borrego Springs omitted some important examples of grassroots energy projects. SDG&E, which are costing ratepayers millions of dollars annually, I am referring to the ill-fated plans for the Sundesert nuclear power plant.

The recent whopping sixty percent increase in our electric utility rates reflects the \$100 million spent needlessly by SDG&E on Sundesert. Unlike SDG&E stockholders, we've had to bear the loss, but had there been an investment payoff we would not have seen it.

Included in that general rate increase, the PUC staff approved \$200,000 for SDG&E employee Christmas parties, old-timers' dinners, and a company newsletter for employees.

Now, I find it a real shame that during the meeting with Borrego Springs residents, none took up the challenge of PUC representative Michael Doyle's remarks that he "personally thinks nuclear power is part of the solution, if not the solution" to our forever-increasing bills.

It's distressing to hear such statements from representatives of a policy-making commission like the PUC. San Onofre is in our back yard and so it's probably a good example to illustrate that nuclear power, contrary to Doyle's remarks, is not a solution to our escalating bills.

Over one-third of the money attracted by SDG&E's increasing rate of return goes into construction of San Onofre Units 2 and 3. Those units, currently estimated to cost \$3.2 billion (not millions), are four times more than the original cost estimate, with no end in sight. Cracks in Unit 1's steam generators could cost \$100 million to repair. Federal subsidies to the nuclear industry which have cost taxpayers — most of whom are also ratepayers — \$40 billion (not millions) during the past thirty years make a kilowatt-hour of nuclear power greater than oil.

Returning to the case of San Onofre, there are many untold problems, such as worker safety, radioactive waste management, seismic activity, and decommissioning. The PUC has already said that decommissioning costs will be significant.

The best solution I've heard concerning San Onofre is to convert it to safe and renewable fuels, as has already been done in South Dakota, Minnesota, and Michigan. As for SDG&E, since it's a public utility, governed by a public utilities commission, maybe it should be publicly owned. It was encouraging to read that Borrego Springs residents are exercising the right to dispute their bills by sending their payments to the PUC. In San Diego, a rate diversion campaign has begun in concert with others throughout the state. I urge all ratepayers to join (continued on page 29)

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Letters

(continued from page 28)

these campaigns and it will help stop the leading cause of heart attacks in the U.S. — high utility bills.
Stephanie Sheff
San Diego

An Ape On Broadway

As one day succeeds another, the continuing saga of the Brucers at the Old Town Opera House plays almost as well as *Charlie's Angels* ("City Lights," February 19).

As one who spent over twenty years in the theater in New York City — first of those with the Off-Broadway and Off-Off-Broadway movement — it would be the mind how San Diego semiprofessional theater companies choose to conduct their business, both artistic and commercial. The very idea that someone who knows nothing (or comparatively very little) about theater per se can dictate artistic decisions to those who do know something about it is pathetic and would be funny were it not for the distressing results, both for the public and the few actors and technicians in the field who want to be left alone to do their jobs — entertain!

A board of directors for a semiprofessional theater? Absurd! And infantile. And wasteful, and useless, and contradictory — and so forth ad nauseam.

The Off-Off-Broadway movement in New York has fewer hassles and problems than the San

Diego theater movement. Why? Because they are people who know what they're doing and others let them do it. And, incidentally, they

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(continued from page 29)
Street." December 11 was likewise incredible. Why does he let a group of people who have nothing to lose advise him to close a popular, commercially lucrative production? There should be no question at all about it. No meetings? No discussion? It works? Keep it! This is no tea party or garden social where ideologues dictate the choice of entertainment. This is to your public, — get out of the public support business. They pay the tab and spend good time and money indulging your whims so you owe them the best you can possibly give, without interference from Pollyannas.

A good fr. al and former associate of mine, one of the best scenic and costume designers in the business (Tony Award winner and designer of award-winning productions), came to San Diego to do a San Diego Opera production. His reaction? "Never again! It's a community theater! So many people making artistic decisions who barely know their way to the theater!"

San Diego has great potential in the arts. But only when it learns that it's not a commercial success. If you opt for artistic, be prepared to take chances, have patience, have plenty of time and money, and above all, talent. If you opt for commercial success, do the money winners, the "safe" productions, spend plenty on advertising, settle for less, and make the bucks. Only with time, competence, and financial support can you last long enough to become a tradition in any community. There are few of them, but when you demand success without the necessary competence, you are doomed to failure.

The Brucers were imaginative and courageous, their backers were short-sighted and without a plan. You must tolerate the failures as well as the near misses. The theater is not one continuous string of *My Fair Lady*—nor should it be. Don't try to "out-Globe" the Old Globe. Don't ape Broadway. Be modest enough to realize that good theater needs good people, both in front of and behind the footlights.

There's a whole new audience out there. Go for it! And forget about the power plays and the social games.
David Saxon
San Diego

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Karen Hoover
Nurse
North Park

Occasionally at the hospital we try to outdo another floor. This particular time we made up a fake patient. The whole respiratory department was in on it. One of the nurses played a comatose woman. We used mascara to make her a little blue, bandaged her head... she had an IV, oxygen... the whole bit. Then we moved her into the progressive care unit. The nurses were a little upset trying to figure out who she was and what to do with her—until she sat up in bed. At that point one of the nurses on duty told her to lie back down, and ran out to call the doctor. That's when we had to tell them. It helps to do something to relieve the stress now and then... you have so many real patients. I'm just waiting for April Fool's day. I know they plan to get back at us.



Frances Preston
Retired
Pacific Beach

This was quite awhile ago back in Billings, Montana. I don't even remember whose car it was, but it was an old rumble-seat-type car, painted an awful green. My boyfriend back then was one of the guys on the football team. A group of us got the notion to dismantle the car and reassemble it on top of our high school. Oh my gosh, I might long. It was the first of April and when everybody came to school that morning, there was the car. I can still see it... perched on top of the building. People were saying, "How in the world did they get that car up there?" We were heroes for a time, but we were found out. It wasn't nearly as much fun bringing it down.



Maryanne Cochran
Graphic Artist
San Diego

Back in school we used to take the shower heads off and fill them with dye—fuchsia or bright green. Cheerios in bed, greasing door knobs, jamming the doors shut... they were all part of dorm life. We had one resident assistant who was a pain, to put it mildly. We were obnoxious freshmen and she considered herself a big grown-up senior. At any given opportunity she'd let us know it. School was almost out for the year and she went on vacation for a few days. We bought some of that very smelly cheese and put it in her drawers and under the bed. We didn't have to see her the next year so it gave us some satisfaction. I guess some practical jokes are downright mean.



Bob Kirwan
Pacific Beach

It seemed funny at the time, partly due to our slightly intoxicated state. I was in a wedding party, tuxedo and all. After the ceremony, the bride and groom were leaving to go on their honeymoon. They got into the car but the groom forgot something and went back to the reception. On the spur of the moment my friend and I jumped into the car and took off with the bride. She was vaguely humored at first but by the time we pulled into a gas station, she tried to convince the attendant she was being kidnapped. He thought it was all just a joke. I told him I was the groom and that she was already tired of being married. Conscience got the better of me and by the time we returned to the party a considerable amount of time had passed. The groom was angry. He had no idea what had happened to her. I felt like a fool.



Jeanne Raeder
Accountant
Ocean Beach

One day in the office we played the old Mr. Fox trick on as many gullible people as possible. You leave a message on the person's desk—urgent, call Mr. Fox. Of course the person has no idea who Mr. Fox is and when he returns the call he gets the zoo. Some people never quite catch on. You can do it again with Mr. Wolf or Mr. Bear and they'll be on the phone with someone at the zoo, insisting that Mr. Fox called about an account. The other thing, although I'm not sure if it's a joke or not, is when you're at a bar and someone is bugging you for your phone number. It always helps to have the Dial-A-Player number handy.

—Lin Jukary

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The distinctive imagery, lifestyles, and state of mind California have long exerted magnetic pull on artists of all kinds, particularly filmmakers. The Hollywood industry has often, and inevitably, made of the state both as up-from-subject and as simple background, but with its move to "safety first" has rarely confronted it through the eyes of those at society's fringes: the ethnic minority, the poor, the dispossessed, the eccentric, even the truly individual elements, the "outs," whose talents and "bits" of office are essential ingredients in collective character.

This confrontational task has been naturally and happily picked up by the burgeoning field of independent and experimental film, whose artists are currently working on the financial and

distribution brings them in to make the kind of statements they want to. The underground has always been with us, at least since the 1960s, and the counterculture of the 1960s and 1970s was, generally, within the realm of academe.

California's new independents are more and more represented by those elements that were formerly ignored, most importantly by members of the African, Latino, and Asian American communities.

For the next two weekends, Community Arts of San Diego will present a film and lecture series on the subject of "Race in the Funhouse," a showcase for alternative views of the California experience, those less likely to be represented or overlooked in the mainstream movies that most people see.

The program consists of a series of films, each on a different theme introduced and discussed by a person directly involved with the film's making or by a writer or critic familiar with it; a panel discussion on "The Importance of Independent Film and Video";

independent features, and short films and video tapes by local artists.

Here is the schedule:

Saturday, March 17, 7-9:30 p.m.
Roxas & Noguea, a film by Jesus Trevino that examines the economic exploitation of the Latin population on both sides of the border. The first co-production of the Mexican and U.S. California Chicano film festival will be introduced by Jason Johansen, who hosts the Chicano Film Festival in Los Angeles.

Saturday, March 28, 12-130 p.m.
Director Agnes Varda's 1968 look at Hollywood, as seen through the eyes of a female filmmaker (the film is played) by avant-garde filmmaker Shirley L. Lurie, introduced by critic Lee Atwell, an authority on Varda.

Also on Saturday, at 8:00 p.m.: **Bush Mama**, a gritty, realistic portrait of life in Watts and Compton, introduced by Ethiopian filmmaker Haile Gerima. Introduced by actress Barbara O., star of the film and

Harell, principal cellist of the Harel Philharmonic, has an extensive solo career. Pioneer chamber violist *Thomas Vander Volkm* is *discussing values in the USSR before arriving in Israel* at the concert. He is the faculty of the Academy of Music, Tel Aviv University.

The Trio will give two concerts. On Tuesday, Next Thursday, April 2, at 8:00 p.m. they will perform at Tivoli Theatre, 6666 Gessner Road, San Diego. The concert will be conducted by Carlus. The program will consist of Copland's *Violins' Study* on the violin, and they performed brilliantly at last year's Sherwood Auditorium concert, and two staples of the Trio's repertoire, the San Diego's chamber music knock-out most recently in the young men's performances by the Trio at the San Diego and Young-Luk Kim Beethoven's

and the Dvorak F Minor Trio Op.65. This concert will feature the San Diego Binnensingers, a vocal quartet.

The second concert will be *Sherwood Auditorium, on Tuesday, April 3, at 8:00 p.m.* The program will consist of Mozart's Trio in F, K. 592 (which the A-Ma-Ka-Ma Trio performed at last year's 53rd last held here) and a concert of the Beaux Arts Trio and the Beethoven Trio, Op. 87. The Trio's program last year of the earlier Beethoven Trio in B, Op. 8, was the high point of the concert. The concert can be preceded, for special ticket holders, by a dinner and lecture, to be held at the Sherwood Auditorium, 1000 Fan Street, which is a walk from Sherwood Auditorium.

Orchestra will be at 8:45 p.m., and the Trio will start at 9:00 p.m. The talk about the music will

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The Israel Piano Trio appeared in San Diego last year under the auspices of the

their success with audience and critics has brought them back for a blockbuster week of varied appearances. One of the local critics made the following enthusiastic remarks: "The Israel Trio repeatedly amazed me with the new meaning and vitality they imparted to well-known pieces. It was this sort of inventiveness, this assistance on

This internationally acclaimed group will participate in a special week of events patterned after their highly successful and heralded residency each year in Denmark. Violinist Menahem Presser is concerned that of the Israel

Illustration by Priscilla Bradbury

Ray Bradbury

In the kitchen the breakfast stove gave a hissing selt and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunny-side up, six juicy slices of bacon, two coffees, and two cold glasses of milk.

"Today is August 4, 2024," said a voice from the kitchen ceiling "in the city of Allendale, California."

Ray Bradbury

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"Giroscopio in Switzerland" Par-cour in San Diego" a walk along the Permettino course will be led Sunday, March 25, 5:30 a.m., Kearney, municipal pool, Morley Field, Texas and Lupo streets, San Diego. Free. 231-4973 or 223-5435.

Chalkin' on Carnival on Saturday, March 25, will include a cake de- orating contest at 10 a.m., Pamela McIntire's puppet show "The Three Little Pigs" at noon and 1:30 p.m., and a clown from SIDSU's clowning class, until 1 p.m., clock tower, Claremont Square Shopping Center, Claremont Mesa Boulevard, Claremont, 236-5849.

Buildings of Balboa Park will be the topic for the tomorrow's walk, Saturday, March 25, 1 p.m., southeast corner of Sixth Avenue and Laurel Street, Hillcrest. Free. 842-2425 or 223-5435.

"It's Still Hot," a no-makeup day to benefit the Community Energy Action Network, will include a parade and street-theater performance, San day, March 25, 1 p.m., Sixth Avenue and Laurel Street, Balboa Park, and a concert of reggae, rhythm and blues by the

Friends Band, 5:30 p.m., International Blvd., 4014 10th Street, North Park. 236-1684.

"Yellow Trunk Show," a mask and puppet performance by Seattle's Family Burials, will be presented in three acts, a slapstick version of "The Great Train Robbery," an adaptation of a Frank Kafka short story, "The Bunker Rides," and a parody of the Japanese film samurai, "Duel at Gitchy City Gate," Sunday, March 25, 1 p.m., University Town Center, and in a truncated one act form, at 6:30 p.m., 141 West Antrim, San Diego. Free. 233-2141.

"A Touch of Country," contemporary fashions modeled by personalities, celebrities, and models, plus karate, clogging, and the KSM Country Music Dance Club and the Country Casa Nova Band, will benefit the American Heart Association, Sunday, March 25, 6 p.m., Town & Country Convention Center, Mission Valley. Free. 233-2127.

Casino Party will feature blackjack, roulette, craps, wheel of fortune, and chuck-a-luck, sponsored by the Varsity Club of San Diego, to benefit local children's

charities, Sunday, March 25, 8 p.m., to midnight, Grand Ball room, Sheraton Harbor Island Hotel. 221-1112 or 444-2223.

"Ben Hur," the original, uncut, silent film epic released in 1927, will be shown with the off-screen sounds of Gwyneth Carter at the organ, Sunday, March 25, 7 p.m., North Chapel, Naval Training Center, Point Loma. 463-0308 or 223-3555.

Future Technology will be the subject of "The Future Is Now," a multimedia presentation from Omni magazine, and "The Next Fifty Years: Science, Technology and the Human Prospect," a lecture by journalist and Omni contributing editor Stuart Diamond, Tuesday, March 24, 8 p.m., Montecito Hall, SDSU. 263-6947.

"The Historical Walk" through Midtown will take place Wednesday, March 30 or April 1, 7 p.m., Date and Columbia streets, San Diego. Free. 223-5435.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-2127.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 59 miles east of Lakeside (291-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48) free.

Sports

Amec Volleyball, the San Diego Amec will face third-ranked Long Beach State, across the net, Friday, March 27, 7:30 p.m., Peterson Gym, SDSU. 283-7096.

LifeCycle Bike-a-thon, the fifth annual benefit for the American Cancer Society, will take place along eleven routes throughout the county, Sunday, March 25, 8 a.m., from Oceanfront to El Capon, 299-4200, 489-1465, or 579-0102.

San-Lite Classic, the largest college basketball tournament in the nation, will continue with nine teams and thirty-nine games, through Sunday, March 28, all day, Smith Field, SDSU. 281-7036.

Soccer Soccer, the San Diego

Sharks will open their new three-game season with a match against the Vancouver Whitecaps, followed by a concert featuring America, Saturday, March 28, 7:30 p.m., San Diego Stadium. 280-0041.

10-Mile Run, to benefit the Sharp Hospital cardiac rehabilitation program, will take off Sunday, March 29, 8 a.m., from the Sharp Hospital track, 7501 Frost Street, San Diego. 267-244 or 292-2311.

Clippers Basketball, the San Diego Clippers will wrap up the season with the Portland Trail Blazers, Sunday, March 29, 7:05 p.m., Sports Arena. 226-8436.

Radio/TV

"Elvis," Mendelssohn's oratorio, will be broadcast by the New York Philharmonic, conducted by Zubin Mehta, with Carol Wainwright, Sherill Milnes, and the Westminster Choir, Thursday, March 26, 8 p.m., KFSM-FM 94.1.

"Command Performance: The Stars Salute the President," a live-up of entertainers from all media will take a show for their own, Thursday, March 26, 9 p.m., Channel 19.

"The Tempest," the San Francisco Ballet's version of the Shakespearean fantasy, will be televised live, Monday, March 30, 8 p.m., Channel 15.

"Jehovah," Bette Davis will wear that red dress to the debate on live again, Monday, March 30, 9 p.m., Channel 39.

Metropolitan Opera Broadcasts will present Verdi's *La Traviata* with Elena Cornelia as Violetta, Placido Domingo as Alfredo, and Cornell MacNeil as Giorgio, Saturday, March 28, 9:30 a.m. to 2:30 p.m., and the final game, Monday, March 30, 5 p.m., Channel 39.

NBA Playoff will be televised Wednesday, April 1, 8 p.m., and Sunday, March 29, 12 a.m., and Sunday, March 29, 12 a.m., and Sunday, March 29, 12 a.m., Channel 15.

Padre Baseball, the San Diego Padres will be televised at the California Angels, Saturday, March 28, noon, Channel 8.

Easter Seal Television will be on the air for twenty-one hours, Sunday, March 28, 8 p.m. to Sunday, March 29, 5 p.m., Channel 8.

"An Evening of Championship

Shooting" will feature top shooters from the U.S., Canada, and Great Britain, Sunday, March 29, 8 p.m., repeating Monday, March 30, 1 p.m., Channel 15.

"Funny Faces," the Stanley Doven film with the George Gershwin score, and Fred Astaire and Audrey Hepburn, will be televised Sunday, March 28, 8 p.m., Channel 6.

"Rigolens," the Vienna Philharmonic Chorus & Chorus production of the Verdi opera, with conductor Carlo Maria Giulini, will be broadcast Sunday, March 29, 8 p.m., KFSM-FM 89.

Oscar will make his annual appearance at the fifty-third Academy Awards presentation, Monday, March 31, 7 p.m., Channel 10.

"Star Wars" continues with Artoo Detoo attempting to deliver his message to Ben Kenobi, Sunday, March 30, 7 p.m., repeating Saturday, April 4, 11:30 a.m., KFSM-FM 94.1.

"Exodus," Otto Prentinger's version of the Lennon rock opera, starring Paul Newman, Eva Marie Saint, and Saul Mize, will be shown in two parts, Monday, March 28, 8 p.m., and Tuesday, March 31, 8 p.m., Channel 6.

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"Hamlet," with Derek Jacobi as the prince of Denmark, will be re-broadcast Wednesday, April 1, 8 p.m., and Sunday, March 29, 12 a.m., and Sunday, March 29, 12 a.m., Channel 15.

NBA Playoff will be televised Wednesday, April 1, 8 p.m., and Sunday, March 29, 12 a.m., and Sunday, March 29, 12 a.m., Channel 15.

Ski Reports, sixty seconds on condition of race reports from Colorado, Utah, Wyoming, Idaho, and sometimes the Canadian Rockies, will be broadcast Monday through Saturday, 6:45 and 8:45 a.m., and every two hours from 12:45 to 8:45 p.m., Monday through Friday, KSDO 1130.

Galleries

"Patterns for Repetition," an exhibition of works by Marcia Duran, Carol Elliot, Sandra Martinez, and Ross Day, will be on view through April 10, with a reception, Thursday, March 26, 6 to 8 p.m., James Cramley Gallery, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

"Downtown Images: Yesterday and Today 1981-1982," a selection of photographs from the San Diego Historical Society/Title Insurance and Trust Collection, will be displayed at an opening reception, Friday, March 27, 5 to 7 p.m., 900 a.m. to 2:30 p.m., San Diego Museum, Puschel Park, 232-9544 or 292-3258.

All-Media Membership Exhibition of San Diego Artists Guild, will be on view through April 10, with a reception, Thursday, March 26, 6 to 8 p.m., James Cramley Gallery, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

"The Bold, Black Stroke," an exhibition of lithographs and aquatints by Robert Matherly, will be on view through April 15, Pacific College, 1019 Silverado Street, La Jolla. 459-4193.

"Selections of the Masters," an exhibition of photographs by twenty-four photographers, including Ansel Adams, Harry Callahan, Arnold Newman, Irving Penn, and Eugene Smith, will continue through April 16, Photographs Gallery, 7408 Grand Ave-

nu, La Jolla. 459-1803.

Contemporary Photography works by Jo Ann Collins, Neil Chapman, Steve Collins, Jon Gaskin, Betty Hahn, and Joan Meyer will be exhibited through April 18, Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-0154/545.

"Peregrine Land and People," a traveling exhibition of photographs from the collection of Telus University Latin American Photographic Archive, will be on display through April 30, Museum of Man, Balboa Park. 239-2201.

"A Comprehensive Exhibition, 1917-1980" of forty-two works of contemporary artist Craig Kaufman, including two-dimensional abstracts, vacuum-formed plastic wall pieces, relief-plexiglass paintings, works in pressed plastic, and mixed media compositions, and paintings on silk, will be on view through May 1, with guided tour, Wednesday, April 30, 10 a.m., Museum of Contemporary Art, 700 Prospect Street, La Jolla. 534-1541.

Group Show of paintings, drawings, and prints, including works of Billy Al Bengzon, Richard Francisco, and Barbara Weldon, will be exhibited through April 2, Thomas Baber Gallery, 7450 Grand Avenue, La Jolla. 454-0345.

"Rogue's Gallery," an exhibition of paintings and painted objects by Ernest Silva, will be on view through April 3, Designbank Gallery, 1202 Kerner Boulevard, downtown. 236-1916.

"Afghanistan," a collection of antique copper, clothing, tape, kilims, and more, will be on exhibit through April 4, International Gallery, 8129 La Mesa Boulevard, La Mesa. 461-4570.

Recent Works from the triangular, mixed-media Hector Vex series by Robert Bright will be on exhibit through April 5, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"A Selection of Paintings and Graphics by Pablo Picasso," an exhibition consisting of five paintings on loan from the Museum of Modern Art in New York and thirty paintings and graphic works from the San Diego Museum of Art collection, will be on view through April 5, San Diego Museum of Art, Balboa Park. 232-7931.

Two-Man Show, paintings by De-Ann McGraw and sculptures by Felipe Archuleta, will be exhibited through April 10, Jewish Community Center Gallery, 4079 54th Street, San Diego.

"Drawing: Personal Definitions," an exhibition of twenty-five Southern California artists and two-dimensional conceptual drawings, will be on view through April 11, University Gallery, SDSU. 265-5204.

"The Bold, Black Stroke," an exhibition of lithographs and aquatints by Robert Matherly, will be on view through April 15, Pacific College, 1019 Silverado Street, La Jolla. 459-4193.

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Group Show of paintings, drawings, and prints, including works of Billy Al Bengzon, Richard Francisco, and Barbara Weldon, will be exhibited through April 2, Thomas Baber Gallery, 7450 Grand Avenue, La Jolla. 454-0345.

"Rogue's Gallery," an exhibition of paintings and painted objects by Ernest Silva, will be on view through April 3, Designbank Gallery, 1202 Kerner Boulevard, downtown. 236-1916.

"Afghanistan," a collection of antique copper, clothing, tape, kilims, and more, will be on exhibit through April 4, International Gallery, 8129 La Mesa Boulevard, La Mesa. 461-4570.

Recent Works from the triangular, mixed-media Hector Vex series by Robert Bright will be on exhibit through April 5, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"A Selection of Paintings and Graphics by Pablo Picasso," an exhibition consisting of five paintings on loan from the Museum of Modern Art in New York and thirty paintings and graphic works from the San Diego Museum of Art collection, will be on view through April 5, San Diego Museum of Art, Balboa Park. 232-7931.

Two-Man Show, paintings by De-Ann McGraw and sculptures by Felipe Archuleta, will be exhibited through April 10, Jewish Community Center Gallery, 4079 54th Street, San Diego.

"Drawing: Personal Definitions," an exhibition of twenty-five Southern California artists and two-dimensional conceptual drawings, will be on view through April 11, University Gallery, SDSU. 265-5204.

"The Bold, Black Stroke," an exhibition of lithographs and aquatints by Robert Matherly, will be on view through April 15, Pacific College, 1019 Silverado Street, La Jolla. 459-4193.

"Selections of the Masters," an exhibition of photographs by twenty-four photographers, including Ansel Adams, Harry Callahan, Arnold Newman, Irving Penn, and Eugene Smith, will continue through April 16, Photographs Gallery, 7408 Grand Ave-

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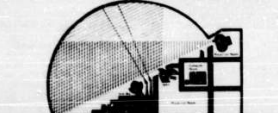
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SPACE Theater

listings are compiled by **BROADWAY NIGHT** production, directs Jean-Claude and Steve Carter's play often has the look co. neback. Jo Rubin is

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The Southern California Black Repertory Theatre vividly depicts a family in the heart of the District of Manhattan in 1927, between two black cultures — "Americanized" blacks from the South, and a family from the West Indies whose patriarch, Joseph Barton, is an adherent of the "back to Africa" movement founded by Marcus Garvey. Although Barton had ordered his four children to isolate themselves from the "impure" community in which they live, his daughter Annetta falls in love with Eustace Bayloc, who lives next door but whose ideological stance is light-years away from her father's. And the love that grows between Eustace and Annetta intensifies the cultural divisions that permeate their world. While the structure of

the lighting by J. Paul Moretto is
In keeping with this fine production,
which deserves to be seen by all lovers
of good theater. (5m.)

LAURENCE PUBLIC THEATER, through April
2: Thursday through Saturday at
8:00 p.m., Sunday at 6:00 p.m.

LAURENCE 451
Please turn to the first page of this
section.

**LAURENCE THEATRE, Dramatic Arts
Building, San Diego State University**
Friday, March 27 through April 4;
Friday, March 27 and Saturday, March
28, Tuesday, March 31 through
Saturday April 4 at 8:00 p.m.

LAURENCE 452
The Patio Playhouse offers Noel
Coward's comedy about a retired
soldier who is being discharged and
is being offered a job as a

ner struggle between
meritocracy Kusunoki, of the Yoru-
empe, and Fung Aileen A. Tiba, of
the Kingdom in Nagasaki of 1853.
The film is directed by
wright Anthony One Eiseleth
directs the production with Gloria
light, drama instructor at ECC. The
-person cast, made up of
members of the ECC's drama
partment, is headed by Darnen
yivist, and the costumes, reflecting
colorful attire of the era, are a
creation of the clothing class at the
lucational Cultural Complex, (Srn.)
forming Arts Theatre, Educational
als Complex, Friday, March 27
rough March 29 at 8:00 p.m. For
ormation call 230-2804.

the popular music Hammerstein and family and their increasing openness to Germany. Don't forget the choreography of *South Sea* was more modern and choreography which features "Edelweiss," "Dance of the Hours." Every Mountain is an operatic soprano role of Marie Von members are C. Wilbanks, Vaneen Ward, and Von is memorable for *Gaslamp Follies* Wortman. The Frederick Rybicki

one the product of an impressive skill set. The San Diego-based comedy classic by a hypochondriac from Paris of 1913 — accurately in Bleasdale's words, "a pleasing costume picture directed but hardly acted" — cost. Director Chaffin's artistic designs, in particular, are impressive. Newman, he co-set, composed of

through April
Sunday at 8:00

Theatre has
on of Moliere's
guileful man
by setting it in
reflected
woman's
signs. This is a
cater, well
by an uneven
her Hanna's
physical and
With Blaise
and a flexible
able

Mallem, whose
between his sepe
effect a reconcil

CALIFORNIA THEATRE
1122 Fourth Avenue
239-2255

CALIFORNIA-PACIFIC
234-7938

CARTER CENTRE
Belmont Park
239-2255

CMC THEATRE
262 C Street, downtown
236-6910

Theater

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Call for reservation 298-1722**

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Mesa

SCHOOL
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Grove

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279-2300 x236

SAN DIEGO REPER
1620 Sixth Avenue.
231-3585

SAN DIEGO STATE
Main Stage and Expo
265-6884
Open-air Amphitheatre
265-6947

SAN DIEGO TO LIT

THEATRE
UNIVERSITY
San Diego
Theater

ical truth is the author's	Edmund Trzcinski's drama about	June 13, Tuesday through Saturday	Set in the small, hard-to-find town of	YOU'RE A GOOD MAN, CH
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3117 India Street, San Diego
268-8111

MIRACOSTA COLLEGE
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One Barnard Drive, Oceanside
752-2121 x236

MOUNTAIN COUNTRY THEATRE
Vista
730-7421

OLD CLOUSE THEATRE
Festival Square, Balboa Park
233-0253

OLD TOWN OPERA HOUSE
4004 Tivada Street, Old Town
268-0221

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
344-8000

PARTO PLAYSOURCE
Watershed Shopping Center
1151 E. Valley Parkway, Escondido
465-2222

PINK HILLS LODGE
2901 La Florida Way, Julian
765-1120

POINT LOMA THEATRE
2522 Commercial Drive, Point Loma
322-6441 x438

SAN DIEGO CITY THEATRE
Theater and Arts Center, Downtown
259-7874

SAN DIEGO JUNKIN THEATRE
Casa del Pueblo Theatre, Balboa Park
233-8379

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
779-2306

SAN DIEGO REPERTORY THEATRE
1620 Broadway, downtown
231-3380

SAN DIEGO STATE UNIVERSITY
San Diego State Theatre
265-6884
265-6884
265-6947

SAN DIEGO LITTLE THEATRE
San Diego Repertory, Del Mar
775-7336

SECOND AVENUE THEATRE
863 Broadway, downtown
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SEYMOUR BARNCH COMMUNITY THEATRE
Wangerman Junior High School
Kohala
8230 Gold Coast Drive, Mira Mesa
366-7500 x126

SOUTHERN CALIFORNIA COLLEGE
Aerial Theatre, Mayan Ruins
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261-1180

SPECKLETS THEATRE
21 Broadway, downtown
233-6441

STAGLIGHT
Staglight Road, Vista
232-3047 x234-258

UNITED STATES INTERNATIONAL UNIVERSITY
Zeller Theatre
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271-4000

UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, John Muir Theatre, Sladko
Theatre
432-4214
Narciso Auditorium, Mandeville Theatre
Hall
432-3380

UNIVERSITY OF SAN DIEGO
Carmelo Theatre, Alcalá Park
Theater and Arts Center, San Diego
271-6480

MARCH 26, 1981

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Reduced to an encyclopedic capsule, the history of rock and roll can be summarized thusly: It began with the black jazz of the Forties and Fifties, moved through rhythm and blues, rockabilly, and rock and roll during Eisenhower's administration, took a breather for the fly-white pop crooners and teen-faced folk singers of the Kennedy-Selfies, defused through some limp surf music for a couple of years, went overseas in the mid-Sixties for a translation of British pop (that of American extraction), came back to the States for some reinvigorated rhythm and blues and a short-lived, root-finding excursion into basic blues, experimented with psychedelia later in the decade, and eventually settled into the production of subcategories we've been faced with since the Seventies.

Whatever else can be said of these musical forms, their common denominator is that they are distinctly American, and that most of them will be represented in the week in San Diego. Even in the face of the latest epidemic of nostalgic patriotism, I'm sure it's entirely a coincidence that America's finest city should offer a slate of appearances by artists who could conceivably comprise a retrospective of American music. But although none of these performers were listed in the program for the inaugural Soda a few weeks ago (youth was represented by the Damians and Marie Rhythm and Blues Revue), the current concert calendar would seem to have been organized by the President's Committee on Rock and Roll. Critics have always had



ETTA JAMES

difficulty pigeonholing Etta James. But they needn't worry. One can safely refer to her as either a gospel singer, soul singer, blues singer, rhythm and blues singer, jazz singer, or rock and roller — without being entirely wrong. She is, or has been during her entire career, all of these. While outlandish claims are often made on behalf of artists who last as long as James has (she recorded her first chart success in 1954), it wouldn't raise any eyebrows to describe her as the living link between the earliest rhythm and blues and the most current rock and roll (her latest album, produced by Allen Toussaint, includes a new-wave number). James has been compared favorably to female vocalists as disparate as Aretha Franklin and Janis Joplin (conspiring, never

audiences marvel at how closely her blues singing resembles Joplin's, when, of course, the reverse is true). But James herself outdoes herself in the name of rock and roll, on whom she looks as being a black, and not a white, form of music. She will bring her electric, soulful and boundless energy to the Belly Up Tavern for shows this Friday and Saturday. The Sockers get right to the point in describing their repertoire of originals and covers as "American music." Critics, who squirm in their seats at such generalizations, prefer to call them a rockabilly band. This despite the fact that rockabilly constitutes only one-third of the Sockers' sound — the rest of the band being equal parts blues and rhythm and blues. Add a touch of rock and roll, a dab of Sam Mayo-style swamp

music, and some yodels, and you have a group voted 1980's favorite band in an end-of-year poll of their peers.

While their popularity among L.A. radio hucksters can't be attributed to an overabundance of originality (let's face it — this has all been done before), the Sockers do produce lean, mean, slightly canny rock music of its finest. For those of you who can't wait until mid-April for their album to be released, the Sockers will appear Friday night at the Backdoor with Billy Carr.

He's probably hate me for saying this, but I can't help thinking of Kenny Rankin as a latter-day crooner who could have fit in very well among the likes of Johnny Mathis, Bobby Vinton, and Pat Boone way back when. Although it sounds like it, this is not meant to be derogatory at all. Like Mathis, Rankin's trademarks are a velvet-smooth voice, pinpoint intonation, and the ability to make the most familiar tune sound like it was written for him. A natural, highly jazzy interpreter (maybe a comparison to Sinatra or Miles Davis would be more fitting), Rankin's own approach to songwriting talents have usually been overshadowed by his covers of songs like John Sebastian's "She's a Lady," Steve Wonder's "Cousin Sam," and McCartney's "Honey Lune."

Rankin's fans are not exactly legion (sometimes I feel particularly singular in my appreciation of him), perhaps because his brand of unabashed romanticism is at odds with current taste. Or maybe because he keeps an unusually low profile — coffee. Whatever the reason, most of the criticism heaped on Rankin by members of my profession (he's "too mellow," "too soft-rock") seems temporarily mean-spirited and pedantic. While musicologists

may not be reserving a place for him in their annals, Rankin is nevertheless one of the premiere song stylists extant, and there are for worse ways to spend an evening than by attending one of his concerts. Rankin will appear Wednesday night for two shows at the Backdoor.

I'm afraid I can't be as enthusiastic about two other solo artists scheduled to perform this week. John Hammond and Steve Goodman, Hammond, considered by many to be one of this country's most dynamic blues artists, has never struck a responsive chord in this reviewer. I can appreciate him on an intellectual, academic level as an efficient chronicler of acoustic blues, but his influences are so apparent — mostly Robert Johnson, with traces of Son House, Arthur Crudup, and John Lee Hooker — that in listening to a Hammond I find myself wishing instead for the real thing. Still, I'm sure he'll play to a rapt audience Sunday night at the Belly Up Tavern.

Steven Goodman, on the other hand, will reluctantly represent the folk element in his concert later in the week, rescheduled from his Sunday. I say reluctantly because Goodman has been trying for some time to shed his "folkie" image — one not in any immediate danger of becoming the focus for a popular hand. Though on record Goodman has lately entitled his production team of Peter Lunefield and Rick Chudacoff to provide some of the hit magic they brought to Robbie Dupree's casual album (which included the hit singles "Send Away" and "Hot Rod Hears"), his concerts will probably continue to attract people who think of him as Steve Goodman the folk singer. Goodman's major claim to

(continued on page 10)

FREE CONCERT

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San Diego Jack Murphy Stadium

March 28 following the

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Opening Day Game

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Tickets Available at the Stadium and all Select-A-Seat outlets

A co-promotion of the Sockers and Pax Productions



Belly-Up & KSDT 95.7 Cable FM announce
Friday & Saturday March 27 & 28 9 p.m.

(Dance show—one cover for the entire evening)

The Electrifying

Miss Etta James

and the
Etta James
Band

Etta James is difficult to describe in a few words. She is the living link between the rhythm and blues that spawned rock and roll and contemporary music. Her roots are in gospel music as far back as she can remember. She toured with The Johnny Otis Show at age 14. Her first original hit was the 50s classic "Dance With Me Henry". She has written songs performed by Rod Stewart and toured with the Rolling Stones. This is her second appearance at the Belly Up and we promise a high-energy show like you've never seen. The Friday and Saturday shows will be dance shows with one cover for the entire evening.



Presenting in concert
Sunday March 29 Shows: 8 & 10 p.m.

A very special solo appearance by

John Hammond

with special guests

The Johnny Almond—
Mark Lessman Band

John Hammond is a blues singer who has been on the road for 15 years. He has recorded some 16 LP records including the soundtrack for "Little Big Man". He has developed his own style, but he admits his largest influence to be Robert Johnson, the legendary blues figure of the 30s. He has toured with John Mayall and recorded an album with "The Band". Although he has performed with his own band, he now prefers to perform solo, playing acoustic guitar. He is a strong, spirited singer who has become one of America's most dynamic blues artists. He is considered one of the most accomplished blues guitarists in the world.



Tickets for these shows exclusively at Belly-Up
Call 481-9022 for information.

143 So. Cedros Ave. Solana Beach (1 blk. east of Coast Hwy., off Lomas Santa Fe)

This Week's Concerts

(continued from p. 1)

Major theme: bringing the people of the city to the heart of the city. The band will be performing at the same venue as the previous year, but with a different lineup. The band will be performing at the same venue as the previous year, but with a different lineup. The band will be performing at the same venue as the previous year, but with a different lineup.

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Jim & Theresa Hinton

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Drop by for a wee bit of Ireland

Pat Rice

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Mark Lessman and Johnny Almond Band

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Free hors d'oeuvres 6 p.m.

Entertainment starts at 8 p.m.

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ART PEPPER
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BOB MAGNUSON
CARL BURNETT
Two shows: 8:00 p.m. & 10:30 p.m.

This Saturday March 28 8:30 p.m.
C.E.A.N. THE FRIENDS BAND
BENEFIT
Laguna Beach's hottest Reggae group

Friday April 3 (New date)
HAROLD LAND QUINTET

Saturday April 4
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MOACIR SANTOS
Tuesday, April 14
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with **IDRIS MUHAMMAD**

COMING
S. D. SALSA MACHINE
MARK MURPHY
BIG CITY BLUES BAND
PHIL WOODS
April 10
April 12
April 17
April 22

ALSO TALENT SEARCH
Thursday: Open Mike Contest for Theatre Groups and Comedy
Sunday: Open Mike for Jazz Duos, Trios & Quartets
Sign ups call 264-9603

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Doors open at 7:30. Advance tickets for all shows available at Licorice Pizza (P.B., Chula Vista), Chameleon Records, Prophet Records, Records & Records, and Records & Records.
No age limit. Series discount: 264-9603 or 267-6716



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Laguna Beach's hottest reggae/R&B group

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8:30 p.m. & 10:30 p.m. shows \$6.00

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ADVANCE TICKETS RECOMMENDED

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John Hammond, Billy Up Tavern, Sunday, March 25, 8 and 10 p.m. 143 South Central Avenue, Solana Beach, 481-9022.

David Sanborn and Rick Danko, Bacchana, Monday, March 30, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8061.

Steve Goodman and Terry Schiell, Bacchana, Tuesday, March 31, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8061.

Kenny Rankin, Bacchana, Wednesday, April 1, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, 560-8061.

South Mission Valley, 299-1103, Sunday, March 25, 10:30 p.m., Tuesday through Saturday.

Anchorage Fish Company, 3878 Carlsbad Boulevard, Carlsbad, 729-3170, Tuesday through Saturday, 10:30 a.m. to 10 p.m., contemporary, Sunday and Monday, 10:30 a.m. to 10 p.m., contemporary, Tuesday through Saturday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa, 571-5532, Tuesday through Saturday, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-3558, Friday, 10:30 p.m., Seattle music, Tuesday through Saturday.

Art in the Streets, 5353 Mission Center Road, Mission Valley, 297-1823, Joe Macis, Tuesday through Saturday.

Aspen Mine Co., 5880 El Cajon Boulevard, East San Diego, 582-1813, 8 p.m., new wave, Tuesday through Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-4344, 8 p.m., live and the Gambler, Tuesday through Saturday.

Bacchana, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8061, 8 p.m., contemporary, Sunday and Monday, 10:30 a.m. to 10 p.m., contemporary, Tuesday through Saturday.

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From the creators of the original **Sweeney's** comes

The BOUNTY HUNTERS

The same place cleaned, remodeled and ready for your enjoyment

WET & WILD T-SHIRT CONTEST

\$100 prize, with music by **SPLINTERS**

Friday and Saturday

ORION

Double dose Floor Rock 'n' roll!

AUDITION NIGHT

9 p.m. all night long! All entertainers welcome. We want to fill our calendar with San Diego's finest performers.

Seal dinner \$4.95. 1/2 lb. hamburger with fries \$2.75

HALF-PRICE

Food hours 5:30 to 8:30 p.m. Munchies available throughout the evening.

135 N. Highway 101 Solana Beach

ZEBRA CLUB

560 5th Avenue (at Market) 239-4222

Thursday, March 26

Crawdaddys

Friday, March 27

Crawdaddys

held over by popular demand

Fabulous Trowers

Saturday, March 28

Products

Cosmo Coma & IVs

Sunday, April 2

Neutrons

Must be 21. \$3 cover charge. Booking information 445-5151

CLUBS

Abilene, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 297-7131, Larry Puff and Channon Ridge, country, Tuesday through Saturday.

The Aloha, 3093 Clairemont Drive, Clairemont, 276-2240, Pony Express, country rock, Tuesday through Saturday.

Albatross, 1309 Camino del Mar, Del Mar, 756-6144, Mel Goot, Quarter featuring Denise, jazz, Tuesday through Saturday.

Albie's Beef Inn, 1201 Hotel Circle

STRIPES!

THE LATEST THING.

and the Gigolos, jazz, Wednesday through Saturday, Mark Leaman and the Johnny Almond Band, jazz, Sunday through Tuesday.

Bombay Bicycle Club, 2108 Shelter Island Drive, Shelter Island, 234-2483, Monday through Friday, 10:30 a.m. to 10 p.m., contemporary, Sunday and Monday, 10:30 a.m. to 10 p.m., contemporary, Tuesday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757, Party Cloudy, contemporary, country western, and country rock, Wednesday through Saturday.

David Allan Cruz, contemporary, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, contemporary, country western, and country rock, Tuesday.

Del Mar, 1549 El Prado, Balboa Park, 234-8511, Sharon Sidgell, piano bar.

Bum Steer Saloon, 2045 East Valley Parkway, Escondido, 743-4422, Richie, Gary, and Sunday, two tones, Tuesday through Saturday.

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Thursday through Saturday, 10:30 a.m. to 10 p.m., contemporary, Sunday and Monday, 10:30 a.m. to 10 p.m., contemporary, Tuesday through Saturday.

Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 296-6329, Night Wing featuring Denise Zafra and Sue Frus, contemporary, Tuesday through Saturday.

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4204 Voltaire Street, Point Loma, 224-3692, Moxy Graham with the Jimmy Condo Trio, jazz, Tuesday through Saturday.

Country Pumpin', 1802 Palm Avenue, Imperial Beach, 420-1801, Country Casanova, country western, Wednesday through Saturday.

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Crossroads, 345 Market Street, downtown, 233-7856, Elia Ruth Pagan, jazz, Sunday afternoon and Monday evening.

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MUSIC FOR MARCH AT THE BACKDOOR

KCR rock-billy dance concert with

THE BLASTERS

with Billy Croft Band Friday, March 27, 8:00 p.m.

Jazz tribute to Charles Mingus

THE MINGUS DYNASTY

Saturday, March 28, 8:00 & 10:30 p.m.

Dont forget -

for \$1.00 every Wednesday night unless stated it's

Hoot Night

featuring San Diego's local talent

1 tickets available through Assoc Center box office (265-6847) and all Select-A-Seat outlets. Presented by the Backdoor Concerts and the Associated Students/Cultural Arts Board

LITTLE BAVARIA

CARMEL VALLEY RD., DEL MAR

FRIDAY, MARCH 27

Tweed Sneakers

AND

Poison Ivy

RETURN ENGAGEMENT

THURSDAY MARCH 26

JAGA AND THE FORKS

(FORMERLY NEW SPOON)

SATURDAY, MARCH 28

THE ALPINE

GERMAN POLKA BAND

SUNDAY, MARCH 29

TALL COTTON

COME EARLY FOR SUNDAY COWBOY BASH

WEDNESDAY, APRIL

Culpeppers, 7380 Garret Place, San Carlos 450-5400. Dave Pearson, piano. Thursday through Saturday.

Cunningham's Country Western Nightclub, 7044 Mission Road, Miramar 578-5715. Red Eye dance music. Tuesday through Sunday.

Dance Machine, 1602 Palm Avenue, Imperial Beach 429-1161. Quik, rock and roll. Top 40. Thursday through Saturday.

Da Vinci's, 625 E. Street, Chula Vista 427-6680. Rex Potts, contemporary. Tuesday through Sunday.

Distillery East, 755 Melcat Street, Escondido 741-9393. The Kids. Nyrvana, and Tapscott. New wave. Thursday. Rockin' Steve W., rock, new wave, and cream of the pop.

Friday and Saturday. Nyrvana. new wave. Sunday. auditions. Wednesday.

Distillery, Old No. 7, 140 South. 755 E. 133. Four Eyes, rock, new wave. Thursday. Toasters and Off. Saturday. Toasters and Off. Sunday. Juggo rock and roll. Tuesday. Tweed Sneakers, rock, new wave. Wednesday.

Doc Masters, 2021 Shelter Island Drive, Shelter Island 223-2872. Lamy Page, contemporary piano and guitar. Wednesday through Saturday. Bill Brockhoff, X-rated comedy. Sunday through Tuesday.

Driftwood, 5286 Baltimore Drive, La Mesa 462-0833. Dan Gels and Quartet. Contemporary. Wednesday and Thursday. Carl

Simmons, country western. Friday through Tuesday.

Eagle 1, 945 San Marcos Boulevard, San Marcos 744-7100. Call club for information.

Eagle's, 7550 La Jolla Village Drive, La Jolla 450-0401. Peter Sorague with Dance of the Doves. Chetters jazz. Wednesday through Sunday.

Fat City, 2137 Pacific Highway, downtown 232-0686. Melissa McCracken, contemporary. Tuesday through Thursday. Keith Nefler and Jordan Cat, contemporary. Friday and Saturday.

Firestone Restaurant and Lounge, 7355 El Cajon Boulevard, La Mesa 460-1500. RPM, top 40. Monday through Saturday. Ducktail Revue, 30s music. Sunday.

Firestone Restaurant/Lone Star Lounge, 439 West Wacker Drive, Escondido 746-1931. Tinky River Brothers, country rock. Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff 753-0438. Put the Joint Continuum, jazz. Monday and Tuesday.

Flanigan's, 5373 Mission Center Road, Mission Valley 291-8635. Feelin', top 40. Thursday through Sunday.

Flynn Springs Inn, 15505 Old Highway 80, El Cajon 443-9568. Andy and Donna, country western. Wednesday through Saturday. open jam session. Sunday.

Fogcutters, 2858 Carlsbad Boulevard, Carlsbad 729-3169. Edges, rock and roll. Wednesday through Saturday. incognito, new wave. Sunday through Tuesday.

Francine's, 935 North Hill Street, Oceanside 722-7123. Woodie, top 40. Wednesday through Sunday.

Gaslight Theatre Club, 2855 Midway Drive, Loma Park 223-8922. Call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. Soft

Touch, contemporary. Tuesday through Saturday.

Haji Koba, 104 Mission Valley Center West, Mission Valley.

298-2010 Live Arabic music and belly dancers. nightly.

Haleycon, 4258 West Point Loma Boulevard, Loma Point 225-9559.

OPENING MONDAY MARCH 30

TOPPERS

TOP LAS VEGAS COMEDY NOW!

Williams & Ree

Side-splitting laughs. Bawdy ballads and country rock. In a complete show that includes a delicious complete dinner. Only \$12.95. Come for dinner or cocktails with no cover or minimum. Three shows nightly. Mon-Sat

Special Present this ad for \$5 off your choice of any dinner

Valid Monday & Tuesday nights only

LA JOLLA VILLAGE INN - 453-5500

BEAT UP TAVERN

Thursday March 26 9 PM

Rockin' Rhythm & Blues with

BECKY and the BLU-TONES

BELLY UP & KSDT 95.7 CABLE FM ANNOUNCE Friday & Saturday March 27 & 28 9 PM (Dance show—one cover for the entire evening)

The Soul Queen of Rock 'n' Roll

MISS ETTA JAMES and the ETTA JAMES BAND

Etta has toured with the Rolling Stones, written songs performed by Rod Stewart, appeared on Midnight Special and had number one R&B hits for over 20 years. Don't miss this high energy performance. Satisfaction guaranteed!

Sunday March 29 8 & 10 PM In Concert—

A very special solo appearance by one of the world's finest Acoustic Folk-Blues Artists

JOHN HAMMOND

with special guests

THE ALMOND-LESSMAN BAND

Coming April 2, 3 & 4

Jerry Ropelle with The Double Shuffle Band and Jerry Raney and the Shames

April 9, 10, 11 & 12

Charlie Muselwhite and the Dynatonics

Beginning April 10—every Friday afternoon 4:30-6:30 PM

Dixieland Jazz (it's free)

Featuring fresh sandwiches nightly

143 S. Cedros, Solana Beach 481-9022

Moving Targets, new wave. Thursday through Saturday.

Kalligan's, 4325 Ocean Boulevard, Pacific Beach 444-1474. Ron Bottom, contemporary. Tuesday through Sunday.

Humburgueso, 406 Wallace Street, Old Town 295-0584. Danny Sosa, contemporary and country. Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island 224-5442. Passion, contemporary. Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-6614. Texas Tweeds, light country rock. Wednesday through Saturday. Barle Cunningham, rock-a-billy, country rock, and contemporary. Sunday through Tuesday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 754-6303. People Movement, contemporary. Tuesday through Saturday. Guideline, contemporary. Sunday and Monday.

Hoolihan's, 5323 Mission Center Road, Mission Valley 297-6370. His Brothers, country. Thursday through Wednesday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577. Fever, contemporary. Tuesday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0817. Tex and the Kid, contemporary and country western. Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside 433-2633. The Russ Kinpatrick Band, Southern soul and gritty. Wednesday through Saturday. Salt Shout, contemporary. Sunday through Tuesday.

Huntman, 1511 43 East Valley Parkway, Escondido 748-7105. Call club for information.

International Blend, 4034 30th Street, North Park 287-6718. Moss and James Valle, Latin jazz and salsa. Thursday. The Art Pepper Quartet, jazz. Friday.

Islands Lounge, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley 297-1101. The Elements, Latin show and dance. Tuesday through Saturday.

Jolly Roger, 607 West Harbor Drive, Seaport Village 233-4302. The Mike Sanders Duo, contemporary. Wednesday through Saturday.

Jolly Roger, 1900 West Harbor Drive, Oceanside 722-1831. Tony Soraca, contemporary. Wednesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. David Bradley, variety. Thursday through Saturday. Nomads, rock/new wave. Wednesday.

Journey, 5375 Keamy Villa Road, Kearny Mesa 279-2040. Stray Cat and X-Calibur, rock and roll. Saturday.

The Juke Box, 339 West Broadway, downtown 234-0221. Barbara, piano bar. Friday and Saturday.

Kelly's Roadhouse, 596 North Mission Avenue, El Cajon 442-0353. Coast to Coast, contemporary. Tuesday through Saturday.

Kentucky Stud, 11377 Woodside Ave., Lakeside 448-3402. California Country Band, country. Thursday through Saturday.

Krazy George's, 548 University Avenue, East San Diego 562-0700. Leather and Lace, country western. Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado 435-4060. Call club for information.

Kung Food, 2449 Fifth Avenue, West 298-7332. Pat Karter, classical guitar. Thursday. Bob

Ward, classical guitar. Friday. Carlos X. Pena, vives, Friday and Saturday.

La Casa Blanca Restaurant, 2444 San Diego Avenue, Old

Town 295-6380. Ricardo Belma, easy listening in Spanish and English. Friday through Sunday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley.

King Biscuit Blues

Thursday—Friday—Saturday
No band can do for the Blues what this band does!

March 30 Rick Bermudez

Tuesday & Wednesday March 31 & April 1

The Mark returns



The Mandolin Wind Restaurant

308 University Hillcrest 297-3017

LIVE FROM THE

BACCHANAL

PHONE 560-8022
BETWEEN HIGHWAY 163 & CLAYTON ST.
8022 CLAIREMONT MESA BLVD.
SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY—SUNDAY, MARCH 26—29



MONDAY, MARCH 30

TO BE ANNOUNCED

TUESDAY, MARCH 31

STEVE GOODMAN

IN CONCERT

WEDNESDAY, APRIL 1

KENNY RANKIN

IN CONCERT

THURSDAY, APRIL 2

ELVIN BISHOP

IN CONCERT

FRIDAY & SATURDAY, APRIL 3 & 4

BRATZ

SEE OUR OTHER AD IN THIS ISSUE FOR COMING CONCERTS

298-6381. Two tones, originals and contemporary. Sunday and Monday.

Lakeview Resort, Highway 79, Cuernavaca 765-0736. C.W. Diga, country. Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside 443-9591. Loose Change, country. Friday through Sunday.

Le Chetel, 5286 Newport Avenue, Ocean Beach 222-5300. Kinsey, 80s rock. Thursday.

Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley 297-2838. Joint Effort, contemporary and 80s music. Wednesday through Saturday.

Loading Zone, 4198 Conway Street, Claremont 277-0809. Blitz Bros, rock. Friday and Saturday.

Little Savaria, Carmel Valley Road, Del Mar 755-1363. Big Band Sound, Friday. The Alpacas, German polka band. Saturday.

London Opera House, 5404 Balboa Avenue, Claremont 279-2390. Bill Brockhoff, comedy music. Thursday through Saturday. Barker and Off, contemporary. Sunday. John Barker, contemporary. Monday through Wednesday.

Longshot Saloon, 843 Grand Avenue, San Marcos 741-8576. Bageroch, country. Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon 442-0696. Justice, contemporary rock. Tuesday through Saturday. Fro Bingham Preservation Band, rhythm and blues. Sunday and Monday.

Mac's, 2066 Midway Drive, Loma Point 224-2401. Bramble, country. Tuesday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Sanite 448-8550. Tab Cohen, country western. Wednesday through Saturday.

Old No. 7

DISTILLERY

Thursday, March 26

Four Eyes

Friday, March 27 & Saturday, March 28 In concert

L.A.'s best! **Toasters** and **FOUR EYES**

Sunday, March 29

TRAVELERS

Tuesday, March 31

jaga

It's all about the jams
Karaoke night 7:30

Wednesday, April 1

Tweed Sneakers

DISTILLERY EAST

Escondido
The hottest young adult nite club

Nyrvana

WITH SPECIAL GUEST PERFORMERS

Riff-Raff and Riptide

FRIDAY AND SATURDAY NIGHTS

Rockin' Stevie W.

SUNDAY ROCK & ROLL WITH

Nyrvana

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Greater San Diego Talent Search

OVER 25,000 FOUR BAYS IF YOU VE GOT TALENT. CALL 741-6900

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INFORMATION: HOTLINE 741-5355 MINIMUM AGE 17 YEARS ALL TICKETS \$5.00 AT DOOR

Mission & Metcalf Streets 8 PM - 1:30 AM

WE'RE NOTED FOR OUR MUSIC.

The Magic If

The band of a thousand faces. You'll see 7 wild and witty musician-singer-comedians bring back the variety show with panache, verve and loads of unpredictable original material. The Magic If's own unique brand of Music and Comedy. Tuesday through Saturday, 9-1. Soudowner lounge (to miss it, is to miss out).



Stone's Throw

They'll take you on a musical tour of the 20s through the 80s—from sultry blues to swing to rock—with lots of pizzazz! 9-1. Tuesday-Saturday. At The Butterfield. Serving light and interesting fare. Cocktails. Fancy coffee. Vintage wines by the glass and imported beers. (They're great.)

Oceans apart from the rest.

Sheraton-Harbor Island Hotel

1380 Harbor Island Drive, San Diego, CA 1791-291-2900

Mama's Mink, 533 East Main Street, El Cajon, 442-5273. Amphibious, country, Tuesday through Saturday.

Mandolin Wind, 338 University Avenue, El Cajon, 442-5273. King Blues, Thursday through Saturday. Quilts, Monday, 442-5273. rock, Tuesday and Wednesday.

Mark V, San Marcos Boulevard and Highway 78, San Marcos. 744-3000. Harmony, country, Wednesday through Saturday.

Mason's Club, 2231 El Camino Real, San Diego, 524-1191. Highway, contemporary, Friday through Saturday.

McFadden's, 5455 Groommont Court Drive, La Mesa, 465-3464. The San Salvador and Kathy Mitchell Group, contemporary, Tuesday through Saturday.

The Mexican Restaurant, 861 West Harbor Drive, Sanport Village, 232-7581. Estaban, traditional Spanish and Mexican music, Wednesday and Thursday.

traditional Spanish and Mexican music, Wednesday and Thursday. Estaban, traditional Spanish and Mexican music, Wednesday and Thursday.

The Mission Room, 507 East Mission Road, San Marcos. 744-2203. Western Hemisphere, country, Wednesday through Saturday.

Moby's Deck, 1403 Rosecrans Street, La Mesa, 465-3464. Highway, contemporary, Friday through Saturday.

Mom's Saloon, 943 Garmel Avenue, Pacific Beach, 488-5598. Shadow, rock and roll, Tuesday through Saturday. Station, rock and roll, Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0360. Monk Douglas, top 40.

Wednesday through Monday. Monterey Jack's, 10400 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. Colorado Cool Aid, country rock, Thursday through Saturday.

the Old Time CAFE
LATE NITE COFFEE HOUSE
FOLK CLUB
FOLK - BLUES - BLUEGRASS

Thursday 7:30 to 11:00 \$2.50
Friday 7:30 to 9:30 \$5.00
Saturday 7:30 to 9:30 \$3.50
Sunday 7:00 to 9:00 \$2.50

THE JACKSTRAWS/STRAPPIN' LADS
Dulcimer & Fiddle
Soloist: LARRY MCNEELY
Band: ROLF CAHN
THE TRAVELERS
Country-Blues-Folk
Irish Music & Song: CLAIRSEACH
Old Time Hoot Nite
LUNCH - SUPPER - SUNDAY BRUNCH
Open 11:00 a.m. to 11:00 p.m. in Mission Valley
Open 10:00 a.m. to midnight Sunday-Closed Monday
Advance reservations recommended 438-4339

TONY KAMPMANN presents
STEVE GOODMAN
KENNY RANKIN
ELVIN BISHOP
SPECTRES
GLEN MATLOCK
THE VENTURES
GIL SCOTT-HERON
DON MCLEAN
BACCHANAL

Monterey Whaling Company, 185 Camino del Rio South, Mission Valley, 291-6338. Another Band, country rock and originals, Tuesday through Saturday.

Moonglow, 4615 Colanmont Drive, Colanmont 273-1923. Sandy Stewart and Co., contemporary, Thursday through Saturday. Sunday and Monday: Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Muhoney's, 340 East Grand Street, Escondido, 741-0036. Rich Hunt and Dale Brewster, contemporary, Wednesday through Saturday.

Musling Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Gerry Bate and a Touch of Country, country western, Tuesday through Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-1332. Tweed Sneakers, rock/new wave, Tuesday.

Nashville West, 4242 West Point Loma Boulevard, Loma Portal, 224-2282. Saddle Creek, country rock, Tuesday through Saturday.

Navajo Inn, 8555 Navajo Road, San Carlos, 465-1730. Jimmy Neen, contemporary, Tuesday through Saturday. Nashville, country rock, Sunday and Monday.

The Normandy, 290 North Hill Street, Oceanside, 772-2828. Ultra, rock and roll, Tuesday through Saturday.

Ocean View Room, Hotel Del Coronado, 1520 Orange Avenue, Coronado, 433-6611. Wildflower, contemporary, Tuesday through Saturday.

O'Hanley's, 2547 San Diego Avenue, Old Town, 298-0333. Jim and Theresa Hirt, Irish rock, Tuesday through Saturday. Pat Rock, contemporary, Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. Gary Shenwood, contemporary rock, Friday and Saturday.

Old Time Cafe, 1461 North Highway 101, Leucadia, 438-4030. The Apple and the Banjo, English song and Dulcimer fiddle music, Thursday. The Larry McNeely Band, bluegrass band, Friday. Rolf Cahn, blues, Saturday. The Travelers, country and bluegrass, Sunday. Fish Music and Song, Claireseach, Tuesday.

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2465. Call club for information.

Orange Tree, La Jolla Village Square, La Jolla, 465-0064. Greg Long, contemporary guitar, Friday.

Our Favorite Place, 5646 Mission Gorge Road, Scripps, 442-0240. Country Comfort, country rock, Friday and Saturday.

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COMMIT
Thursday (Tonight) on Epic Records from L.A. 20/20
with Audio Bop plus Enuf
Another Steve Powell Big Pow Wow Presentation
Friday
Becky and the Blu-Tones
along with Trowers and Colonel Green Merriweather and the California Nomads plus free horn of doves
Saturday
Guitar Trade in conjunction with Ron Sobel presents DFX2
Free record certificates by Larry of Staff Competition Two free \$20 bar tab giveaways, paid by Guitar Trade
Tuesday March 31
featuring
Neon with that homegrown genius C.J. and I'm a Boy
Wednesday April 1
Penetrators Carnival of Values
with the Sha-Rogge of Trowers and Shrink Wrap
Coming: April 2-Ron Sobel's Cookbook of Stars featuring the MAGNETS plus guests April 3-From L.A. The ALLEY CATS with the PRECIOUS featuring PHASE PREHEDDIE plus the RICK ELIAS BAND
April 4-The PUFFED plus special guests

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APPEARING WEDNESDAY THROUGH SATURDAY
WEDNESDAY!
Wednesday is Restaurant Employees Appreciation Night. Well doubles for the price of singles!
THURSDAY!
Thursday is Kamikaze night-Kamikaze \$1.00!
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7 nights a week at
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6205 El Cajon Blvd. 11th & R. East of College
MY RICH UNCLE'S
THURSDAY 1 NIGHT ONLY
Tweed Sneakers
FRIDAY, SATURDAY
TWO BANDS FOR THE PRICE OF ONE
SPIDER KELLY AND HIGHWAY ROBBERY
SUNDAY, MONDAY
BECKY and the BLU-TONES
SUNDAY ALL WELL DRINKS 75¢ FROM 8:00-8:45
MONDAY SHOTS OF TEQUILA 75¢ 9:00-9:30, 12:00-12:30
MARCH 31-TUESDAY NIGHT KGB-FM CARD SPECIAL
JIM MUNNIES PRESENTS
JERRY RANEY & THE SHAMES (FORMERLY GLORY)
FOUR EYES, THE ROOSTERS
WEDNESDAY-SATURDAY
HAPPY HOUR MONDAY-FRIDAY 3-8:00
10¢ BEER
FROM 3-4:30 AND FROM 6-8:30
FREE CHIPS, SALSA, POPCORN
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DINNER ENTERTAINMENT PACKAGE
Dinner for two, 2 beverages, free entrance to My Rich Uncle's for \$10.00 any night of the week.

lehr's cabaret
PRESENTS
JOINT EFFORT
APPEARING WEDNESDAY THROUGH SATURDAY
WEDNESDAY!
Wednesday is Restaurant Employees Appreciation Night. Well doubles for the price of singles!
THURSDAY!
Thursday is Kamikaze night-Kamikaze \$1.00!
lehr's greenhouse restaurant and florist
2828 Camino del Rio South, Mission Valley 299-2928

Aspen Mine Co.

presents
Strangers

March 25-28 & April 1-4

Michael Joseph and Friends

— Easy listening music —

Sun., March 29, 7:30 p.m.

Yeah Yeah Yeah

April 9-11 & April 16-18

5880 El Cajon Blvd. 582-1813

Pedro Gold, 7245 Linda Vista Road, Linda Vista 277-8061. The Bar Stars with Mitz Turner, country western, top 40, rock, pop and boogie, Friday and Saturday.

Pat Allen's, 5447 Waring Road, Allied Gardens 786-7873. Pro-Bighorn Entertainment, live, adult and swing, Friday and Saturday. Dick Liberatore, adult pop, Sunday.

Palomino Cocktail Lounge, 5821 Mission Gorge Road, Mission Valley 280-4698 (C.B. Martin and the Wheelers), country rock, Tuesday through Saturday.

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

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

Pelican Pub, 7828 Broadway, Leffern Grove 484-9284. Tom Cat, blues, Friday, MTW, country rock, Saturday.

Portillo's Lounge, Holiday Inn, 1332 North Harbor Drive, Encinitas 424-2380. Something Special featuring Linda Pano, contemporary, Thursday through Saturday. Bala Strings, contemporary, Tuesday and Wednesday.

Posidon, 1670 Coastal Boulevard, Del Mar 756-9345. Air Bros, contemporary, Wednesday and Thursday. Thunderbolt the Wonderbolt, rock and roll, Friday and Saturday.

Prophet Vegetation Restaurant, 4801 University Avenue, East San Diego 283-7448. Lori Bell and Pam Seger, mellow jazz, Lei Bell and Carl Clonfield, classical flute duet, 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, 17560 Bernardo Oaks Drive, Rancho Bernardo 487-1671. Call club for information.

Red's Place, 308 El Camino Real, Encinitas 442-1676. Neil Land Inc., country rock, Friday and Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island 291-1580. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 291-5030. Guidelines, contemporary, Tuesday through Saturday.

Reubens Plinkhouse, 7637 Balboa Avenue, Capistrano 278-7373. Airborne, contemporary, Thursday through Saturday.

Rio Cages, 5550 Kearny Mesa Road, Kearny Mesa 277-7937. Simmons and Kiyala, contemporary, Friday and Saturday.

Royal Vista Inn, 632 S Street, Chula Vista 426-2500. Eric — Live, easy listening, Thursday through Saturday. Al Tones, easy listening, Sunday through Wednesday.

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

Sandpaper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island 291-6800. Jack Constanza and Jerry Woo, top 40, Thursday through Saturday.

Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley 294-5720. Call club for information.

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

DALLAS-COLLINS

Tuesday through Saturday 9 a.m. — 1 a.m.

BILL BRACKETT

& Ruffell Comedy

Sunday & Monday 9 p.m. — 1 a.m.

plus special attraction

TALL COTTON

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Thursday, March 26

CALL CLUB FOR INFO

Friday, March 27, 9:00

MUTRONE • THE BIG

CLAUDE COMA • THE I.V.'s

Cover \$3.00

Saturday, March 28, 9:00

STREAMERS • DEBBANOS

I'M A BOY

Cover \$3.00

LADIES FREE

First 50 people get a FREE streamer E.P.

Sunday, March 29, 9:00

DECADENTS AND GUESTS

\$2.50 Cover

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4258 W. Pk. Lane 225-9559

Thursday, Friday, Saturday

Moving Targets

Sunday, Monday

Poison Pig

Tuesday—Saturday March 31—April 4

MAX BADGER

The best kept secret in town

Dinner at the Halcyon

Great food... super value

Reservations accepted

morning, call club for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2000. Butterfield Stage Station, store's throw, variety, Tuesday through Saturday. Sundowner Lounge, Magic II, variety, Tuesday through Saturday.

Show Biz, 1421 University Avenue, Hilcrest 291-1521. Farnsworth, Wednesday through Saturday.

Spirit, 1030 Buena Vista Avenue, Bay Park 276-3993. The Rock Line, band and top 20, Thursday. Becky and the Bu Tones, Crossover Green, rock, new wave, Wednesday.

Springfield Wagon Works, 5295

Normads and Flowers, rock, blues, and new wave, Friday.

UFO, Jimmy and the Mustangs, and Audio Edge, new wave, Saturday. Moby Blue with guests, rock, Tuesday. The Paradoxists, Carnal Party with guests, rock, new wave, Wednesday.

Stallion Oaks Resort Ranch, Boulder Creek Road, Descanso 486-4179. Call club for information.

Taming of the Shrew, 481 University Avenue, Hilcrest 299-1980. Steve Fowler, classical guitar, Friday and Saturday.

That Pizza Place, 2622 B St., Carlsbad 434-8343. John & Julie Moore with Dennis, bluegrass, Saturday.

RESTAURANT BLUE PARROT

Live Jazz

Thurs. **Mike Wofford Trio** 9:00 on

Fri. **Group Therapy** with Chiz Harro Quartet 9:00 on

Sat. **Don Glaser Quintet** 9:00 on

Sun. **Classical music with Kim Bloom** 7:30 on

Mon. **Pop music with Trowers** 8:00 on

Tues. **Latin jazz with Gary Music Co.** 9:00 on

Wed. **Hollis Gentry Trio** 9:00 on

1208 Prospect, La Jolla, Opposite the Cove, 454-9131

Open every day—lunch & dinner 11:30-2:00 a.m.

DANCE STRAY CAT X-CALIBUR

This Saturday

plus special guests

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Friday & Saturday

STAGE COACH

Featuring homemade pizza & fine Italian food

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843 Grand Ave., San Marcos

11 am—2 am, closed Sunday

Live Bluegrass

Saturday 8 p.m.

BLUE SKIES

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Grand Slam & Sports Restalgia

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Cocktails, beer and fine food.

Families welcome.

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"Best Country Western group in San Diego"

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Tuesday—Saturday nights 8:45 p.m.—1:30 a.m.

Sunday—Tony Dorkins' new group 7:15 p.m.—midnight

Free lessons Wed. & Thurs. 7 p.m.

Tuesdays—Tequila Shooters \$1.00 all night long

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No admission—no cover—no minimum

WESTERN SWING DANCE CLASSES

Starting Wednesday April 1

7 to 9 p.m.

Little Bavaria

in Del Mar

Swing, Twist, Foxtrot, Waltz

5 lessons. \$20 per person

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Tonight 8 p.m., Thursday, March 26

CASINO NIGHT

GAMBLING! PRIZES!

DANCE TO BRAMBLE

Donation \$3.00 for Easter Seals

Sponsored by Realty World

Friday & Saturday, March 27 & 28

BRAMBLE

Sunday, March 29 & Tuesday thru

Saturday March 31—April 4

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10:00 p.m. - 1:00 a.m.

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featuring
Andy Esparza, bass
Bob Pili, guitar
Randy White, drums

Wed., Thurs., Fri. and Sat. nights. Starts 9:00 p.m.
No cover
Happy Hour 4-6:30 daily

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DIRECTORS
Through Sunday, March 29
STALLION
Monday, March 30
SHADOW
Tuesday, March 31-Sunday, April 5

Happy Hour Till 9 Every Night
All Drink Doubles at Regular Price
Beer Pitchers \$1.05 / Glasses 25c
\$1.05 Drink Specials Mon.-Fri.

BE A FOOL!
On Wednesday, April 1 watch your
favorite bouncers dressed as waitresses.

LIVE ROCK & ROLL EVERY NIGHT
226-1653 945 Garnet P.B.

Tio Leo's, 6333 Mission Gorge Rd., Mission Gorge, 280-9544
country, new, general and old
music playing, Wednesday through
Saturday.

Tom Ram's Lighthouse, 7162
Hillside Road, San Marcos, 291-9100. Daily, contemporary.
Wednesday, Thursday and Friday
contemporary, Wednesday
through Saturday, daily
contemporary, Sunday, Daring
Cafe, contemporary, Tuesday and
Wednesday.

Top of the Arc, Travelodge Hotel,
1600 Harbor Island Drive, Harbor
Island, 291-6700. Mid featuring
Larry Keys, easy listening, Sunday
through Thursday, Judy Amaze
Trio featuring Peggy Minotale,
contemporary, Friday and
Saturday.

Toppers, La Jolla Village Inn,
3299 Highway Court, La Jolla,
453-5600. Road music, musical
revue, Tuesday through Saturday.

Trains, 315 South Highway 101,
Solana Beach, 756-7302. Call club
for information.

Triton, 2537 South Highway 101,
Cardiff, 436-6877. Sens Brothers,
rock and roll, Tuesday through
Saturday.

Triton, 6011 El Cajon Boulevard,
East San Diego, 583-3242. Hollis
Century Group, jazz, Friday and
Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego, 583-1070.
Station, rock and roll, Tuesday
through Saturday, Kiley, rock and
roll, Sunday and Monday.

Tubo Man's, 2551 University
Avenue, North Park, 295-9426. Zuli
Brothers Bluegrass Ramblers,
bluegrass, Saturday.

Turquoise Lounge, 2575 Seventh
Drive, La Mesa, 442-1225.
Emergency Exit, top 40 rock,
Tuesday through Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 941-1332.
Blach, top 40, Thursday through
Saturday, Bogart, top 40, Tuesday
and Wednesday.

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

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

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

Windjammer, 2951 South
Highway 101, Cardiff, 753-0168.
Things, rock/new wave, Thursday
through Saturday.

Wrangler's Room, 6008 Mission
Gorge Road, Mission Valley,
280-5263. E. Zane Wood and
Blazing Saddles, country,
Wednesday through Sunday.

Yee Japanese Restaurant, 11516
Iberia Place, Rancho Bernardo,
485-0390. Bill Coleman, jazz,
Wednesday through Sunday.

Zebra Club, 560 Fifth Avenue,
downtown, 239-4222.
Crowdaddy's, new wave,
Thursday, Twisted, new wave,
Friday, The Products, new wave,
Saturday.

Los Angeles Clubs

Concerts By The Sea, 100
Fisherman's Wharf, Redondo
Beach, (313) 378-6999. Horace
Silver, Thursday through Sunday.

Country Club, 18145 Sherman
Way, Torrance, (213) 881-9800.
Sandy Meiser and The Silverdolls,
Thursday, March 23, Dave Mason
and Rickie Lee, Friday and
Saturday, March 27 and 28, Great
Freddie and The Precisions,
Sunday, March 29.

Don'te's, 4265 Larkensham
Boulevard, North Hollywood, (213)
766-1666. Al Vizzini and Bunny
Bauer, Thursday, March 26, Vener
Ferdinand, John Phillips, and Roger

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RESTAURANT & BAR

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TUXEDO

Texas Tuxedo
Light Country Rock
Tuesday through Saturday 8:30-1:30

Barrie Cunningham
Rock-a-billy
Country Rock & Contemporary
Sunday through Tuesday

Reservations recommended for
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Champagne Brunch. Banquet
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AT ITS BEST
NO COVER CHARGE

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Tuesday-Saturday 9 p.m.

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FEMALE MUD WRESTLING
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Every Sunday & Monday 7 p.m.

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a del mar tradition

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Nightly Wednesday thru Saturday

Jolly Hour daily, 4 to 7 PM

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Starts Tuesday, March 31
Stop by and visit old friends

Wednesdays after 9p.m.
12 1/2 oz. Margarita 85c
Live entertainment - Dancing - Cocktails
Tuesday thru Saturday 9:00 p.m. - 1:30 a.m.
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now appearing at
MAGNOLIA MULVANEY'S
Wednesday thru Saturday
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FREE DANCE LESSONS
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MOVING SALE: All prices and materials, pillows, memory nightstands, stone vases, glass, china, silver, plates, chairs, sofas, lamps, glass, plastic, bookshelves. 238-0031

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Queen size warm bed, board. 150. 340. 400. 450. 500. 550. 600. 650. 700. 750. 800. 850. 900. 950. 1000. 1050. 1100. 1150. 1200. 1250. 1300. 1350. 1400. 1450. 1500. 1550. 1600. 1650. 1700. 1750. 1800. 1850. 1900. 1950. 2000. 2050. 2100. 2150. 2200. 2250. 2300. 2350. 2400. 2450. 2500. 2550. 2600. 2650. 2700. 2750. 2800. 2850. 2900. 2950. 3000. 3050. 3100. 3150. 3200. 3250. 3300. 3350. 3400. 3450. 3500. 3550. 3600. 3650. 3700. 3750. 3800. 3850. 3900. 3950. 4000. 4050. 4100. 4150. 4200. 4250. 4300. 4350. 4400. 4450. 4500. 4550. 4600. 4650. 4700. 4750. 4800. 4850. 4900. 4950. 5000. 5050. 5100. 5150. 5200. 5250. 5300. 5350. 5400. 5450. 5500. 5550. 5600. 5650. 5700. 5750. 5800. 5850. 5900. 5950. 6000. 6050. 6100. 6150. 6200. 6250. 6300. 6350. 6400. 6450. 6500. 6550. 6600. 6650. 6700. 6750. 6800. 6850. 6900. 6950. 7000. 7050. 7100. 7150. 7200. 7250. 7300. 7350. 7400. 7450. 7500. 7550. 7600. 7650. 7700. 7750. 7800. 7850. 7900. 7950. 8000. 8050. 8100. 8150. 8200. 8250. 8300. 8350. 8400. 8450. 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