

**3rd & Washington  
In Hillcrest  
Open 9-7  
7 Days a Week  
291-0215**

# City Lights

## Los Fans

The San Diego Padres now have a full-time "director of Mexican-American affairs." The new Padre staffer—Manny Castillo, a former executive with PML leasing corporation—will bring Baja California's newspaper and radio reporters closer to the baseball action, infusing them with a Padre fever that will be passed to their readership and—it is hoped—will translate to increased Padre ticket sales south of the border.

Castillo has for ten years volunteered his service as a "border liaison" for the Padres, but now he's got team owner Ray Kroc's fat pocketbook to finance an impressive show of hospitality. Castillo has already staged a luncheon honoring Tijuana dignitaries at the city's posh Hotel Lucerna and treated the Tijuana press corps to two private breakfasts. Last week he took a squad of Mexican sportswriters and photographers to Yuma for a look at the Padres' spring practice sessions, and there was a trip to Palm Springs for an exhibition game against the Angels.

Castillo's office has a phone line to Tijuana, for the benefit of curious Mexicans, who now can call him directly with their questions. When he's out on the road, his phone machine plays a taped message listing recent scores and a preview of upcoming games. He is translating Padre press releases into Spanish (just two of the fourteen Baja sports reporters he's met speak English), and will act as translator for on-the-field player interviews. (The Padres don't have a Mexican star to equal the Dodgers' Fernando Valenzuela, and had thought about promoting instead Juan Bonilla, a Puerto Rican, and Luis Salazar, a Venezuelan. But the team just purchased its first two Mexican players—Francisco Cota of Mexico City and Cecilio Ruiz of the Yucatan.)

There's another reason for Tijuana fans: the Padres will play a two-game series at Tijuana's Estadio Potosi. The exhibition games, to be played April 3 and 4 against Seattle, will be the first there since 1978. And Castillo has even bigger plans for next year, including a Tijuana billboard and ad campaign boosting the team.

Whether the club needs such grandiose marketing schemes is debatable. One knowledgeable Tijuana fan stresses that Tijuana, like San Diego, simply love a winner. "That's why Fernando (Valenzuela) and the Dodgers are popular here," he reports. "It's not because he's a Mexican, it's because his team doesn't lose very often." As for the high-finance press promotions, this fan says fancy luncheons are senseless if they



Manny Castillo

break with Mexican etiquette. "That lunch at the [Hotel] Lucerna had a no-host bar. Reporters here never buy their own drinks. So the Padres spent maybe \$1000 and blew it all on a fifty-cent Coca Cola."

—P.K.

## Maybe Mayor By May

When Gloria McClellan says that being mayor of Vista again would "really be fun," you know that, come as it sounds, she's telling the truth. For McClellan, everything about politics is either "fun," "neat," or "great." And while hardened politicians may snicker, McClellan's style has worked well in Vista, the little North County city of avocado trees and ranch-style homes. She has served ten years on the Vista City Council, including a fourteen-month stint as mayor, and she may be returned to the mayor's chair again this year if the two candidates she endorses are elected to the council on April 13.

Not bad for a woman who was strapped with a twenty-six-year political handicap. She and her husband Donald were critic Mormons when they moved to Vista after World War II. "Mac [as she calls her husband] was an absolutely committed Marine," she recalls. "He had five tours of duty and we had five children." Their marriage was equally traditional, though they struck an unusual deal. "Mac and I agreed that he'd have the first twenty-six years and I'd stay home and take care of the kids and the house. Then I'd have the second twenty-six years to do what I wanted."

Her "tour of duty" began in 1968, made easier because the McClellans had distanced themselves from the strict Mormon woman-at-home

philosophy. "I guess Mac just wasn't going to give up his cigars," jokes McClellan in reference to the church's proscription against tobacco.

Freed from the house (her husband now putters around the garden and fixes meals), McClellan attended council meetings and then ran for a council seat in 1970. "Knowing I couldn't win," she did lose that first race, but has been victorious in every council election since.

But her biggest campaign wasn't in the council chambers, it was in front of 445 South Santa Fe Avenue, where in 1976 a North County entrepreneur opened an adult bookstore, Vista's first. McClellan was outraged by the store and had her husband paint some picket signs. She manned the protest lines alone, but soon twenty-seven of Vista's thirty-seven churches helped by deploying parishioners to the anti-porn battle.

The picketers eventually befriended the bookstore manager, giving him copies of

the New Testament and a St. Christopher medal. He later quit his job and joined one of the evangelical churches that had sponsored the nine months of picketing. "He got so protective of us [picketers] that he used to call the police if anyone harassed us," recalls McClellan. "And he'd always tell us what prominent people were sneaking into the bookstore and what things they would buy."

McClellan says 11,000 Vistas signed anti-bookstore petitions. Those petition signers were also voters, and their support, combined with that of the senior-citizen and mobile-home forces, has kept her on the five-member council. She used to run a dress shop, but closed it so she could put in her twelve- or thirteen-hour days, shuttling from council meetings to voter district meetings to political lunches—all for her \$253-per-month city salary.

McClellan has lost two political battles. Fellow councilmen, in part unhappy

with her philosophy of "managed growth" development, knocked her from the ceremonial mayor's position last year after she had served just fourteen months of a two-year term. McClellan fought back with a ballot measure that would have allowed Vista's citizens to replace the current council-appointed mayor with one elected by the voters.

McClellan and her allies lost that battle by only two votes. Still, observers say two candidates endorsed by the mobile-home owners, Phil Soza and Steven Tamburino, may win next month's election. As senior member of the three-member coalition, McClellan could be voted back into the mayor's chair. And she's intent on giving the elected-mayor issue another try, perhaps as early as this November.

—P.K.

## City Manager Called For Clipping

Has the City of San Diego adopted a policy of systematically defoliating its parks? City councilman Mike Gotch thought that question was resolved last fall, but now he's not sure.

You may recall that last fall Gotch created quite a stink when he discovered city bulldozers tearing out Natal plum shrubs from the median strip at Santa Clara Point on Mission Bay. In the hoopla that ensued, Gotch says he never got a straight answer about the justification for the plant removal: first he was told it was to save money, and later that it was done for safety purposes. Furthermore, Gotch and the city manager disagreed over whether such an action was the city council's business.

"But we agreed to disagree on that and there was an understanding that the plant removal would stop," Gotch says.

However, he says a few weeks later he drove to his Mission Beach home for lunch one day and along the way he noticed some gardeners "hacking the hell out of the shrubbery" across from the

Belmont Park roller coaster in the Bonita Cove area. Gotch snapped a few Polaroid photos of the action, and questioned the city manager about it. He says the manager explained that the plants were only being trimmed. Although Gotch says the "trimming" involved cutting the shrubs from between four to five feet down to only about two inches, he held his peace. However, a few weeks ago he received yet another call about plant removal.

Gotch says this time he discovered that trailing geraniums in the parking lot north of Vacation Village had been removed and replaced with pine needles. At the same time, Gotch rechecked the "trimmed" shrubs near the roller coaster and found that they have only grown to about two and a quarter inches. "So Gotch has decided to air the issue in council meetings early next month, in an attempt to halt the defoliation once and for all. "If this is a policy, it's probably the most short-sighted thing I've ever seen on the council, here in San Diego where tourism is as important as it is."

—J.D.

## Or Not To Bea

Jack Murphy's ghost has been hovering around an unlikely object: the Electric Building in Balboa Park. A group of local people want to rename that edifice the Bea Evenson Building in honor of the woman who worked assiduously to preserve the park's historic buildings. And while no one is suggesting that such a rechristening would cause as lively a hullabaloo as the one which occurred when the stadium was renamed after built at the corner of Abbott Street and Santa Monica Boulevard in Ocean Beach.

There was a time not so long ago when the construction of a major commercial complex like the one currently being developed in the block southeast of that intersection were announced a year ago, the fact that there was

month's congressional lobbying, the committee reconsidered that choice—but stuck by it.

The Evenson recommendation was then supposed to proceed to the city council's Public Facilities and Recreation Committee last Wednesday. However, the committee chairman, Bill Cleator, asked for a postponement in order to allow for more public comment.

Now the matter is scheduled to come up before the committee on April 25, and from there it will proceed to the full city council.

Pete Wilson, who was caught in the middle of the controversy over renaming the stadium, has as yet reserved judgment on the Evenson proposal, according to Bob White. "I think the mayor's biggest concern about the whole thing is to not be placed in a situation involving Bea in a controversy where he is awkward," White said. The members of the public facilities committee appear to share that caution and thus far are uncommitted (except for Bill Mitchell, who has said he will support the name change). In the meantime, di Gasi and his allies are now urging Evenson's friends and admirers to call the council offices, an effort which is yielding results, according to Cleator's aide, Pat Barnes. "So far we've had very favorable input for naming it after Bea, and we haven't heard much opposition

to it at all," she says. But she cautions that the renaming of the stadium started with similar apparent uniformity of opinion.

—J.D.

Apparently the site was originally to have been developed by Bobby DePhillips, son of Butcher Shop owner Roberto DePhillips (who in 1976 was convicted of tax evasion and sentenced to a two-year prison term), but two days before escrow was to close on the property, he withdrew, allegedly for financial reasons. Rather than sue Burns for libel, however, Naive and a friend, jokingly showed up at the next planning board meeting in plaid suits, black shirts, and white ties, carrying black violin cases. After seeing Naive's plans, even Burns along with them. Burns also printed a retraction to his "Mafia" headline in a subsequent newsletter.

Why so little opposition? Burns explains it by citing the fact that Naive had made several concessions on his own, including the addition of underground parking for fifty-three cars. "It might not be typical Ocean Beach architecture, but... they, it's not bad," says Burns. But fellow activist and one-time board member Jackie Sanders feels there's another reason. "I think [the property] was recognized as a major commercial location, and the board realized you could not really continue to have a bunch of old shacks [on the site]."

When complete, the complex will include an elevated pedestrian plaza landscaped with trees and benches, surrounded by a one- and two-story wood-and-stucco structure. On the top floor will be the 5000-square-foot Ocean Beach Yacht Club, a seafood restaurant jointly owned by Naive and Victor Grimes (former owner of the Debauchery in Mission Beach), and three offices; the bottom will house six retail shops as yet unnamed.

—T.K.A.

—Jeannette DeWyz, Paul Krueger, and Thomas K. Arnold

# City Lights

Belmont Park roller coaster in the Bonita Cove area. Gotch snapped a few Polaroid photos of the action, and questioned the city manager about it. He says the manager explained that the plants were only being trimmed. Although Gotch says the "trimming" involved cutting the shrubs from between four to five feet down to only about two inches, he held his peace. However, a few weeks ago he received yet another call about plant removal.

Gotch says this time he discovered that trailing geraniums in the parking lot north of Vacation Village had been removed and replaced with pine needles. At the same time, Gotch rechecked the "trimmed" shrubs near the roller coaster and found that they have only grown to about two and a quarter inches. "So Gotch has decided to air the issue in council meetings early next month, in an attempt to halt the defoliation once and for all. "If this is a policy, it's probably the most short-sighted thing I've ever seen on the council, here in San Diego where tourism is as important as it is."

—J.D.

What opposition did surface was deemed to be of little consequence. For example, when the plans were first approved by the planning board, dissenting board members and local attorney/activist Robert Burns sent out a newsletter to his constituents that bore the headline, "Massive Redevelopment Planned By Developer With Mafia Ties."

## We'll Change At The Beach

There was a time not so long ago when the construction of a major commercial complex like the one currently being developed in the block southeast of that intersection were announced a year ago, the fact that there was

month's congressional lobbying, the committee reconsidered that choice—but stuck by it.

The Evenson recommendation was then supposed to proceed to the city council's Public Facilities and Recreation Committee last Wednesday. However, the committee chairman, Bill Cleator, asked for a postponement in order to allow for more public comment.

Now the matter is scheduled to come up before the committee on April 25, and from there it will proceed to the full city council.

Pete Wilson, who was caught in the middle of the controversy over renaming the stadium, has as yet reserved judgment on the Evenson proposal, according to Bob White. "I think the mayor's biggest concern about the whole thing is to not be placed in a situation involving Bea in a controversy where he is awkward," White said. The members of the public facilities committee appear to share that caution and thus far are uncommitted (except for Bill Mitchell, who has said he will support the name change). In the meantime, di Gasi and his allies are now urging Evenson's friends and admirers to call the council offices, an effort which is yielding results, according to Cleator's aide, Pat Barnes. "So far we've had very favorable input for naming it after Bea, and we haven't heard much opposition

to it at all," she says. But she cautions that the renaming of the stadium started with similar apparent uniformity of opinion.

—J.D.

Apparently the site was originally to have been developed by Bobby DePhillips, son of Butcher Shop owner Roberto DePhillips (who in 1976 was convicted of tax evasion and sentenced to a two-year prison term), but two days before escrow was to close on the property, he withdrew, allegedly for financial reasons. Rather than sue Burns for libel, however, Naive and a friend, jokingly showed up at the next planning board meeting in plaid suits, black shirts, and white ties, carrying black violin cases. After seeing Naive's plans, even Burns along with them. Burns also printed a retraction to his "Mafia" headline in a subsequent newsletter.

—T.K.A.

—Jeannette DeWyz, Paul Krueger, and Thomas K. Arnold



Rea Evenson (Portrait by Tony di Gasi)



Joel Naive



Gloria McClellan





PUBLISHER  
James H. Olson

EDITOR  
James Mullin

#### CONTRIBUTORS

Thomas E. Arnold  
City Lights  
Amy Chu  
George Varga  
Everett  
John D'Agostino  
Linda Norn  
Music Scene  
Jeanette DeWyze  
City Lights, Features  
Stephen Helmer  
Sports  
Lin Akary  
OUT the Cuff  
Paul Krueger  
City Lights, Features  
Matti Porter  
City Lights  
Jonathan Saville  
Theater & Classical Music  
Duncan Shepherd  
Film  
Gordon Smith  
Features  
Jeff Smith  
Theater, Features  
Gloria Widmer  
Restaurants

ADVERTISING DIRECTOR  
Howard Rosen

ADVERTISING MANAGER  
John D'Agostino

#### SALES REPRESENTATIVES

Shari Gabe  
Randy Hoffman  
Brooks Leomis  
Judy Maltz  
Bill Owens  
Judy Power  
Beth Weiler

PRODUCTION/GRAPHICS  
MANAGER  
Irene Weber

#### PRODUCTION/GRAPHIC ARTISTS

Linda Zoumalica  
Rita Funk  
Scott Jones  
Kenneth Koll  
Elizabeth Maguire  
Sandy Matthews  
Linda Norn  
Nancy Norrell  
Joy Ramirez  
Bark Weber  
Joanne England Wood

PROOFREADER  
Dennis Parker

#### CLASSIFIEDS MANAGER

Geri Bachmann

#### CREDIT MANAGER

Edward Stoppel

#### RECEPTIONIST/SECRETARY

Helen Wheeler

Second class postage  
paid at San Diego, California

#### SUBSCRIPTIONS

Six Months—\$9.95  
One Year—\$18.95  
Payment must accompany  
subscription request.

#### SUBMISSIONS

The Reader welcomes writing  
of all kinds. Send submissions  
to the Editor. Please include  
self-addressed, stamped  
envelope.

The Reader (USPS 536-730)  
is published weekly every  
Thursday except the first  
and last Thursdays of the year.  
The entire contents of the San  
Diego Reader are copyright  
© 1981, James Holman.  
All rights reserved.

MAILING ADDRESS  
Reader, P.O. Box 80803  
San Diego, CA 92138  
635 State Street  
(714) 231-7821

## Tissues And Answers

This is in reference to your  
March 18 cover story on Bernard  
Jensen and iridology ("Beholder  
of the Eye"). When I picked up  
the paper, I was overjoyed, when I  
finished the article, I was offended  
and angry.

The story did not give a clear  
picture of iridology and what is  
happening iridology-wise in San  
Diego, nor did it cover any  
interviews with people whose  
health has been helped through this  
science.

The science of iridology is a tool  
to understand what is happening in  
the tissues of the organs in the  
body. The medical names for  
diseases need not be given; it is the

understanding of what parts of the  
body need help that is important.  
My search for help for my  
now three-year-old son resulted in  
help coming from iridology and  
other alternative healing. With the  
understanding of his digestive  
problem, his weak organs, and  
what dietary changes and vitamins  
he needs, his progress is very  
encouraging. I have been so  
impressed that I am now an  
iridology student.

The article mentioned one man  
in San Diego now practicing  
iridology. He practices out of his  
mobile home, is not available by  
phone if you need his help, has a  
narrow-minded attitude toward  
diet, children, and healing, as well  
as a lot of negative attitudes toward  
Jensen. All of this was published  
in the article and nothing of the  
other, wonderful people, students

of Jensen's, practicing in town's  
body need help that is important.  
I strongly urge people who are  
tired of not feeling good and are  
unhappy with prescription-writing  
doctors (and yes, drugs do have  
their place), to investigate  
iridology.

## Letters

I strongly urge Ms. DeWyze and  
other reporters to dig a little deeper  
next time and report a more true  
picture.

Annera Krugly  
San Diego

## The Eyes Have Had It

Thank you for Jeanette  
DeWyze's very provocative article  
on iridology. Now more people  
will not knowingly when they hear  
the name of my profession. But I  
am also, and essentially, a  
nutritionist—which brings us to  
the point of this letter: How should  
iridology be used?

In eight years of practice here in  
San Diego, I have realized that  
while iridology is probably the  
single most comprehensive tool for  
knowing body-tissue conditions,  
still it has certain limits of depth,  
range, and mode. Other means  
should be used to augment one's  
understanding. Thus we are

relieved of trying to "prove"  
iridology. We simply take a blood  
pressure, look into the sclera  
(whites of the eyes), ask a lot of  
questions, and so on.

Why chop iridology up into little  
bits and analyze it? We already  
know it is very effective in the  
holistic or truly preventive health  
field. Generally speaking, it  
should not be used in diagnosis at  
all—not in the ordinary or legal  
sense. Diagnosis involves  
identification and recognition of  
name diseases such as cancer,  
diabetes, arthritis, et cetera. This is  
for a doctor of disease, or one who  
wants to identify symptoms and  
treat them (and usually, in our  
culture, this is done via drugs and  
surgery). Iridology is almost  
entirely inappropriate in such case.

Iridology is for those who are  
interested in health, not disease. A  
major reason is that it shows  
conditions that are not yet felt or  
known about, as well as past and  
current conditions. It shows all of  
these in characteristic ways. It  
shows the comparative  
effectiveness of various healing  
modes by showing cleansing and  
healing signs or their opposite.  
And this is where iridology really  
shines.

When a person is finally tired of  
always getting sick, he or she is  
available to the understanding of  
radiant health. He or she is open to  
the possibility of our inheritance of  
disease-free, happy life. Prior to  
that point, there is only disease and  
suffering, self-indulgence. You  
take your body to the doctor and  
expect him to get you well enough  
to go back and abuse yourself  
again.

Iridology should be used for  
those who want to become  
responsible and intelligent with life  
activities, because it shows how  
well you are living the discipline of  
a good program of health, of  
life-positive activities.

Of course, there are always  
those who will use iridology (or  
anything else) in other ways—  
those who use it to find eternal  
youth. Those who take a glance or  
(continued on page 30)

## POSTER ART SOUTH

Beautiful art . . .  
and now it's affordable.

## ALWAYS!

- Lowest prices
- Finest quality
- Largest selection

4690 Convoys St.  
569-7511

Mon.-Sat. 10-6  
Sun. 11-4

## GOLD JEWELRY

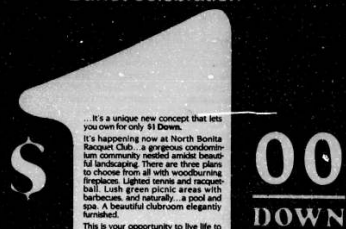
14K pendants . . .



A real heavyweight,  
ours alone . . .

David of California  
GOLDSMITHS  
640 University S.D. 291-4977

Grand Opening Sunday, March 28 11:00-5:00  
Buffet Celebration



It's a unique new concept that lets  
you own for only \$1 Down.  
It's happening now at North Bonita  
Racquet Club—a gorgeous condomini-  
um community nestled amidst beau-  
tiful landscaping. There are three plans  
to choose from, all with wood-clad  
fireplaces. Lighted tennis and racquet-  
ball. Lush green picnic areas with  
barbecue, and naturally, a pool and  
spa. A beautiful clubhouse elegantly  
furnished.  
This is your opportunity to live life to  
the fullest as part of the American  
dream—yours for only \$1 Down.

From \$99,000

1814 1/2 Hwy 94, San Diego, California  
Open daily from 11:00 AM to 5:00 PM  
Closed Fridays

(714) 251-2841 (212) 275-9130

Homeowners Association—see salesperson for  
details on this and our \$1 down plan.

Investor buyers welcome.

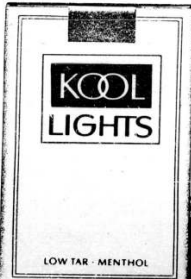


**NORTH BONITA**  
RACQUET CLUB  
CONDOMINIUMS

# KOOL LIGHTS

There's only  
one way to play it.

There's only one sensation  
this refreshing. Low 'tar' Kool Lights.  
The taste doesn't miss a beat.  
Kings and 100's.



Kings 9 mg. "tar", 0.8 mg. nicotine, 100's 10 mg. "tar",  
0.9 mg. nicotine av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.

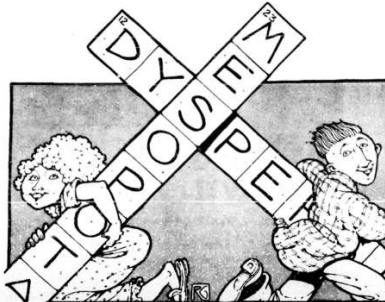
## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
My friends and I got so bored with the simple crossword puzzles that come in the local daily papers that one night we started creating our own puzzle. It was difficult. We all decided that crossword puzzles these days are probably done entirely by computer. Is that correct? Just who writes the puzzles for the major newspapers? Do they just punch in a format to the computer and have it feed back a variety of fill-ins? You see so many of the same answers and clues that it really seems the creators of the puzzles lack imagination.  
E. B. Wilde  
Ramona

The crossword was invented in 1913 by Arthur Wynne, an English-born journalist who edited the Sunday magazine for the New York World. Harkening for something special in the Christmas issue, Wynne altered the rule of the word square, in which the letters spell the same word horizontally and vertically, and created a square of letters that spelled a number of words up and down. The diamond-shaped puzzle, which had seventy-two squares and thirty-one clues, has been reprinted in Roger Millington's *Crossword Puzzles, Their History and Their Craft*.

Millington said the first crossword took only a few hours to create. But then, the creator knew how to build word games, which is, to say the least, a special skill. King David played with words in his 119th Psalm. The first letter of each of the twenty-verse spells the Hebrew alphabet, from aleph to tau. The translators of the King James version of the Bible could not preserve this acrostic in English, but compensated by titling each verse with the proper Hebrew letter. The early Christians used an acrostic to secretly leave



signs of their faith. In Greek, the first letters of these words, "Jesus Christ of God Son Saviour," spell fish. Thus the figure of a fish was inscribed on many of the monuments for martyrs in the Roman catacombs. Queen Victoria has been credited with writing a double acrostic to entertain her children. A double acrostic is one in which the first and last letters in a block of words form meaningful words or phrases. In the queen's puzzle, the first letters in the block, read top to bottom, spell the name of an English town, and the last letters, read bottom to top, tell what the town is famous for. To create the block, write the answers to these clues, from top to bottom, in the following order: A city in Italy. A river in Germany. The capital of

the United States. A city in Ohio. A city in Holland. The Turkish name for Constantinople. A town in Bothnia. A city in Greece. A circle on the globe. (For starters, the town in Bothnia is Tornea — which I could not find in my modern Random House atlas. Bothnia is the borderland between present-day Sweden and Finland.)

Again, this puzzle and its answer are reprinted in Millington's *Crossword Puzzles*. The book also includes some of the most difficult crosswords ever devised, with cryptic clues, narrative clues, and clues making use of quotations from literary verse and prose. Most of these were created for the *London Observer* by a translator and literary critic named Edward

Powys Mathers, who wrote under the pseudonym, Torquemada. Find out who the real Torquemada was, and you'll have an idea of Mathers' penchant for tortuous invention.

The crosswords that appear in the *San Diego Union and Tribune* are not made by computers, said Herbert Ettenson, crossword editor for the (Chicago) Tribune Syndicate Company, speaking by phone from his home in Florida. He said he buys handmade crosswords from 125 free-lance contributors throughout the country. He said it may be possible for a computer to create a block of interlocking words, "but the computer, I guess, would have to use dictionary definitions to come up with clues, and those kind of clues are boring. Boring." Ettenson said he solves all the puzzles sent to him, and buys the ones with interesting clues and letter combinations. For the latter, he gave the example, "newsstand." "Seeing the w and the s all together could throw somebody off, thinking there's no such word," he said, "and then they see it's an everyday object." Contributors make from fifteen to fifty dollars for a puzzle, he said. "Not a lot of money, but the people who do this like to see their names in print."

Vera Daniels has written a paperback, *The Experts' Book of Crossword Puzzle Making*, which explains the creation and sale of crossword puzzles in pedestrian detail. (She emphasizes, for example, the use of a typewriter in preparing typescripts for an editor.) Millington and Daniels are at the downtown library.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80663, San Diego, California 92138.

## Coming April 3

# BOB HOPE

## In Person

"In the entire history of show business, no individual has traveled so far — so often — to entertain so many, as comedian Bob Hope."

## A Full Length Show

### IMMEDIATELY FOLLOWING

RALLY ROUND A WINNER

1981-82 NASL INDOOR CHAMPIONS

## Sockers Season Opener

### Saturday . April 3, 7 p.m.

San Diego Jack Murphy Stadium  
280-GOAL

SAN DIEGO  
**SOCKERS**

vs. **Vancouver WHITECAPS**

Tickets on sale NOW  
at the Stadium Box  
Office, Gate H.  
Open 9 a.m.—5 p.m.,  
7 days, and all  
Select-A-Seat outlets.

1982 Outdoor Season Tickets

ADULT PRICES

PLAZA	\$8.00/\$6.00*
GOALVIEW	\$7.00/\$5.00*
FIELD	\$6.00/\$4.00*

\*JUNIOR/SENIOR, STUDENT, MILITARY  
PRICES WITH I.D.

SAN DIEGO  
**SOCKERS**

**KSDO AM 1130**  
**NEWSPLUS**

**LEADING**  
**EDGE**  
Entertainment

## WANTED!

**DR. JACK PEROLMAN**

Optometrist



• For fitting contact lenses and glasses with skilled proficiency at substantial savings.

One pair soft contact lenses, complete with examination, care kit, training, and six months follow-up care ..... \$175.00

Through April 1, 1982 ..... \$139.00

Includes: Bausch and Lomb, Dow Corning, Lombart, and Delatour soft lenses.

Continuous-wear soft lenses, astigmatism soft lenses, gas permeable silicone lenses and flexible (conventional) lenses also available at low prices.

**CAN BE FOUND AT**

**Sports Arena Area**

Nordic Village Center  
3645 Midway Dr.  
San Diego, CA

223-3111

**East County**

Safeway Shopping Center  
Mission Gorge Rd. &  
Cuyamaca Blvd.  
Santee, Ca.

562-5220

late night  
**jazz**  
Earle Klagge, sax, John Klemmer, seawind,  
Tom Weisberg, sax, Mark Almond, Pappas,  
Chuck Mangione, The Jeff Lorber Fusion,  
George Benson, Crown Washington Jr.,  
The Commodores, Tom Scott,  
Jean Luc Ponty, Spizz Gonna, Tom Scott,  
Dave Valentin, Stanley Clarke,  
George Duke, Al Jarreau,  
Al Dimeola, Bob James,  
Weather Report, Michael Franks,  
Wesley Porter, Quincy Jones,  
Tower of Power, Eric Burdon,  
Kenny Garrett, The Brecht Brothers,  
David Sanborn, Eric Gale,  
The Hansen/Feiten Band...

"Lights Out" 11:00 P.M. Nightly.

**KIFM98**

San Diego



## SPORTS

The Aztecs can't offer you a pile of dough or a ritzy condo and a red Ferrari, but they probably can get you in to see Shamu.

BY STEPHEN HEFFNER

Donald Harry  
159 Fifth Street  
Milledgeville, Georgia 31061  
Dear Donald,  
Howdy, young fella! Say, you don't know me, but I know you. You play guard for the Baldwin High team, and you can do more things with a basketball than Joe Garagiola's mama can do with pasta. You're a team leader. You're a point guard who can run the offense. You're tough on defense and you know how to win. You're just the kind of player we need out here at San Diego State. That's what Smokey Gaines tells me, anyway. Coach Gaines told me all about you in a note he sent me the other day, and he also asked me to write you a letter and say some good things about State and about our little city here. I've never written a letter to a basketball player before...

...  
To anybody familiar with the techniques colleges use to recruit high school players in any sport, what happened to me last week would not be surprising, but as I have never been recruited by anyone except the Army, it was news to me. I suppose also that to the sportswriters for the daily papers the business is nothing out of the ordinary, nor especially newsworthy. But as I am much more representative of the average sports fan than of the full-time sports reporter, I found the matter of some interest and revelation.

I speak of a letter, dated March 11, 1982, that I received in my mailbox at the newspaper office. It was a form letter addressed to "The AZTEC-nical KNOCKOUTS" (a nickname for members of the Aztec Athletic Foundation—the official athletic "booster" arm of the university), and it was from Smokey Gaines, head basketball coach at SDSU. The subject of the letter was Donald Harry, a high school All-American from Georgia. Smokey's pitch was that young Harry was a player of unquestionable talent who had the potential to become an All-American at the collegiate level. Smokey said that he had been "heavily recruiting Donald" (an intriguing if not ominous use of the adjective), but that the going was tough, as other big names in college basketball—Georgia, Clemson, Georgetown, and Kentucky—were also very interested in the young man. "The greatest thing anyone could ask is to be wanted by SUPER PEOPLE," Gaines



learn of new investigations and sanctions by the NCAA directed at small and large American colleges, for violations both petty and criminal. What risks throughout is the uneven justice of the ruling body, the singling out of a few sacrificial lambs when it is commonly and probably correctly assumed by the sports public that, not only are the violations in question so widespread as to be nearly universal, but that the pressures both public and private that foster rule-breaking are unavoidable, inevitable, and probably permanent. If there is an exception here, Smokey Gaines will be happy to tell you that he is it.

Harry's the kind of kid I like to have," says Gaines. "He's smart and he's a good athlete. He's got leadership that carries from the classroom to the basketball court. He's a quality kid. I got a lot going against me trying to get him to State. We don't get the kind of recognition that some of these other places do. I try to sell myself to him, make him feel like I can help him. But I'm not going to buy him. I was never the kind to buy kids. Oh, I don't mind getting a kid a job. I don't mind getting him a pair of pants if he needs it. But you can't discipline a kid if you buy him. He'll just keep on wanting more and more—gimme this, I need that. I've tried to recruit kids who got some change to go someplace else. And now they're in the NBA. Can't blame a kid for going someplace that's gonna pay him, but that's not my style."

Lovely sentiments. The moral voice in me applauds, but its practical cousin wonders, if you're sincere, Smokey, how do you ever expect to play with the big boys, the renowned professionals of college basketball?

...  
But Don, I've got to tell you straight—this might not be the place for you. I'd love to see you come out and play for State, but you shouldn't do it for my sake or for anyone else's. You have to think about yourself. Why, at Clemson they'll probably make you a rich man. You've read about the NCAA's probe of their football program. At Kentucky you'll probably graduate with a fried-chicken franchise. At Georgetown, they'll give you a diplomatic pouch. Think of the money you can make smuggling stuff into the country over Easter vacation. But out here? I don't know. Gaines is talking about playing by the book. I don't think any of our programs are even under investigation! See, you'll want an apartment in La Jolla and you'll need a car to get from there out to State in case you ever want to make a class or a practice. If Gaines doesn't come across, who'll pay for that stuff? Another thing: in the letter he sent me he wrote about you, "... but it is his tremendous character that would indeed make him an asset to our University." He's talking about character! What about basketball? Suppose he decides he'd rather have you on campus doing motivational seminars instead of playing ball? The NBA doesn't want to see you modeling citizenship; they want to see you going to the hoop! Think about it, Don. If Smokey's on the level, it could cost you. Sincerely, S. Heffner

you get the letter (to the boosters, anyway)" he asked. That was a fair question to which I had no answer. It had come in the company of *From the Inside*, "a confidential newsletter exclusively for members of the Aztec Athletic Foundation." Bill Byrne, assistant athletic director and the head of the foundation, had no explanation for my having received such a "confidential" communiqué, but he suggested that there was nothing unusual about its content at all. "Any recruit in demand gets letters from alumni and boosters of the colleges who're after him," he said. "Once I was helping to recruit a kid who was the number-one running back in the country. His parents had gotten a new dishwasher and they used the box to store the letters. You know how big a box for a dishwasher is. Well, they filled the box completely." Byrne said he thought that as a result of the entreaty to the Aztec boosters Harry would receive between ninety and a hundred letters from San Diego urging him to grace SDSU with his attendance and help fill up the Sports Arena for State basketball games. And Byrne thinks the letters are effective. "They're especially important to a kid's parents," he said. "You've got to realize that you're recruiting the parents as much as you're recruiting the player."

...  
That a college coach or the booster group would ask alumni and friends to write letters to help draw recruits seems a harmless exercise in what otherwise become the ruthless and scandalous business of bringing winning teams to college campuses at almost any cost, monetary or ethical. Almost daily we

pleaded, and he asked that we (the addressees) write to Harry and to his family and coach. And he provided a list of essential names—RECRUIT: Donald Harry; MOTHER: Julia; FATHER: Worth; COACH: James Lunsford—and pertinent addresses. On the reverse side of the letter, he listed the names and addresses of nine other recruits, asking that "a letter of recognition" be mailed to each.

Well, Don, if you like roller skating, you'll love San Diego. Have you ever seen the ocean? We've got one. And what a zoo! And Sea World, too, where you can pet the walrus and look straight into his mouth that looks like a pink pillow. You like to ride bicycles? Every bike out here comes with an insulated Styrofoam beer can holder on the handlebars. And there's hardly any stores that don't sell beer. If you don't like people, it's perfectly acceptable to wear Walkman earphones all day and not listen or talk to anyone around you. Sex is a pretty popular activity, and there are plenty of good-looking girls and guys available. Discouraging words are illegal, and the skies are not cloudy, except sometimes in the morning and evening, and a little bit in February and March. Average retirement age is about twenty-five...

...  
"I don't know if the letters (to recruits) do any good, but every college uses them and we'd just be one step behind if we didn't," said SDSU's sports information director, Bruce Herman, when I asked him about the letter I'd received. "How'd

**robert lee**  
Precious Gems  
We're celebrating the opening of our downstairs booth  
The Gaslamp Jeweler  
in the renovated Jeweler Exchange (1st Fl.)  
520 "E" St.  
Come by with this ad and get a 25% discount on the jewelry of your choice  
Offer runs April 28th.  
For fine custom jewelry and precious gems, come upstairs to Suite 702  
(251-4800)

## LEARN ACTING WITH Mickey Rooney

The tremendous Act-o-Lab program created by Mickey Rooney teaches acting in a way it has never been taught before. The student is carried right up to the level of professionalization. He or she learns every phase of acting including the art of make-up and modeling for profit. Television and film work are covered, as are commercials and illustration modeling.  
Introductory offer—\$5 price!  
Opportunity to participate in live shows immediately.  
REGISTER NOW! ALL AGES!  
(714) 282-0992

THE THURSDAY CLUB'S 55TH ANNUAL  
**RUMMAGE SALE**  
CONFERENCE BUILDING • BALBOA PARK  
Friday, March 26, 9AM to 5PM  
Saturday, March 27, 9AM to Noon  
½ price sale, Saturday, 1PM to 4PM

FREE PARKING • COME EARLY—STAY LATE

## Cousins Canon Demonstration This Saturday, March 27

This Saturday, meet factory representative Craig Coffman, demonstrating the complete line of Canon cameras. From 10 a.m. to 3 p.m.

### Goodbye, Frustration. Hello, Sure Shot!

Automatic Focus & Exposure for sharp, bright pictures in any light  
Built-in Pop-Up Flash for indoor shooting  
Automatic Winding & Motorized Rewinding  
New SUPER SHOT features Automatic Loading, too!  
New SUPER SHOT features a fast, f1.9 Canon lens  
Canon **SURE SHOT**  
Only \$129<sup>95</sup>  
This Saturday from 10-3

Canon **SURE SHOT**  
Only \$164<sup>95</sup>  
This Saturday from 10-3

### The Fabulous Canon AE-1 PROGRAM



This Saturday from 10-3 only  
**\$258<sup>95</sup>**  
With 50mm f1.8 lens  
Also available  
AE-1 Program black bodies

- Programmed AE mode just focus and shoot. The computer selects correct F, stop and shutter speed.
- Shutter preferred mode made famous in AE-1.
- Full manual override
- 8 interchangeable Laser-cut screens
- 1.5x brighter viewfinder
- No blackout of micropin with telephoto lens
- Accepts all A accessories
- Accepts MA motor drive 4 F.P.S.
- Available self-timer
- Memory lock
- Accepts new 188 A flash
- Accepts new powerwinder A-2
- L.E.D. readout

Canon **AE-1**  
With optional Power Window A  
Dedicated Canon speedlites  
Speed preferred auto exposure  
Self-timer  
Large selection of interchangeable lenses  
\$229<sup>95</sup> With 50mm f1.8 lens  
This Saturday from 10-3

Canon **F-1**  
Total manual operation  
Interchangeable finder & focusing screen  
Will accept motor drive/winder  
\$469<sup>95</sup> With 50mm f1.8 lens  
This Saturday 10-3

Canon **A-1**  
Six mode exposure control for any situation  
Electronic flash AE  
Manual  
Total digital control and readout  
Newer electronics for wider applications  
\$364<sup>95</sup> With 50mm f1.8 lens  
This Saturday 10-3



## Tokina Sale & Demonstration This Saturday 10-3

35-200mm f 3.5/4.5 The New One Touch-Close Focus-True Zoom	389.95
35-105mm f 3.5/4.3 One Touch Zoom	249.95 - \$10 factory rebate - 239.95 net cost
28-85mm f 3.5/4.5	254.95
50-250mm f 4/5.6 One Touch Macro Zoom	369.95
SMZ 80-200mm f 4.5	154.95
500mm f 8 mirror lens	264.95 - \$10 factory rebate - 254.95 net cost
100-300mm f 5.6 One Touch Zoom s/o	219.95
SL 17mm f 3.5 Automatic Wide Angle	189.95
SL 24mm f 2.8 Automatic Wide Angle	109.95
SL 28mm f 2.8 Automatic Wide Angle	79.95

COUSINS IS A COMPLETE DISCOUNT WAREHOUSE...  
4025 PACIFIC HIGHWAY  
LOOK FOR THE BRIGHT ORANGE BUILDING

**COUSINS**  
PHOTO APPLIANCE WAREHOUSE

Open Mon.-Fri. 9-7  
Sat. 9-6 Closed Sun.  
SAN DIEGO 293-3137

# UNSOLVED HOMICIDE



Louise Wyatt

(continued from page 1)

But just twenty-four hours after Michelle Wyatt had left her condo for her tap-dance lesson on October 8, 1980, her home was filled with sullen-looking sheriff's deputies and detectives who allowed no one else to go inside — not even Louise Wyatt, Michelle's forty-year-old mother. And as Louise sat on the mound of grass outside the condo's front door, her thoughts raced wildly in a loop, over and over. Who had murdered — raped, and then strangled — her daughter inside the condo the previous night, and why? A year and a half after the murder, the case remains unsolved. Louise Wyatt's determination to find out who killed her daughter has now become an obsession, frustrated by her growing doubts about the competency of the sheriff's department's homicide divi-

sion and by the division's repeated refusals even to apprise her of the investigation's progress.

Shortly after Michelle Wyatt's death, according to her mother, one of the sheriff's homicide detectives investigating the case remarked, "It's really kind of strange — we've talked to dozens of people who knew her and not one word was said against her." Michelle's mother, Louise, saw nothing strange in her daughter's having no known enemies. "She was the kind of person who, even if she hated you, would treat you as a friend," she says. "If she felt she was about to faint, she'd make sure you were done with what you were saying before she passed out."

Her friends and co-workers all described her in fond terms — bubbly, enthusiastic, cheerful, outgoing, fun-loving. "You know, this is typical of my daughter," says forty-three-year-old Raymond Wyatt. "I got her car keys back from the detectives after they had finished examining her car, started it up, and that son-of-a-bitch was right on empty. She was like that — very carefree, never worrying about tomorrow. You know, I used to kid my daughter for going out and spending \$240 on a radio when her car never had gas in it. But by God, I've got to give her credit; she spent money like it was going out of style. Now I find myself looking at something and saying, 'Why in the hell should I buy this? It might be my turn tomorrow.'"

She was born to Raymond and Louise Wyatt in the Naval Hospital in Balboa Park in the early morning hours of February 9, 1960, while her father was on his way back from an overseas tour of duty with the U.S. Navy and her mother was staying with a sister in Spring Valley. Upon Raymond Wyatt's return a few weeks after Michelle's birth, the new family moved to a tiny apartment in Golden Hill, but by the time Michelle was six they had moved two more times — first to National City and then back to Spring Valley — before settling into the three-bedroom house near Grossmont College on Regner Road in San

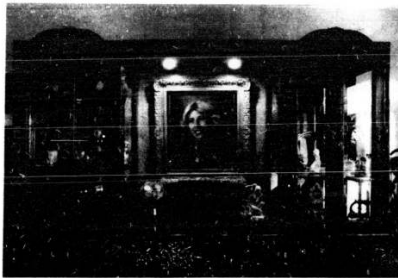
Carlos which they still occupy. Like many of the children in her suburban neighborhood, Michelle attended Gage Elementary, Pershing Junior High, and Patrick Henry High schools, earning mostly B's and C's and at the same time acquiring an intense attraction to all outdoor activities, especially scuba diving, swimming at the beach, and running. "She loved the ocean," her mother recalls. "She was always moving, always on the go, always experimenting. She had very low blood pressure, and even the doctor warned her against scuba diving because she might pass out, but it was something she just had to do, so I told her. 'If you have to, you have to — just make sure you always take a friend with you to keep an eye on you.'"

Michelle also started taking tap-dancing and organ lessons. When she graduated from high school in 1978, she attended Grossmont College for one semester, sat out the next, and then enrolled at Mesa College, where, at the time of her death, she was trying to decide between a career in oceanography and one in the telecommunications and film industry. In the meantime, she was earning extra spending money, and later supporting herself, by working at a succession of part-time jobs — first at a McDonald's in San Carlos, then at Winchell's Donuts in Fletcher Hills, and finally as a checker at the Safeway store in Mission Village, on the mesa north of San Diego State. She also loved working with children, and regularly taught a handful of neighborhood youngsters how to dance and play the organ. "I mentioned to her one time, 'Honey, you could make so much more money by working more hours at Safeway than by giving dancing lessons,'" she only charged \$3.50, which is far less than the going rate — but she said, 'Mom, you don't know the enjoyment I get out of it.'"

She was also very close to her younger brother, Raymond Junior, born ten years after Michelle and known in the family as "Ray-J." Michelle frequently took her little brother to the beach, to the movies, to concerts, and over to her condo; whenever their parents left town or went out for the evening, Michelle was always a willing babysitter. "I always told them, 'You're only got each other, so be close,' and they were," Louise Wyatt recalls. "Ray-J came home from school one day a short while ago and asked me, 'Mom, do I have to tell people I'm an only child?' I said, 'No, Ray-J, you don't have to if you don't want to.' But I am," he said slowly, and when I told him, 'Yes, I guess you are,' he started to cry. Michelle's murder plays on his mind. He loved his sister very much."

Minutes before she began her four-hour vigil on the grass in front of her daughter's condominium, Louise Wyatt had been lying in bed, recovering from a whiplash injury she had suffered several months before. The telephone rang. "It was Michelle's roommate, and she said, 'Mrs. Wyatt, I implore you, come over immediately. Something is drastically wrong,' and hung up," Louise recalls. "I knew, right away, that my daughter was gone. I was shook up and I didn't know what I would do if I drove myself, so I literally ran into a neighbor's house and said, 'Will one of you please drive me over to the condo?' They knew something was wrong, so we hopped into the car and off we went. When we got there, I jumped out of the car and dashed toward the condo. A sheriff's deputy started yelling at me to stop, so I just sat on the grass. I asked him, 'Is my daughter dead?' and he said, 'Yes.' 'Until nine that night, Louise remained seated outside the condo's front door, although she was treated inside an adjoining apartment for several minutes while the coroner's pickup team carried Michelle's body, completely covered with a large white sheet, out the condo door."

Raymond Wyatt was inside the San Diego Union-Tribune's press room, where he works as a foreman, when he, too,



received a phone call — in his case, from a sheriff's deputy. "He didn't say anything, he just told me to come over to the condo," Raymond says. "I asked him what was the matter, and he said he couldn't tell me. I said, 'What do you mean, you dumb son-of-a-bitch, you can't tell me?' Maybe he didn't want to get me shook up, but I was shook up enough. I was hoping that maybe the condo had gotten broken into, and Michelle was not around, 'cause she had a habit of taking off whenever she felt like it. Or, the second worst thing, she had been beaten up or raped, something like that. But boy, when I get there and saw that goddamn door open . . . They didn't have to tell me a damn thing. And when I saw Louise, sitting by herself on the grass, I knew."

On Tuesday, October 14 — five days after Michelle's death — her body was lowered into the ground at Mt. Hope Cemetery in Southeast San Diego. The graveside ceremony, attended by hundreds of family members, friends, and schoolmates, lasted less than an hour. Just before the casket went into the ground, however, Louise Wyatt left. "I couldn't take it; I just

kept on thinking, No, this cannot be," she recalls. "It took awhile to convince myself that my daughter is really dead. In fact, I still don't have myself fully convinced. You know, it's awfully hard, after all these years . . . I go out to the cemetery every week, I know my daughter's there, there's a headstone that reads, 'Michelle Louise Wyatt,' but still, how do I accept the fact that she's gone?"

In the weeks after the funeral, Louise says their San Carlos home was "a madhouse." Friends and relatives dropped by to offer condolences; some, who had themselves lost children in various accidents, told the Wyatts they felt they could sympathize with their feelings. "But it's really not the same," Louise says firmly. "If you have a child who died in an automobile accident, you know how they died — in an automobile accident. And generally, you also know why they died: either they made a mistake or the other party made a mistake. Why did Michelle die? Who killed her? These are questions that are unanswered. The coroner told us she died of asphyxiation, whatever that means. How was she strangled? By some-

one's hands? By someone placing a mask over her face? God, I just don't know."

Raymond Wyatt returned to work after taking only three days off, and he recalls with dark humor that his first few weeks back in the pressroom were "comical as hell. Here I am with a murdered daughter who's dwelling on my mind, and I'm dealing with people who are coming up to me with trivial problems. Of course, to them they're not trivial — 'Oh my God, my daughter's getting married tomorrow, how am I going to get out of here tomorrow?' Ray, can you arrange to get me off?' — but, hey, at least he's a daughter. But getting back to work was my own. I'm not very good at sitting around with nothing to do, and when I walk into the pressroom I can forget about everything on the outside."

The fact that the Wyatt case remains unsolved makes it even tougher on Louise Wyatt to accept the fact that her daughter has been murdered. "I go to bed with it, I have nightmares, and when I wake up, it's still there," she says. "And sometimes I just can't sleep at all. Who would want to hurt Michelle? I have dreams that Michelle is at her dance school, and when she gets home, there's someone waiting for her inside the condo. And then my dream will end. But it's a constant — every night I can count on having some sort of weird dream. I read at night, and sometimes I read longer than I should, because my reading helps me to relax. Maybe I can go to bed with something else on my mind. But it rarely works. (Unlike his wife, Raymond Wyatt tries not to think about the murder of his daughter. "But it's more of a relief than my wife," he says. "No matter what we do, it's not going to bring Michelle back.")

As time when on, the Wyatts also consulted a psychic who works with tarot cards and a Cherokee medicine man named Willie Willis who communicates with ancient Indian spirits through long, thin metal sticks. "They didn't give us any answers, but they made us think," Raymond Wyatt states. "The psychic, for example, described a place Michelle had gone, or a thing she had done, and it got us thinking, and before we knew what was happening, we came up with dates, names,

groups, she was able to scatter the entire first run — as well as 8000 additional ones — throughout the county over the ensuing ten months, concentrating on stores, parking lots, and even laundromats in areas which were frequented by Michelle: Mission Beach, Pacific Beach, the shopping centers in Mission Valley and College Grove, and, of course, the Santee condominium complex on Kerrigan Court, where flyers were distributed door-to-door.

Reactions from people who watched Louise Wyatt perform her grim task ranged from the sympathetic to the incredulous, she recalls. "A lot of people came up and said, 'Gee, Mrs. Wyatt, I thought the homicide department was supposed to be handling this,' and I told them that as far as we knew, homicide wasn't doing anything," she says bitterly. "They never called us, they never even interviewed us. So I had no way of knowing what they were up to, and I felt the job of finding Michelle's killer was up to me. I put homicide's telephone number on the flyers in the hope that somebody out there knows something. Maybe the guy who did this went inside a bar, got drunk, and started talking. A lot of times in parking lots, I'd go up to people and say, 'I'd like to give you a flyer of my daughter,' and they'd answer, 'No, I'm not interested,' and then I'd say, 'She was murdered,' and they literally grab the flyer. But others still wouldn't be interested, and to them I'd say, 'Thank you very much. Take care of your children.'"

(continued on page 12)

THREE LOCATIONS IN NORTH COUNTY

**SHOE PARADISE**  
260 OLIVAS SANTA FE, SUVA BEACH 481-5513

*Allen-Taylor* Boutique  
FLOWER HILL MALL, 2710 VIA DE LA VALLE, DEL MAR 755-8580

**SHOE SALON**  
at HARLOW'S  
IN THE OLD MARKET, 1010 19TH STREET, ENCINITAS 753-2774

**SAVE 60% & MORE  
IN ALL SIZES  
FLOTATION BEDS**

4 SIZES  
& 5 STYLES  
TO CHOOSE FROM

This unique heated hybrid sleeping system features 5" of water (compared to the standard 10"). Heavy duty foundation with sloping foam border gives you more sleeping surface. Use your existing headboard and sheet! Comfort of a waterbed. Convenience of a conventional bed. NOTE: Only The Bedroom's low discount price includes a heater, normally \$150 extra elsewhere.

	Reg	SALE
King	\$899.95	\$359.95
Queen	\$799.95	\$299.95
Full	\$699.95	\$259.95
Twin	\$599.95	\$219.95

Good through March 31

**the bedroom**

chula vista carlsbad san marcos point loma el cajon mesa mesa

**NO CLICKS,  
NO POPS,  
NO NOISE.**

Mobile Fidelity Sound Labs and The Warehouse present a new Original Master Recording™ by Grammy award winning artist Kim Carnes.

**ORIGINAL MASTER RECORDINGS.**

Original Master Recordings™ will dramatically improve the performance of your stereo system. Each is a hand-crafted limited edition, exclusively transferred and half-speed mastered from the original recording studio master tapes of your favorite artists. Every note and nuance is faithfully reproduced exactly as they were first recorded, without mechanical enhancement. The sound quality will amaze you. The complete freedom from surface noise will soothe you as never before. Exclusive custom packaging guards against warpage, dust and static.

HERE'S JUST A SAMPLE OF OTHER GREAT ORIGINAL MASTER RECORDINGS NOW AVAILABLE!

- THE BAND . . . . . Music From Big Pink
- JACKSON 5 . . . . . The Love Train
- JUDY GARLAND/LIZA MINNELLI . . . . . "Live" At The London Palladium
- GENESIS . . . . . Trick of The Tail
- JETHRO TULL . . . . . Aquatune
- AND THERE'S MANY, MANY MORE!

DISCOVER HOW SPECTACULAR YOUR STEREO SYSTEM CAN REALLY SOUND!

**THE WAREHOUSE**  
records • tapes • video

**CARLSBAD**  
Plaza Camino Real  
Phone 725-9532

**CHULA VISTA**  
485 Fifth Avenue  
Phone 422-8514

**EL CAJON**  
8725 Jacaranda  
Phone 743-9768

**LA JOLLA**  
University Towne Centre  
Phone 455-1636

**LA MESA**  
Grossmont Center  
Phone 464-9587

**NATIONAL CITY**  
Plaza Bonita  
Phone 478-9579

**SAN DIEGO**  
6335 El Cajon Blvd.  
Phone 596-3725

**SAN DIEGO**  
Fashion Valley Mall  
Phone 574-5206

**SAN DIEGO**  
3750 Sports Avenue Blvd.  
Phone 526-9533

**SALE FOR ALL SEASONS**

**2 WEEKS ONLY!**

**SATURDAY, MARCH 27  
through SATURDAY, APRIL 10**

**ALL FIVE STORES**

**SAVE UP TO 50%  
DURING OUR GIANT  
INVENTORY CLEARANCE!**

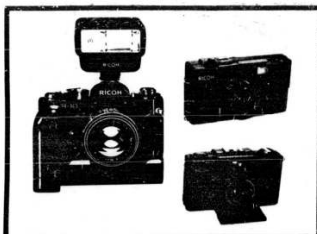
We're loaded with inventory and we're pricing it to go! You'll experience unbelievable savings in all departments.

**THIS IS A BIG ONE...DON'T MISS IT!**  
Store Hours Mon-Fri 10-9/Sat 10-6/Sun 10-5  
All items limited to stock on hand — all items in all stores

**pat's**  
Ski & Sport Shop

**Boston Heights** 8200 Adams Ave. 744-9430/4035  
**Essex** 228 N. 2nd St. 744-5441/5409  
**San Diego** 5332 E. 3rd. Long Beach 337-4541/4542  
**San Diego** 33 Polaris Valley Blvd. 237-3750/3751  
**San Diego** 306 Clarendon Dr. 236-4200/4201





## RICOH Camera & Accessory Demo with Ricoh Technical Rep. Doug Pircher Saturday, March 27, 10-4 FREE GIFTS!

**Free Ricoh quartz watch with  
purchase of a Ricoh SLR camera and  
lens & accessories  
totaling \$450.00**

(Other brands of lenses & accessories may be used for total)

See the new Ricoh products  
including 16mm, 18mm, 24mm, 300mm APO,  
600mm mirror which fit all Pentax-KIM cameras.

## Enter Our Watch Contest

Win a Ricoh quartz analog watch. Drawing March 27, 4 p.m.  
(Purchase necessary)

## We stock the full line of Ricoh cameras & lenses

KR-7, KR-Solar, KR-8, KR-10, KR-5, KR-5 Super

### Special prices on cameras this weekend!

RICOH KR-5 35mm SLR w/lens \$125.00  
RICOH AF2 autofocus, autolock, autowind, autometer \$135.00  
RICOH FF-5 35mm pocket camera  
w/121A flash & case \$135.00

### 10% off Ricoh accessories & lenses during demo.

## CIMKO Lens Sale

THEY MANUFACTURE LENSES FOR THE OTHER COMPANIES  
50-200 1:5.6 close focus \$145.00  
28-80 1:3.5 close focus \$129.95  
24mm 1:2.8 (not available in all mounts) \$5.00  
28-50 1:3.5 (not available in all mounts) \$9.95  
2x teleconverter \$5.00

Free UV/Sky filter with lens purchase

## Meet Cimko sales rep. Ron Nesbit Saturday, March 27 10-4

## Photo Imports

THE PHOTOGRAPHIC SPECIALISTS  
4861 Convoy Street, San Diego 565-9995  
Monday-Friday 9-6, Saturday 9-5, Sunday 11-4

## UNSOLVED HOMICIDE

(continued from page 11)  
places, and even phone numbers. She helped us broaden our sense, think of things we might ordinarily not have thought of. You know, the homicide detectives told us that whatever we do, it's best not to get involved with this, it's best not to try to visualize what happened, because we're liable to hit it right on the nose but won't have any court admissible proof to back it up. We don't have any one prime suspect, but we have come up with three possibilities, all people Michelle had some amount of contact with. The best we can do is turn our suspicions over to homicide. Other than that, there isn't a damn thing we can do."

"You know," adds Louise, "we were willing to try anything, but none of this—the passing out of flyers, the consultations with psychiatrists—would have been necessary if we had received any indication from homicide that they're doing their jobs. A few months after the murder, one of the detectives suddenly remarked, 'Mrs. Wyatt is supposed to be louing, but she's not a trusting person.' Well, Michelle was very trusting. How can I be trusting until I find out who killed my daughter?"

The San Diego County Sheriff's Department's 972 sworn and 541 civilian personnel are spread out over twenty-five stations, sub-stations, and offices throughout the county. The homicide detail—which oversees murder investigations in all unincorporated parts of the county as well as the cities of Del Mar, Vista, San Marcos, Poway, Lemon Grove, and Santee, where Michelle Wyatt was murdered—consists of four two-man and one three-man investigating teams. Their offices are on the top floor of a two-story structure on Kurtz Street, directly behind the San Diego Sports Arena. Each team is on call one

week out of every four and is assigned to investigate whatever murders occur within that week. These teams respond to two homicide sergeants and one lieutenant, the latter also being in charge of the Kurtz Street station's other two details—arson/explosives and fraud/forgery. But the homicide division has been short a sergeant since September, 1980 and short a detective since last January. With the retirement two months ago of Lieutenant Gene Moyer, the man who's now directly supervising the ten homicide detectives is Sergeant Bill Baxter.

Baxter is a well-built, athletic-looking man of thirty-three who commonly wears a pair of black leather cowboy boots along with his standard shirt-and-tie attire. He has been working with the homicide detail for just over a year, but he rattles off statistics about his division's performance like a veteran. Out of the twenty-six murders his division investigated during 1981, he says, eight, or about thirty percent, remain unsolved. During the same period of time, the seventeen-man San Diego Police Department homicide division failed to solve only nineteen, or twenty-one percent, of the ninety-three murders it investigated within the San Diego city limits, but the proportionate difference, Baxter says, might be accounted for by the fact that the police department's homicide division handles only murders, while the detail he now leads must also investigate sexual and attempted rapes, kidnappings, and even assaults in which the victim is hospitalized.

The amount of time the sheriff's homicide division spends investigating unsolved homicides is considerably more than on "walk through" murders—cases in which the suspect is either known or already in custody. An average of ninety to 150 man-hours are spent on such cases, but in "whodunit" murders with any number of possible suspects, the total jumps to somewhere between 600 and 1000. And in true whodunits with no strong suspects—a category into which Baxter reluctantly places the Wyatt case—the total number

of man-hours spent on the investigation is rarely less than 1000, "and in the Wyatt murder," Baxter says, "I wouldn't be surprised if we've already exceeded the maximum." (Similar figures for San Diego Police Department cases are not available.)

The investigation into the murder of Michelle Wyatt began moments after her roommate had returned home from an overnight outing, found Michelle's body on the living room floor, and called the sheriff's department from a neighbor's telephone. Field deputies arriving at the condo immediately set about performing a relatively simple but important task that is the first step in any murder investigation: making sure the victim is really dead and then assessing the murder scene, without disturbing the evidence, to try to piece together what occurred. "Exactly what they do is predicated by the circumstances," Baxter says. "Each case is different, and so are the initial investigating techniques. But it generally takes no more than a few minutes." When the deputies finished their examination, they relayed their findings to the sheriff's communications center, describing both the murder scene and their theory as to what happened, and then waited inside the condo for detectives to arrive, keeping out everyone else—even, in this case, Michelle Wyatt's mother. "That's done simply to preserve the scene and keep it as close as possible to the way it was when the murder took place," Baxter explains. "The minute a person enters a murder scene, it becomes contaminated. Some of the evidence might be destroyed, either intentionally or unintentionally—it makes no difference. The observation that the lights are on or off, the positioning of certain items inside the building, even the room temperature—any of these factors might prove significant at a later point in the investigation, and the presence of anyone not absolutely essential to the investigation could be damaging."

Usually only one team of detectives is dispatched to a murder scene, but in the

Wyatt case, five investigators immediately became involved, primarily because of the "sensational" nature of the case and the lack of a suspect. They quickly began the second phase of the murder investigation, known as "processing" the crime scene. First they talked with the deputies who had initially arrived at the condo to confirm what the dispatcher at the communications center had told them. Then they questioned Michelle's roommate about what she had seen when she entered the condo through the front door and found the body. What position was the body in? Had any of the furniture been moved? Was the front door locked or unlocked? "Before the detectives even begin looking around, they have to put the whole scene in perspective," Baxter states. "Then, based on the physical evidence they accumulate during the next few hours, they can see whether it all coincides, whether the information provided by the deputies and the witnesses correlates with what they see at the crime scene."

After setting the parameters of the area to be investigated—in this case, the entire condominium—the detectives began the time-consuming process of gathering physical evidence. They dusted walls, furniture, and an assortment of items inside the condo for fingerprints. They searched for hair, skin, and blood samples. They took detailed notes, recording everything from the positioning of the furniture to the physical condition of the body. They took numerous photographs. "A lot of what they do is based on practical experience; it's not simply a matter of following steps one, two, and three," Baxter says. "They organize what they see and work their way through an area. Initially, no piece of evidence can be eliminated. For example, a coffee cup sitting on a table may not appear significant, but if, by the time you're halfway through with the investigation, you notice a coffee pot in the kitchen that's half full of hot coffee, all of a sudden that cup might become extremely important—maybe it's got the suspect's fingerprints on it."

(continued on page 14)

## TREMENDOUS SAVINGS

## ON SCHWINN & UNIVEGA BICYCLES

### Help us reduce our inventory

Tremendous savings on the following:

Schwinn Deluxe Varsity	Univega Nuovo Sport
Schwinn Varsity	Univega Viva Sport
Schwinn 8-Speed Cruisers	Univega Sportour
Schwinn 3-Speeds	Univega Gran Turismo
Schwinn Pixies	Univega Gran Premio
Univega Specialissima	

\*only while supply lasts

<b>SAN DIEGO CYCLERY</b> 1465 Garnet Ave., Pacific Beach <b>872-2630</b>	<b>LA JOLLA CYCLERY</b> 7445 Girard Ave., La Jolla <b>459-3141</b>
--	--

Hours: Tues.-Fri. 9:00-6:00, Sat. 9:00-5:00

# DISCOVER BOOK ROW GROWING IN HILLCREST

Five interesting new and used bookstores will be open for browsing and buying on  
**Sunday, March 28th Noon to 5 p.m.**



Union Books  
3930 Fifth Avenue

Hours: Mon.-Sat. 10-6 pm  
Phone: 299-1237

Mainly new books. Specialty:  
Spiritual traditions, metaphysics,  
holistic health & living,  
parapsychology.

Hilcrest Members of the San Diego  
Bookellers Association want to  
welcome Don and Linda Baker and  
Fifth Avenue Books to our growing  
Book Row.

With the exception of the Blue Door  
Bookstore, which is open on  
Sundays from 12:30 to 8:30 pm,  
none of the others are ever open on  
Sunday.

To celebrate the addition to our  
growing bookshelves row, the other  
four will be open this Sunday,  
March 28 Noon-5 p.m. (When  
we have plenty of free parking!)

A lot of new, used & out-of-print  
books are available in Hilcrest for  
any budget and taste.

TRY US!

## BOOKS BOOKS BOOKS

## BOOKS BOOKS BOOKS

## BOOKS BOOKS BOOKS

Come and browse

### WASHINGTON STREET



Fifth Avenue Bookstore  
3927 Fifth Avenue  
Hours: Mon.-Sat. 12-6 pm  
Specialty: General used books,  
literature, poetry, metaphysics

### UNIVERSITY AVENUE



Blue Door Bookstore  
3823 Fifth Avenue  
Hours: 9:30-9:30 Mon.-Sat.  
12:30-8:30 Sunday  
Phone: 298-8610

General new paperback, art,  
periodicals, poetry, film, &  
bestsellers.



"Orion" Books  
3817 Fifth Avenue  
Hours: Mon.-Sat. 11-5 pm  
Phone: 296-1424  
Since 1963, 35,000 used  
books, antiquarian & general stock.  
Specialty: Set & ship, cookbooks,  
fiction, literature, nice bindings

### ROBINSON AVENUE

### PENNSYLVANIA

### BROOKS

### IVY LANE



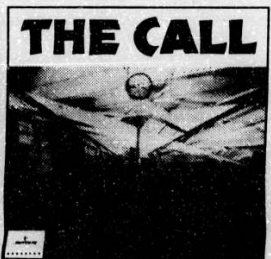
Cape Cod Cutter  
3523 Fifth Avenue  
Hours: Mon.-Sat. 12-6 pm  
Phone: 291-0888  
Specialty: General used books,  
New England, sea, humor

# THE JAM

THE JAM THE GIFT



# THE CALL



THE PRICE:  
5.99

PolyGram Records

THE STORE:

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

# TOWER RECORDS

San Diego  
3601 SPORTS ARENA BLVD  
ACROSS FROM THE ARENA

El Cajon  
706 FLETCHER PARKWAY  
ACROSS FROM PARKWAY PLAZA

College Area  
5405 EL CAJON BLVD  
NEXT TO ART ST. P.O.

# UNSOLVED HOMICIDE

(continued from page 15)  
Each step you take might give you more information to make a certain piece of evidence more or less important, and you have to keep in mind there's always more information coming in.

When the detectives had finished collecting the evidence, they had it taken back to the crime lab for further analysis and called the coroner's pickup team to remove Michelle's body. The coroner's team performed a brief examination of the body before taking it to the county morgue, where a pathologist did an autopsy the following morning. His findings revealed that Michelle had died from asphyxiation: shortly before her death she had been raped.

The detectives questioned dozens of people who knew Michelle: her roommate, her boyfriend, her co-workers at the Mission Village Safeway, and some of her close friends. They didn't interview her parents, however, and that has puzzled Louise and Raymond Wyatt since the day their daughter was killed. "I'm still waiting for the phone to ring," Louise says, "but you know, in the weeks after the murder, reporting different things and giving them names or whatever I thought of that might have been helpful to the case, but they never responded. Hopefully, they checked out what I told them, but I have no way of knowing." Her husband is equally perplexed. "We did some investigating of our own and we found that we uncovered more and more evidence they had passed over, evidence they could have found out themselves if they had come to this house and talked with us," he says angrily. "They should have sat us down at the table and picked our brains, but they've never done that. We've had people who are al-

most strangers, who hardly even know us, tell us the detectives had asked them about a certain object found inside the condo, and I'd say, 'Why would they even think to ask you, when it was mine?' I put that thing there; they could have come to me and I would have told them everything about it — where I bought it, why I left it, how long it had been there, stuff like that. It's really wild. The fact is, they told us, 'Just forget it, back off. We'll take care of it ourselves. We'll do our job, but we don't want you guys bothering us.' They treat us like we're nobodies."

Sergeant Bill Baxter would not even comment on whether his detectives questioned the Wyatts, but he did say interviewing a homicide victim's parents "is not always necessary." Depending on the complexity of the situation, they may or may not be contacted," Baxter says. "There's really not a whole lot of standard procedure in a murder case. Like everyone involved in a homicide case, they [the Wyatts] base a lot of their opinions on what they have discovered — and they do know a lot. But what they see as important may not be all that important to the investigation. And when you deal with a victim's parents, sure, they may know their child very well, but they rarely know all the things their kids are doing. What's essential is what the victim did in the last three or so days of her life, who her friends were, who she saw, where she went, and her friends, or her roommate, would know that better than the parents would."

But the Wyatts have other complaints as well. For one, they wonder whether the homicide detectives are spending enough time on the investigation, have they questioned everybody who might have something to do with their daughter's death? Shortly after Michelle's murder, three detectives were pulled off the case, leaving only detectives Gary Fisher and Craig Henderson. Both are currently investigating eight other cases in addition to the Wyatt case — all but one of which happened more recently — and as a result the Wyatt murder, Baxters admits, "is not



Sergeant Bill Baxter

being as actively investigated as the others. Timeliness is everything, and the longer it takes a murder took place, the harder it becomes to solve. There's no statute of limitations on a murder case; it's never closed until it's solved. But there are priorities, and the priorities are that after you examine as much as you can and are getting nowhere, you stop doing things." And while Gary Fisher says, "We have a lot of things we feel confident about, I think it will be solved," he adds, "But there are only so many hours in the day, and there are a lot of things I'd like to do in the Wyatt case if I had more time."

The Wyatts also feel the homicide detectives have been withholding from them

information about the progress of the investigation: don't a victim's parents have the right to know what's being done to apprehend, much less identify, their daughter's killer? To this, Baxter responds, "There are a lot of things we have to keep in mind when we're releasing information, even to the victim's family. If releasing specific information, or discussing certain aspects of the case, may hinder the investigation, you don't release it. . . . Maybe in questioning, a suspect . . . mentions something only the murderer would know. Then if he says he heard it on TV or he read it in the paper, and you know damn well it's never been released, you have him."

How, then, can the distraught parents attempt to determine whether the sheriff's homicide division is really doing all it can to track down their child's killer? "It has to be a matter of faith," Baxter says flatly. "No one is going to be privy to all the information we've got — no one." But Louise Wyatt is not placated. She relates several anecdotes which cause her to believe that there is something amiss with the performance of the homicide detectives working on her daughter's case. "The psychic we consulted instructed us to tape everything she said, so that maybe something that doesn't seem to make any sense when it's said the first time will take on some sort of meaning when it's played

back," she says. "So I brought the tape home, listened to it, and sure enough, the psychic gave a physical description of the killer that matched that of three of our suspects. I called homicide and told them about the tape and at first they weren't interested, but when I began telling them about some of the things the psychic said on the tape, particularly the description of the killer, they became interested all of a sudden and asked to hear the tape immediately." (Baxter says his division does not generally bring psychics into their cases, but adds, "We don't discount them. We will not turn down any kind of information. But before we'd seek out a psychic's help, we'd have to be pretty much at a loss for other avenues. It's a last resort, and one important reason for that is the fact that a psychic's premonitions just won't hold up in court; it's not considered admissible evidence. And I cannot think of one local case in which a psychic's help solved the case.")

Louise Wyatt also charges that she and her husband at one point were considering hiring a private investigator but, she says, they were told by homicide detectives "that it would be a waste of money, because without the information in Michelle's file, the case couldn't be solved, and they were not about to assist any private eye. So we abandoned our plans." Raymond Wyatt adds, "I never realized how goddamn competitive they [the sheriff's homicide division] are. You would think that if these guys were up against a brick wall, if they had gone as far as they would go, they'd give somebody else a crack at it. I just can't believe that with all these things . . . with the way the condo was found after they finished examining it, that they don't have a lot to go on — the people she knew, the way she lived, the way it happened . . . they've got to have something, they've just got to have a hell of a lot, but there have been no arrests. I would say we've given them a certain amount of time, and if they don't come up

(continued on page 16)

# "NEW WAY TO MEET PEOPLE"

Phil Donahue asked me what kind of dating service I created. When I told him (just 15 minutes before air time) that I didn't operate a dating service, he looked puzzled and a little panicked. I understood his question and told him that we are really an "on-dating" service; we do not matchmake, nor do we cater to lonely hearts.

GREAT EXPECTATIONS is a lifestyle organization that gives its members a wider opportunity to meet single people. Our Video Screening System™ can introduce you to more people in a few short hours than most people could meet in a year or more through conventional methods. More than just the opportunity to fulfill romantic relationships, GREAT EXPECTATIONS gives its members the option to meet friends — even of the same sex — for sports, travel, special interests or business ventures. It's a logical system for meeting quality people who are hard to find. It's a process that appeals to people with high self-esteem who don't like wasting their time or money.

GREAT EXPECTATIONS is designed for the single person who is tired of looking in all the wrong places for the right person.

Recently, consumer advocate, David Horowitz, investigated GREAT EXPECTATIONS to determine the validity of our claims. His conclusion is work; moreover, he could not find any other singles service that matched our quality of service.

Yet, any idea, no matter how brilliant or well-structured, is not a guarantee for success. Pardon the cliché, but love is hard work. Finding the most compatible person(s) takes time and energy. Over the years I've heard varying remarks from new members as they stood before the entire wall of videotapes: It's like opening a box of S&W Candy! I'll take one of those and one of those . . . and Who am I going to look at first? Isn't there someone to help me?

Well, I confess that our system with all its available members can be a little awesome at first. But, isn't it wonderful to have this kind of dilemma: "Who to choose first?" And for those members who want someone to matchmake for them, I can say only one thing: "Sorry. We're not a dating service."

The concept of GREAT EXPECTATIONS is quite simple. You have 100% access to all members. You do all the choosing. There is no middle person. And, you meet only when there is mutual consent. It's a time-saving system that reduces the mis-match.

After more than five years of success stories — of Fulfilling Expectations — GREAT EXPECTATIONS is eager to invite you to come in to see some tapes. Speaking frankly, isn't it time meeting people got easier?

Best regards,

Jeffrey  
Jeffrey Ulman  
President



Call 297-5460 for more information.

Conversation Clothes by

# Doris

## First Call!

Top manufacturer going out of business.  
Doris bought out the stock, and is selling cheap!

All new spring merchandise

1,000 Blouses,  
Dresses, Skirts, Pants  
\$10 sizes 4-20 (Worth to \$40)

200 new Mini Skirts  
\$5 sizes 3-13

### Doris Conversation Clothes

7523 Fay Ave., La Jolla 459-8600  
(in the alley across from Safeway)  
Mon.-Sat. 10-6

## When Sexuality is a Concern . . .

### Our New Sex Therapy Provides

- Rapid, Intensive Programs for Individuals or Couples
- Sensual Enhancement Trainings
- Specialization in Experiential Education via Sensory Guides

Become your own sex therapist—  
preview evening  
Thurs., March 25, 7 p.m.  
For further information call:  
235-6388

Center for Human Communication  
2016 Front St., Hightcrest  
Mon.-Fri., 9 a.m.-6 p.m.

Argus Posters presents  
GARFIELD®

WE'RE NUMBER ONE

... and so is International Gifts in prices and selection.

Cards, jewelry, clothing, rugs, largest selection of posters south of L.A. featuring GARFIELD

### INTERNATIONAL GIFTS

University Towne Centre  
across from the Broadway  
452-7755

GARFIELD © 1978 United Feature Syndicate, Inc.

## You will love our unique selection!

Silkscreen by Ken Perry

### Gallery at Land's End

Art posters • Fine graphics • Custom framing  
4994 Cielo, Pacific Beach 270-7823 Open 10-5, Mon.-Sat.



## UNSOLVED HOMICIDE

(Continued from page 18)  
with something. I'd like to start contacting officials to find out what's going on. I don't like to criticize them, but I don't believe this department has done what they should be doing to find Michelle's killer, and they should get some help. I'd write to whoever in the hell would listen to us, whoever's in an official capacity over there. They don't want that. They've asked us not to do that.

"One day we talked with [former homicide division head] Lieutenant Gene Meyer, but we spoke only about crime in general, not about the problems we've had with homicide, because I've been warned by people not to get homicide mad," Louise Wyatt continues. "I'm scared that if I get them mad, they'll quit working on the case entirely."

"If it would help the case, we don't want to know evidence, but we sure as hell would like to know whether they're working on the case. For some reason or another, they can't take the two seconds or however long it would take to dial the telephone and make that statement. They can even hang up after they say it, if they're in that much of a rush. And Mr. Fisher lives about three, four blocks from

us, and probably drives by on his way to work every morning. It's out of his way to stop his car, turn off his engine, and wait in for a second. I can't understand that, and it makes us very frustrated."

Both Raymond and Louise Wyatt readily admit that their lives have changed dramatically since the loss of their daughter. "It seems I had become myself when you've got something like this on your mind," Louise says. "You still get up, cook the breakfast, do the dishes, things like that. But a lot of things go through your mind. Michelle wanted this, so I didn't let her get it for her. Things like that. Oh, why didn't I go on this trip Michelle was wanting me to go on? It's actually hard to go shopping at Safeway, because, well, what do I associate with Safeway? I don't like to go to jewelry stores because I was always buying Michelle jewelry. Now I can't buy her anything, not even a new dress for a party."

Because some damn bastard took it all away. "You find your friends start talking about their daughters who are getting married, or something like that, and then all of a sudden they give you an 'I'm sorry' type of expression," Louise continues. "But that's life—I'm glad they have a daughter. Be proud of her, talk about her." "I can recall one incident," Raymond adds, "in which this ink salesman, who comes in periodically, dropped by the plant one time before Michelle was killed and told me next time he comes down he's

going to bring along a picture of his little girl, who had just turned one. Between trips, this—had happened, and he didn't know about it. So he comes running after me, office and says, 'Hey, Ray, I've brought you a picture of his little girl. He put it down on my desk and says, 'Say, how's your girl doing?' and I tell him, 'Fine, she just married.' The guy was devastated. He just told me and said he's sorry for saying anything. It took him two or three trips to the plant to talk to me again. The guy was afraid to come into my office because he thought he had done something bad to me. And I thought to myself, God almighty, how in the hell am I going to tell people I got to where I want to tell people. It's a hard thing to tell people, 'cause you don't want to make them feel uncomfortable, yet—what happened, happened."

While both Raymond and Louise Wyatt are anxious to know about the killing of their daughter, Raymond feels his wife's unrelenting efforts to do so herself have perhaps caused her to slight her own personal safety. "You're not even being wanting to forget what's happened and getting your life back to normal, but how far do you go?" he says. "I feel Louise overdoes it. I've told her so, but those are her feelings, that's the way she wants to do it. She lives Michelle's death twenty-four hours a day, she goes out and clips the grass around the grave once a week." Louise interjects, "I clip the grass because if I don't, they'll take the flowers away and cut the grass themselves with a lawn mower."

"And I don't want any more of this," Raymond continues. "She was mugged once, that taught us a lesson. Then there were two more attempts [kill at Mt. Hope Cemetery]. I don't think it was smart for Louise, after she was mugged that first time, to continue going down there. It's dumb."

She's putting herself in jeopardy for nothing. Then, about a month ago, I went down to the cemetery with her on a Saturday, and there was an old couple just sitting in their car right by the gates, too scared to move. There was blood all over the place. Three colored guys had tackled them, knocked them down, tried to rape the old woman, and taken a cane and beaten the crap out of the old man. That did it. I told Louise she's not going down there alone. [After the third assault, Louise became giddy with her to the cemetery a small revolver.] And even though I don't really get anything from going down to the cemetery, I go with her because she wants to go. Now one of us is standing guard all the time. It's a goddamn joke.

"I think we're just beating our heads against the wall, keeping this thing stirred up. You can't relax; it's always there. I want to lay back, forget about it, but it's always there. It's with us every day. There's always somebody calling, there's always something going on, flyers to be picked up, flowers to be brought to the cemetery... it just keeps you all churned up."

Louise: "Well, you don't have to."

Raymond: "Now, see?"

Louise: "I'm just telling you, honey, if it bothers you so much."

Raymond: "It's not bothering me so much, it bothers me to see you carry on like you do. It's just like with the flyers. When she first had them printed up, Louise placed them in the side windows of her car and of my car. I finally took time down first of all. I don't like people staring at me. I get paranoid. So I'm driving alone, and all of a sudden I feel somebody staring at me. There's somebody who's pulled right up alongside of me, right up on the freeway, and he almost hit the guy in front, he was so concerned with reading the flyer."

Then another time, they actually did hit the guy in front of him, and that was it."

Louise: "Ray tends to hold a lot in. He's bullheaded, whereas I have the tendency to explode. If somebody does me an injustice, I let them know. I'm a very vicious person. You don't hurt me and you don't hurt my family. Because if you do, I'll fight you. I've always had this attitude and I'll probably die with it. That's where I'm at now. I want to hit, but who?"

About eight o'clock on the evening of Wednesday, October 8, Michelle Wyatt left the Sue Hamilton School of Dance on El Capitan Boulevard, where she had been taking tap dancing lessons three nights a week since she was seven, and drove home.

There she was met by her boyfriend of four months, Patrick Acomb, who had just completed his first class of the day at Mesa College. The two had met the previous spring at the Safeway store where Michelle was working as a checker. Acomb, who at the time lived nearby, had started paying her regular visits before finally asking her out for a date in July. They began seeing each other regularly and grew quite close. Just a few days before she was murdered, when her mother had jokingly asked, "Hey, Michelle, are you getting married?" Michelle rolled her eyes and giggling, said, "Oh, Mom, you're embarrassing me, but, yes, I've finally found the right one."

Shortly after Acomb's arrival, he and Michelle retreated to the condo's garage, where they played three games of pool while talking about what each had done that day. Michelle had only attended two of her classes that morning, opting instead of attending a third, to pre-arranging with her boyfriend before dance class, and she was fatigued. Still, she managed to be at Acomb in all three pool games, and on their way out of the garage, she kidded him about her victories. After turning out the garage lights, they went back inside the condo through the sliding glass doors in the dining room and sat down in the living room to watch television. Acomb doesn't

(Continued on page 18)

### NEW Introducing Vitamin Supplements for Aerobic Athletes

The aerobic competitor system is made up of six vitamins and mineral components, specially designed for the aerobic athlete.

**Official Supplier**



- 1 Essential to lungs, eyes, mucous linings, helps convert fats into energy.
- 2 Supports high metabolic activity—maintains energy.
- 3 Protects all cells from metabolic toxins—strengthens and helps repair connective tissue.
- 4 Increases muscle endurance—helps protect lungs from carbon monoxide damage.
- 5 Fortifies the body against stress—helps blood carry more oxygen.
- 6 Maintains appropriate blood levels of sugars and fat—helps convert fat to acid to glycogen.

Contains no sugar, starch, coloring, artificial flavors or preservatives. Only natural ingredients used where necessary. Money back guarantee.

The following merchants now allow 50% OFF each system component purchase. Save up to \$3.00 with this ad.

Adams Ave. Bicycle, Kensington • Zumwalt's North Park Cycle Co., North Park • Bicycle City, Lemon Grove • La Mesa Cycles, La Mesa • Bicycle Co. of San Diego, Mira Mesa

aerobic sports lab  
P.O. Box 8429, San Diego, CA 92138 (714) 270-3737

**aerobic competitor system**

### A Scientific Technique That Really Works!

## Inches Off Without Exercise

Remarkable Tone 'n Trim Machine Gives You The Exercise You Must Have For Perfect Body Conditioning While You Recline In Complete Comfort Reading or Resting.

Science has finally come up with the convenient way for men and women to condition their bodies more efficiently than jogging, calisthenics or other time consuming forms of exercise. Our effortless technique claims one week of exercise in one hour and—when you don't even move a muscle. You get up feeling refreshed, invigorated, and with the sensation of a wonderful deep massage. Tone 'n Trim created a startling effect—the scientific program for physical fitness and weight loss that includes diet counseling, vital muscle and strength training, muscle, arterial, cellular deposits and actually take inches off hips, thighs and waistlines. Give us a little bit of your time and we'll shape you up and slim you down. You'll feel better about yourself and the whole world. There's for an unprecedented more details.

**CALL 459-4193 TODAY!**

Call for Medical Exam Sure 25

**Tone 'n Trim** Body Clinic  
7255 Grand Ave., La Jolla, CA 92037  
Mon thru Sat 8 to 8 Ample free parking  
American Express, Visa and MasterCard Honored

**1/2 OFF FIRST VISIT**  
We Want You to Try Us!

## THE SILVA METHOD

### Are you willing to better your life?

It has been said that Einstein used only 10% of his mind, and the general public uses only about 3% or 4%. And that's what Silva Method® is all about: learning to use more of your mind. There is no limit to how far you can go; there is no limit to what you can do, because there is no limit to the power of your mind.

Students report simple things like: relieving nervousness, improved memory, overcoming insomnia, enhanced intelligence, improved creativity and understanding the true cause of success and good health—to the more sophisticated things like developing ESP and using the mind to set goals, get information and solve problems.

Over three million people in 58 countries have taken Silva Method, and so can you. To find out how, we invite you to a free seminar. But a word of caution: you will change your life. The Silva Method.

**FREE INTRODUCTORY LECTURES**

**NEXT MONDAY & FRIDAY**  
MARCH 29 & APRIL 2 8 PM  
Free Introductory Seminars held at: SILVA METHOD OFFICES  
4508 Mission Bay Drive, San Diego For further information call 297-0758

## TOYOTA DATSUN HONDA

We use genuine Toyota parts on your Toyota

**GREAT MARCH SPECIALS**  
**TUNE-UP, VALVE ADJUST, OIL CHANGE, & 20-POINT SAFETY CHECK**  
**\$49.95** Includes: 4 plugs, 1 set of points, 1 condenser and oil only. There will be an extra charge for all other parts and labor. Many discount prices.

Super deals on:  
**CLUTCHES '175** Includes: rebuilt pressure plate, clutch disc, new throw out bearing & labor only. There will be an extra charge for all other parts & labor.  
**BRAKE OVERHAUL '175** Includes: turn rotors or drums, brake shoes or pads, repack front or rear wheel bearings, and oil only. There will be an extra charge for all other parts & labor.  
**VALVE JOB '175** Includes: face valves, grind seats, clean carbon head set. There will be an extra charge for all other parts & labor. No appointment necessary.

**ONE-DAY SERVICE ON MOST JOBS** No appointment necessary.  
These prices apply to most 4-cylinder cars and are subject to change.

**IMPORT MACHINE**  
14150 University Ave. 282-0350  
Mon - Sat 8-6

**MACHINE SHOP SERVICE AVAILABLE. LARGEST INDEPENDENT TOYOTA SHOP IN SAN DIEGO**

We are delighted to announce the opening of our new shop!

Tatami & complementary furnishings  
Tatami  
Jrims  
Cotton Sheets  
Saturday 27-March 10am-5pm  
refreshments  
Slip Covers  
Bed pillows  
Comforters  
Meditation cushions

morning glory futon

The original Futon company of San Diego

3973 Jalcen Street • in Mission Hills •  
223-8545 • 295-7410

Bring this ad on March 27th for 10% off any order placed that day.

## It's Ski Chalet's great end-of-season Ski Sale!

### 50% OFF!

### SKIS & BINDINGS 40% OFF!

Create the ski plus binding combination of your choice. Name brand skis (Olin, K-2, Rossignol, and Hestel), to name a few, plus famous maker bindings (Look, Salomon, Tyrolia, Geze, and more). Your choice of combinations at 40% off our regular (already) low list prices!

### SKI POLES 40% OFF!

Top quality ski poles (Scott MEE 1, for instance) at a 40% discount.

### SALE ENDS MARCH 31!

## SKI CHALET

SAN DIEGO STORE ONLY: 4004 Sports Arena Boulevard

- **ALL SKI BOOTS**  
Top-quality men's and women's ski boots, featuring the famous brand names. **50% OFF!**
- **ALL PARKAS**  
The very finest... up-to-the minute styles from top manufacturers for men and women. **50% OFF!**
- **ALL SWEATERS**  
Outstanding selection of the latest fashions in ski sweaters for men and women. **50% OFF!**
- **ALL LADIES' GLOVES**  
Comfortable, high-fashion ski gloves to complete your ski outfit. **50% OFF!**

**PLUS GREAT DISCOUNTS ON WARM-UP PANTS, STRETCH PANTS, AND ON AN ARRAY OF EXCITING SKI ACCESSORIES.**

## UNSOLVED HOMICIDE

(continued from page 17)

recall whether they had locked the glass doors after their entry, and the question has repeatedly bothered him since. What he does remember clearly is that he left through the front door shortly before one the following morning, instructing Michelle, as he always did, to lock the door behind him.

That was the last time anyone saw Michelle Wyatt alive. Less than an hour later a neighbor reported hearing Michelle's two collies barking furiously, accompanied by some yelling, but they didn't investigate.

Just before five the next afternoon, Michelle's roommate, who asked her name not be used, returned home from an overnight excursion and parked her car along the Kerrigan Court curb. She had moved in with Michelle the previous July (about the same time Michelle had started dating Pat Acomb) after answering an ad in the paper, taller, bigger, and five years older, she immediately began to see herself as Michelle's "big sister." Two weeks earlier she had been accosted by a small dark-haired man who had grabbed for her clothing as she was about to enter the condo's front door late one night. But she swore at him and he ran off. Since that time, she'd been afraid he might return, and would regularly caution Michelle to carry some sort of weapon whenever she went out after dark. Michelle, however, would simply smile at the suggestion, saying, "Who would want to hurt me?" And when the roommate told Michelle she was thinking about moving out because of the attack, Michelle's reaction bordered on the incredulous. "She couldn't understand my



Michelle Wyatt's grave at Mt. Hope Cemetery.

door and I saw her right away, and I knew immediately... I don't know how, I just knew — instinct, maybe. You just know. I dropped everything I had in my hands — I dropped the newspaper, the mail, some books I had borrowed from a friend — and ran to a neighbor's apartment across the lawn, all the while thinking, I must be dreaming. I called the police and then Mrs. Wyatt. I waited for the police outside the front door of the apartment I had run to. I wasn't sure this had really happened, and I figured the police would tell me if it was true, if Michelle was really dead. When they told me, I just couldn't believe it. All I could say, over and over, was, 'Oh my God, Oh my God.'"

Like everyone else involved with the Wyatt case, Michelle's former roommate has developed certain theories she does not mind discussing. "Everyone seems to be sure it's someone who knew her, but I think the murderer is someone who didn't know her," she says. "If anybody really knew her, he couldn't have done what he did. But I'm the only one who feels that way. I think it was someone who lived in the area and had been keeping an eye on us — you know, two girls living alone. I have a suspicion it might have been the guy who attacked me in front of the condo that night. He was a little guy, and I felt I made him angry, swearing at him. I'm a big girl, and I'm strong, but while Michelle would have had the guts to defend herself, she was not a muscular woman by any means, and I don't see how she could have protected herself. But I do have inner feelings that they're going to catch whoever did this someday. This guy is alive, and he's going to mess up, he's going to mess up soon and they're going to get him."

When homicide detectives questioned her a day after Michelle's murder, the roommate recalls, she mentioned the small, dark man who had attacked her outside the condo's front door two weeks earlier, but "they didn't seem to think there was a connection."

While Louise Wyatt does have several possible suspects in mind, the fact that she does not know for sure continues to bother her, and has caused her to formulate certain theories of her own as to the killer's motive. "I'm pretty sure it was someone who wanted her body, someone who knew her and wasn't getting what he wanted from her," she says matter-of-factly. "But if I could know for sure who killed Michelle, I could probably tell you why, too."

For the time being, however, Michelle Wyatt's murderer remains free, and her mother can only speculate as to how she will react when and if a suspect is finally apprehended. "Do you want me to say I'd take my little gun and blow his brains out?" she asks. "And then have the police come after me? No, I'd let the courts handle it. Print that. But whether it's in the courts or in some other way, I want revenge."

**Gary Gilmore  
GOLDSMITH**

Certified diamonds • Custom design • Appraisals • Engraving • Repair  
4019 Newport Avenue, San Diego 225-1137  
Open: Tuesday—Saturday 10:00—5:45

Come see our selection of framed fine art posters  
for \$39.95—\$44.95 the entire month of March

Lender \$39.95 (framed)

Lender \$39.95 (framed)

**UP FRONT GALLERY**  
415 E. University Ave. 236-3177 Mon.—Sat. 10am—6pm  
Custom picture framing to museum standards

**ONCE UPON A TIME....**

Rumplestiltskin spun gold,  
but his name remained a riddle.  
Effective speaking can be  
even more valuable than gold, and  
need not remain a riddle.

ACHIEVE GREATER AUTHORITY AND SELF-CONFIDENCE  
SPEAK MORE EFFECTIVELY  
ENHANCE YOUR SOCIAL AND ECONOMIC POSITION

The Sore Thumb Review solves 21 grammatical mysteries  
with simple illustrative examples in a one-hour cassette presentation.

Can you find three errors in the following sentence?  
I wish you were here now to tell me what kind of a gift to buy for Jane and he.  
FREE YOURSELF FROM 21 OF THE MOST COMMON MISTAKES  
IN THE ENGLISH LANGUAGE.

Send now for the Sore Thumb Review. Speak well and the world will listen!  
Send Check for \$10.00 to: Rumplestiltskin Productions, 416 W. San Ysidro Blvd.,  
Suite 6-30, San Diego, CA 92107

**Legal problems  
need not be**

- Time consuming
- Expensive
- Over complicated

**Sam A. McManes**

# GRAND OPENING

## The Shark's bigger & better garage. Where deals are real!

**Car Stereo**

**AM/FM Cassettes  
from \$39.95**

**Car Speakers**

**from \$9.95 pr.**

**Car Boosters  
& Equalizers**

**Equalizers from \$19.95**

**Portables**

**Home Stereo, Cassette Decks**

Mustang 5 band equalizer, auto-reverse  
cass. FF, rewind, AM/FM Cass. min. List  
CRF450 List 299.95 Now 119.95  
Clarion 2100N AM/FM Cass. min. List  
129.00 Now 69.95  
Clarion 5000R AM/FM Cass. push-button,  
auto-reverse, metal tape, better. List 250.00  
Now 149.00  
Clarion 850 Cass. high power auto-reverse,  
dolly, metal tape, best/reable. List 200.00  
Now 129.00  
Bose AR210 AM/FM Cass. auto-reverse.  
List 189.95 Now 99.95  
Kane K10001 AM/FM Cass. auto-stop.  
List 99.95 Now 59.95  
North Star AM/FM Cass. mini chassis.  
List 119.95 Now 49.00  
Audiovox DCC2 electronic tuning.  
List 299.95 Now 259.95  
Audiovox DCC2 electronic tuning 12  
station presets, seek. List 299.95  
Now 179.95  
Pioneer KE100 electronic tuning.  
List 299.95 Now 259.95  
Sony FCT1 mini AM/FM Cass. List 80.95  
Now 54.95  
Sony FT490 push-button, auto-rev.  
AM/FM Cass. List 189.95 Now 89.95  
Onward HP-115 AM/FM Cass. Dolby auto-  
revers. List 339.95 Now 219.95  
Audiovox 77-PC2X/AM AM/FM Cass.  
4-way filter, locking ff, rew., auto-eject.  
List 289.95 Now 259.95  
Audiovox CR660 Push button AM/FM  
Cass. List 199.95 Now 99.95  
Clarion AM/FM Cass. ff, distance, local,  
auto-revers. List 119.95 Now 54.95  
Crail 7019 AM/FM Cass., Dolby, auto-  
revers. seek, ESP search. List 299.95  
Now 194.95

Clarion PDS50 AM/FM Cass., Dolby,  
auto-revers. List 249.95 Now 139.95  
Clarion PDS25 in-pocket Cass. deck, Auto-  
revers. List 199.95 Now 89.95  
Audiovox CDS400 Auto-revers.  
List 109.95 Now 59.95  
Crail VRS2 AM/FM Cass. 80.95  
Clarion FE765 push-button, auto-revers.  
List 279.95 Now 159.95  
Sony Cass. deck, auto-revers. FT400  
49.95  
Mustang AM/FM Cass., built-in equalizer  
40 watt CTT 300 List 199.95 Now 99.95

Equalizer 3 from \$19.95  
Mustang SOT-1 Super-mini, 120 watts.  
List 69.95 Now 49.95  
Unilex 7 band eq. 90 watt. List 79.95  
Now 39.95  
Unilex 7 band eq. 100 watt w/t. List  
131.95 Now 42.95  
Audiovox 5 band equalizer, 50 watt.  
List 89.95 Now 39.95  
Mustang 150 watt amplifier 59.95  
Majesta 150 watt amplifier 59.95  
Majesta with echo, 60 watt equalizer  
MJS175 79.95  
Majesta 10 band, 80 watt equalizer  
MJS100 74.95

Home Stereo, Cassette Decks  
Aurora 4-way, large floor-standing  
speakers. List 289.95 Now 99.95 pr.  
Marantz Separate amp & receiver 120 watt  
List 169.95 Now 99.95  
Pioneer TS167 6W 3-way. List 124.95  
Now 79.95 pr.  
VCS 9-1 List 39.95 Now 9.95 pr.  
Cossack 40 watt, 6x9, 20 oz. List 49.95 pr.  
Now 19.95 pr.  
Full Range 50 watt, 14 oz. List 29.95  
Now 13.95 pr.  
Audiovox Cassel 20 oz., List 59.95  
Now 29.95  
Audiovox Trysta 3-way, 20 oz.,  
List 104.95 Now 59.95  
List 119.95 Now 79.95  
Sennar with Dolby CS052 79.95  
JVC Turntable LA21 straight arm.  
List 164.95 Now 89.95  
JVC Turntable with Dolby CS052 79.95  
JVC KD02 139.95  
Sennar with Dolby CS052 79.95  
JVC KD04 239.95  
Marantz SD800 129.95  
Sony stereo Cass. deck RD10 w/Dolby  
99.95

**Craig MMA Portable  
AM/FM Stereo Cassette**

List \$119.95  
**\$59.95**  
With this coupon

Coupon expires 3/31/82

**Walkman-type  
STEREO CASSETTE PLAYER**

Complete with headphones and  
many features. List \$69.95  
**\$39.95**  
With FM \$49.95  
With this coupon

Coupon expires 3/31/82

**Craig T610 AM/FM  
Stereo Cassette Player**

refurb.  
Locking FF & rewind, 4 channel matrix  
**\$59.95**  
List \$119.95  
With this coupon

Coupon expires 3/31/82

**Penwaich**

List \$29.95  
**\$9.95**  
With this coupon  
Coupon expires 3/31/82

**Car Alarm  
System  
COMPLETELY  
INSTALLED**

Only \$89.95  
Most cars  
Coupon expires 3/31/82

**Car Stereo System  
COMPLETELY INSTALLED  
including speakers**

Only \$64.95 With this coupon  
AUDIOVOX AM/FM CASS. NO. FOGM refurb.  
or Kraco 581 AM/FM Cass.  
Coupon expires 3/31/82

Moi ngay Thu bay chung toi co nguoi Vietnam giup cac ban. Mong gap cac ban mot ngay gan day.

Se habla espanol

Sale ends 3/31/82  
Sale limited to stock on hand  
**PROFESSIONAL INSTALLATION • REASONABLE PRICES**  
New address! Look for Shark's truck.  
7644 Clairemont Mesa Blvd. Call 292-1850  
Monday-Friday 10:00—6:30, Saturday 9:00—5:00

**THE SHARK**  
From my garage since 1978



# ON TOP OF THE CITY



Jennifer Hankins/Central Federal Building

BY STEPHEN SIMPSON

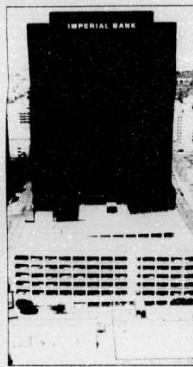
It may be no surprise to learn that the top floors of the nineteen tallest buildings in downtown San Diego are dominated by investment, legal, and banking firms; in fact, eleven of the buildings bear the names of banks. More surprising, though, is the fact that four of the top floors are unoccupied, one has no windows, another has a useless swimming pool, another is part of a prison, and another is full of machinery.

At the top in San Diego there are no retail spaces, no residences, no penthouses, and no restaurants. (There is difficulty in leasing high-rise space to restaurants due to supply, delivery, fire codes, and exit requirements. If a restaurant tops a high-rise, it was probably planned for by the architects and engineers.)

A visit to any other major city in the country will tell you that San Diego is not a high-rise city, not at all like New York, Chicago, or San Francisco. But then, San Diego is younger, smaller, and not near as intense as a center of business and commerce. It is also limited in architectural stature because of the FAA's restrictions—380 feet above sea level—in regard to the city's proximity to the airport. It's great to look out your office window at eye level to a plane landing at Lindbergh Field, but it makes for a relatively short skyline.

The last high-rise to open in San Diego was the Central Federal Building in 1975. This year alone there will be four new ones: Columbia Centre, the new Wells Fargo, Imperial Bank, and the new Bank of America. This will provide 1,700,000 square feet of new office space. For the sake of perspective—there is a single building in San Francisco with 1,200,000 square feet. One of the twin towers of the World Trade Center in New York City has more office space than all of downtown San Diego.

For all the splendor of light and visual freedom that a top floor offers, this factor is secondary. Top-floor tenants are there for business, not to gaze dreamily westward and ponder the philosophical implications of their position, and certainly not to inhale the fresh sea breezes—note of



Imperial Bank Building



California First Bank Building



Frank Scott/San Diego Federal Building

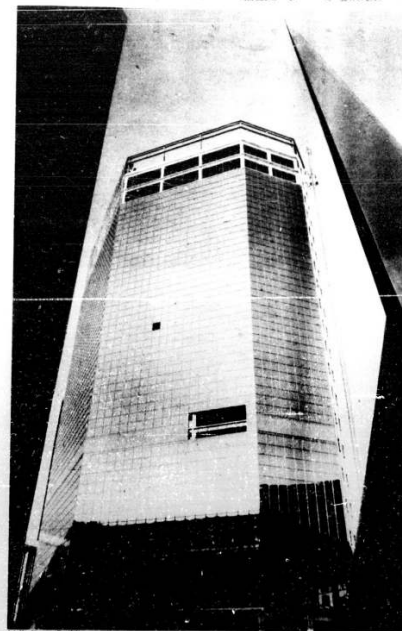
downtown's newer skyscrapers have windows that will open. The view is for visitors and clients and rare moments of reflection. The view is usually an afterthought, something tended to while on the phone or for a moment at the beginning or the end of the day. "I'm not the kind of guy to watch sunsets anyway," said one top executive. "But don't quote me on that. I'll sound like somebody who hates nature."

Prices and leasing arrangements vary dramatically from building to building. Changes in the market have made bargains of the long-term leases signed by some tenants long ago. The law firm of Haskins/Nugent, for example, could not even get into the new Columbia Centre on any floor for what they are now paying to be on the top floor of the Chamber Building. Prices do climb as you go up the building, but they will also vary according to where you are in the building. South-west exposure is usually preferred to and more expensive than northeast, for instance.

The new twenty-seven-story Columbia Centre is set to open later this year. It is the high-rise closest to the water and takes up the entire city block bordered by B, A, Columbia, and State streets. The top two floors will be leased together; that is 30,000 square feet, totally unobstructed views to the south, west, and north, two open terraces to the southwest, a circular wooden stairwell and private elevator between floors—all for the most recently quoted price of \$2.66 per square foot per month.

Another of the newest and flashiest high-rises in town is the new Wells Fargo tower that overlooks the Federal Building. The top floor (twenty-third) will be leased by the Wells Fargo organization. This building is unique in design: it is a stretched octagon set back from the street and at a forty-five-degree angle on the block to maximize the view of the water. The top-floor gem here is 20,000 square feet at \$2.25 per square foot.

The top of the new, solid black Imperial Bank Building, 701 B Street (twenty-fourth floor, 21,700 square feet), is vacant and is not on the market at the moment, a common and preferred marketing strategy.



Wells Fargo Building

The top floor of any new building is a rare and valuable commodity whose value is likely to increase with time.

Still another preferred practice is to lease the entire floor rather than to break it up. The top floor (twenty-second) of the Central Federal Building, 225 Broadway, is unique in this respect. Leased by a company called Arcet, they then sublease the floor in whole or in part as what the company chooses to call "a full-service executive suite." There are law and corporate offices here, and some space is available. Arcet (which means excellence in Greek) offers individual offices or large suites on month-to-month or long-term leases. Tenants rent the space and the services are included on a coopera-

tive basis; there is a conference room, law and tax library, receptionist and reception area, computer and copy centers, exercise room with showers and Universal gym, word processing, binding, a sophisticated communications system, full secretarial service, and more. "The sharp business people realize this is a good deal," says Jennifer Hankins. Like most people showing off the top floor, she is obviously proud of it. "It's beautiful up here," she says. "We provide all these services and facilities, but even those businesses with their own staff can benefit from this. It's an inexpensive way to set up a very professional business." Arcet's smallest (twelve by fourteen feet) and least expensive office



Columbia Centre

with a private view rents for \$500 per month (less with a long-term lease). An interior office, actually shared open space, rents for \$325 per month.

The investment firm of Smith-Barney, the one touted on television by John Houseman as the firm that earns your money, covers the top (twenty-fourth) floor of the California First Building, 530 B Street. They were so busy earning that money that no one was available for comment.

The investment firm of Merrill Lynch tops off (twenty-fourth floor) the San Diego Federal Building at 600 B Street. Frank Scott, Chula Vista city councilman and Merrill Lynch account executive, works daily with his back to the window

that reveals the city's southern exposure. From beside his desk, one is nearly face to face with the top of the Imperial Bank, Union Bank, and California First buildings. "This really is a showcase," he says. "It's a spectacular view. If I had a dollar for everyone that came over here to look at the view, I'd be doing very well." Scott clearly enjoys his perch. "You get a great sense of the weather here," he says, "of the qualities of the light. It's always changing. The most spectacular thing for me was to watch the Imperial Bank Building go up from the hole in the ground. You should have seen those ironworkers jumping from beam to beam— incredible."

(continued on page 22)

LAW OFFICES OF RONALD J. PULLEN  
FREE INITIAL CONSULTATION.

**DIVORCE**  
CUSTODY, SUPPORT, RESTRAINING ORDERS,  
PROPERTY SETTLEMENT AGREEMENTS

**BANKRUPTCY**  
STOP CREDITOR CALLS, SUITS & REPOS

**DRUNK DRIVING**  
KEEP OUT OF JAIL AND SAVE YOUR LICENSE

**PERSONAL INJURY**  
MAXIMIZE RECOVERY BY CONSULTING IMMEDIATELY  
NO RECOVERY—NO FEE

KEARNY MESA EL CAJON CHULA VISTA  
7808 CLAREMONT MESA BLVD. 162 WEST PARK, SUITE 150 365 "K" STREET  
565-7901 588-5111 425-0810

**INTRODUCING FUTON BEDDING**  
"The beautiful Japanese style of sleeping—  
on the floor!"

100% cotton shikibuton futon mat Japanese quilt

Featuring our unique folding mattress

a bed an ottoman a chair  
from \$49.00

Cramped for space? The versatile futon folds into a compact chair by day, a comfortable firm bed at night. Combined with our 100% cotton mat (shikibuton) the futon is perfect for small living quarters. Great for overnight guests or overnight use. Saves space, completely portable.

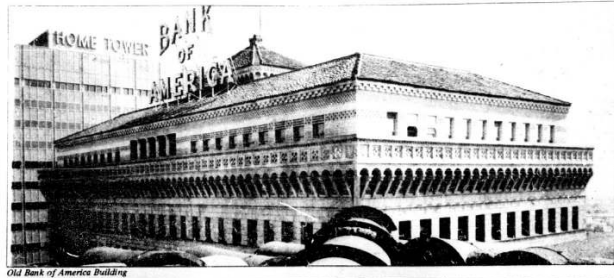
All sizes available and in stock.  
Visit our beautiful showroom.

**Futon Bedding Co., Inc.**  
Hours: Mon.-Fri. 11:00-6:00 Sat. 10:00-6:00 Sun. 12:00-5:00  
1380 Garnet Ave., Suite F, Pacific Beach, CA 92109 272-6793

Available now—Brand new—Alder wood platform frames



New Bank of America Building



Old Bank of America Building



Metropolitan Correctional Center



Cheryl Ruffler/Chamber Building

# ON TOP OF THE CITY

(continued from page 21)

"The only drawback to an office this open to the view is that it can make some people uneasy. I have had to meet some clients on the ground floor."

The top floor of the Security Pacific Building, eighteen floors at 1200 B Street, is split between the corporate offices of Security Pacific and the investment firm of Dean Witter. Security Pacific senior vice president Lawrence Cox presides over a sunny and paneled southwest corner office. "I really only have time to enjoy the view when I am on the phone, otherwise my eyes are on the paper on my desk. I get a lot of compliments on the view from clients, some of whom come

back with their friends. For someone new to San Diego who might consider investing here, it's a good spot to get oriented to the city."

The old Bank of America Building, thirteen floors at 625 Broadway, provides the regional offices for fifty Bank of America executives. There is really no view to be enjoyed because of the structure of the building. The walls and windows of the top floor, listed as the fourteenth, are recessed from the edge of the building and a parapet blocks the view.

All of these executives will soon be moving to the new Bank of America Building, twenty floors at 450 B Street. Bank of America has reserved the top three floors there, but the rest are available at about two dollars per square foot per month, with leases of various terms.

The brown San Diego Trust and Savings Building, fourteen floors on the northwest corner of Broadway and Sixth, was built by banker J.W. Sefton in 1927. It is one of the oldest high-rises in San Diego and was the very glamorous Columbia

Centre of its time — the biggest and most beautiful building in town. It cost two million dollars to build and had a beacon at the top, 245 feet off the ground, "a welcome navigation aid to mariners," as described in a 1927 newspaper clipping. A standstill in another time, it is now diminished by the imposing company of the more technologically sleek buildings of recent years.

The top floor is not glamorous here. It temporarily houses various departments of the bank and the Junior Chamber of Commerce while remodeling is completed. In earlier years, this was the private gun room and shooting range of the Sefton family.

The Metropolitan Correctional Center, part of the federal prison system, is at 808 Union Street. It is 332 feet high, is essentially thirteen floors, but by design actually has twenty-three levels housing 700 inmates. Because it has no open-air yard, the top of the building is used as a recreation area, the only experience most prisoners have of fresh air.

The top floor has no view. The painted exercise area is approximately fifty by

eighty feet and consists of handball, volleyball, basketball, and shuffleboard courts, most of which overlap. The walls rise nearly eighteen feet. Sun, rain, and fresh air are available, but the area is covered by "steel interlacing," a mesh similar to chain-link fences: it keeps basketballs and lunatics from going over the wall. Most prisoners are allowed an hour a day up here at the most. The view, if they could see it, is unobstructed to the south and west — a freedom of vision in strong contrast to the restricted lives of those housed here.

Another building that serves civic functions (and, some say, may also house inmates) is the thirteen-floor City Administration Building at 202 C Street. The mayor's office is here, but it is not on the top floor. The top floor houses the media, graphics, and public information facilities of city government. Six people work here. Among other things, they put together all the free brochures that are available on the ground floor. There are no windows. It is, as one worker said, "similar to working in a basement." Illustrator Joe Garcia

## Bianchi Bicycle Sale

Astrak "Standard" 10-speed, reg. \$170 SALE \$140  
Astrak "Sport" 10-speed, reg. \$250 SALE \$190  
"Sport" 12-speed, reg. \$254.95 SALE \$229  
"Sancchi" 12-speed (chromoly frame), reg. \$340 SALE \$306  
Bianchi "Limiter" \$389  
"Super" \$475  
Nuovo Racing \$530  
Evo Plus \$469

Many special sale prices on Schwinn, SR Cycle Pro Sales, quality service, repair. Featuring the Free Casa De Oro integrity one-year warranty service. Large selection of parts & accessories. Dealer for: Kirtland, Black Bottom, Blackburn, etc. Schwinn Exercisers, Santana Tandems, Schwinn, Bianchi, SR Cycle Pro, Red Line, Diamond Back, Mott's One-Ton.

Complete tune-up special \$17.50 (offer expires March 31, 1982)



Casa De Oro Cycles  
Rancho San Diego Shopping Center  
Highway 94 & Avenida Blvd., La Mesa  
469-7148

## IRIDOLOGY

Four-week intensive training in La Jolla covering all aspects of iridology with Dr. Leonard Mehlmauer, senior iridologist of San Diego. (Has appeared on Channel 10 News, "Sun Up" San Diego, and "The Baxters" TV shows).

An in-depth study of this amazing diagnostic science including history, theory, technique, self-diagnosis, disease identification, legal requirements, etc.

Mondays—April 5, 12, 19, 26  
6:30 p.m.—9:30 p.m. Fee—\$100.00  
Please pre-register by sending a \$25 deposit to LMI,  
2160A Avenida de la Playa,  
La Jolla, CA. 92037

Phone  
**234-4560**

### A Healthy Smile

can be yours with a dental prevention program

**X-rays as needed and dental examination \$8.00**

Regularly \$35.00. Expires 4/30/82.

Family dentistry • All insurance • Medi-Cal • Evening appointments

## DESPERATION SALE!

Four Days Only  
Starts Friday, March 26

We must clear our overstocked inventory to make room for new shipments now scheduled for unloading.

### 30% to 60% OFF

All merchandise in stock  
(excl. consignment)

Over 18,000 square feet of once-in-a-lifetime bargain!

**Unicorn Company Antiques**

660 Second Ave. (corner 6 St.) Downtown  
232-1698 232-2564  
Open daily 11:00-5:30



## FEELING FANTASTIC!

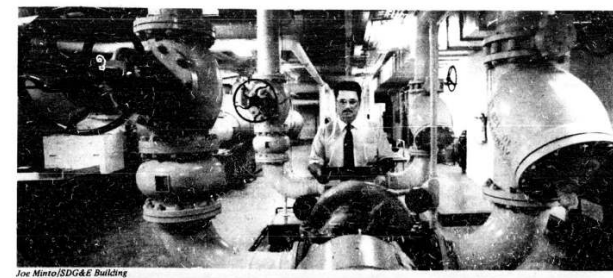
**California Aerobic Dance**

New session starts April 7-April 10  
• First class free!  
• New cool classes  
• \$2.50 per class

Enroll between April 7-April 10 & receive a FREE bumper sticker!

**297-7770**





Joe Minto/SD&E Building



San Diego Trust and Savings Building



Presidential Suite/Westgate Hotel



Josiah Nepper/Union Bank Building

brought a window frame in from an old building. It hangs on his wall, complete with watered drapes and dead flies glued in place.

Cheryl Ruffler is a partner in the law firm of Haskins, Nugent, Newham, Kane, and Zvetina. She is in her mid-thirties, is president of the Lawyers Club of San Diego, and her office is on the top floor (twenty-third) of the Chamber Building, 110 West C Street. The firm pays a very low \$1.75 per square foot, a long-term lease signed several years ago. Although the Greater San Diego Chamber of Commerce is in the building, it neither owns it nor fills it.

"You feel everything up here," says Ruffler, referring to quakes and tremors. "We've gone up against the wall twice in the last six months. The building shakes up here when you wouldn't feel it if you were on the street. I went under the desk once last year. The elevators and windows whistle in the wind."

"There have been plenty of leaks in the building," she says as she lifts aside a

huge wall hanging to reveal a large brown water stain. The best thing about being on top, she says, is the opportunity, rare in a high-rise, for fresh air. A door opens out to the roof and a cracked, stained, and rusted swimming pool, a remnant of the health club the original owners tried to promote in 1963. "They've had it drained," she says, "but when it rains it still leaks through to the floor below."

The nineteen-story Westgate Hotel on Second Avenue has its most elegant suites on the top floor. The three rooms, the Presidential, Governor's, and Executive suites, represent the only true commercial use of the top floor in the downtown area. The Presidential suite is available for \$425 per night, the Governor's for \$400, and the Executive for \$225. The first two include two bedrooms, two baths, marble fireplaces, full kitchens, large sitting rooms, and rare European antiques. Celebrities who've enjoyed the view and the air (balconies for all rooms) include Presidents Ford and Reagan, John Wayne, Sammy Davis, Jr., and actor Lorne Greene.

For the last twelve years the top three floors (twenty, twenty-one, and twenty-two) of the Union Bank Building, 525 B Street, have been leased by the law firm of Gray, Cary, Ames, and Frye. San Diego's largest (probate, trust and estate, labor, and tax departments). There are ninety-five attorneys among the 450 people working here. "We love the view," says attorney Josiah Nepper, a partner in the firm, whose office faces south. He appears to enjoy the view more than most. "Particularly over fogbanks, you get subtle violets, rose, and gray tinged with blue. Concentrated on the water as this city is, it's one of the great sunset cities of the world."

"Up here you become more conscious of the fact that we are a harbor city, and that Asia is just over the horizon. We have a very active Navy; you become aware of it here in a way that you cannot on the ground."

"On clear days I look south over a metropolis that is beautiful. You become very aware of this up here. San Diego is not the metropolis; San Diego/Tijuana is.

"Yes, we do train for fire and emergencies."

The top two floors of the twenty-story San Diego Gas and Electric Building, 101 Ash Street, is the domain of building foreman Joe Minto. He has been with SDG&E twenty-six years, "worked on the building as it was going up." He believes in the company and in the building. "In the event of an earthquake," he says, "I would rather be in this building than in my own house."

The top floor here is as far from an executive suite as is the jail. It houses two emergency generators ("tested monthly, could be on line in twenty-eight seconds"), the elevator machinery, air conditioning equipment, and safety systems. It is not carpeted or paneled, but it is as clean as any office.

Talking functions or numbers, Minto speaks with pride and authority. "There are 1380 to 1500 people in the building. I've lived in co-ops smaller than that. I know every inch of this building; I've lived

(continued on page 24)





Wickers Building

## ON TOP OF THE CITY

(continued from page 23)

every inch. When this building went up, we were years ahead of ourselves. There is no heating system because the building was designed so that it didn't need one — saves fuel and money. The air conditioning system is a closed loop. We save money by not having to pump water up here and by not having a separate system on each floor.

"We used to light the outside top of the building, what was known as the golden crown of the top two floors. This involved 1010 fluorescent fixtures. It was beautiful, but successive energy crunches did it away with that."

In the southwest corner office at the top of the Home Tower, eighteen floors at 707 Broadway, sits attorney DeWitt "Dutch"

Higgs, who recently retired from the UC Board of Regents. The top two and one-half floors are claimed by the law firm of Higgs, Fletcher, and Mack, one of the oldest and largest in San Diego.

Higgs is seventy-four, has been practicing law since 1934, and was president of the San Diego County Bar Association in 1940. His voice is raspy but his sentences are clear and strong. "On a clear day," he says, "I can see the streets of Tijuana. This is the most desirable office, and I have it because I'm the oldest. I've watched everything go up around here from this spot since 1963 — the high-rises, the bridge, the freeways. I've enjoyed watching the city grow."

"Originally there was a Top of the Tower restaurant here. It had a thriving luncheon and cocktail hour but it was dead after five."

His desk, no exception to the rule on top floors, faces the north wall. "What predominates," he says, "is the blue sky. The view changes constantly. I can watch the



DeVille Higgs Home Tower



Miles Harvey/Bank of California Building

naval exercises, see the ships go out Monday morning and come back Friday afternoon. If things get difficult, I just close the door, take the phone off the hook, and have a look out ..."

The top floor of the twenty-five-story Wickes Building, 1010 Second Avenue, consists of the executive offices of chairman and chief executive officer E.L. McNeely and former president David Primuth. (Primuth resigned last week amid falling profits and turmoil among executive officers of the Wickes Companies.) This is the international corporate headquarters for Wickes, and like most of the top floor offices, the view is not tended to here. McNeely travels nearly seventy percent of the time; the thirty percent of the time that he is in town he spends with his family or attends to business.

The law firm of Luce, Forward, Hamilton, and Scripps, the oldest law firm in San Diego, occupies the top three and one-half floors of the eighteen-story Bank of California Building. The firm previously

occupied the top floors of both the San Diego Trust and Savings and the Chamber buildings. "An earthquake is quite an experience here," relates attorney and Luce/Forward partner Miles Harvey. "You go straight for the center of the building." He is proud of and pleased with the view from his office, the way one might be happy with a new Mercedes. "I've thought about being up here," he continues. "One thing that is interesting is to see a lot of valuable land below paved with cars. Dusk is what gets me — it's spectacular. I also usually see the monthly fire drill at the airport and the resultant column of black smoke. Really I just get in here and get busy and ignore the view. It might as well be a picture on the wall."

"We've seen some interesting things going on down on the roof of the Pickwick Hotel — sailors and women."

"The biggest problem, though, is the coming and going. Elevator time is annoying." That's life at the top.

## Missing the Boat



DUNCAN SHEPHERD

Costa-Gavras' *Missing* is one of those rare movies deemed important enough to be yanked from the entertainment pages of the daily paper to the national news and/or op-ed pages. Naturally, the reasons for this forward movement, or perhaps just lateral movement, have little to do with aesthetics. You will not find any op-ed commentator remarking on Sissy Spacek's facility with a role of nonspecific regional background, or on cinematographer Ricardo Aronovich's light, airy, beautifully blended colors, or on the interesting combination of the spacey and the pretty in Vangelis's music — hardly very marvelous achievements, but it is difficult to imagine what level of aesthetic achievement would ever be seen as socially significant enough to pre-empt the unimpeachable reiteration of what's wrong with Reaganomics or why the ERA will not die. Before the actual reasons for *Missing*'s newsworthiness come clear, touching off renewed debate on the ethics of the documentary, the movie has travelled quite a distance. And irrespective of its slow-to-emerge (but much-publicized) thesis about American collaboration in the death of an

American journalist during the 1973 overthrow of the Allende government, there is plenty here that is believable.

Much of that "plenty" is crammed into the first half-hour, which re-creates a Latin American military coup from the narrowly subjective viewpoint of visiting Americans who (like the movie audience) do not quite know what is going on. The details of this confusion seem just right: the jolt of scattered gunfire of indeterminate proximity, the uneasy sensation of spotting an occasional cadaver at the roadside like car-struck animals on the freeway, the exaggerated politeness and circumspection arising from fear, the desperation of being stranded on the streets after curfew (an experience made vivid by a couple of visual oddities: first a bridal shop whose mannequin-sentinelled doorway provides momentary shelter until its display windows suddenly come alight, then a riderless white horse clattering down a deserted city street at dawn). And without relationships being plainly spelled out in advance, there is a naturalness about the assorted human interactions: between a young married couple whose blasé familiarity after five years together does not conceal their continued caring; between this couple and a vacationing friend; between perfect

strangers who recognize themselves in public as fellow Americans and fellow founders.

With the eventual disappearance of the husband, the entrance of his father (a take-charge kind of guy) to spearhead the search, and the immediate proliferation of unctuous American bureaucrats, one begins to hear clearly the sounds of Costa-Gavras's habitual axe-grinding. There is an accompanying sharp increase in cumbersome dialogue (a quotation from *The Little Prince* about the important things in life being invisible, for example, or an unwitting rhetorical question like "What kind of world is this?"), and Jack Lemmon, as the father, although as toned down as he knows how to be, is nonetheless so familiar in his mannerisms as to seem almost flamboyant: those turtle-like movements of the head, that flustered stammer that verges on Elmer Fudd, that gasp gesture of fingertips pressed lightly against the stomach, that slightly hurried, harried, forward-leaning way of walking, as if in eternal search of mislaid keys. But as strictly repetitive and polemical as it is, the interaction between this conservative Christian Scientist businessman and his liberal, fountain-mouthed daughter-in-law — two people who normally would not have much to say to each other but are yoked together here in a common cause — is once again quite believable. Even better (because not so overworked) is the chemistry of these two uneasy allies and the white-collar types in the American consulate, the latter recognizing the business-suited father as spiritually one of themselves, addressing their remarks exclusively to him, and turning a deaf ear to the back talk of the openly skeptical daughter-in-law.

The objection raised against this movie on some op-ed pages is that the movie-makers, stymied by the incomplete and contradictory facts of the case, have rewritten history to their own satisfaction. Having been thrown out of the courts for lack of evidence, the lawsuit against certain U.S. officials (including, for heaven's sake, Henry Kissinger) has now been prosecuted on the screen, where it could be unobstructed by defense opposition or impartial arbitration. But this complaint, besides confusing the movie-makers with the actual litigants, gives the movie undue credit (and credence), and gives the moviegoer less than due credit for ability to differentiate between the real and the imagined. There is nothing very irregular about fiction (or nonfiction, for that matter) re-writing actual events, if only in the

sense of weeding out the inessential, tidying up what's left, shining the light of hypothesis on the irreducibly murky. The guiding principle of Costa-Gavras is not too far off from the rationale Francesco Rosi came up with when he made *The Mattei Affair*: if American oil interests did not arrange for the unexplained death of Enrico Mattei, as the movie brazenly suggested they did, they would have done so sooner or later anyway.

What is wrong with *Missing*, what can better be dealt with in the entertainment precinct than in the editorial, and what would at least preserve it as a movie and not boil it off into something as vaporous as an "issue," is that it hasn't re-written history, re-shaped history, enough. It is as fiction, as storytelling, that the movie ultimately falls down. The radicalization, or anti-establishmentation, of a middle-class American citizen is sturdy enough dramatic material (and often enough jumped upon), but this particular proselytizing trail so far behind the revelations of the movie, is so slow on the uptake, that he makes a poor identification figure for the viewer (the daughter-in-law makes a much better one). Yet he is not made a comical or satirical figure either, and mere playing superiority is an unimpeachable frame of mind in which to watch an entire movie. To argue that (despite attempts to rejuvenate the drama by frequent flashbacks to the period that made up the tense first half-hour) the movie becomes increasingly monotonous, sluggish, and diffuse, that it has no satisfactory climax, and that the points where the story is picked up and let go seem rather arbitrary, will undoubtedly bring on that stock alibi for the sloppy job of storytelling: that the thing is "true to life" and has too many important things on its mind to be bothered with mere artistic considerations. This feeble alibi, of course, is tantamount to a plea to op-ed commentators to rescue the work from the clutches of arts-and-entertainment people. It would be understandable that Costa-Gavras and Company might wish such a fate. The irony here is that the arts-and-entertainment people, who tend to be deeply afraid of appearing frivolous, have been much more readily impressed by Costa-Gavras's political bravado than the op-ed people have, and they have shamefully abdicated their proper function. The legitimate outrage felt at the movie's end is not that an injustice was perpetrated in real life, but that another sort of injustice was perpetrated on screen: the story well worth telling was not told well. □

## FLIERS \$19 per thousand

Whites or colored paper, black ink only, you suffer art.

Your one-stop reproduction center in the heart area.

**THAT PRINTING PLACE**

1449 Garnet Ave., Pacific Beach 270-3505

## "A TASTE OF BHAGWAN"

Saturday, April 3, 10 am-8 pm  
OPEN HOUSE at Prem Tarn  
Meditations, Videos, Books, Refreshments  
Donations Accepted

GO DEEPER Sunday, April 4, 5-8 pm  
Special Group Energy Workshop  
930 am - 6:30 pm  
At SUBUD Kensington Center, 3521 Adams  
PREM TARU RAJNEESH MEDITATION CENTER  
3606 FRONT STREET, SAN DIEGO 295-3690

## Women's Center for Business & Domestic Law

Business Corporations Partnerships Real Estate  
Divorce Child Custody Child Support Marital Cohabitation Agreements

(714) 481-7166

1233 Camino Del Mar  
Del Mar, California 92014

## CHOCOLATE EASTER BUNNIES

OUR CANDY KITCHEN IS HOPPING WITH THOUSANDS OF SOLID CHOCOLATE EASTER BUNNIES. BUY A CASE AT WHOLESALE OR GIVE ONLY ONE A HOME AT OUR LOW RETAIL.

CALL 420-4111, M-F, 9-5  
NELLIE FOX CONFECTIONS  
241 West 35th Street, Suite H  
National City, California 92050

**BIKE SHOP III**  
Sales & Service

**\$10 TUNE-UP SPECIAL**

Get applications for Tecate-Ensenada ride  
**Same Day Service**  
4637 College Ave.  
Corner of College & El Cajon  
**286-4215**

**MAMMOTHI**  
Enjoy the best spring skiing in the past 7 years.

- Round trip charter
- Two nights condo
- Free bar & shuttle
- Every weekend through May and midweek
- Mar 30-1989
- Easter Special 4 days of skiing Mammoth April 2-6 1989
- White Water: The wildest adventure possible. Complete packages including all transportation, equipment and meals. May-Sept. 1979-1989
- San Felipe Weekender Round trip bus with bar, 2 nights at the Castel, Mexico's newest resort hotel. Apr. 30-May 1 1989
- Las Vegas Apr. 16-18, 23-25 & 30-May 1989
- Catalina Island Campout May 14-16 & 22-24 1989

**ADVENTURE TOURS LTD.**  
272-9660

**JOLIN & YOUNG PRESENTS:**

**Easter Cards**

SCAP & LOTIONS - CANDLES - FANS  
CRYSTALS - TOYS - JEWELS - BAGUETS - CIGARS - FLOWERS - FLYERS

1100 AT WASHINGTON • 291-4933  
9 GLASSHOUSE SQUARE • 299-7177

**C.E. Kroger**  
Attorney at Law

**PERSONAL INJURY**  
Call for details

**NO FEE**  
if no recovery

**FREE**  
consultation

**Misdemeanors**  
and other "barbs"

**280-5911**  
2800 El Camino Blvd.  
San Diego

**Studio One unisex Hair Styling**

**New Wave Precision Cuts**  
Introducing **Vargas** of San Diego a perfectionist specializing in the **bizarre**

Satisfaction guaranteed

**Perms \$25 Cuts \$10**  
(includes shampoo)

4009 W. Point Loma Blvd.  
Next to Windward Farms  
222-7451

**10 Dance Lessons \$10**

New adult students only

**MacVittie's**

Specialists for adults since 1959  
**DANCE STUDIO**  
No. San Diego 7004 Miramar Rd. 578-0070

**Career Planning & Legal Services Center For Women**

**CAREER PLANNING**  
We'll Help You Plan To Get Ready For Job Hunting  
Professional Resume Writing & Cover Letters  
Interview Preparation  
In Work - Homebased Seeking a New Job  
Religious, Minority, Exotic, & Career  
Working Women Looking For Volunteering Challenges  
Women Seeking New Traditional Opportunities  
Transitioning Career

**LEGAL SERVICES**  
CAREER PLANNING AND JOB SEARCH TECHNIQUES • CAREER ASSESSMENT TESTING • RESUME WRITING SERVICE

Director of Marriage, Personal Injury, Probate, Real Estate, Divorce, Employment Contracts, Criminal Law.  
Call for NO-COST INITIAL CONSULTATION  
110 W. 11th Street, Suite 106  
SAN DIEGO, CALIFORNIA 92101  
(Career Consultations can be arranged in East County)

# A Chat with James



James Beard

ELEANOR WIDMER

I came across James Beard having breakfast in the patio of La Valencia Hotel in La Jolla. It was 9:00 a.m. and I was half an hour early for our scheduled interview. Having walked briskly, I was slightly out of breath and it was my intention to gulp down a cup of coffee before going to meet him. But as I started to traverse the entryway, I spied him in the patio. Automatically I thought, as many people do when they see a famous personality close up, "My, he looks just like James Beard." But

with a difference.

James Beard has been both a familiar face and voice in the culinary arena for almost half a century. As the author of at least eighteen cookbooks, ranging in subject to specific ones on fish, fowl, and bread, he is regarded as the pioneer in establishing American cooking on a gourmet level. He was one of the first Americans to have a network cooking program on TV, and his cooking classes, many attended by celebrities, have brought him recognition across the country.

Few of us have failed to see him peering

at us from book jackets or the television screen, his ample form encased in a chef's white apron, his bald head presiding over a face that appears like a map of meals he had consumed — expansive, rich, a testament to butter and cream, wine and liqueurs. James Beard is, by his own admission, a product of the media. In his youth he appeared in dramatic roles on the radio and he worked in radio for at least a decade. After World War II, he had his television program, his columns, his books. He prides himself on having made the American palate more sophisticated. "Sophisticated" is one of his favorite words, and in the context in which he uses it, he means going in the direction away from the mundane, but not necessarily Continental. After all, he has done two books on cooking outdoors and one on barbecue cooking — the single time he allowed himself to be called "Jim" was in *Jim Beard's New Barbecue Cookbook*.

Illustration by Elizabeth McNeely

them," he said ruefully. "It's evolution and I simply had to accept it."

The acceptance is seen on his breakfast plate — the crumbs of dry toast and his coffee without cream — usually he has tea but today he splurged on coffee. As a result of dieting, the dewlaps on his cheeks quiver and his neck sports a wattle of loose skin, known by the unflattering name of "turkey neck." His eyes are somewhat small, his voice gravelly, and he speaks and moves slowly. He has a cane at his side, and his feet, which are swollen and mammoth, are encased in elasticized, bandage-like stockings, such as one wears for a sprain. His shoes are black cotton, akin to Chinese slippers, that fasten with a button to one side.

I say, rather breathlessly, as I approach, "I'm sorry that I'm early for the interview, but I couldn't gauge my time because I had to walk here."

With him is a comely, blonde, middle-aged woman dressed in a crisp, white blouse and a yellow cardigan sweater who leans forward protectively. "Did you say you walked here?" Beard asks.

"I don't drive," I answer. "His eyes light up. 'Neither do I. I never have and I never will.' He pauses. 'Are you from New York?' When I nod, his pleasure is evident. 'A New Yorker who doesn't drive,' he says in his raspy voice. 'Do sit down, please do sit.'"

He introduces me to the woman, Marion Cunningham, and says grandly, "This is Fanny Farmer." What means is that when the original Fanny Farmer died, a new person had to be found to update and revise the Fanny Farmer cookbooks. That woman proved to be Marion Cunningham, who took some cooking classes with Beard about a decade ago and who is now a devoted friend. "I always adored James's books," she says, "and I adored his class." It was he who suggested her for the job and it is evident that she does on him. "James taught me so very much," she beams at him. She prefaces all of her remarks to him with the name "James," and

indeed it would be difficult to think of him as Jim, let alone Jimmy. It is not merely his impressive body size which would preclude this intimacy, but his manner: courtly, Old World, keen on politeness and niceties. For example, as soon as the check for my coffee and English muffin arrived, he whisked it away. The bill is minimal, but still I was touched by the gesture. Later, if I sit down for a cup of coffee with someone who has been eating a big meal, the bill is divided in half and I find myself stuck with paying \$2.50, merely because the other person has ordered a large breakfast. Not so with James Beard. He is attentive to these details and when we are interrupted because someone has called him on the phone but won't leave her name or number, he exclaims, "That's most unprofessional — very unprofessional — not to leave one's name." And it becomes evident that this dour-brother, that he prefers a universe that can be counted on.

As if he had never heard the story before, Marion Cunningham prompts him. "James," she tells him, you became interested in cooking." His mother, it appears, was in the hotel business in Portland, Oregon, first owning and managing the Gladstone and then Alexander Court. Her head chef in her early years was a Chinese named Let who was quite fond of the young James. "I was five or six years old when Let began to teach me how to cook. My mother had a sophisticated talent as well as a sophisticated palate and she knew good food. My father wasn't sophisticated at all, but he did love wild game." Beard recalls with affection as well as awe, "My mother was English, you know. She didn't give praise."

James attended Reed College in Portland, one of the first nontraditional colleges in the country, "but I didn't conform and they kicked me out." They gave me an honorary degree fifty years later.

Because he wanted to act and sing, he went first to London and then to New York. He was in a company that toured with *Cyrano de Bergerac*. "I just loved that play and still go to see it every chance I get," he says.

But it wasn't until he was about thirty-four, in 1937, that he seriously went into the food business. In New York he ran into some German refugees, a brother and sister, who were searching for something to do. Although the country was in the throes of economic depression, the three of them began Hors d'Oeuvres Incorporated. "It was very expensive food," he recalls.

"We were on Park Avenue and catered to that kind of clientele. In those days we charged from three dollars to twenty-five dollars a dozen for hors d'oeuvres, which was a fortune. The most popular one was an onion sandwich I created, a brioche with thinly sliced onion which was rolled in mayonnaise and parsley. It was the best hors d'oeuvre in creation and then it became a Ford — people all over New York began copying it."

Since the 1920s, when he left Oregon, Beard has made New York, especially Greenwich Village, his home. By the 1930s he had already accumulated a considerable file of recipes and he cooked for his pleasure constantly. His space was so limited that after he gave a dinner party he would wash the dishes in the bathtub, running water from the shower to rinse them.

A chance meeting with a friend at the World's Fair in 1939 helped launch Beard as a national figure. While dining at the fair with a food and wine editor, a publisher happened to join them. During the discussion about food, in which Beard proved himself an expert, he was asked whether he would do a book on hors d'oeuvres. There was only one catch. It had to be completed in six weeks. Since Beard had such an inadequate kitchen, he had to spend six whole weeks at a friend's house testing recipes and preparing the text of the book that would appear in 1940: *Hors d'Oeuvres and Conséquences*.

"Were your parents pleased?" I ask him. He shakes his head sadly. "They weren't that kind of parent. They respected each other, but that was it. My mother managed me rather than brought me up, as if I were a worker."

Beard never married, and even at the age of seventy-nine, sitting in the patio of a California hotel on a charming semitropical morning, the sadness is still with him. "The one thing I ever wanted," he admits, "was to be well known and famous and I didn't care how I did it. I wanted to be an opera singer, but I had nodes on my vocal cords and couldn't do it. I went into food and I enjoyed it. I tell that to young people. If one thing fails, another thing will come along. When I finish a book I often wonder what I'll do next, and then my publisher makes a suggestion and I do it. The same thing happened to me after the war. I didn't know what I was going to do and then I was walking in the street in New York and a friend said, 'NBC is looking for you. I tried television and I love it. Even loved making commercials.'"

"The same is true about cooking," he continues with a twinkle of his mustache. "You have to try new things, but if you don't have fun, forget it. I think it's twofold that other countries know more about cooking than we do. It's the most stupid form of snobbery and the sooner we get over it the better it will be. Some people complain that our chickens don't have flavor. If they don't have flavor, we have to give it to them, use herbs, be imaginative, experiment. People should taste tripe, rare lamb, ethnic food. They should never be afraid to learn."

Beard does not have a favorite cuisine. "I love to eat. I love it all," he says, though he does complain that he thinks Chinese restaurants cater too much to American palates. Beard is now completing a book on pasta which will contain one hundred recipes. "The *New James Beard* was on the best-seller list, pushed Miss Piggy down a notch or two," he informs me with a slow smile. "My publisher comes up with these suggestions and I do them. After the book on pasta, I'm going to do one on soups and after that, . . ."

"Tell her about some of your students, tell her about Clare Luce," Marion Cunningham prompts.

The warbles on his face quiver. "No, I don't want to speak about Clare, but I'll tell her about Truman Capote. He took a class from me and the only thing he wanted to learn was how to make soufflés."

Beard still gives classes in his townhouse in Greenwich Village, which is equipped with a stunning kitchen. And he now employs a full-time male secretary who assists him. Beard talks into tapes and these are transcribed. "It took me seven years to work on my American cookbook, but things go faster now with my tapes, the sixteen burners on my stove, my four ovens. I still consider myself a freelancer, but I don't worry about it. I don't spend all of my money, and I can't eat and drink the way I used to. But something new always comes up, it always does."

At that moment his secretary arrives, a trim man with a crisp pointed beard. He asks him gently, "Have you been sitting all this time?" Beard looks sheepish because sitting still for long periods is bad for his circulation. He gets to his feet slowly and leans on his cane. Both the secretary and Marion quickly move to his side. "That was good talk, I enjoyed it," he says by way of farewell. "And I hope to see you tonight." He turns toward his secretary. "A woman called me before and didn't leave her name. Find out if she called back."

To spare him embarrassment, I avert my gaze as he inches slowly toward the hotel lobby. But that night I find him at the entrance of the ballroom of the Sheraton Hotel, spruced up in his tuxedo, though still wearing his cotton shoes. This is a charity event, and Beard will judge the cooking of local amateur chefs. Both the secretary and Marion flank his sides. He is leaning on a cane but is obviously enjoying the task of signing *The New James Beard* for a fan of his. His calligraphy is exceptionally large and the name "James Beard" covers the entire page. □

## Just Hair For Fun



Nena Jerbee Beryl Lori

San Diego  
4182 Park Blvd.  
297-8380

Introductory Special

**\$10 Haircut**

**Men and Women**

Includes cut, shampoo, conditioner and blow dry.  
Long hair extra. (Offer expires 4/30/82.)

Progressive Haircutting

**Chinco**

Special good at all shops.

4973 Newport Ave.  
Ocean Beach  
224-2726

Bonita  
4512 Bonita Rd.  
267-5300

Chula Vista  
227 3rd Ave.  
426-2833

Linda Grensted Gretchen Burns  
Ed Perez

ANNOUNCE NEW CLASSES AT

Bill Heiden's  
*"Jazz About Town"*

MONDAY.....	11:00 - 12:00	INTRODUCTORY JAZZ TECH	HEIDEN
	12:00 - 1:00	JAZZ TECH	
	1:00 - 2:00	STRETCH	
	7:00 - 8:00	REG JAZZ	GREIFED
	8:00 - 9:00	STRETCH	
TUESDAY.....	11:00 - 12:00	INTRODUCTORY JAZZ TECH	PEREZ
	12:00 - 1:00	REG TAP	
	3:30 - 4:30	TEEN JAZZ	BURNS
	4:30 - 5:30	INTERMEDIATE JAZZ	
	6:00 - 7:00	JAZZ TECH	PEREZ
	7:00 - 8:00	REG TAP	
	8:00 - 9:00	INTERMEDIATE TAP	
WEDNESDAY.....	11:00 - 12:00	INTRODUCTORY JAZZ TECH	HEIDEN
	12:00 - 1:00	JAZZ TECH	
	1:00 - 2:00	STRETCH	
	6:00 - 7:00	INTRODUCTORY JAZZ TECH	GREIFED
	7:00 - 8:00	STRETCH	
	8:00 - 9:00	JAZZ TECH	HEIDEN
THURSDAY.....	11:00 - 12:00	JAZZ TECH	PEREZ
	12:00 - 1:00	REG TAP	
	3:30 - 4:30	TEEN JAZZ	BURNS
	4:30 - 5:30	INTERMEDIATE JAZZ	
	6:00 - 7:00	REG TAP	PEREZ
	7:00 - 8:00	JAZZ TECH	
FRIDAY.....	11:00 - 12:00	INTERMEDIATE TAP	PEREZ
	12:00 - 1:00	JAZZ TECH	HEIDEN
	1:00 - 2:00	STRETCH	
SATURDAY.....	11:30 - 12:30	REG TAP	PEREZ
	12:30 - 1:30	JAZZ (BEG/INTERMEDIATE)	
	1:30 - 2:30	STRETCH	

ALL CLASSES ARE \$5.00 EACH, PAID IN ADVANCE  
PARKING IS FREE IN THE UNPAVED LOT DIRECTLY BEHIND THE  
ENTRANCE TO THE STUDIO. (Corner of Hornblend and Cass)

AMERICAN BALLET SCHOOL  
941 Garnet Ave., Pacific Beach  
Phone: 270-9110 or 488-7487

## BEACHBOUND!

International Male designs the world's hottest sportswear  
for men: swimwear, shirts, slacks, pants, underwear, shirts, hats,  
jackets, shoes, socks, ties, belts, bags, and more. Plus original  
international male designs.

from \$12 to \$35

INTERNATIONAL MALE



# Family Way



Scott Aho, Todd Pater, Norman Miller

JONATHAN SAVILLE

After a stormy scene in James Goldman's *The Lion In Winter*, ending with the enraged King Henry storming off, his sardonic Queen Eleanor comments, "Every family has its ups and downs." This line, which never fails to get a good laugh (nor did it fail last week at the Heartland Community Theatre's production of the play), is a key both to what *The Lion In Winter* is about and to the play's artistic means. It is about that archetypal institu-

tion of the theater (and of life), the unhappy family. And the devices it uses to freshen and revivify this age-old subject are irony, the undercutting of melodrama and sentimentality, and anachronism. To take the last first: the historical events the play alludes to have a certain degree of accuracy. There was a Henry II of England in the late Twelfth Century; he did have a willful heiress for a queen, Eleanor of Aquitaine; his sons — Henry, Richard, Geoffrey, and John — were indeed quarrelsome and rebellious; and various other allusions in the script — to Eleanor's divorce from Louis VII of France, to the

King's mistresses, to his struggle with Archbishop Thomas Becket — do refer to realities of Henry's historical career. But the interpersonal relationships in this family, their passions, and the language they use belong much more to the playwright's imagination than to history. Goldman makes no attempt to conceal the basic fictionousness of the events and characters he shows us. He lets us know explicitly that the family get-together at Christmastime, 1183, the setting of the play's action, never really took place. He reminds us, out of Henry's own mouth, that one of the play's models for situation and characterization is *King Lear*. And he sprinkles the text with further anachronisms, as playful hints to the initiate that James Goldman, not history, is the author of *The Lion In Winter*. These medieval aristocrats seem to have a familiar acquaintance with the works of Sophocles, Euripides, and Praxiteles; they write on paper; and in general they comport and express themselves like well-educated Englishmen of the Nineteenth and Twentieth centuries. It is a device learned from George Bernard Shaw, and its purpose — as in Shaw's *Saint Joan* — is to let us know that the playwright is master of the historical literature, and that if his play contains anachronisms these are not ignorant errors but intentional declarations that the artist is not going to let himself be browbeaten by historical accuracy. Goldman really does not care about history; he acorns all attempts at historical interpretation which invoke such factors as geography, society, religion, ideas, economics; history, for him, is made entirely by the personalities of rulers; and these personalities are to be understood chiefly in the context of family relationships. For this particular family Goldman has devised a style — of thought, speech, action, and attitude — which is so pervasive, so unified, so much like a continuous totality or coloration, that it takes the place of a theory of history. To understand any element in the play we do not have to insert into some overall notion of how history operates; rather, we have to see it as resonating with the style of soul that

characterizes the family, the language, and the entire play. This style is a mixture of intense passion, intense egotism, intense desire for power, intense competitiveness, extreme vulnerability to the withdrawal or denial of love, and a consummate defensiveness that hides the vulnerability under a never-ending irony. Occasionally the characters allow their need for each other to become manifest; they admit that people cannot live for themselves alone, but that they need to love and to be loved; and a moment of true tenderness arises among all the silettos of murderous wit. But it immediately hits us of the fatal blades and is punctured; the confession of need turns out to be a ruse for gaining power, the expression of tender love reveals itself as a device of manipulation and control. As a result, the feelings of the audience are in perpetual turmoil. The instant our own need for mutual affection is evoked, the instant we have opened our hearts and are ready for a good cry, the knife is thrust home, and we find ourselves once again amid calculating enemies who are motivated by love but their own selfish advantage. We are left with a thwarted sob that is transformed into a painful laugh. Emotionally, the effect of *The Lion In Winter* is to turn the audience into a bunch of battered children. We feel simultaneously that we are having a good time and that we have been imprisoned in an agonizing childhood, unloved, untrusting, constantly hurt, unable to get anything we need, and utterly deprived of protection. The special quality of *The Lion In Winter* — and it is this that makes it such a memorable play — is the combination of debarbaric, sinuous wit, in a pellucid language of rhythmic precision, with the bleakest tones of the deepest paranoia. A good production of this play consequently demands acting of a high degree of skill: the surface stylishness and the underlying pain must be played against each other with great tact, so that each is given its just due and neither overwhelms the other. And it is just such a production that the Heartland Community Theatre offers us. Director Kevin Mullin has suc-

ceeded in establishing a unified style of performance that allows us to feel we are witnessing a historical drama, at some eloquent distance from ourselves, and at the same time participating in the torments of an authentic family, authentically unhappy, that we might observe in our neighbor's home or our own. His actors are remarkable in their command of Goldman's suave, literate rhetoric, but they also have deep reserves of strong emotion; the contrast between the rhetoric and the emotion, above all at those moments when the familial passions break through the shell of irony, is compellingly conveyed by all members of the cast. It is, of course, Henry and Eleanor who dominate the performance (even as they sought to dominate the world, and each other). Jonathan Dunn-Rankin is quite grand as the King, and his performance is as rich and spicy as the muddled wine Henry is so fond of. One is first of all impressed by the brilliance of his diction, the rushing impetuosity of speech, the immense range of vocal inflections (and the breathtaking rapidity with which they succeed each other). The impetuosity may have needed some disciplining on opening night, for Mr. Dunn-Rankin showed an alarming tendency to step on other people's lines, but the vitality of this speech pattern imparts a motor energy to the entire production that is worth a few drowned-out

phrases here and there. Energy, in fact, pervades Mr. Dunn-Rankin's characterization: he makes us feel, aurally, visually, palpably, the immense inner force that gives Henry his political power, his sexual magnetism, and his ability to call up so much love and hatred in his wife and sons. Yet the characterization goes even deeper than that: to the Henry who is himself vulnerable, who needs love and loyalty, and who, at moments in the midst of his magnificent swaggering, experiences his own loneliness and his own bitter disappointment and loss. Katherine Faulconer, as Queen Eleanor, makes a splendid foil for Mr. Dunn-Rankin. If he is all energy and impetuosity, she succeeds admirably in conveying Eleanor's solidity of will and persistence of intention. Her speech is far more deliberate, far more controlled, and considerably less stentorian, but it intellectually builds up the impression of a woman who will never let go, who will work, and scheme, and manipulate, and wait, in order to get her own way. Miss Faulconer is truly regal, and she never lets us doubt Eleanor's relentless hunger for power, but at the same time she manages to convince us that beneath all the scheming there is a real woman who has been hurt deeply and yet who still loves the husband she has deceived and convinced against. In addition, the role calls for a good deal of skill at

comedy, for Eleanor is the most ironic of all the characters, and the most adept at deflating others and herself. The comedy is perhaps the most delectable part of Miss Faulconer's performance, with the irony firmly woven into the decorum of the character and none of the wry, deadpan reveals of feeling exaggerated or vulgarized. The smaller roles are also well played. Madeline McGuire's Alais is truly touching, with this nicely modulated characterization rising to a considerable height of power at Alais's one dramatic outburst of temper. Dean Weichel, as Richard the Lion-Hearted (who succeeded his father in the kingship six years after the supposed events of the play), is appropriately rough and surly, but he too can release the springs of pathos, as in his moving admission of how much he loves his hateful mother. Young John (who became king after Richard) is played skilfully by Todd Peters, who has evidently (and justly) become the chief child actor in town: smirks, tantrums, fears, tears — all are believable. The talented Scott Aho, as Geoffrey (who never became king at all), makes the most of a tiny role, projecting this unloved royal son's coldness and pain like an icicle consumed from within. And as Philip Augustus, the young French king, Norman Miller deftly mixes haughtiness, callowness, and the anguish and spitefulness of a re-

glected lover. The contrasts in *The Lion In Winter* — history and family, rhetoric and passion, the amusingly distant and the painfully close — are curiously reflected in the conditions surrounding this production. Parkway Junior High School in La Mesa is one of those featureless, unimaginative, aseptic, dehumanized prisons in which our youth is educated into the values of Western civilization, and the stage of the hideous bare room in which the production takes place is enough to make one weep. All the more credit to director Mullin, who has used the minuscule space with unobtrusive inventiveness, and to lighting designer John Ivey, who, with what evidently is the most primitive of equipment, has managed to enhance the dramatic atmosphere throughout. Roger Costello's set design is merely serviceable, but the costumes he has devised or selected are extraordinarily effective in helping to characterize the energetic, businesslike Henry, the sharp-witted, elegant Eleanor, the leonine Richard, and the sleek Geoffrey. If there is much pathos beneath the mellifluous, curating surface of *The Lion In Winter*, there is equal pathos in the fact of a production of such caliber being relegated to so poor an excuse for a theater. It ought to be at the Marquis, the San Diego Rep, or the Carter, to attract the audiences its quality deserves.

**ANTIQUES**  
Victorian 1880  
Comprehensive selection of...  
English & American Victorian Furniture  
**House of Heirlooms**  
801 University Ave., San Diego  
Daily except Sun. 9:30-5:30

**Joseph L. Muldowney, D.D.S., Dentist**  
DENTURES AND ALL GENERAL DENTISTRY  
Medical and Insurance accepted  
Member American Dental Association  
4900 Mission Blvd., Suite 1  
San Diego, Calif. 92109  
Day or night

**2nd Annual San Diego Festival of Foods**  
Del Mar Fairgrounds  
May 7, 8 & 9  
Perfect showcase for restaurants, gourmet shops, bakers, interior designers, appliance distributors, remodelers, etc.  
For exhibitor information contact:  
Festival of Foods, Inc.  
17141 456-1867

**Rings that Swing**  
in 14K gold  
David of California  
GOLDSMITHS  
640 University S.D. 921-4977

**ACUPUNCTURE**  
Stephen Chen, C.A.  
M.D. from China  
Member of Acupuncture Association in Hong Kong  
Headache, low back and shoulder pain, smoking, weight control and more.  
**\$15** includes treatment. With this ad.  
Mon.-Fri. 9-5, Sat. Sun. 9-12  
224-9155  
San Diego  
Call for information.

**EUROPE**  
MADE THE INEXPENSIVE WAY  
**FREE TRAVEL PLANNING SEMINAR**  
BY **BERNARD STREIFF, CTC**  
Certified Travel Consultant  
San Diego State Campus Travel Advisor  
COVERING  
• HOW TO SELECT THE BEST AIRFARE ACCORDING TO YOUR TRAVEL PLAN?  
• HOW ABOUT HOTEL RESERVATIONS, YOUTH HOSTELS, EUROPEAN TRAINS, INTERNATIONAL STUDENT I.D., ETC.  
• WHAT TRAVEL BOOKS TO READ?  
• CULTURAL TIPS TO KNOW  
• AND MUCH MORE.....  
**THURSDAY, APRIL 1**  
AZTEC CENTER, SDSU  
**5:30 P.M.**  
REGISTRATION A MUST!  
**287-6280**  
SAN DIEGO STATE UNIVERSITY  
AZTEC CENTER, SAN DIEGO, CA 92182

As seen on TV  
**Soft Lenses in One Hour**  
(in most cases)  
Enjoy the freedom of contact lenses — without having to wait. Since we maintain thousands of contacts in stock, most prescriptions can be filled within one hour. You may choose from a wide selection representing the latest in soft and semi-rigid lens technology, including:  
• Soft lenses for bi-focal wearers  
• Astigmatism-correcting contacts  
• Tinted soft lenses  
• Contacts you can sleep in  
**Eye Glasses 50% Off**  
NOW \$59\*  
Hydrex, Wm. Amsolf or Bausch & Lomb only  
We feature one of the largest eyeglass selections in San Diego, including Perschke, Carrera, Playboy, Christian Dior and other designer names. Right now, dozens of popular frame styles are specially priced at 50% off. But hurry... offer is good with this ad only.  
San Diego/La Mesa  
5025-B Balfiore Drive  
464-8303  
Mira Mesa/Clearmont  
9555 Emma Road  
566-9900  
\*\*Sports Arena Area  
Inside Reddick  
223-2133 or 223-5656  
\*\*1 Hour Emergency Service  
for most single vision glasses  
Please call for office hours and appointment.

**MANY MORE EXERCISE MACHINES THAN ANY FACILITIES IN SAN DIEGO**  
**ONLY \$19.00 A MONTH**  
PLUS A NOMINAL ONE TIME INITIATION FEE OF \$149. FOR OUR SPECIAL DAYTIME MEMBERSHIP.  
**SPECIAL FEATURES**  
WE HAVE THE FINEST FOR REDUCING & CONDITIONING!  
Nautilus, Dyna-Cam and Hydra Gym Equipment for maximum results with minimum time and effort.  
plus...  
Exclusive Lifecycle Aerobic conditioning machines • Racquetball • Steam Room • Hydro-Swirl Pool  
• Pro Shop • Child Care Center • Friendly Qualified Staff • Facilities vary at each location  
• Nominal charge for Racquetball and Child Care  
**MAXIMUM RESULTS WITH MINIMUM TIME & EFFORT**  
**Call now for your free trial visit!**  
**FAMILY FITNESS CENTER**  
Where members bring their friends!  
• EL CAJON 442-0283  
250 Avenida West of Parkway Plaza, across from Wickes  
• SANTEE 562-1868  
8008 Mission Gorge Rd. (2 blocks west of Covana)  
• BALBOA AT HWY 805 252-7075  
• LA MESA 897-1212  
7450 University Ave.  
• CARLSBAD/OCEANSIDE 439-4404  
1200 Camino Real (Towes & Country-Gemco Center)  
• POINT LOMA AND SPORTS ARENA AREA 224-2904  
3545 Midway Dr. (North Village)  
• MISSION VALLEY 281-8643  
5885 Rancho Mission Rd. (East of Broadway)  
• CHULA VISTA 425-6600  
835 Third Ave.  
• UNIVERSITY TOWNE CENTRE 457-3830  
4405 La Jolla Village Dr. (Next to Robinson's)

## NOW AT GUITAR TRADER!!!

We are extremely proud to announce that **Guitar Trader** is now factory authorized to sell new Music Man amps! We will offer the best selection in the country of these superbly designed & made amps, with our usual unbeatable service & prices.



Three 30 watt RD amps are all channel switching and out perform amps rated at a higher wattage!

	LIST	OUR PRICE
Music Man 50RD (50 watt head)	550	495
Music Man 110RD-50 (50 watt w/10" spk.)	395	350
Music Man 110RD-50EVM (50 watt w/10" EV spk.)	495	450
Music Man 112RD-50 (50 watt w/12" spk.)	450	400
Music Man 112RD-50EVM (50 watt w/12" EV spk.)	575	525
Music Man 100RD (100 watt head)	595	550
Music Man 112RD-100EVM (100 watt w/12" EV spk.)	850	800
Music Man 112RD-100EVM (100 watt w/12" EV spk. -reverb & phase)	850	800
Music Man HD150 (150 watt head for bass or keyboard)	595	550
Music Man 115RD-75 (75 watt head w/15" spk. cab)	395	350
Music Man 115RD-150 (150 watt head w/21" spk. cab)	450	400

### SPECIALS OF THE WEEK!

Shredman C120 nylon string classic guitar	150	125.00
Puigery T-40 bass	249	219.00
Gibson Explorer IV	1199	1099.00
Gibson Les Paul	1299	1199.00
Bois DM-2 analog delay	199.50	136.95

### ELECTRIC GUITARS & BASSES

Leo Fender's new "Stratocaster" guitar	885	639
G&L S-5000 (3 single coils w/2x12)	1800	1500
1966 Strat. original authentic finish w/wood case w/amp	1100	950
1963 All Original Strat	1100	950
Charvel Star Bass w/ultrasonic pickup	495	445
Rickenbacker bass	495	445
G&L L2000 2 pick-up bass by Leo Fender	495	445
Gibson Thunderbird bass	495	445
Gibson the "TV" beautiful flame top	999	899

### MARSHALL AMPS & CABINETS

Marshall 50 watt heads	250	225
Marshall 100 watt heads	1195	1095
Marshall 250 watt cabinets	950	850
Marshall 320 watt cabinets	1000	900
Marshall 200 watt cabinet switching head	1200	1100
Leo Fender's new Leslie West at the	2170	1795
Bochamini	1195	1095
White Marshall slant cabinet	825	725
Marshall 120 watt bass head	350	300

### ACOUSTIC GUITARS

New!! Chet Atkins Custom solid body—nylon string guitar!	999	799
Have to see Great sound!	795	695
Ovation 1617 Acoustic legend	525	475
Ovation 1111 Lefty Ballouer acoustic	165	115
Fender FC-10 classic guitar	545	495
Gibson Hummingbird	139.50	99.95
Lyre 5 string banjo		

### DRUMS & EFFECTS

All Hohner Harmonicas	30% OFF LIST
Drum & Bass unit	395 349
Fibes drum sticks	3 FOR 1
Ondringers & Fleno heads	5% OFF LIST

Remember to come in or send in your vote for the best guitar player in San Diego county.

**All Strings 3-for-1**  
With the exception of electric, acoustic, and Flute-Sound. Buy 1 set at manufacturer's list & receive 2 sets free. Expires 4/30/82. One offer per person with coupon.

**GUITAR TRADER 565-8814**  
Open 7 days a week. Conveniently located one block east of Hwy 805 on Clarendon Mesa Blvd. (behind Arby's) 5031 & 5035 Shawline Street, San Diego.

## Letters

(continued from page 4)  
two and tell you amazing things that are supposed to be true of you. Such shallowness, such tacky parlor games are worthy of those clients who want to be consoled and fascinated.

I know Dr. Jensen. I've spent time in his company. Through him many thousands of people have at least learned a healthier way of life. Iridology played a part in this.

This morning, while preparing to teach an upcoming course in iridology, I reflected on the evidence of its use in many past cultures. I understand that it is now being taught in Russian medical schools. Certainly it has not yet come into its own in our culture. But it would be well for us to keep its appropriate use in perspective, neither discarding it out of hand as quackery because of some poorly applied test, nor idealistically praising it as a "new-age wonder."

Sometimes when I look into people's eyes, I think of how mysterious life is. I know that there are wonderful things that the eyes can tell and very likely will some day. But even then, iridology will still be only a method, a tool for understanding what is happening in the body—nothing more.

Leonard McMahon, I.D.  
Nutritionist and Iridologist  
San Diego

## Harvey, Larry, And Pete

Paul Krueger's "Inside Story" on *Newsline* (March 18) was on target, but failed to score a bull's eye. The inside story is always better when it's also the full story. Krueger's wasn't. For example, while we did learn that megachurch developer Harvey Furgatch, after five years, has elected to cease funding publisher Larry Krueger's soap box, we didn't receive even a hint as to why he chose to pump his dollars (\$50,000 a year?) into *Newsline* in the first place. Are we to come away from Krueger's story believing that Harvey is just a real swell guy and that on the open market a look at Pete Wilson's book was well worth \$300,000, but that Harvey has perhaps fallen on hard times and can no longer afford to fund such great and glorious causes?

I suggest Harvey Furgatch is walking away from *Newsline* for the same reason he became involved in the first place: Pete Wilson. Krueger as well as any other *Newsline* reader should be able to conclude that Harvey doesn't like Wilson and was more than willing to fund Renner's days of rage. It doesn't require much investigation to further conclude that when Pete takes a bow, so will Furgatch. No use shooting the gun after the target's gone. It is ironic that *Newsline*'s reason for being may also cause its ultimate demise. Live by the sword.

It should have also been pointed out that Harvey Furgatch is in the convention business, in the Valley of course, and if our memory serves us at all we'll recall Renner's—er, Harvey's—stand on the defuncted Convention Center proposition, which sheds more light on the motives of Furgatch, that champion of the free—er, paid—press.

Paul Krueger might have concluded by telling us not to worry, there are a lot of axes to grind out there—perhaps some other good-guy-Harvey may step out, walter in-hand, to champion Renner's causes, furthering *Newsline*'s brand of paid circulation journalism. Fred D. Cobb  
San Diego

## Get the Most Out of Life

### Unique nutrition and wellness programs

Attain and maintain a high state of wellness at one-third off the normal rate! Personalized program supervised by H. David Lyons, M.D. lets you fight:  
• Nutritional deficiencies  
• Obesity  
• Stress

Specialized programs include a complete hair mineral analysis and diet analysis, diagnostic assessment, heart risk evaluation and therapeutic recommendations including diet and nutritional supplements, exercise programs and wellness information.

For appointments, call 296-8290  
All programs covered by most insurance plans. MasterCard and Visa accepted. Free Seminar March 29 at 7 p.m. "Dental Care for the Aged"

**The Health Center**  
For Medical, Dental & Psychological Services  
3446 Park Boulevard • San Diego • California • 92103

## the art collector

4151 Taylor Street  
San Diego's Finest Selection of Art Posters

**\$5.00 off**

any framed or unframed poster with this ad.  
Good through April 30, 1982.

CUSTOM FRAMING  
AND SIGNED AND NUMBERED GRAPHICS—OUR SPECIALTIES  
299-3232  
Wednesday-Sunday 10-5  
Member of Professional Picture Framers Assoc.

## SEEING IS BELIEVING!

• Bausch & Lomb Softlens® \$69  
Professional Services Not Included

**Eyeglasses** Now available  
Bifocals \$54  
Single Vision \$39  
Glass or plastic lenses, selected frames only

Also available—new CSI® Soft lenses, Gas Permeable Lenses, Soft lenses for Astigmatism, Extended Wear Lenses.

Medi-Cal Accepted  
**FAMILY OPTOMETRY**  
Dr. Stephen Luskin  
1018 Grand Ave., Pacific Beach  
272-6843

## Off the Cuff

Have you ever experienced culture shock?



Shawn T. Student  
San Carlos

At first I was shocked at the relationships between men and women here. In Iran, a woman is a virgin until marriage, otherwise she doesn't have any respect for the family. People are closer to each other here. You don't get that feeling here. For instance, two Iranian men would have to be very careful how they greet here. In Iran it's natural to greet with a hug and kiss. In this society, someone might think, "Hey, there's something wrong with those two guys." People leave their homes much earlier here. It's possible to get a job at sixteen or seventeen years of age and move out on your own. In Iran you stay at home until you marry. I think the language was the hardest thing at first. I've been here for five years and now it's not so difficult.



Gloria Hutchinson  
Medical Receptionist  
Spring Valley

My mom is Japanese and we used to visit Japan once a year to see relatives. I remember going all through the house and saying, "Hey, Mom, where are we gonna sleep?" There were tatami-type floors and instead of doors there were partitions made with rice paper and we slept on mats that were rolled up during the day. The bathrooms were a trip. I remember thinking, "Oh my gosh." You walk into this big room—it's all tiled. In one corner there's a big deep tub. You rinse yourself off outside of the tub and then go in to soak yourself. The toilets were weird—long and then just a hole. Sort of like a porta-potty, but inside the house. The landscaping was very beautiful. Things here are plain looking in comparison.



Philip Sheard  
Shop Owner  
Tierrasanta

Being a simple country lad from England, I got a job working a cruise. I flew to Miami and had to stay there for three days, waiting for the ship. It was my first time in this country. The hugeness of the cars and of the freeways was overwhelming. People think nothing of driving miles just to go to Los Angeles from here. From my town in England, that would take you nearly to London. I decided to drive to Disneyland and the first time on the freeway I got a ticket for making a U-turn. The signs were very confusing. The other thing that shocked me was the huge amounts of food people eat at fast-food restaurants. How often they do it. In England the tendency is to stay at home and have a pleasant meal.



Phu Nguyen  
Photo Lab Manager  
La Mesa

I really had a hard time the first three or four months. There was very little Oriental about Baltimore, Maryland. It was a different way of eating entirely, especially in a place where Oriental food was not available. The relationship between men and women was a surprise—easy come, easy go. In Vietnam you have more time for development. You get to know someone like little, perhaps through an introduction, or classes or church. You get to know her family. It's taken more seriously than it is here. It was better when we moved to California. Here you have some of everything—Oriental food, Oriental movies, Oriental women. I've been here seven years and I've changed a lot of my attitudes. It's much easier now.



M. Biglow  
Custom Printer  
Linda Vista

It's an absolutely different world here when you come from the Middle East. You might compare California and New York and conclude that New York is five years ahead in fashion. Attempting to compare two countries, the United States and the Middle East... it's more like a million years' difference. Technology, the people, places, everything. It's very hard to digest it all and a lot of people go bananas. Here you don't have any financial security to speak of—I'm talking about the average person. Any day could be your day to be laid off. It's not an easy feeling. I married a woman from Kansas City. She gets upset when I speak Persian, but some things you just cannot translate.

—Lin Jakary

## CONTACT LENSES

**Soft contact lenses \$139**  
Enjoy the natural comfort and excellent side vision soft contact lenses provide. Choose from nine brands of top quality lenses: AquaFlex, Hydrex Zero Six, Chasoft, Bausch & Lomb, Gellens, Arden's, Delatcon, Hydrexone, or Tesoft. Same day fitting in most cases.

**Extended wear soft contact lenses \$249**  
Enjoy the convenience of being able to wear these most comfortable lenses for up to two weeks, even while you sleep. Choose between Hydrexone or the Cooper Permalens.

**Tinted soft lenses \$159**  
Chia's Softlens contact lens is light blue in color. It is a comfortable lens that is easier to wear than clear soft lenses.

**Hard contact lenses \$99**  
The most economical contact lenses. These lenses provide crystal clear vision while improving your breath.

**Difficult contact lenses \$139-\$299**  
These lenses are available as hard or soft lenses. They provide clear vision at near and far for bifocal wearers.

**Oxygen permeable contact lenses \$175**  
These are the contact lenses for people who've been told they can't wear contact lenses. They are very durable, provide sharp, accurate vision, and keep the cornea healthy. Excellent for people with astigmatism and for former hard lens wearers.

**Astigmatism correcting soft lenses \$240**  
We fit Hydrexone's toric contact lens for people who have the comfort of soft lenses but have astigmatism.

**CSI soft lenses \$175**  
A more expensive soft contact lens that provides a little clearer vision, a little more comfort than a little longer.

**FEES INCLUDE EVERYTHING:**  
EXAMINATION—A complete vision analysis and diagnosis test.  
FITTING—The special measurements and analysis for contact lens fitting.  
INSERTION AND REMOVAL TRAINING—An individual film showing application, removal, proper hygiene, and care of soft contact lenses followed by personal instruction.  
CARE KIT—A deluxe care kit is provided which contains all solutions necessary for proper follow-up care.

**EYE GLASSES**  
Single vision glasses \$39  
Bifocal glasses \$49

Clear or plastic lenses in selected frames  
WE FEATURE FINE QUALITY, FASHIONABLE EYEWEAR AT AFFORDABLE PRICES.

**Dr. Paul J. Levin**  
OPTOMETRIST  
Chula Vista  
FEDMARK  
1240 Broadway (at Polmar)  
435-9001  
Se habla español  
Hwy. Mon., Fri., 10-7, Wed., 10-9, Sat. 9-4  
Even valid with this ad only—Offer expires April 8, 1982

## Incredible, unbelievable, but we are

**GUARANTEEING 25% OFF**

	Sale	Reg.
Mexican Pineapple	.99	1.31
Pippin Apples	.24 lb.	.33 lb.
ORGANIC Coconut Date Rolls	1.19 lb.	1.59 lb.
Escondido Carrot or Apple Juice (qt.)	1.25	1.60
A Sante Water with Lime (24 oz.)	.60	.81
Krudner's Concord Grape Juice (qt.)	1.06	1.42
Krudner's Concord Grape Juice (1/2 gal.)	2.00	2.67
Apple Sauce (24 oz.)	1.24	1.72
Westbrae Tamar (qt.)	.88	1.11
Deaf Smith Peanut Butter (28 oz.)	2.85	3.80
Palomar Mtn. ORGANIC Tofu (20 oz.)	.63	.84
Fresh Local Bee Pollen (Santa Fe area)	6.56 lb.	6.75 lb.
ORGANIC Thompson Seedless Raisins	1.38 lb.	1.85 lb.
Roasted & Salted Pistachios	3.54 lb.	4.73 lb.
Pepper Jack Cheese	2.06 lb.	2.75 lb.
Sugars Carob Easter Eggs & Bunnies	25% OFF	

## The 25% off guarantee

We invite you to check any store's prices on the above items. If our price is not at least 25% less than their regular price, we will sell the item to you at 25% off their regular price.

Save good through April 3. Some items in limited quantities. While supplies last.

We feature an extensive line of organic produce, dairy, juice, nuts, dried fruit, herbs, bulk dry foods and cosmetics, and our super deluxe deli makes incredibly delicious homemade delicacies daily. Bring this ad in for a 10% discount off any deli item.

**O.B. People's Food Store**  
"Good for people, not for profit!"  
4765 Voltaire St. (1/2 blk. up from Sunset Circle), Ocean Beach  
224-1387 Monday-Friday 10-8, Saturday 10-7, Sunday 10-6



# Simply The Best...

PERFORMANCE • ADVICE • SERVICE • PRICE



**ALPINE**  
car audio systems

**BECKER**  
AUTORADIO

**BLAUPUNKT**

**EMI**

**Hirschmann**

**LINEAR** POWER

**2000**

Made in the U.S.A.  
Zeff Advanced Products Co.



Mid-Fi? Bass roll off? THD? Dolby? What's it all about?

We at The Radioman have the answers, and we offer our experience to you.

You'll be able to discover the meaning of these terms and how they relate to auto hi-fi.

... Whether it be a \$5000.00 tri-amp system in a Lamborghini or an AM-FM cassette with 4 speakers in a Honda Accord, the important thing is VALUE...

Above all, we want to help further your mobile enjoyment of music through high performance/high value auto stereo components.

Our installation and service departments are well known in San Diego for being the finest.

The Radioman staff comprises a small, dedicated group of professional audio technicians and craftsmen. We strive for excellence with every system we do. After all, the installation makes or breaks the system.

With our experience, you get more sound for your money.

**The Radioman**  
Because you owe it to yourself to own the very best in any price range:

- Authorized sales and service
- Expert radio repair service
- Factory and custom installations
- European car specialists



Ask your mechanic about us

**● Blaupunkt CR 3001**  
In Dash Autoreverse Cassette  
**\$585<sup>00</sup> Save \$45<sup>00</sup>**

- Manual scanning, Automatic signal seeking.
- 60 FM and 6 AM Station presets.
- Dolby system for FM Radio and Cassette Player.
- Normal and CrO<sub>2</sub>/Metal Tape position Selector.
- Local-DX and Stereo-mono Selector switch.
- 60W (15W x 4) Power output.
- Separate Bass, Treble, Balance and Fader controls.
- Snap-in and Adjustable shaft Installation.

**Save \$45<sup>00</sup> on:**

**● ADS CS400 Subwoofer**

**now \$205<sup>00</sup>**

**● Alpine 3007 Equalizer**

**now \$135<sup>00</sup>**

**● Linear 601 Amplifier**

**now \$155<sup>00</sup>**

**● Clifford 911 Porsche Alarm System**

**now \$805<sup>00</sup>**



**● AB-38-CSPB Audiobahn**  
• Auto reverse pushbutton  
• 15 watt max. power  
Introductory price **\$220<sup>00</sup> Save \$100<sup>00</sup>**

**Separates by EPI**  
 Midrange/ Tweeter Module Crossover 6" or 8" Woofer  
**\$299<sup>95</sup> pr.**

!!!Now spectacular system specials.  
Check with us for details!!



"Innovative Auto Sound"

# Radioman

Nordic Village 3545 Midway Drive 714/223-5530  
One block south of Sports Arena

## Section 2

## Events, Theater, Music, Film



Vine Troupe in "Image Before My Eyes"

### Before The War

My best friend, like the majority of American Jews, is from Poland — not personally, but generically. His family came from the largest community and the most important center of Jewish culture in the world outside ancient Israel. They came, his grandparents and great-grandparents, etc. one of the nineteenth-century waves of emigration generated by anti-Semitism.

For centuries, Poland was the safest place for Jews in Europe to live. They had been there since

the Tenth Century, during the Middle Ages, about eighty percent of all the Jews in the world lived there; and in 1939, just before the Holocaust that killed ninety percent of them, there were 3,500,000 Jews in Poland.

The community and the culture that my friend's family left behind in Poland disappeared in World War II and is today little remembered, but a documentary film by independent filmmaker Josh Wadewitz attempts to remind us of what once was, and was lost. *Image Before My Eyes* uses rare film footage, photographs, music, and interviews to re-create the diverse aspects, religious and secular, of Jewish

(continued on page 5, col. 2)

### New Sound

David Ward-Steinman, who is composer-in-residence and professor of music at San Diego State University, has a particular interest in extending the medium in which he operates. A couple of the pieces in the forthcoming retrospective concert of the composer's work are written for conventional instrumentation: the early *Three Songs for Clarinet and Piano* (which will be performed by the composer and clarinetist Phillip Rehfeldt), and the recent *Epiphany*, for cello (Paul Ankenson) and flute (Susan Ward-Steinman). But most of the works go beyond the resources of conventional musical performance. *Puney Three* is scored for woodwind quintet, Puney synthesizers, and fortified piano; *Tecuta* uses the synthesizer and slide projectors; and *The Tracker* involves clarinet, piano, and various transformed sounds on tape.

Ward-Steinman considers this exploitation of new sounds as part of the process that has seen the development of the piano, of valves for brass instruments, and so forth. Each composer uses the new sound sources of his age.

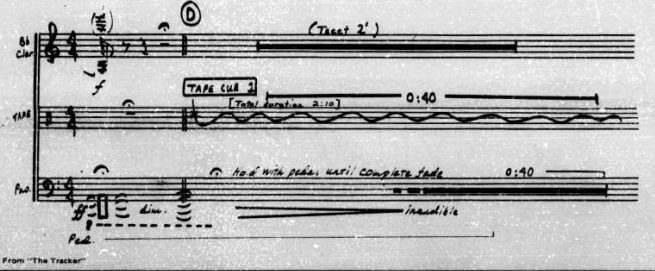
and one of Ward-Steinman's own aims is to explore the sonic potential now available to us. These are not, however, gimmicks; the sounds must work musically, and must form what the composer calls a "natural gesture." In this sense, Ward-Steinman considers himself more conservative than some avant-garde composers who exploit the new resources for the sake of the sounds, rather than of the music that can be made with those sounds.

An example of the composer's way of dealing with these new sound resources is *The Tracker*, composed in 1976 on a stunning poem by Barney Childs: "Over the snow, into the soul's white winter; follow us trace, print, through the forest of dreaming / frigid and hollow, haunted with echoes, the hunter / himself is driven." The poet taped a reading of the poem, and Ward-Steinman also prepared a tape with a repertoire of clarinet sounds. He then processed the

two tapes together, modifying the sounds, combining them, and transforming them, so as to create a single four-channel tape that forms one element in the musical performance. Against the sounds of the tape, the live clarinetist and pianist perform. The piano itself is treated in three ways, so as to produce three different sound languages: the traditional keyboard sounds, the sounds produced when objects are placed on or between the strings (which are played in

the traditional way), and sounds produced by playing directly on the strings, inside the piano. At one point, the poetic material is combined with this complex of piano sounds as the pianist (Ward-Steinman himself) speaks part of the text into the piano strings.

(continued on page 5, col. 3)



### Dollars & Sense

"There aren't very many apertures that deal exclusively with the subject of interest rates, but this one, I think, is the most magnificent of all. [Alberto] Tucci wrote it, we're told, in a single afternoon after a traumatic event that, according to his biographer Stanislaw Brzicha, scarred him for life. Brzicha says that Tucci was walking along a road in the city when, passing by in a team, he saw the expensively beautiful Sylvia Fern, and as she rode by he knew that he wanted desperately to meet her. Although he was a poor composer, he decided that he would send her a gift that would impress her, and he chose well: so will carpeting. In order to get the money for the carpet, though, he had to get a household finance loan. To his horror, he found out what the interest rates were on the loan, and as he writes in his aria 'Ecco Ecco,' they were prohibitive. Our first act today closely follows these real life events, and as the act opens we're in the Italian section of

Linville, Kansas. The creative juices of Alberto Tucci flow from, and the British affections of announcer Seward Chapman roll off the tongue of, Robert Krulwich. National Public Radio's business and economics correspondent. Seizing on some abstract concept of the financial times — in this case, the pressure brought to bear on the Federal Reserve Board by business groups wanting lower interest rates and business groups wanting higher interest rates — Krulwich transforms it into concrete illustration that entertains as it illuminates. *Rate Interest* is not really great opera, but it is terrific economics reporting. Even his straight reports seem ready, at the drop of a penny, to reveal the ludicrous aspects of making a buck become a million or of trying to keep your upside investments from turning downside. But his best are those like 'Savings Incentives,' in which he elicits the expertise of three sisters: Nina, the captain of industry who owns Sweet Shoes, a company that manufactures edible shoelaces; Nadja, who married money; and Nell, poor. Or like 'Business

Tax Cuts,' in which he takes commentator Susan Stamberg to Bassett Bonbons, a store he owns that sells candy for dogs. It may have been the legatee he picked up at Columbia Law

School, or the air waves he rode at New York's WBAI, or perhaps the elbows he must have rubbed as Washington bureau chief for Rolling Stone magazine, that made him what he is today.

You can ask him, or you can ask him about IRAs, IBM, or TANs, BANs, and RANs when Robert Krulwich is in San Diego next Monday, March 29, to talk

(continued on page 5, col. 4)



Robert Krulwich

## READER'S GUIDE

Contributors to **READER'S GUIDE** may be reached by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor Editor receives the right to edit all materials. Send complete information and photos to: **READER'S GUIDE** EDITOR, P.O. Box 5555, San Diego, CA 92168.

### Dance

**Square Dance** with caller Sandy Bralies and the Small Wonder String Band, will be held Thursday, March 26, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 297-1713.

**"Dance Jam,"** an alternative chance to dance, will be held Friday, March 26, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 297-1713.

**Dance Concert** of Jazz Unlimited will feature new works choreographed by Scott Benson, Patricia Rincon, Heidi Kern, and others, Friday, March 26 and Saturday, March 27, 8 p.m., City College Theater, 14th and C streets, downtown. 226-1208.

**"Gotta Dance,"** the El Cajon Valley High School Dance Company, under the direction of Kathy Lamb, will present its annual spring concert, Friday, March 26 and Saturday, March 27, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2892.

**Irish Dancing Competition** will feature a variety of jigs, reels, hornpipes, group, and championship dancing, with musical accompaniment by accordionist Fats Moriarty, Saturday, March 27 and Sunday, March 28, 8:30 a.m. to 8 p.m., Esccondido High School, 1515 North Broadway, Esccondido. 745-2191.

ment by accordionist Fats Moriarty, Saturday, March 27 and Sunday, March 28, 8:30 a.m. to 8 p.m., Esccondido High School, 1515 North Broadway, Esccondido. 745-2191.

**Ballet**, the San Diego Civic Youth Ballet will perform "Ballet School," choreographed by William George and Melanie Murray, Saturday, March 27, 2 and 7:30 p.m., and Sunday, March 28, 2 p.m., Casa del Prado theatre, Balboa Park. 231-3761.

**Comic and Dramatic Dance** will be performed by the Lamb's Flares Dance Company, Sunday, March 28, women's gym, SDSU. 265-6821.

### Film

**Hollywood Film The Collaborative Art**, a ten week film festival program, continues with a screening of Terrence Malick's *Days of Heaven*, with a talk by the film's cinematographer, Haskell Wexler, following the showing, Thursday, March 25, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

**"The Last Stronghold of the Eagle,"** a new film by the National Audubon Society, will be screened, with a lecture on the California Condor propagation program by John C. Bourneau to follow the showing, Friday, March 26, 7:30 p.m., Natural History Museum, Balboa Park. Free. 291-8271 or 443-2998.

**"Suspense in the Forties,"** a series of film thrillers from the 1940s sponsored by MainCone College, continues with *The Big Clock*, war-

ring Ray Milland and Charles Laughton, and *Murder My Sweet*, starring Dick Powell, Friday, March 26, 7:30 p.m., Del Mar Shores Auditorium, 9th Street and Stratford Court, Del Mar. 942-1152.

**"Image Before My Eyes,"** a film documentary offering a provocative look at prewar Jewish life in Poland, and the growth of what was Europe's largest Jewish population between 1864 and 1939, will be shown Sunday, March 27, 7 and 9 p.m., and Sunday, March 28, 10 a.m. and 1:30 p.m., Jewish Community Center, 4079 56th Street, San Diego. 583-3300.

**"Bodies and Bones"** film series will continue with *Plague Upon the Land*, a documentary on "river blindness" inflicted by flies on more than a million people in Africa's Volta river basin, and *To Live to 140: Extending Our Biological Limits*, an examination of long-lived people in the Andes of Ecuador, Sunday, March 28, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2031.

**Fowl and Marsh Life** will be featured in two films, *One Day at Teon Marsh* and *Winged World*, Saturday, March 27 and Sunday, March 28, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

**Comedy, Laurel and Hardy's The Flying Dutchman**, a 1919 yarn about tomb raiders in the Foreign Legion, will be shown Tuesday, March 30, 7 p.m., Coronado Public Library, 660 Chicago Avenue, Coronado. Free. 435-4167.

### Music

**Jazz**, a student combo composed of students from the SDSU music department, will perform Friday, March 26, noon, Civic Convention plaza, downtown. Free. 265-5024.

**Folkinger Sam Hinton** will perform popular songs from the past, Friday, March 26, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Ridgeway, 101, Leucadia. 436-4030.

**Symphony**, the San Diego Symphony and cellist Lynn Harrell will be conducted by David Atherton in a performance of Elgar's *Cello Concerto* in E Minor, Bernstein's *Overture to Candide*, Sibelius' *Symphony No. 6* in D Minor, and Chabrier's *Epique*, Friday, March 26 and Saturday, March 27, 8 p.m., Civic Theatre, downtown. 236-6102 or 239-9721.

**"Finian's Rainbow,"** the popular musical will be performed by students of the music and theater department at USD, Friday, March 26 and Saturday, March 27, 8 p.m., and Sunday, March 28, 2:30 p.m., Camino Theatre, University of San Diego. 291-6480 or 4425.

**Friday Evening Concerts Series** continues with a multimedia concert of music by David Ward-Steinman, an SDSU music professor and composer-in-residence, Friday, March 26, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

**Chamber Concert**, the TASHI Ensemble, featuring clarinetist Rick Steinfeld, violinist Ida Kavafian, and cellist Fred Sherry, will perform works by Haydn,

Stravinsky, Dahl, and Mozart, Friday, March 26, 8 p.m., Mandleville Auditorium, UCSD. 452-4559; and by Brahms, Francaix, and Mozart, Saturday, March 27, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 265-5236.

**Organ Recital**, Margaret Nelson will perform selected works from the classical organ repertoire, with a reception following the concert, Sunday, March 28, 3 p.m., Point Loma United Methodist Church, 1984 Sunset Cliffs Boulevard, San Diego. 234-2995.

**Vocal Concert**, the Sibling Singers will perform music from the Victorian and Elizabethan eras, attired in authentic period costumes, Sunday, March 28, 3:30 p.m., Jesse Shepard House, Villa Montezuma, 1925 K Street, Golden Hill. Free. 239-2211.

**Klezmer Music** will be performed by the Big Jewish Band, Sunday, March 28, 4 and 7 p.m., Casa Roca Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

**Gospel Concert**, the Southeast United Presbyterian Church choir, under the direction of Raylin Johnson, will perform spirituals, anthems, and gospels, Sunday, March 28, 6 p.m., ECC Performing Arts Theatre, 4343 Ocean View Boulevard, 264-0183.

**Organ Recital**, works by Bach, Franck, and Messiaen will be performed by Robert Twynham, Sunday, March 28, 8 p.m., St. Raphael Parish Community Church, 17252 Bernardo Center Drive, Rancho Bernardo. Free. 487-4114.

## TO LOCAL EVENTS

ter Drive, Rancho Bernardo. Free. 487-4114.

**Cottage Concerts** continues its spring season with a concert by soprano Nancy Von Oymer, harpist Maria Hays, and violinist Karen Dicks, Monday, March 29, noon, Scripps Cottage, SDSU. Free. 265-5236.

**Spring Chamber Music Series** at the library concludes with a performance of vocal music by soprano Kellie Evans-O'Connor, mezzo-soprano Anita Cole, tenor Max Chedok, and bassist John Mori, with accompaniment by pianists Carmen McDonald and Benita Sosni, Tuesday, March 30, San Diego Public Library, 820 E Street, downtown. Free. 236-5479.

**Classical Concert**, the City of Art guitar and flute duo, will perform works by Giuliani, Ibert, and others, Wednesday, March 31, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 438-5614. Free.

**"Spring Sing,"** students from the Academy of Our Lady of Peace will celebrate the last one hundred years in music and dance, Wednesday, March 31 and Thursday, April 1, 7:45 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 297-2266.

### Special

**Improvisational Comedy** will be staged by Spontaneous Combination, a four-person comedy troupe that specializes in taking suggestions from audiences and transforming them into on-the-spot comedy routines, Friday, March 26, 12:15 p.m., San Diego Mexican

file, 815 Fifth Avenue, downtown. 238-9972.

**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. 233-5227.

**"A Day in the Park,"** a festival for children, featuring music, storytelling, and games, will be presented Saturday, March 27, 9:30 a.m. to 3 p.m., corner of Sixth Avenue and Laurel Street, Balboa Park. Free. 960-1181.

**"Tijuana Tempus"** will feature guided walks through the colorful downtown neighborhoods of downtown Tijuana led by Intimate Climates, Saturday, March 27, 9:30 a.m. to 1:30 p.m., pedestrian turnstile on west side of Interstate 5 at U.S. side of border. 222-2224.

**"A Different Look at Fish Creek,"** the fourteenth annual desert gardens walk sponsored by the Anza-Borrego Desert Protective Committee, will feature a series of guided hikes, each exploring a different ecological system inherent in this desert area, Sunday, March 28, noon to 3 p.m., South of Ocotillo Wells off highway 78, on Split Mountain Road. Free. 565-4406.

**"The Great Daddy Warbucks Look-Alike Contest"** will feature a celebrity panel attempting to select the imposter who most resembles the benevolent magnate from the comic strip-musical, *Annie*, Saturday, March 27, 1 p.m., center court, University Towne Centre. 265-6785.

**Flower Show**, the annual judged show and sale of the African Violet Society will be held Saturday, March 27, 1 to 5 p.m., and Sunday, March 28, 10 a.m. to 4 p.m., room 101, Casa del Prado, Balboa Park. Free. 236-5984.

**Nature Walks** will be guided every Saturday and Sunday, 1:30 p.m., Torrey Pines State Reserve, Del Mar (755-2061 or 452-8732); every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 50 miles east of Lakeside (291-8271); and every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 or 438). Free.

**Condiemmes Jo Ann Dearing** and Lotus Weinstein, the latter a former companion to the late Lenny Bruce, will present a program analyzing sex, politics, life, and the human condition, Saturday, March 27, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 239-9006.

**On the Environment II** will feature music, lectures, performance, readings, and a visual art exhibition, as part of an integration of artistic and environmental concerns, Sunday, March 28, noon to 3 p.m., South, 852 Eighth Avenue, downtown. (215-8466) and Saturday, April 3, noon to 5 p.m., Center for Music Experiment, Warren Campus. UCSD (452-4383). 454-1007.

**Flowering Trees and Shrubs** from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m.; and bought at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens,

230 Quail Gardens Drive, Encinitas. 753-4432.

### Sports

**Clippers Basketball**, the San Diego Clippers will attempt to maintain their record against the Denver Nuggets, Thursday, March 25, and against the Milwaukee Bucks, Saturday, March 27, 7:35 p.m., Sports Arena. 226-8456.

**Fun Runs**, 10K and two mile family runs, will be held Saturday, March 27, 8 a.m., next to the municipal gym, Balboa Park (239-9281); and at 7:30 a.m., south of the Hilton Hotel off West Mission Bay Drive (277-9530).

**LifeCycle**, a bike-a-thon to benefit the American Cancer Society will feature thirteen routes throughout San Diego County, ranging from seven to fourteen miles in distance each, Saturday, March 27, 8:30 a.m. to 4 p.m., 299-4200 or 489-1465.

**Baseball**, the SDSU Aztec will host eight teams from San Diego and around the nation in the fifth annual San-Lite Clinic, with the championship round taking place Saturday, March 27, 9 a.m. to 7 p.m., Smith Field, SDSU. 265-5547.

**Junior Olympic Swimming Championship** will feature over three hundred young swimmers competing in a variety of events, Sunday, March 27 and Sunday, March 28, 9 a.m. to 7 p.m., Loma Verde pool, 1450 Loma Lane, Chula Vista. Free. 775-1292.

**Bodybuilding Competition** for the Novice Mr. Apollo, Teenage Mr.

Apollo, Ms. Apollo, and Mr. Apollo titles will be held Saturday, March 27, prejudging at noon, show at 3 p.m., 14445 Civic, 4615 Mission Bay Drive, Pacific Beach. 272-1400.

**Lacrosse**, the SDSU lacrosse team takes on UCLA, Saturday, March 27, 6 p.m., Aztec Bowl, SDSU. 265-8307.

### Radio/TV

**Mount Saint Helens: Why They Died** traces the deaths of over 100 people killed by the massive 1980 eruption of this still deadly volcano, and attempts to determine the responsibility of government scientists who failed to expand the danger zones surrounding the area, in this topical documentary, Thursday, March 25, 10 p.m.; repeating Friday, March 26, 1:30 p.m., Channel 15.

**"A Prairie Home Companion,"** eclectic music performed live and many humor highlight this program emanating from the mythical town of Lake Wobegon, Minnesota, airing Saturday, March 27, 3 p.m., KFRS-FM 89.

**Bill Moyers** interviews film director John Huston, Friday, March 26, 9:30 p.m., Channel 15.

**Pablo Picasso: Once in a Lifetime**, Charles Kurland narrates this special and examines the New York Museum of Modern Art's 1960 Picasso exhibit, Saturday, March 27, 10 p.m., Channel 2.

**"Black Magic"** stars Oscar Weller, who co-directed this 1949 epic of a charlatan's bid for power and glory in eighteenth-century Italy, Satur-

**SAN DIEGO SYMPHONY**

**David Atherton**

**3 for 2**

**Close of Season Special**

**THREE**

**ATHERTON CONCERTS**

**FOR THE PRICE OF TWO**

Buy tickets for two Atherton concerts and receive tickets for a third concert free. Plus special discounts on regular season subscriptions for 1982-83. Tickets available at Center Box Office, 202 C Street, Downtown San Diego, or charge by phone 355-2865.

March 26 & 27 8:00 pm, March 28 3:30 pm - Civic Theatre  
David Atherton, conducting, Lynn Harrell, cellist  
BERNSTEIN: Overture to Candide Elia Concerto in minor  
SIBELIUS: Symphony No. 6 in d minor CHABRIER: Epique

April 1 & 2 8:00 pm - Civic Theatre  
April 3 8:00 pm - East County Performing Arts Center  
David Atherton, conducting, Dmitri Sitkovetsky, violinist  
BETHOVEN: Overture to The Creatures of Prometheus  
MENDELSSOHN: Violin Concerto in e minor SIBELIUS: Symphony No. 7 in C  
STRAVINSKY: Suite from The Firebird MUSICALSPEAKING - free to ticket holders one hour prior to concert-on stage

April 9, 10 & 11 8:00 pm - Civic Theatre  
David Atherton, conducting, Jaime Laredo, violinist  
BETHOVEN: Triple Concerto in C, BERLIOZ: Symphonie Fantastique

Tickets \$15.50, \$13.00, \$11.00, \$7.50 for Civic Theatre performances; Charge-by-phone: 355-2865; Information: 236-4510. Tickets \$12.50, \$9.50 for East County performances; Charge-by-phone & Information: 440-2777, 24-hour Information: 26-MUSU. STUDENTS, SENIOR CITIZENS & ACTIVE DUTY MILITARY may purchase \$4.50 tickets at the door one hour prior to performance.

Fohn & Silva Presents

A PERFORMANCE BY THE WORLD'S MOST SOPHISTICATED LADIES

THE INTERNATIONALLY FAMOUS

**DUKE ELLINGTON ORCHESTRA**

**MERCER ELLINGTON**

ONE SHOW ONLY

**Sunday, April 25, 7:30 pm**

**FOX THEATRE**

702 B St.

Reserved tickets \$8.50, \$10.50, \$12.50. Available at Fox Box Office, Sears, Wards, Aztec Center, 32nd St. Naval Station and all Ticketron outlets. For more information and charge-by-phone call 235-4200. Select seats may not be available for public sale.

Fohn & Silva presents

**jazz unlimited**

dance company

**Premiere Performance**

San Diego City College Theatre

14th & C Streets

March 26 and 27 8:00 p.m.

Tickets available at the door

General \$8.50 Students \$4.50

For further information call 426-3531, 226-2108

In residency at Peninsula Dance Arts

**SHANKAR**

Sitar

**ALLA RAKHA**

tabla

Virtuosity in as high a class as anything this century has heard

"A skilled composer who accomplished a tour de force of combining Eastern and Western styles in his Concerto for Sitar and Orchestra."  
—New York Post

**PUNDIT RAVI SHANKAR & USTAD ALLA RAKHA**

In Concert

**FOX THEATRE, 7th & B Sts., San Diego**

**SATURDAY, APRIL 17, 1982**

**AT 7:30 PM**

Tickets available: Fox Box Office, Wards, Sears and all Ticketron outlets. Charge by phone 235-4203.  
Admission: \$9.50, \$12.50, \$15.50





## READER'S GUIDE TO THE THEATER

musicians — emanates speakers located in the theater. These produce a sound, as if the are playing their an aluminum these features of the sound ired element to the and all too often the are upstaged by the moving technical

**ULAR DEMAND**

The San Diego Little Theatre is staging Oscar Wilde's sophisticated comedy of marital manners in Victorian England. The drama revolves around a mother's sacrifice

SAT. EVE.  
FREE

FOX THEATRE 7th & B Street  
A Presentation of James M. Nederlander's San Diego Playwrights Series IX



## READER'S GUIDE TO THE THEATER

### NOTES

The Galspan Quarter Theatre stages the Tom Paine drama about Claudia Fath Draper, a young woman played by her parents in a mental institution after she sided one of her clients. That Draper was a prostitute may have also influenced her decision. The play takes the form of a "sacred hearing" in the courtroom of the institution's psychiatric wing, where Draper argues that she is, in fact, quite sane. Will Simpson directs Donna Walker in the lead role. Other members of the cast include Franc A. Ross, Paul Nolan, Glenn Frest, Joe Applegate, Peter Tansley, Naveen T. Perry, Barbara Murrah, and Christopher Lewis. The sets are designed by Robert East; the costumes are by Christine Shapiro; and the lights are by Lee Sterling Jaffe. (S+)

Galspan Quarter Theatre, through April 17, Wednesday through Saturday at 8:00 p.m., Sunday at 1:00 p.m.

**ON COWBOY**  
The Old Globe Theatre presents an evening of music, lyrics, poems, and acts written by Noel Coward and adapted for the stage by Rodenick Calk. The revue includes songs of the 1920s to the 1950s such as "Mad About the Boy," "I'll Never See You Again," "I'll Follow My Secret Heart," and "Zigzag." G. Wood, who is also a member of the cast, directs the production. Other cast members are Ann McNeil, Joe Vincent, Susan Hagerty, and Phil Meyer. The set design is by Mark Donnan; the costumes are by Ann Roth; the lighting is by Kent Doney; and the musical director is Terry O'Donnell. (S+)

Casual Center Stage, through April 11, Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

**THE OSCAR LADIES**  
The Lawrence Welk Theatre stages Edmund Hartman's comedy drama about the personal lives of five nominees for the Academy Award for best supporting actress. The play begins at the ceremony and, as the five nominees are announced, it flashes back to each of their private lives, revealing the person behind the role. Veteran actress Nanette Fabray plays all five contenders for the coveted award. Other members of the cast, directed by Gary Davis, are:

James Decker, Edgar Meyer, and Al Paul. Davis has designed the sets, and Fabray has designed the costumes for the production. An optional dinner-theater package is available at the Lawrence Welk Inn. (S+)

Lawrence Welk Theatre, 8880 E. Lawrence Welk Drive, eight miles east of Escondido, through April 12, Tuesday through Saturday at 8:00 p.m., Matinee Tuesday, Thursday, and Sunday at 1:45 p.m. For information call 749-3448.

**6 RMS RIVU**  
The Pine Hills Players Workshop offers the Bob Randall comedy about a New York apartment having six rooms and a view of the river. Among the apartment's tenants are a man and a woman, each married to someone else. A superintendent accidentally locks them in the apartment. Trude Crickens directs the production, and Betty Roberts and Tom Gorton star as the intrepid couple. Roberts and Gorton have appeared in *Animal Crackers* and *Catch Me If You Can*, also at the Pine Hills Lodge.

A barbecue buffet, cooked outdoors in the mountain air of Julian, precedes Calk. The revue includes songs of the 1920s to the 1950s such as "Mad About the Boy," "I'll Never See You Again," "I'll Follow My Secret Heart," and "Zigzag." G. Wood, who is also a member of the cast, directs the production. Other cast members are Ann McNeil, Joe Vincent, Susan Hagerty, and Phil Meyer. The set design is by Mark Donnan; the costumes are by Ann Roth; the lighting is by Kent Doney; and the musical director is Terry O'Donnell. (S+)

Casual Center Stage, through April 11, Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

**SPONTANEOUS COMBUSTION**  
Spice Sorrentino's improvisational comedy group, which takes suggestions from the audience and often turns them into very funny comedy, continues its tradition of luncheon humor. The group—Joe Barr, Della Puente, Bill Wili, and Sorrentino—has moved downtown to Galspan Quarter, where it will appear every Friday at noon. San Diego Mercantile Building, 818 Fifth Avenue, San Diego, through March 26, Friday at 12:15 p.m. For information call 235-9972.

**TINYTEES**  
The San Diego Repertory Theatre presents a Broadway musical conceived by Mary Kaye with Mel Mann and Gary Finkle about a young woman who comes to America in the early part of this century. Through her eyes, the play presents the world of silent movies, Ziegfeld Follies, milk baths, ragtime, bread riots, and the blues. The musical also features more than forty-five vintage tunes from the

turn of the century to the 1930s. James Nayden, among whose other efforts are *Gertrude*, *Three Pines*, *Thelma*, and *Angie's City*, is the director. Thom Murray, guest as John Merck in the Rep's recent production of *The Explains Man*, is Charlie, the young immigrant. Other cast members are Matthew Cabrita, Teddy Koonover, Sandra Zafra, Anna Hild, Lisa Nerefield, Susan Smith, and Agneta Adams as Emma Goldman. The scenic designer is Stephen Lavino; Laune B. Quinn is the lighting designer; Sally Rosen Thomas is the costume designer; Maria Zekian-Costa is the musical director; Lawrence Zekian-Costa the orchestral director; and Bonnie Johnston the choreographer. (S+)

Locum Theatre, through April 4, Tuesday through Sunday at 8:00 p.m., Matinee Sunday at 2:30 p.m.

**TRUIS WEST**  
The San Diego Repertory Theatre's staging of the San Diego play is a definite success. The production is crisp, stark, and riotous. This is a great comedy as ever there was in one sense, the play is about two men, endeavoring to find love and security in an artificial society that consists of vanity, false pretenses, misplaced affection, and disappointments. The production is directed by Clarence E. Stephenson. The cast features Wendy Metzger, Tina Marie Booth, Lynette Burdard, Terry McDowell, Julie Greenhouse, and Valerie Donkison. Other members of the cast are Kathy Czyslenstein, Marlene Clausen, Sue Buckles, Lance Arneson, Janice Belcher, Debi Friedland, Kathleen Fox, Leslie Gonnell, Patrick Gray, Danielle Harris, Yolanda Johnson, and Liana Koppel. The scenic design is by Tom Boland; the costumes are by Fred Rico; and the lighting is designed by Mark Hildebrandt. (S+)

Experimental Theatre, Dramatic Arts Building, 52584, Thursday, April 1 through Saturday, April 3 at 8:00 p.m.

**WOMEN'S OPEN THEATRE SHOWCASE**  
The Wing Cafe offers an evening of "open" theater for women interested in performing comedy, improvisation, music, dance, mime, drama, poetry, monologues, and storytelling. Amid the dinner-theater atmosphere at the Wing Cafe, women are encouraged to perform routines of up to five minutes in length. Performances are scheduled for Friday evenings, call to register by 5:00 p.m. the Thursday before. There is no cover charge for audience. Wing Cafe, 2753 B Street, San Diego, through March 26, Friday at 7:30 p.m. For information call 239-9906 or 280-4548.

McCall precisely detailed set (an innocent-looking kitchen, in which the appliances work, high heels, and aprons) are appropriate costumes (especially the aprons worn by Patricia, which make him look as though he had spent the night under a truck), and Joseph D. Nafelt's lighting designs. I strongly recommend this production. After seeing it, you won't be able to look at a waiter, an egg, a three iron, or a kitchen in the same way again. (S+)

San Diego Repertory Theatre, Sixth Avenue Playhouse, through April 4, Tuesday through Sunday at 8:00 p.m., Matinee Sunday at 2:30 p.m.

**THE WOMEN**  
The San Diego State University Theatre presents *Clare Boothe's* comedy about the efforts of a group of women, endeavoring to find love and security in an artificial society that consists of vanity, false pretenses, misplaced affection, and disappointments. The production is directed by Clarence E. Stephenson. The cast features Wendy Metzger, Tina Marie Booth, Lynette Burdard, Terry McDowell, Julie Greenhouse, and Valerie Donkison. Other members of the cast are Kathy Czyslenstein, Marlene Clausen, Sue Buckles, Lance Arneson, Janice Belcher, Debi Friedland, Kathleen Fox, Leslie Gonnell, Patrick Gray, Danielle Harris, Yolanda Johnson, and Liana Koppel. The scenic design is by Tom Boland; the costumes are by Fred Rico; and the lighting is designed by Mark Hildebrandt. (S+)

Experimental Theatre, Dramatic Arts Building, 52584, Thursday, April 1 through Saturday, April 3 at 8:00 p.m.

**YANKEE WIVES**  
The premise of David Krimmer's new play is intriguing. What is a wife for the spouses of superstars on the world's richest and most notorious baseball team? In a world where an E.R.A. refers to a pitcher's success rather than to equal rights, how much is a wife's day, determined by her husband's performance on the field? Act one, which begins to raise these and other questions, is a gem. Krimmer introduces us to six major characters, effectively blending delightful comedy and vivid dialogue with more somber concerns. Many complications set in, and they create numerous expectations that the play promises to fulfill in act two. It doesn't—at least not in its opening night version (much of the play may have been altered by now, in fact). In the second act, the previous strengths—good premise and fine vocal exposition—give way to a new which is gimmicky to the extremes and that makes it impossible to suspend one's disbelief at all. The wives refuse to perform the "travesty" they do to help their husbands win games, winning pennants, losing blemishes, cards, and sharing a communal can. These antics, the play asks us to believe, actually result in live drives and circus catches. Though to swallow. The second act does have some good moments, and it's a pity that the play is so uneven. (S+)

Experimental Theatre, Dramatic Arts Building, 52584, Thursday, April 1 through Saturday, April 3 at 8:00 p.m.

**WOMEN'S OPEN THEATRE SHOWCASE**  
The Wing Cafe offers an evening of "open" theater for women interested in performing comedy, improvisation, music, dance, mime, drama, poetry, monologues, and storytelling. Amid the dinner-theater atmosphere at the Wing Cafe, women are encouraged to perform routines of up to five minutes in length. Performances are scheduled for Friday evenings, call to register by 5:00 p.m. the Thursday before. There is no cover charge for audience. Wing Cafe, 2753 B Street, San Diego, through March 26, Friday at 7:30 p.m. For information call 239-9906 or 280-4548.

## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80693, San Diego 92138, or call 231-7621 Friday before 5:00 p.m.

When the J. Geils Band was at its peak popularity in the early Seventies, every critic in America made reference to their stylistic correlation to the Rolling Stones. Although that was a time when nearly every band was touted as the answer to a better-known Brit group, this particular comparison was unavoidable and fairly accurate. Both groups



PETER WOLF

artiness, and got second winds only after returning to their elemental strengths. Where the comparison begins to crumble is in an analysis of the groups' relative importance in the development of modern rock and roll. Perhaps due more to a reverence for old age and fond memories than to a studied assessment of their true merit, the Stones are still being hyped as "the greatest rock and roll band in the world," and their recent resurgence is seen as a confirmation of their perceived status as the battery from which much of rock and roll's energy is derived and recharged. The Geils Band's current high-profile "comeback," however, is held as little more than the return to form of America's favorite party/hogbe band of the decade

past. And that's just fine with them, if one is to believe the group's lead singer and spokesman, Peter Wolf. Wolf and his cohorts share the punk rocker's disdain for the clubby trappings of megabuck rock stardom, and the "significance" that accompanies it for the limousine mentality that results from easy money, chic drugs, and tours that favor large, metropolitan arenas to the exclusion of grittier gigs in Podunk or East Moline; and for the music and lyrics aim higher than belt-level. *Freeze Frame* is a highly energetic, fun, slightly campy, sometimes over-the-top by a band that obviously enjoys playing even after more than fourteen years together without a personal change. And it is ultimately meaningless, a fact

technique is looked upon as an obstacle to that end—is mirrored in the Geils Band's latest album, *Freeze Frame*. The record, their thirteenth and the clubby trappings of megabuck rock stardom, and the "significance" that accompanies it for the limousine mentality that results from easy money, chic drugs, and tours that favor large, metropolitan arenas to the exclusion of grittier gigs in Podunk or East Moline; and for the music and lyrics aim higher than belt-level. *Freeze Frame* is a highly energetic, fun, slightly campy, sometimes over-the-top by a band that obviously enjoys playing even after more than fourteen years together without a personal change. And it is ultimately meaningless, a fact

that is undoubtedly a source of great pride to Wolf. The J. Geils Band will be joined for a concert Friday night at the Sports Arena by U2, an inventive four-piece band from Ireland who borrow from punk and new wave while eschewing the excesses of those styles, and who have an excellent new album, *October*.

In other concerts this week, Clarence Gatemouth Brown will appear at the Kelly Tip Tavern tonight, Thursday, for two shows. Brown is a venerable, durable blues musician who is equally comfortable playing Cajun, country, and bluesgrass music, although his specialty remains the blues. He has a clipped, terse, guitar style and an easy vocal delivery that not only belie his age (he's 58), but exhibit an undimmed enthusiasm for down-home music that is infectious. His fiddle playing is notable for its adherence to basic blues lines, unlike the sweet, pop-up playing of peers like Papa John Creach. Brown is a real showman and well worth seeing.

On Friday, Suburban Lovers will return to the Spirit with *Red Wedding*. The Lovers got good notices from me the last time they were here, based on my having heard them in Los Angeles and on vinyl, but reliable sources tell me that they left something to be desired in that San Diego appearance. Oh, well. Also on

(Continued on next page)

**Casals of the Clarinet**  
**Richard Soltzman**  
Returns March 26 & 27 with  
**Tashi**  
America's Leading Chamber Ensemble  
\$4 - \$12  
Works by  
Mozart, Haydn, Brahms  
LA JOLLA CHAMBER MUSIC  
(located in Hotel La Jolla 7706 Fay)  
Charge By Phone: 459-3724  
Bill Gamble and Selma A. Scott  
Outlets (565-2865) & UCSD Box Office

**"Are you a closet comic?"**  
Associated Students  
of San Diego City College  
present  
**COMEDY WORKSHOP & SHOW**  
featuring  
TONY STONK & COMEDY UNLIMITED  
**City College Theatre**  
March 31—Workshop 4:30, Show 7:30  
\$1 w/SDCC AS Card - \$2 w/student I.D.  
\$4 general public.  
**239-2412**

**ARE YOU PAYING TOO MUCH FOR YOUR DANCE LESSONS?**  
Do you like Ballroom Disco, Hustle, Country Western?  
Seniors social classes!  
If you need that individual attention, call  
**NEW SAN DIEGO DANCE CLUB**  
**699-8049**  
Complimentary lesson with this coupon until May 31, '82.

**Bacchanal**  
UPCOMING CONCERTS

<b>LAMONT CRANSTON BAND</b> FRI, MAR 30, 1 SHOW @ 9:30	<b>BUDDY GUY/JR. WELLS</b> FRI, MAR 30, 1 SHOW @ 9:30
<b>THE HUMANS</b> MON, APRIL 4, 1 SHOW @ 9:30	<b>B. B. KING</b> MON, APRIL 4, 1 SHOW @ 9:30
<b>LES DUDEK</b> FRI, APRIL 17, 1 SHOW @ 9:30	<b>MOVING TARGETS</b> THURS, APRIL 22, 1 SHOW @ 9:30
<b>SPENCER DAVIS GROUP</b> SAT, APRIL 17, 1 SHOW @ 9:30	<b>DOUBLE TAKE</b> MON, MARCH 29, 1 SHOW @ 9:30
<b>JACO PASTORIOUS</b> SUN, APRIL 18, 1 SHOW @ 9:30	<b>VAGRANT, THIS KIDS</b> ANVIL, THIS KIDS
<b>THE PROFESSIONALS</b> THURS, APRIL 29, 1 SHOW @ 9:30	

CONCERTS PRODUCED BY  
**TONY KAMPMANN**  
FOR CONCERT INFORMATION 560-8069

**WYMAN DANCE!**  
Lolly Renfro  
Choreographer: New York, Florida, California  
★ JAZZ (Bkg. Ind. Adv.) ★ CHILDREN'S JAZZ  
Classes begin April 5  
Call USU Conservatory of the Arts  
569-4630 8am-4pm 569-4605 3-6:30pm  
Studio located at 9555 Distribution Ave.  
2 miles east on Miramar Rd.  
off Hwy. 805

**YEOMEN OF THE GUARD**  
April 8-18 featuring Eric Christmas  
TRIAL BY JURY  
with  
COX & BOX May 14 & 15

**Box Office 239-8836**  
Discounts for Students & Seniors  
Visa & Mastercard

Post Office Box 33203, San Diego 92103

(Continued from preceding page)

Friday, **Errol Scorer** and the **Flames** will team with L.A.'s **Unintentionals** for a two-show performance at the International Blend. Scorer is a Jamaican DJ, but don't let that throw you — in Jamaica, DJs do more than merely play records; they actually sing along with them, and are considered performers. The Flames are a five-piece back-up band. Starting Friday and continuing through Sunday at the Belly Up Tavern is **Charlie Mussewhite** and his band, the **Dynatones**. Mussewhite, for those of you who don't listen to blues, is a master harmonica player considered the best by many hard aficionados. On Saturday, L.A.'s **Plugs**, **Wild Kingdom**, and the **Paladins** will be at the Spirit, while the **Richie Cole Quintet** begins a two-day stint at the International Blend. Cole is an alto saxophonist who has been

labeled a maverick by some industry people who like their jazz musicians quiet, predictable, and malleable — attributes quite foreign to the mercurial Cole. While his current music is straight ahead jazz, Cole has dabbled in fusion and pop, and promises to collaborate eventually with classical composer Aaron Copland in some as yet unblueprinted project. A regular at jazz festivals around the world, Cole's style is influenced by Charlie Parker and Phil Woods (with whom he has also collaborated), and is explosive and vigorous. He'll play two shows each on Saturday and Sunday nights. On Sunday night, **Mink DeVille** will share the bill with San Diego's own **Tweed Sneakers** at La Jolla's Rodeo Club (if I were planning to attend this concert, it would be to see the Sneakers, who are one of this city's best bands and whose sets always

seem too short — a real compliment, that). The **Lamont Cranston Band** will be at the Bacchanal on Tuesday night for one show. These guys are a good, solid blues-rock band who occasionally remind me of an early, more serious version of the J. Geils Band. Nothing terribly innovative here, but commendable just the same. Closing out the week are **Buddy Guy and Junior Wells** — the real blues brothers. I have discussed my admiration for Guy's guitar playing in this column before, and I say it again when he's on. Guy is as good as they get. Joining these veterans for an evening's blues feast is San Diego's **King Riscuit Blues Band**. It's been a long time since I've heard them, but from what I have heard about them, their reputation as this city's reigning blues band remains secure. The concert will be on Wednesday night (one show only).

## CONCERTS

**Clarence Greenmouth Brown:** Belly Up Tavern, tonight, Thursday, 8 and 10:30 p.m., 143 South Cedros, Solana Beach, 481-9022.

**J. Geils Band and U2:** Sports Arena, Friday, March 26, 8 p.m., Sports Arena Boulevard, 224-4171.

**Suburban Laws and Red Wedding:** Spirit, Friday, March 26, 9 p.m., 1130 Buenos Avenue, 276-3993.

**Errol Scorer and the Flames:** and the **Unintentionals:** International Blend, Friday, March 26, 8 and 11 p.m., 4034 30th, 284-9603.

**Charlie Mussewhite and the Dynatones:** Belly Up Tavern, Friday through Sunday, March 26 through 28, call club for times, 143 South Cedros, Solana Beach, 481-9022.

**Plugs, Wild Kingdom, and the Paladins:** Spirit, Saturday, March 27, 9 p.m., 1130 Buenos Avenue, 276-3993.

**Richie Cole Quintet:** International Blend, Saturday and Sunday, March 27 and 28, 8:30 and 10:30 p.m., 4034 30th, 284-9603.

**Mink DeVille and Tweed Sneakers:** Rodeo, Sunday, March 28, 9 p.m., La Jolla Village Drive at Villa La Jolla, 224-4457.

**Lamont Cranston Band:** Bacchanal, Tuesday, March 30, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Buddy Guy and Junior Wells and the King Riscuit Blues Band:** Bacchanal, Wednesday, March 31, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Bonnie Raitt:** California Theatre, Friday, April 2, 8 p.m., 1122 Fourth Avenue, downtown, 565-9947.

**Circus Jerks, Funeral, 5051, and District Tradition:** Adams Avenue Theatre, Friday, April 2, 8 p.m., 3525 Adams Avenue, 224-6457.

**YTC and Jools Holland and the Millionaire:** California Theatre, Saturday, April 3, 8 p.m.

**Fifth Dimension:** Wedgorth Bowl, Saturday, April 3 through Sunday, April 11, 2 and 5 p.m., San Diego Zoo, 231-1515-1515.

**The Paladins, the Magnolia, the Neat, and Defente:** Chula Vista Lions Club, Sunday, April 4, 7:30 p.m., 547 Fourth Avenue, Chula Vista, 224-4457.

**Sammy Hagar and Quarterflash:** Sports Arena, Sunday, April 4, 8 p.m., Sports Arena Boulevard, 224-4171.

**B.B. King:** Bacchanal, Monday, April 5, 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Jerry Jeff Walker:** Bacchanal, Thursday, April 15, 9 p.m., 8022

**Hony Lewis and the News and Tweed Sneakers:** Rodeo, Monday, April 5, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla, 224-4457.

**Black Sabbath and the Outlaws:** Sports Arena, Friday, April 9, 8 p.m., Sports Arena Boulevard, 224-4171.

**Diana Ross:** Sports Arena, Saturday, April 10, 8 p.m., Sports Arena Boulevard, 224-4171.

**Rickie Lee Jones:** Fox Theatre, Tuesday, April 13, 8 p.m., 720 B Street, 235-4203.

**Jerry Jeff Walker:** Bacchanal, Thursday, April 15, 9 p.m., 8022

Claremont Mesa Boulevard, 560-8069.

## CLUBS

Club listings are compiled by Linda Venn. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**The Anchorage:** 3145 Carlsbad Boulevard, Carlsbad, 729-3170. The Dorn Eire Bourne Band, rock and

roll, Thursday through Saturday. Eire Bourne, rock and roll, Sunday and Monday; Barry Nelson, contemporary music for dancing, Tuesday and Wednesday.

**Barry's Ranch House:** 119 East Broadway, Vista, 724-0510. California Express, country, Thursday through Saturday.

**Belly Up Tavern:** 143 South Cedros Avenue, Solana Beach, 481-9022. The Constables, bluegrass, early evening Thursday, Clarence "Gatemouth" Brown, blues, Thursday through Sunday.

**Burn Steer Saloon:** East Valley Parkway at Midway, Escondido, 743-6422. Shuffle, rock and roll, Thursday through Sunday.

**Charlie's Country:** San Marcos Boulevard at Highway 78, San Marcos, 744-4120. Illala Express,

Friday through Sunday; Tall Cotton, country honky-tonk, early evening Wednesday and Wednesday night.

**Hobby G's:** 485 First Street, Encinitas, 436-7367. Jerry McCann and the Gigabols, rock and roll, Thursday through Sunday; Shuffle, rock and roll, Monday and Tuesday; the Johnny Around Kithum Recus, rock and blues, Wednesday.

**Burn Steer Saloon:** East Valley Parkway at Midway, Escondido, 743-6422. Shuffle, rock and roll, Thursday through Sunday.

**Charlie's Country:** San Marcos Boulevard at Highway 78, San Marcos, 744-4120. Illala Express,

## Dine in an undersea grotto...

Come early and enjoy  
• **Fresh Catch of the Day**  
• **Fresh Pacific Red Snapper** } your choice  
• **Harpoon of Beef**  
• **Hawaiian Chicken**  
All dinners include rice pilaf, a basket of fresh San Francisco Sourdough and a trip to our soup & salad bar. Sunday through Thursday 5-7 p.m. Closed Monday.

The Triton Presents Live Jazz

**Bruce Cameron**  
with **Hollis Gentry**

Carlos Vasquez, drums Bob Moras, piano Manzo Hill, bass  
Jazz Wednesday thru Saturday 9 pm-1 am

**The Triton**  
6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-3240  
Closed Mondays  
... a truly distinctive seafood restaurant

For Your Dancing Pleasure  
**The Russ Kunkpatrick Band**  
  
Now thru March 27  
Wed. & Thurs. 8:30 p.m.-12:30 a.m.  
Fri. & Sat. 9:00 p.m.-1:30 a.m.  
**The Jolly Roger**  
RESTAURANTS  
San Diego Seaport Village  
808 Harbor Drive West (714) 233-4300


**ALLEGIANCE**  
  
TUESDAY, MARCH 30 9 PM  
Plus DIRK DEBONAIRE & THE BOAT PEOPLE  
**macho's**  
MIDWAY & ROSECRANS  
224-2401


**CLAUDE COMA**  
The I.V. League & KCR present  
**Claude Coma & the IVs**  
**FLEXES**  
COUNTRY DICK & THE SNUGGLE BUNNIES  
featuring Dan McLean, Paul Kaminski,  
Jonny Harris, Nemo Del Paso, and Robbin  
Sat., March 27 SDSU-The Backdoor  
\$3 Student \$4 General Admission  
No age limit

THE ONE & ONLY  
**Oh! Ridge Show**  
Returns Tuesday March 30 to  
**The Boathouse,**  
**Harbor Island**  
Tuesday-Saturday 9-1  
With lots of great new music and  
intrepid harmonies, plus all the  
wonderful buffoonery that you know  
and love,  
Oh! Ridge will prove that there is indeed  
life after Mission Valley!!  
Come see us! We've missed you!

**HALF-PRICE TICKETS**  
First two tickets half price  
with each new membership  
in Murray's Concert Club  
**Murray's**  
Tickets 224-3747  
In Glasshouse Square next to Sports Arena  
Hours: Monday & Tuesday 10-6, Wednesday-Saturday 10-8

<b>J. Geils</b> 3/26	<b>Old Globe</b> Fri. & Sat.
<b>Sammy Hagar</b> 4/4	<b>Holmes/Cooney</b> Las Vegas Tour, June 11
<b>Black Sabbath</b> 4/9	<b>Western Airlines</b> discount coupons
<b>Diana Ross</b> 4/10	<b>Laguna Arts</b> Reserve Now
<b>Rickie Lee Jones</b> 4/13	
<b>Asia</b> 5/30	

Join us at a Three Mile Island Anniversary  
**RALLY/CONCERT FREE**  
  
Sunday, March 28 noon-4 pm  
Doheny Beach State Park in Dana Point  
Hwy 1, Beach Cities exit off I-5 (free parking outside park)  
**STOP SAN ONFRE STOP NUCLEAR WEAPONS**  
Special guests include:  
★ STEPHAN STILLS  
★ GRAHAM NASH  
★ NICOLETTE LARSON  
(Raggie sounds off)  
★ REBEL ROCKERS  
ANNA GYORGY  
(Director, Critical Mass Energy Project)  
TOM SAFFER  
(Deputy Director, National Association of Atomic Veterans)  
For more information, call  
**Community Energy Action Network**  
(714) 276-1162 in San Diego

**macho's**  
MIDWAY & ROSECRANS 224-2401  
**TONIGHT! THURSDAY, MARCH 25 CIRCUS**  
  
EVERY FRIDAY  
**HAPPY HOUR TIME**  
4PM - 8PM  
**DIXIELAND**  
featuring  
**IRA COB'S JAZZBO**  
Hot hors d'oeuvres  
No cover - regular price drink  
**FRIDAY, MAR. 26 MOSAICO**  
SAT., MAR. 27 COLOUR  
SUN., MAR. 28 SWING SET  
MON., MAR. 29 CLAY HAMMOND  
**DIRK DEBONAIRE & THE BOAT PEOPLE**  
TUES. MAR. 30 **ALLEGIANCE**  
WED. MAR. 31 **DIRK DEBONAIRE & THE BOAT PEOPLE**





## JOHNNY & THE DISTRACTIONS

Thursday, April 1, 8 pm

**BACKDOOR, SDSU**

SDSU Students \$5.50 General Public \$6.50

Aztec Center Box Office (286-6947)

W/ all Select & Seat outlets

Sponsored by the AS/Cultural Arts Board

country, Tuesday through Saturday.

**The Chopping Block**, 1741 East Vista Way, Vista, 725-8770. Mayhem, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0860. New Country, country rock, Wednesday through Sunday; Dakota, country rock, Monday and Tuesday.

**Distillery East**, 755 Metcalf Street, Escondido, 741-9393. Tweed Suckers, rock and roll, Passenger, rock and roll, Thursday; Mod Night with the Roosters, rock and roll, Sunday; Battle of the Bands featuring four bands including Red Line, rock and roll, Wednesday.

**Distillery Nightclub**, 1401 South Sierra Boulevard, Solana Beach, 755-6733. Dirk Dubois and the Boat People, rock and roll variety, Thursday through Saturday and Monday; Moving Targets, rock and roll, Sunday; live entertainment Tuesday and Wednesday, call club for information.

**Fire Side Lounge**, 439 West Washington, Escondido, 745-1931. Prophet, rock and roll, Thursday through Saturday; Radio Romance, rock and roll, Tuesday and Wednesday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-4438. Paul, jazz, Thursday through Saturday.

**Fogcutter**, 2858 Carlsbad Boulevard, Carlsbad, 729-3186. Planet, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

**Francine's**, 839 North Hill Street, Oceanside, 722-7123. Figg and the Bits, jazz 40s, Thursday through Sunday.

**Hill House**, 2730 Via de la Valle, Del Mar, 725-6614. Bob Long, jazz variety, Wednesday through Saturday; Kirk Bates, contemporary, Sunday through Tuesday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. The Mix, rock and roll, Thursday through Saturday; Bill Kirkpatrick and Jim Hewin, contemporary, Sunday and Monday; the John Kelly Trio, contemporary, Tuesday and Wednesday.

**Jolly Roger**, 1900 North Harbor Drive, Oceanside, 722-1831. Colorado Cool Aid, country, Wednesday through Saturday.

**Koster Brown's**, 656 First Street, Encinitas, 942-2980. Money, rock and roll, Friday; Believer, rock and roll, Saturday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Larry Page, contemporary, Wednesday through Saturday.

**Mulhens**, 340 East Grand Avenue, Escondido, 741-0935. Richie Hunt, contemporary, Thursday through Saturday; Nick of Time, country rock, Tuesday; audition night, Wednesday.

**Normandy**, 215 North Hill Street, Oceanside, 722-4724. Cinnamon, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

**Oakvale Lodge**, Lake Wohlford, 749-3193. White Lightning Express, country western, Friday and Saturday evenings, Sunday afternoons.

**Oakvale Resort**, Lake Wohlford, 749-3193. Kurtis Parg and the Spurs, country, Sunday afternoon.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030. Jim and Teressa Hinton, traditional Irish music, Thursday; Sam Hinton, folk music, Friday; the Unstrung Heroes, bluegrass, Saturday; Tom Patton, contemporary folk music, Sunday.

## COMEDY CABARET

Two shows every Friday & Saturday, 8:00 & 10:30

Best in stand-up comedy from around the country.



Robert Aguayo



Adam Leslie

Co-star on Live Boat, Don Kinscher's Rock Concert, Make Me Laugh, Nora Cooney Comedy Shop.

San Diego's own Jimmy McGee, your host.

KGB's "Hergon's" Afternoon Comedy Party

4:00 PM ON - Free appetizers - Drink specials

5 Professional comedians - Live band

Must be 21

6205 EL CAJON BLVD.

## High times.

Enjoy the excitement of life at the top. Join the fun at Butterfield's rooftop lounge at the all-new Sheraton Harbor Island.

Besides a bird's-eye view of the San Diego skyline, you'll enjoy dancing and the best in entertainment. Tuesday through Saturday, from 9 p.m. 'til 2 a.m. And when it comes to elbow bending, we've got everything from imported beers to fancy coffee drinks. So join us. It's high time you had some high times.

Appearing now: The Bass Went Home

Butterfield's Sheraton Harbor Island Hotel 1380 Harbor Island Drive - 291-2900



## A JAZZ REGGAE WEEKEND

Direct from Jamaica

**ERROL SCORCHER**

with his 5 piece band

**THE FLAMES**

plus from L.A.

**THE UNTOUCHABLES**

This Friday, March 26

two shows 8 & 11

**JAZZ**

**ALTO MADNESS**

**RICHIE COLE**

**QUINTET**

Saturday & Sunday, March 27 & 28 Two days 8:30 & 10:30

Special show FOOL MOON COMEDY THEATRE (Sun. only)

**International Blend**

4034 30th St.

Call for ticket reservations 284-9803

ON SALE MONDAY

KIFM 98 WELCOMES...  
FAHN & SILVA PRESENTS WITH WOLF & RISSMILLER CONCERTS

THE FIRST-EVER  
SOUTHERN CALIFORNIA APPEARANCE OF  
GRAMMY AWARD WINNER

*Sheena Easton*

BEST NEW ARTIST 1981

ONE PERFORMANCE ONLY!

WEDNESDAY, APRIL 28, 8 pm  
FOX THEATRE  
720 B Street

Reserved tickets \$10.50 Available at Fox Box office,  
Sears, Wards, Aztec Center, 32nd St. Naval Station and all  
Ticketron outlets. For more information and  
charge-by-phone call 235-4203.  
Select seats may not be available  
for public sale.

Fahn & Silva  
presents

Leading Ladies  
of the  
Music World

THE "GREEN LIGHT"  
PERFORMANCE  
OF

**BONNIE RAITT**

ROSS

**DIANA**

Performing in the Round

Just Added  
Jerry Riopelle

One  
night  
only

Friday, April 2, 8:00 p.m.  
California Theatre  
4th and C Streets Downtown  
Tickets \$10.50 and \$12.50

Saturday,  
April 10, 8 p.m.

All seats reserved. Tickets available at Sears, Wards,  
Aztec Center, 32nd St. Naval Station, Assorted Vinyl (UCSD),  
Stuff Competition and all Ticketron outlets.  
For more information call 565-9947.  
Select seats may not be available for public sale.

SPORTS ARENA

## Red Coat Inn

Tuesday-Saturday, March 23-27

## Stress

## Vintage

Sunday & Monday  
March 28 & 29

Sun., Mon., Tues. **'1 Drink Night**

Wed. **Kamikazes 2 for '1**

Thurs. **91X Night** 50¢ drinks 8-10 pm

Thursday & Friday as usual, no cover  
Entertainment 7 nights a week  
5953 University Avenue  
just west of College  
583-6670

and Monday: Old Time Hoot Nite.  
Tuesday: Tom McKeanie, traditional  
music of England, Appalachia and

New England, Wednesday:  
Pomerado Club, 12237 Pomerado

Road, Poway, 748-1135: Telegraph  
Canyon, country, Wednesday  
through Saturday.

Posedon, 1690 Coast Boulevard,  
Del Mar, 755-5145: Rock and roll,  
Thursday, call club for information;  
Rose and the Re-Bopps

Screamers, rock, blues, and  
rockabilly, Barrie Cunningham and  
Black Slacks, rockabilly, Friday and  
Saturday.

Poway Nine Company, 12275  
Poway Road, Poway, 748-7296,  
566-3070: The Johnny Almond  
Rhythm Revue, rock and blues,  
Wednesday through Saturday.

Ramada Inn, Scotty's Pub, 2500  
South Escondido Boulevard,  
Escondido, 747-5000: Friendship,  
variety dance music, Tuesday  
through Saturday; Dale Vernon,  
variety, Sunday and Monday.

Red Coach Inn, 135 North Pine  
corner of Centre City and Valley  
Parkways, Escondido, 743-9796:  
Midnight Delight, contemporary,  
Wednesday through Saturday; Rick  
Bachus and Harmony, progressive  
country rock, Sunday through  
Tuesday.

Red Dog Saloon/Valley Fort  
Steakhouse, 3757 South Mission  
Road, Poway, 728-1986: Don  
Tennison and Country Plus,  
country and contemporary dance  
music, Thursday through  
Saturday.

The Shepherd Cafe, 1226 South  
Highway 101, Encinitas, 753-1124:  
Lisa Kanny, classical piano,  
Thursday; Molly, contemporary  
piano, Friday and Saturday; Feet on  
the Wheel, folk and contemporary,  
Sunday; Jeff Gregory, folk guitar,  
Monday; Jeff Proctor, '60s music,  
Tuesday; Scott Turchin,  
contemporary, Wednesday; classical  
and folk guitar during lunch, seven  
days.

Stage Coach Inn, 1865 Vista Way,  
Vista, 724-9090: Cactus Jack  
country, Wednesday through  
Saturday and Sunday afternoon.

Time Machine/Chor Orleans, 302  
Riverside, Escondido,  
743-1772: Brata, rock and roll,  
Wednesday.

Triton, 2530 South Highway 101,  
Carlsbad, 578-6440: Emergency Exit,  
rock and roll, Wednesday through  
Saturday; Bruce Cameron and  
Holla Gentry Ensemble, jazz,  
Sunday and Monday.

Valley Center Inn Saloon, 27555  
Valley Center Road, Valley Center,  
743-1466: Rick Bachus and  
Harmony, progressive country  
rock, Thursday through Saturday.

Vista Entertainment Center, 435  
West Vista Way, Vista, 941-1032:  
Push, rock and roll, Thursday  
through Saturday; Stress, rock and  
roll, Wednesday.

Whiskey Creek, 14240 Poway Road,  
Poway, 748-7230: Coyote, country  
western, Wednesday through  
Sunday; White Lightning Express,  
country western, Monday and  
Tuesday.

Whiskey Plaza, 1250 West Valley  
Parkway, Escondido, 745-8640:  
Don Livingston and Timberline,  
country, Tuesday through  
Saturday; Off Limits, rock and roll,  
Sunday and Monday.

## Beaches

All The Way Inn, 4240 West Point  
Boulevard, Pacific Beach, 270-3220:  
The Nomads, rock and blues,  
Thursday through Saturday; David  
Bradley, comedy and originals,  
Friday through Sunday; Bill Cotton,  
country honky tonk, Monday.

Admiral, 2595 Ingraham Street,  
Mission Bay, 224-3434: Roberta  
Linn and the Gardeners, country,  
Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay  
Drive, Mission Bay, 488-0551:  
Mercedes Lounge, Jonathan Von  
Berna and Yesterdays, Elvis  
impersonator, Tuesday through  
Saturday; Piano Bar, Buddy Reed,  
Tuesday through Saturday; Bob  
MacLeod, Sunday and Monday.

The Beach Club, 1021 Bacon  
Street, Ocean Beach, 222-6822:  
Rock and roll, Friday and Saturday;  
call club for information.

Beachcomber West, 2903 Mission  
Boulevard, South Mission Beach,  
273-9644: Live rock and roll,  
Wednesday and Saturday.

Blue Parrot, 1296 Prospect Street,  
La Jolla, 454-9131: Peter Sprague  
Quartet, jazz, Thursday; the Butch  
Lynn Quartet, jazz, Friday and  
Saturday; Bill Kyle and Shag  
Meyers, jazz, Sunday; the Rob  
Schneiderman Trio, jazz, Monday;  
Joe Marillo, jazz, Tuesday; the Bob  
Holt Trio, jazz, Wednesday.

Caravaggio's, 3205 Midway Drive,  
Point Loma, 222-0541: Phil Beeber,  
light classical and contemporary  
guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission  
Boulevard, Mission Beach,  
488-1081: Linda Parra,

contemporary, Tuesday through  
Saturday; the Critics, country and  
contemporary, Sunday and  
Monday; the Rollers, rock and roll,  
Tuesday.

Chick's Steak House, 1250  
Prospect Street, La Jolla, 454-5325:  
The Bill Coleman Quartet, jazz,  
Thursday through Saturday.

Corson's Strictly Jazz, 4294  
Voltaire Street, Point Loma,  
224-3695: The Jimmy Corson Jazz  
Ensemble featuring Susan Mosher,  
vocalist, Ron Fries and Billy Kyle,  
Tuesday through Saturday.

Dooley's, 2901 Nimble Boulevard,  
Point Loma, 224-6628: The Barry  
Craig Quartet, contemporary,  
Thursday through Saturday.

Elkro's, 7955 La Jolla Shores  
Drive, La Jolla, 459-0541: The  
Charles MacPherson Quartet, jazz,  
Thursday through Saturday; Butch  
Lacy and Kevin Lettice, jazz,  
Thursday and Wednesday.

Cater Cardenas, Navy Amphibious  
Base Entertainment Club, Silver Strand,  
Coronado, 437-2545: Flynest, rock  
and roll, Thursday through  
Saturday; Tremor, rock and roll,  
Wednesday.

Halep, 4258 West Point Loma  
Boulevard, Loma Point, 222-9559:  
Polen hy, rock and roll, Thursday  
through Saturday; the Longhorn  
Brothers, rock and roll, Sunday and  
Monday; Four Eyes, rock and roll,  
Tuesday and Wednesday.

The Headquarters Nightclub, 4617  
Mission Bay Drive, Pacific Beach,  
270-8700: X-Offenders, rock and  
roll, NEA, rock and roll, plus  
guests, Friday; the Steaks, rock and  
roll, plus guests, Saturday.

Hilton Hotel, Cargo Bar, 1775 East  
Mission Bay Drive, Mission Bay,  
276-4010: People Movers,  
contemporary, Tuesday through  
Saturday; Triple Play,  
contemporary, Sunday and  
Monday.

Hotel del Coronado, 1500 Orange  
Avenue, Coronado, 435-6611: One  
Plus One, contemporary, Tuesday  
through Saturday.

Islandia Hotel, 1441 Quivira Road,  
Mission Bay, 224-3541: Nadi  
Ataman, international music,  
Tuesday through Thursday; the  
Nadi Ataman Trio, contemporary  
and international music for  
dancing, Friday and Saturday.

Joe Murphy's, 4302 Mission  
Boulevard, Pacific Beach, 270-3220:  
The Nomads, rock and blues,  
Thursday through Saturday; David  
Bradley, comedy and originals,  
Friday through Sunday; Bill Cotton,  
country honky tonk, Monday.

Le Chateau, 5046 Newport Avenue,  
Ocean Beach, 222-5300: Sky High,  
rock and roll, Thursday through  
Saturday; live music, Sunday  
through Wednesday, call club for  
information.

Nacho's, 2996 Midway Drive, Loma  
Point, 224-2401: Circus, rock and  
roll, Thursday; Ira Cobb "Jazbo"  
Disco Band, early evening  
Friday, Mexican, Latin, Friday;  
Colour, Latino, Saturday; the Swing  
Set, big band swing, Sunday; C. C.  
Smith, blues and pop, Monday; Dirk  
Debonaire and the Boat People,  
rock and roll variety, Tuesday and  
Wednesday, with Allagaviva, rock  
and roll, Tuesday.

Norwegian Village, 120 Orange  
Avenue, Coronado, 435-1822: The  
Third Degree, contemporary, Friday  
and Saturday; Ken Wilkins, piano  
bar, Sunday through Thursday.

Meer's Saloon, 945 Garnet Avenue,  
Pacific Beach, 488-9598: Pocketful,  
rock and roll, Thursday through  
Saturday; Rox, rock and roll,  
Monday; the Bank, rock and roll,  
Tuesday and Wednesday.

Mustang Club, 3595 Sports Arena  
Boulevard, Loma Point, 222-5596:  
Gerry Baze and A Touch of Country,  
country, Tuesday through Sunday;  
country music, Monday, call club  
for information.

Old Pacific Beach Cafe, 4287  
Mission Boulevard, Pacific Beach,  
270-7322: Jim Hawley,

contemporary, Wednesday through  
Saturday; the Critics, country and  
contemporary, Sunday and  
Monday; the Rollers, rock and roll,  
Tuesday.

Rodex, 6880 Via La Jolla, La Jolla,  
457-5590: Ron Bolton, rock and  
roll, Tuesday through Saturday;  
Mink DeVille, rock and roll, Tuesday  
Snakers, rock and roll, Sunday;  
Tweed Sneakers, rock and roll,  
Monday.

Sandtrap Lounge, 2702 North  
Mission Bay Drive, Mission Bay,  
274-3314: The Fred Land Trio,  
music of the '40s to the '60s,  
Thursday through Saturday.

Saka's, 4250 West Point Loma  
Boulevard, Loma Point, 223-9108:  
Pellian Alley, contemporary and  
jazz, Wednesday through Saturday.

Su Casa, 6738 La Jolla Boulevard,  
La Jolla, 454-0369: Sue Bernum,  
contemporary and Latin, early

evening Wednesday through  
Sunday.

Vacation Village Hotel, Bay Lounge,  
Vacation Isle, Mission Bay,  
274-4630: Shine It On,  
contemporary, Tuesday through  
Saturday; musical entertainment,  
Sunday and Monday, call club



## NEXT TIME TRY A MOUNTAIN

guitar by Suzak!  
Bring this ad  
get 50% off all our guitar  
string sets.  
Offer expires May 1, 1982  
LA JOLLA MUSIC  
7442 Convict, 1, 2, 450, 3176

for information.

Windrose, 1935 Quivira Road,  
Muir Village, Mission Bay Park,  
223-2335: Portland Maki,  
contemporary, Thursday through

Saturday; Brala, rock and roll,  
Sunday and Monday; Dallas Collins,  
rock and roll, Monday and Tuesday.  
Woodcrafter Plaza, 222 Midway  
Drive, Loma Point, 222-0388: Live

## Hill House RESTAURANT & BAR



## Bob Long Trio

Contemporary  
Wednesday-Saturday  
9-1

## Kirk Bates

Sunday-Tuesday

Reservations recommended for  
lunch, dinner and Sunday.  
Champagne Brunch, banquet  
facilities available. 730-6614  
In the Flower Hill Mall



268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

268-3838  
TRIP TICKETS  
THE TICKET AGENCY  
CONCERT THEATRE SPORTS  
CHOICE SEATS TO:  
J. GEILS & U2  
OLD GLOBE THEATRE  
CASSIUS CARTER CENTER STAGE  
ZZ TOP  
BAR-KAYS  
BONNIE RAITT  
SAMMY HAGAR & QUARTERFLASH  
FIDDLER ON THE ROOF  
BLACK SABBATH & OUTLAWS  
DIANA ROSS  
RICKIE LEE JONES  
SHEENA EASTON  
ASIA  
HOLMES & COONEY

BUCK'S TICKET SERVICE  
CHOICE SEATS ON SALE NOW FOR  
J. GEILS FROM \$12.50  
"FIDDLER ON THE ROOF"  
APRIL 1-11 ORCHESTRA SEATS  
SUN. APRIL 4  
HAGAR WITH QUARTERFLASH  
BLACK SABBATH  
DIANA ROSS  
RICKIE LEE JONES  
IF YOU DON'T SEE IT LISTED,  
CALL & ASK  
RESERVE NOW FOR TENTATIVE SHOWS: CLASH (JUNE 12)  
GENESIS - NEIL DIAMOND - VAN HALEN - BOB SEGER -  
SCORPIONS - WHO - AND MORE!  
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US AT  
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU GOOD SEATS.  
PHONE ORDERS ACCEPTED.  
2125 GARNET 273-4567 CALL  
PACIFIC BEACH 24 HOUR PHONE US!

THE LIVING JUNE  
7888 Othello St. 277-9869  
Thursday, Saturday, March 29-31  
All our performance, rock & roll featuring  
BLAZE  
Thursday Nite - 50' Kamikazes!  
Saturday Nite - KGB Nite!  
Melting Pot  
Circus  
Wednesday Nite - All Well Drinks 1.00  
Thursday Nite - 50' Kamikazes

805 GUNVOY 163  
BALBOA  
OTHELLO X  
W E S  
The Othello Lounge is simple to find.  
I can't believe it. From 805 go east  
on Balboa. The 2nd left is Cornwell  
turn right. The 1st left you come to  
is Othello, turn left and we're on  
the left side. You can't miss it.  
HAPPY HOUR: 11 a.m. - 6 p.m.

Opening April 1st  
San Diego Music  
10% off  
All merchandise with this ad,  
expires April 15.  
Sheet music, books,  
accessories  
3030 University Ave.,  
North Park  
692-0635

STIFF COMPETITION  
RECORDS  
1146 Garnet Pacific Beach  
272-8209  
Rock 'n New Music  
Buttons - Collectibles  
Great selection of quality  
used LPs  
Local music headquarters.  
Import albums & singles.  
Cash or credit for your records.  
Mon.-Sat. 11 a.m.-6 p.m. Never on Sundays.

macho's  
MIDWAY & ROSECRANS 224-2401  
MISTIC PRODUCTIONS PROUDLY PRESENTS  
MONDAY, MARCH 29  
CLAY HAMMOND  
With his latest hit single  
"WOMEN ARE HUMAN"  
A former member of Mighty Cloud of Joy  
A show you will not forget. Also, dance all night to  
Mistic Corp. D.J. on a large dance floor. Special guest  
MARIE FRANKLIN  
4.75 at door. Must be 21. For ticket info call 224-2401.  
Also coming: El Gato Combo De Puerto Rico,  
April 18 at Adams Ave. Theatre.  
FOR TICKET INFORMATION CALL  
224-2401



# Wind rose

You talk. You laugh. You drink. You listen. You dance. You watch the sailboats as the pelican swoops for another fish. You order dinner, knowing it will be fresh—from mouthwatering swordfish to our special baby back ribs. Whatever you want. Practically whenever you want. Windrose... a great place for food, spirits, and good times.



## SALAD BAR

We Fix it Fresh Daily  
Over 45 Greens, Veggies & Things

**\$3.95**

Only \$1.50 with Sandwiches,  
C.C. M.M. O.O. or Fresh Fish

### Tostada

Your Choice of All White Chicken or Beef on a Crisp Corn Tortilla. Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing

**\$4.75**

### Soup

New England Clam Chowder  
Served with Hot Cheese Bread

**\$1.95**

### Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread

**\$4.95**

### Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna. Served on a Bed of Shredded Lettuce, Garnished with Tomato, Eggs, Asparagus and Louie Dressing

**\$6.95**

## SANDWICHES

All Include Choice of French Fries or Cole Slaw

### Guacamole Burger

It's Loaded and Messy. Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion

**\$3.95**

### Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions

**\$3.95**

### Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchored on Toasted Cheese Bread

**\$3.95**

## CLUCK CLUCK

## MOO MOO

## OINK OINK

### Bar-B-Queed Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce

**\$6.95**

### Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce

**\$6.95**

### Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut—Don't Forget to Ask) Teriyaki Top Sirloin Upon Request

**\$7.95**

Loaf of our famous  
home style fresh  
onion rings

**\$2.50**

### Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings. Served with Sour Cream and Chives

### Guacamole with Chips

We Make It Fresh Daily

**\$3.50**

### Taco Skins

Taco Meat, Melted Cheddar and Jack Cheese with Ortega Chiles

**\$3.45**

### Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions

**\$4.45**

### Bar-B-Queed Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce

**\$7.95**

### Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town"

**\$7.95**

### Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears. Covered with a Bernet Sauce, "Second Best Deal in Town"

**\$8.95**

### Combination Skins

Combination of All Selections

**\$4.45**

### Cheese Skins

Melted Cheddar and Jack Cheese, Topped with Bacon Bits

**\$3.45**

### Quiche

Lorraine Taught Us How: with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit

**\$4.75**

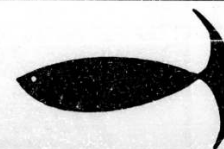
## THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference. That's Why We Use Real Cream and Butter in Our Recipes • Use Prime Blended Coffee • Serve Fresh Fish • Serve Our Fries with Skin On • Make Our Salad Dressings from Scratch in House • Make Our Soup from Scratch Daily • Serve Fresh Produce on Our Salad Bar • Pour a Good Stout Drink. Quality Prepared as Fresh and Wholesome as Possible at Very Reasonable Prices. That is the Difference.

### Steamed Fresh vegetable platter

A Variety of Garden Fresh Vegetables, Steamed to the Peak of Flavor. Smothered in Cheese

**\$5.25**



## FRESH FISH

We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

Sole **\$5.95**

Shark **\$5.95**

Pacific Red Snapper **\$5.95**

Sea Bass **\$7.95**

Swordfish **\$9.95**

Trout **\$5.95**

Halibut **\$8.95**

Salmon **\$8.95**

Ocean Perch **\$5.95**

Yellowtail **\$6.95**

Ask About the Daily Fresh Lunch Fish Specials

## WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce, Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

### Fish & Chips

Tender White Fish, Deep Fried to Golden Brown

**\$5.95**

### Scallops

Delicate and Moist, Done to Golden Brown

**\$7.95**

### Shrimp

Flavorful Deep Fried Shrimp

**\$7.95**

### Oysters

A Seafarer's Deep Fried Delight

**\$7.95**

### Seafood Combo

Fried Shrimp, Scallops, Oysters and White Fish

**\$7.95**

## DESSERTS

Don't Stop Now! You Must Try One of Our Great Desserts

### New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like They Make in the Big Apple

**\$1.95**

With Strawberry **\$2.50**

### Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whip Cream and Nuts

**\$1.50**

### Fresh Strawberries Romanoff

Large, Fresh Strawberries—Our Secret Recipe, Lightly Blended with Gran Marnier, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liquor Taste

**\$2.75**

### Chocolate Blackout Cake

The Richest and Best Chocolate Fudge Cake Made Anywhere, Bar None

**\$2.75**

### Old Fashion Vanilla Ice Cream

**.75**

## PORTLAND MAKAI



Thursday, March 25 through Saturday, March 27



Sunday & Monday, March 28 & 29

## DALLAS COLLINS

Tuesday, March 30 through Thursday, April 1



Coming Monday, April 26 & Tuesday, April 27



SUNDAY CRAB CAKE 12:00pm  
HAPPY HOUR 12:00pm  
Live Entertainment & Dancing  
Back with a special view of Windrose Bay

## Wind rose

1000 BROADWAY, SUITE 100, WINDROSE, FL 32192  
(407) 255-2125







**Belly Up TAVERN** A SYMBOL OF NORTH COUNTY ELITE TASTE SINCE 1974

**!! NOW SERVING COCKTAILS !!**

Thursday, March 25, 8 p.m.  
Tickets \$4. Available at the door.

**TONIGHT!**  
Master Fiddler & Guitarist  
**CLARENCE 'GATEMOUTH' BROWN with GATES EXPRES**

Friday, Saturday & Sunday, March 26, 27 & 28  
Boogie Blues and B.B. with

**CHARLIE MUSSELWHITE AND THE DYNATONES**

**SPECIAL NOTE:**  
The Dynatonies will be promoting their new album, recorded live at the Belly Up last October.

Wednesday, March 31, 8-30 p.m.

**FABULOUS THUNDERBIRDS**  
April 1 **NRBQ**  
April 2 **JAMES HARMON BAND**  
April 3 **JERRY RIOPELLE**  
April 16 & 17 **JOHN LEE HOOKER**  
April 22 **DOC WATSON**  
April 26

**AFTERNOON CONCERTS**  
(They're FREE!)

Every Wednesday afternoon from 5-7 PM.  
Country Honky Tonk with

**TALL COTTON**

Every Thursday afternoon from 5-7 PM.  
Bluesgrass Boogie with

**THE CONSTABLES**

Every Friday & Sunday afternoon from 5-7 PM.  
Overland Jazz with

**THE CHICAGO SIX**

7 DAYS A WEEK!

**HAPPY HOURS 12-1 & 4-7**  
SERVING LUNCH AND DINNER DAILY  
VISIT THE BELLY-UP FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY)  
143 S. Cedros, Solana Beach 481-9022

guitar, early evening Thursday and Friday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-0017. Rosie and the Re-Bopin' Scramblers, rock, blues, and rockabilly, Tuesday; the Hurricanes (formerly Professor Oak and the Hurricanes), blues, Wednesday and Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego, 287-7332. The Sire Brothers, Beatles music and 60s rock, Thursday through Sunday.

**The Press Room Saloon**, 956 Second Avenue, downtown, 238-8225. Eddie Gold, variety—pop to light classical, Tuesday through Saturday.

**Prophet Vegetarian Restaurant**, 4401 University Avenue, East San Diego, 283-7488. Lari Bell and Shari Meyer, jazz, Thursday, Saturday, and alternate Sundays; the Open Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.

**Raphael's**, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700. Larry and John, contemporary, Tuesday through Saturday.

**Red Coat Inn**, 5833 University Avenue, East San Diego, 583-6670. Stress, rock and roll, Tuesday through Saturday; Vintage, rock and roll, Sunday and Monday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2900; Sundowner Lounge, Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, contemporary, Sunday and Monday; Butterfield's, The Bass Went Home, variety—Beatles to Bach, Tuesday through Saturday.

**Sheraton Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400. Gil and Mari, country, Monday through Saturday; jazz jam session with Jeanne and Jimmy Cheatham, Sunday.

**Solead's**, 425 West B Street, downtown, 232-7586. Harvey and 52nd Street Jazz, '30s and '40s swing, Wednesday through Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Saturday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-3240. The Bruce Cameron and Hollis Centry Ensemble, jazz, Wednesday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. Rox featuring Gary Lee, rock and roll, Tuesday through Saturday.

**Tuba Man's**, 2551 University Avenue, North Park, 295-9426. Hardtimes Bluesgrass Band, bluesgrass, Thursday; Ira Cobb's Jazzbo, Dixieland Band, Dixieland, Saturday.

**Wing Cafe**, 2753 B Street, Golden Hill, 239-9906. Patric Petrie, Irish folk violin, Sunday brunch.

**The Wizard's Den**, 4405 Euclid Avenue, East San Diego, 583-0648. Live rock and roll, Friday.

**Zebra Club**, 560 Fifth Avenue, downtown, 239-4222. Rare Energy, jazz, Thursday; Trowers, reggae, Friday; Battalion of Saints, rock and roll, Men of Clay, rock and roll, Saturday.

**East County**  
Antonio's Hacienda, 700 North Johnson, El Cajon, 442-8627; Lorie Hudson and Ditty Best, contemporary, Friday and Saturday.  
Raxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. Charlie Hewitt, variety, Tuesday through Saturday.

**ESCONDIDO'S DISTILLERY EAST** AGES 17 AND UP

Thursday, March 25  
**TWEE SHAKERS**  
and  
**The Budgets**

Fridays and Saturdays  
**Rockin' Steaks n'**  
\$25 cash prices & \$400 giveaways

Sunday, March 28  
**Ex-Offenders and the Roosters**  
Every Wednesday  
This could be your paid audition!  
**Battle of the Bands**  
Audition Night  
**Cash Prize \$100**  
For best band  
Call 741-9394 after 8:30 for bookings  
Cover \$4.00

Coming April 7  
The Weir featuring Michael Damian  
**Mission & Metcalf, Escondido**  
741-9393  
Live Wednesday, Sunday 8:30 p.m. to 1:30 a.m.  
A.R. Cash's Preservation Dance 8:30 p.m.  
Family concert information: 741-9394

**DISTILLERY NIGHTCLUB**  
140 South Sierra, Solana Beach.  
755-6733

NO COVER until 9 p.m. every night  
Happy Hour Tuesday—Saturday  
50¢ well drinks 7-9 p.m.

Thursday, Friday & Saturday, March 25-27 with  
**DIRK DEBONAIRE** **PEABOAT PEOPLE** Friday only

Sunday, March 28  
**Spring Into Spring**  
Moving Targets  
Special One Night Appearance  
50¢ beer, wine & well drinks 7-9 p.m.

Monday, March 29  
**Locals Night** with **DIRK DEBONAIRE** **PEABOAT PEOPLE**

Tuesday, March 30  
**Underground** and **INCOGNITO**

Wednesday, March 31  
Coming April 25  
The debut of **The Movies**  
Distillery T-shirts now on sale  
Call 755-6733 for further concert ticket information.

**MY RICH UNCLE'S** 6205 El Cajon Blvd. 1 1/2 Bk. East of College 287-7338

Tonight, Thursday, March 25  
**KPRI NIGHT** featuring **JEFF DEAN**  
Ladies' night. Drink special.  
**50¢ WELL DRINKS 7-9 PM**

**THURSDAY, FRIDAY, SATURDAY & SUNDAY**  
Sunday, March 28  
**KGB's "HERGON'S" AFTERNOON COMEDY ROCK PARTY**  
4:00 p.m. on  
Drink Special • Free Appetizers  
5 Professional Comedians • Live Band  
**COMEDY**

**ROBERT AGUAYO**  
Co-star on Loveboat,  
Don Kitchner's Rock  
Concert, Make Me Laugh,  
Norm Crosby Show

**ADAM LESLIE**  
has written material for  
Jimmy Walker and the  
Dean Martin Comedy  
Special

Starts immediately after comedy show  
Tuesday, March 30  
**KGB TUESDAY** shows with **JIM MCINNES**  
Surf Rock Excursion  
L.A. Recording Artists  
**WIGS**  
Sound compliments of **HIT IN THE RUN**

**EROSION**  
**SNAILS**  
Your host Jim McInnes & KGB \$1.00 off with KGB card  
**50¢ WELL DRINKS 7-9 PM**  
**RECORD & CONCERT TICKET GIVE-AWAYS FROM KGB**

Wednesday, March 31  
**91X NIGHT**  
Thursdays—Sunday, March 25-28  
91X night 50¢ well drinks 7-9 PM  
Free albums & t-shirts. Ladies' Night.

**SNOWMEN**  
Thursday—Sunday, March 25-28  
Two shows, 8:00 and 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms.  
Two bars in one. Must be 21.  
6205 El Cajon Blvd.

**COMEDY CABARET 91X NIGHT**  
Friday, Saturday  
Two shows, 8:00 and 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms.  
Two bars in one. Must be 21.  
6205 El Cajon Blvd.

**Big Oak Ranch**, 1723 Harbor Canyon Road, Delmar, 445-3417. The Big Oak Ranch Band, country, Sunday.

**Black Angus**, 1000 Gaines Avenue, El Cajon, 445-5955. RPM, top 40, Thursday through Saturday; Summerize, top 40, Tuesday and Wednesday.

**Boss Bill's**, 9025 Mission Gorge Road, San Jose, 448-9883. Lone Star Country, country, Thursday through Saturday.

**Bull and Bear**, 680 North Second Street, El Cajon, 440-5257. Rainbow, contemporary dance music, Tuesday through Saturday.

**The Calypso**, 925 Commercial Avenue, El Cajon, 440-9526. Ron Morn, country, Thursday through Saturday.

**Catways**, 10757 Woodside Avenue, San Jose, 449-6200. Noddy, rock and roll, Tuesday through Saturday.

**Circle D Corral**, 5000 Groommont Center Drive, Gilman Center, La Mesa, 462-1579. Kenny Mundt and Silverby, country, Tuesday through Saturday; Hey Fever, country, Sunday and Monday.

**The Diamond Lounge/Aunt Emma's**, 1532 East Main Street, El Cajon, 442-7286. California Country, country, Friday and Saturday.

**Driftwood Lounge**, 5286 Baltimore Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country, Tuesday through Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-0517. Native Son, contemporary, Wednesday through Saturday.

**Kentucky Stud**, 11577 Woodside Avenue, San Jose, 448-3402. Pam Express, country rock, Wednesday through Saturday; jam session Sunday.

**Lakehead Resort**, Highway 79, Coronado, 765-0736. M.B. Sound, country, Friday and Saturday.

**Lakehead Hotel**, 9940 River Street, Lakeside, 443-9591. Dakota, country rock, Friday through Sunday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa, 462-2640. Joe Stewart, country, contemporary, soft rock, Wednesday through Saturday.

**Lorenza's**, 596 Broadway, El Cajon, 442-9696. Jack Costanza and Gerry Woo, contemporary dance music, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland and vintage jazz, Sunday and Monday.

**Magnolia Mahoney's**, 8861 Magnolia Avenue, San Jose, 448-8552. Bramble, country, Wednesday through Saturday.

**Mama's Nook**, 533 East Main Street, El Cajon, 442-5573. Jimmy Noun and Downhome, country rock, Tuesday through Saturday.

**Mickey D's**, 5651 Mission Gorge Road, San Jose, 448-9834. Gravel Canyon, country, Friday and Saturday.

**Nite Owl East**, 667 North Mallison Avenue, El Cajon, 447-3854. Aulitree, cool rock, Tuesday through Saturday; Electric Range, country, Sunday and Monday.

**Organ Power Pina**, 3459 Imperial Avenue, Lemon Grove, 463-6977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007. Country Justice, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. Rock and roll, Thursday through Saturday; call club for information. Sky High, rock and roll, Sunday and Monday.

**RODEO** 457-5590

Tues. Sat.  
March 30, April 3  
**RON BOLTON**

Special Concert  
Sunday, March 28  
**Mink DeVille**  
Also appearing:  
**TWEE SHAKERS**  
Tickets available at Wards, Sears, Aztec Center, all Ticketron outlets and the Rodeo box office  
Monday, March 29  
**TWEE SHAKERS**

Coming up:  
Monday, March 5  
**Huey Lewis & the News**  
**JUICY MEAT**  
(this is not a L.A. punk band)  
Available every night: 1/2-pound juicy hamburger at our upstairs hamburger bar. Savor this mouthwatering, belly-bomb while dancing and romancing with San Diego's best rock bands. We also serve nachos, french fries and que-pasa that are simply delicious.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch and happy hour.  
For more information, call 457-5590.  
You must be 21 or older to enter and picture I.D. is required. Dress Code.

**Crack A' Noon Band**  
Tuesday—Saturday 9pm-1am

**Barker and Orr**  
Appearing Sunday & Monday, 9 p.m. - 1 a.m.

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



Prophet, rock and roll, Tuesday and Wednesday.

**Heaven's**, 5455 Grossmont Center Drive, La Mesa, 465-3464. Sander Hirsch, country and contemporary, Tuesday through Saturday.

**Straw Hat Pizza**, 3637 Avenida Boulevard, Spring Valley, 462-4265. Rural Delivery, bluegrass and ballads, Friday.

**The Turquoise Lounge**, 5975 Severn Drive, La Mesa, 465-1525. Printed Circles, rock and roll, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, San Jose, 449-0660. Johnny West and the Chaparrals, country, Thursday through Saturday; Michael Wilkes, contemporary and variety, early evening Monday and Tuesday.

## South Bay

**Black Angus**, 707 E. Street, Chula Vista, 426-9209. Forward Motion, top 40, Thursday through Saturday; Peetlin, top 40, Monday through Wednesday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. Country Casanova, country, Wednesday through Sunday; Ducktail Revue, 30s rock, Sunday and Tuesday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Jim Moore, contemporary, Thursday through Saturday; Earline Reeves, piano bar, Sunday; Bill Daniels, country western, Tuesday and Wednesday.

**El Conquistador Hotel**, Boulevard Agua Caliente 700, Tijuana, 1-706-6480. Baja Strings Fusion, contemporary, Friday through Sunday.

**The Golden Barrel**, 710 National Avenue, National City, 477-7678. Full House, Southern rock, Friday through Sunday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Lace, country, Thursday through Saturday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3337. John Lewis, contemporary and jazz, Friday and Saturday.

**Royal Vista Inn**, 632 E. Street, Chula Vista, 426-2500. Rex Paris, variety, Monday through Friday; Eddie Preston, contemporary and country, Saturday and Sunday.

**Western**, 22 West Seventh, National City, 474-2119. Tony Mills and Crosscut, rock and roll, Wednesday through Sunday; Legend, rock and roll, Monday.

**The Wild Turkey**, 5080 Bonita Road, Bonita, 467-2556. The Geyer Brothers, country rock and bluegrass, Tuesday; The Rollers, rock and roll, Thursday.

**Yacht Club**, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and Lace, country, Thursday through Saturday.

**Performance listings are compiled by Linda Navin. If you wish to be included, please call 234-2568. Thursday afternoon or Friday before 5:00 p.m. The listings are free.**

## Rock 'N' Roll

**Allegiance**, Spirit, 4655 Grossmont Center Drive, La Mesa, 465-3464. Sander Hirsch, country and contemporary, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Ducktail Revue**, Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Country Casanova, country, Wednesday through Sunday; Ducktail Revue, 30s rock, Sunday and Tuesday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**The Bank**, Mom's Saloon, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**Barrie Cunningham and Black Slacks**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper, rock and roll, Tuesday through Saturday.

**ROCK 'N' ROLL**  
SATURDAY, MARCH 27, 8 PM  
**X-OFFENDERS**  
**THE NEAT**  
SPECIAL GUEST  
**THE JOURNEY**  
5375 Kearny Villa Rd. (Clairmont Mesa off-ramp)  
Our concert line 278-2040

**THUMPER**  
now appearing at  
**THE DANCE MACHINE**  
1862 Palm, Imperial Beach  
Tues.—Sat. through April 3  
4-46-1-30

**TIO LEO'S**  
Mexican Restaurant & Bar  
**Peggy Spye**  
Contemporary guitar & vocal  
Wednesday & Thursday from 7:30 pm  
**Melissa McCracken**  
Contemporary guitar & vocal  
Friday & Saturday from 8:00 pm  
Featuring delicious, authentic Mexican specialties at reasonable prices. Open for lunch & dinner every day. Reservations accepted.  
6333 Mission Gorge Road 280-9944

**CORSARO'S**  
STRICTLY **JAZZ** presents  
**JIMMY CORSARO**  
**JAZZ ENSEMBLE**  
featuring  
SUSAN MOSHER vocal  
JIMMY CORSARO piano  
JANBARA CORSARO organ  
NORM SCUTTI drums  
BOB BENNETT 1st tenor  
Loudy & Saturday 9:00 p.m.—1:00 a.m.  
Friday & Saturday 9:30 p.m.—1:00 a.m.  
We serve fine Italian Food, Pizzas, Sandwiches  
4204 Voltaire St., Point Loma  
phone 224-3695

**RESTAURANT BLUE PARROT**  
Live Jazz • Griot Lunches & Dinners  
Thurs. **Peter Sprague** Quartet  
Fri. **Butch Lacy** Quartet  
Sat. **Bill Kyle & Shep Meyers**  
Mon. **Rob Schneiderman Trio**  
Tues. **Joe Marillo** Quintet  
Wed. **Bob Holtz** Trio  
Coming in April 2, 3 **ROAD WORK AHEAD**  
18, 17 HERB ELLIS TRIO  
1208 Prospect, La Jolla, opposite 9th Ave 454-9131

**The Fireside**  
Restaurant  
Thurs. Sat. March 25-27  
**PROPHET**  
Thurs.—Sat. Mar. 30-April 3  
Tuesday 11 Maysanta Night  
Wednesday Ladies' Night—  
Thursday 55¢ Kamikaze Night  
Cty. City Pkwy. at Washington, Encinitas 745-1931

**Le Chalet**  
Entertainment by-the-Sea  
5046 Newport Ocean Beach 222-5300  
March 25, 26, 27 March 28, 29, 30, 31  
**skyhigh**  
A distinctive, dynamic rock sound featuring the music of Joplin, The Kinks, Go-Go's—plus their own literate and danceable original material. Played by Rich Halliday on bass, Lee Carpenter, guitar and violin; Owen Goldman, drums, and Dale Breeden, lead guitar.  
High energy pervades when the Untouchables start groovin'. Absolutely untouched when it comes to music for dancing.  
**DANCING**  
Nine nightly! Never a cover charge.  
Le Happy Hour 5—7 Mon.—Sat.  
Well doubles for the price of singles  
Our kitchen is open.  
8 am to 9:30 pm  
WE HAVE SOMETHING TO CROW ABOUT  
Old Crow is now our house bourbon. We also have added Kamchatka vodka and Passport Scotch in our continuing effort to provide Le Quality at Le Chalet.

**ALL THE WAY INN**  
WEDNESDAY  
THURSDAY  
FRIDAY  
SATURDAY  
SUNDAY  
**the RAM**  
Million-seller rock & roll hits from the 50s, 60s, 70s, 80s.  
MONDAY March 29  
Rock & roll with **The Big**  
plus **The Rockin' Boulettes**  
TUESDAY March 30  
One of San Diego's best! **Trowers**  
4240 West Point Loma Blvd., In the French Quarter  
224-8282 Open 10 am—2 am

**International Blend**  
A Ron George Production  
**SPRING JAZZ SERIES '82**  
Special show **FOOL MOON COMEDY THEATRE** (Sun. only)  
Friday, April 2 All night dance 8:30  
**ESCAMBRAY DE CUBA**  
Special guest **HECTOR VALLE 10 PIECE BAND**  
Friday, April 9 Two shows 8:30 & 10:30  
**MARK MURPHY**  
Plus special guest **THE JUDY ROBERTS JAZZ BAND**  
Wednesday, April 14 Two shows 8:30 & 10:30  
**WOODY SHAW JAZZ SEXTET**  
Friday, April 16 Two shows 8:30 & 10:30  
**LEW TABACKIN TRIO**  
Plus special guest  
Sunday, April 18 3:00 p.m.—12:00 a.m. Direct from Puerto Rico  
**EL GRAN COMBO**  
Plus **ORQUESTA SIGURAYA**  
Saturday, April 24 Two shows 8:00 & 10:30  
**WILLIE BOBO ORCHESTRA**  
Sunday, April 25 8:30 p.m. Direct from New York  
**BOB DOROUGH**  
Listen to KSDS-JAZZ 88/KCR-SDSU/KIFM 98  
Advance tickets available at Licorice Pizzeria, P.B.—Filipino Records, Sports Arms Blvd.—Chameleon Records, India St.—Hanson Music, University Ave.—International Blend, North Park—Military Special Services outlets  
For information/reservations call 284-9603  
International Blend, 4034 30th Street

**Who's Listening?**  
**AVAILABLE NOW**  
also newly released on Government Records  
**Claude Coma & the IVs**  
LP **Art from Sin**  
Now available at these local record stores:  
Arcade, Tower Records, Licorice Pizzeria, Lou's Records, Stiff Competition, Off The Record, Bob Meannie's, Flipside, Chameleon Records

...opens a newly-wedded couple's lives from year to year, and that might be on a solitary profit. The Inevitable Book.

**RES**

**LOOM**

224 3344

A review about  
...you've got  
...Mered  
...Hemphill

**PERSONAL**

**Richard Pryor** *Live at the Starkey Ball Room* (see review) **DEATH STRIP**  
 12:00 1:45 3:30 5:15 6:45 8:30 10:00 (PG)

Starts Friday, Drake Mansion  
**EDS**  
 12:30 4:15 6:45 9:15 10:30 (PG)

Pick up with  
**POKEY'S**  
 12:30 3:30 4:30 5:30 6:30 10:30 (R)

**MARY, CALIFORNIA** **EL CAMINO REAL AT HWY 7 - 430-4700**  
 7 Audiences *Live at the Starkey Ball Room* (see review) **DEATH STRIP**  
 12:15 2:45 4:30 6:15 7:45 9:15 (PG)

**CHARLOTS OF FIRE** **NISSANO**  
 12:15 2:45 4:30 6:15 7:45 9:15 (PG)

5 Audiences *Audience Nomination*  
**RAIDERS OF THE LOST ARK** **POKEY'S**  
 12:15 2:45 4:30 6:15 7:45 9:15 (R)

Starts Friday, Mainstays Long Beach  
**PERSONAL BEST**  
 12:15 2:45 4:30 6:15 7:45 9:15 (R)

**RICHARD PRYOR** *Live at the Starkey Ball Room* (see review) **DEATH STRIP**  
 12:15 2:45 4:30 6:15 7:45 9:15 10:00 (PG)

**MAIN PLAZA BOWTIE** *at Plaza Bowtie Court - Natti City 479-2440*  
*(Begin From Ball Box for women that feature 1:30-2:30)*  
 Starts Friday, Mainstays Long Beach  
**EDS**  
 12:15 4:15 6:45 9:15 (R)

**THE ANTHEM** *Live at the Starkey Ball Room* (see review) **DEATH STRIP**  
 12:15 2:45 4:30 6:15 7:45 9:15 (PG)

**RICHARD PRYOR** *Live at the Starkey Ball Room* (see review) **DEATH STRIP**  
 12:15 2:45 4:30 6:15 7:45 9:15 10:00 (PG)

Pick up with  
**POKEY'S**  
 12:30 2:00 4:00 4:15 8:10 10:30 (R)

**DEATH STRIP**  
 12:30 3:00 5:00 9:00 10:15 (PG)



# CURRENT MOVIES

and satisfying his enormous new appetite by snacking on humans. As Jimmy Durante might have put it, what a revolting development! As with Ronny Co. Bio. Bach: U.J. Jones, directed by Philippe Mora. 1982.

• (Cinema Plaza 5, Claremont, from 3:26, College, Frontier Drive in, New Valley Drive in, Strand from 3:26)

**The Border** — Romanticized Mexican madonna and child. Satirized Anglo housewives. Violentized lawmen. Exoticized hero. Tony Richardson's experience with British working-class dramas in the days of the Angry Young Men prepared him well for the bleak, anticlimax — both national and industrial — around El Paso, Texas, and he gets much mileage (or footage) rather out of those unshiny and impermanent sunglasses favored by law officers everywhere. But where one might wonder: was Sam Peckinpah when they were looking for someone to direct this project? Jack Nicholson, Valerie Perrine, Harvey Keitel, and Warren Oates. 1982.

• (Star, from 3:26)

**Caligua** — The most cryptic credits on any movie ever. The director, Christopher Trimb-Bass, is credited only with Principal Photography, not to be

confused with Director of Photography, while the final Editing is attributed to an imperialist Katharine entity entitled as the production. The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidal, although adapted by whom is left mysterious. Vidal, whose name originally was meant to be a part of the movie title, as JACQUELINE SUSAN'S ONCE IS NOT ENOUGH, reportedly warned his name taken off the movie altogether. But he, a vocal adversary of the director bias in film criticism, at least ought to be happy, quite apart from his two-hundred-grand paycheck, to be associated with a movie that completely celebrates the director credit: it is hard to imagine anyone else on this project finding much to be happy about. The idiotic logic underlying the thing was that the periodic dashes of hardcore sex and sadistic violence would sufficiently enervate a dull history lesson on Peven River, or intermittently, that the dull history lesson would somehow turn into an all-out violence. With Malcolm McDowell, Teresa Ann Savory, Helen Mirren, Peter O'Toole, and John Gielgud. 1979.

• (La Palma, through 3:26)

**Cannery Row** — Steinbeck's human comedy of the lovable losers along

the Monterey waterfront, and especially of a retired baseball pitcher known only as Doc, now a reclusive marine biologist leading water in his new turn, are put at a social disadvantage. Symptoms in Some Cephalopoda Approximating Apoptosis? He and his neighbors may be able to survive the hard knocks of daily life, but they cannot survive the suffocating 1940s atmosphere of Richard Macdonald's production design. John Huston serves as narrator, trying to add twinkle to the rampant lethargy. He fails to add any of that, or any useful information either. With Nick Nolte and Debra Winger, written and directed by David S. Ward. 1982.

• (Cinema 21, Oceanide 8, Vineyard Two 1)

**Church and Chong's Next Movie** — Surely the title ought to have been seen to be applicable only during production and immediately upon release should have been altered to CHEECH AND CHONG'S NEW MOVIE, thus creating the world's first end credits, movie title, turning into CHEECH AND CHONG'S LATEST MOVIE on the second run-out, at, then, you know, LAST MOVIE, as they tore ahead with their careers, then their LAST MOVIE PLUS ONE, before finally coming to rest in mere reference books, never having left the place, at alphabetical place, as CHEECH AND CHONG'S SECOND MOVIE, thus creating a somewhat diluted double climax. The movie is weak where they would second one has a much wider range of interests than the first, the complete pop-up LIP SMOKES, which succeed in distorting their chosen sport to such an extent that you can no longer fly, rather, you are attracted to the sport in the first place, it's strong where most sports movies — most movies, really, of any, 20th-century interest at all the characters' torrid rationalizations for what they do, the

ice. Directed by Tommy Chong (Star, from 3:26)

**Deathtrap** — Comedy thriller in the SLEUTH mold, similar to the atreous down to having a writer of thrillers as its devious protagonist, and to having its origins unapologetically on the stage. It would be difficult to foresee every ticky plot twist, and yet it would be difficult to be truly surprised by them either. Or interested. Michael Caine, Christopher Reeve, Dylan Cannon, and Irene Worth, adapted by Jay Presson Allen from the La Jolla play, directed by Sidney Lumet. 1982.

• (Cinema Plaza 5, College, Fashion Valley, Rancho Bernardo 6, UA Glasshouse 6, University Towne Centre)

**Death Wish 2** — Charles Bronson continues to run in bad luck. Now re-settled in Los Angeles (perhaps he would have done better to select Miami, North Dakota), he has his cock picked. His home reveals his housekeeper gang-raped and murdered, and his daughter, still in shock from her earlier murder encounter, abducted, raped, and driven to suicide. When, however, he takes to the streets in marker's wooden stock, the forced, overreacted action the targets of his vengeance are more carefully chosen this time out, the of the imperialist outlook, suffer. As his exploits, as a consequence, become more far-fetched the longer he persists. Street crime has not diminished any in the eight years since the original GALT WISH, but that's all no excuse for this bit of roudness. With all Ireland and Vincent Gardenia, directed (as was the original) by Michael Winner. 1982.

• (Cine Drive, from 3:26, Camino Cinema 4, Coast Cinema, from 3:26, New Valley Drive in, Plaza Bonita, South Bay Drive in, UA Glasshouse 6, from 3:26)

**Desperate Living** — John Waters, facing the unbearable task of topping previous heights of grossness, suffers from the what-do-you-do-for-an-entire problem. It is hard to dial out shocks when the cult audience is expecting them, craving them, clamoring for them. Nothing is as shocking in this generally slapdash farcical tale of a kingdom of crooks, as the well-lighted and well-framed credit shot — a fat kid out in the equivalent of the imperialist outlook, suffer. As his exploits, as a consequence, become more far-fetched the longer he persists. Street crime has not diminished any in the eight years since the original GALT WISH, but that's all no excuse for this bit of roudness. With all Ireland and Vincent Gardenia, directed (as was the original) by Michael Winner. 1982.

• (Cine Drive, from 3:26, Camino Cinema 4, Coast Cinema, from 3:26, New Valley Drive in, Plaza Bonita, South Bay Drive in, UA Glasshouse 6, from 3:26)

cal score of Cite Porter tunes. With Peter Linow, Maggie Smith, Dana Regg, Rocky McDowell, James Mac, John Brin, and Nicholas Jay, written by Anthony Shaffer, directed by Guy Hamilton. 1982.

• (La Jolla Village, Parkway 2, Sports Arena 6)

**An Eye for an Eye** — Actually, it's lots of eyes for a couple of eyes, when Chuck Norris's narcissistic-squad partner gets bumped off and shortly thereafter, as with the deceased's griffined. Formula action film, with such ingredients as: very demented, comic-relief martial-arts master, crooked cop, corporate villain, and invincible hermitism "built like a Sherman tank." Honest efforts by Norris, Christopher Lee, Richard Roundtree, and Malik in a hopeless cause. Directed by Steve Carver. 1981.

• (Lower, from 3:26)

**Female Trouble** — Divine chases the electric chair — a movie tabloid tragedy by John Waters. "Give us something twisted, give us something warped," the fashion photographer's entry to Divine, as she maddly shakes her wackie body, might well be the motto of the entire show. The forced, overreacted action the targets of his vengeance are more carefully chosen this time out, the of the imperialist outlook, suffer. As his exploits, as a consequence, become more far-fetched the longer he persists. Street crime has not diminished any in the eight years since the original GALT WISH, but that's all no excuse for this bit of roudness. With all Ireland and Vincent Gardenia, directed (as was the original) by Michael Winner. 1982.

• (Cine Drive, from 3:26, Camino Cinema 4, Coast Cinema, from 3:26, New Valley Drive in, Plaza Bonita, South Bay Drive in, UA Glasshouse 6, from 3:26)

**The Final Countdown** — The USS Nimitz, on routine maneuvers in the Pacific, encounters a bit of time trouble, so to call, and emerges on the other side of the day before the Japanese attack on Pearl Harbor with a full arsenal of nuclear-age armaments and a chance to rewrite the history books. It opens up some amazing

possibilities: one of the time travelers observes, "one of the most possible" is pursued for the filmmakers are more concerned to show off the many modern conveniences and amenities of the Nimitz, and one would be willing to hang around awhile after the mind boggling ending and the tantalizing curtain line. "We have a lot to talk about," if only one could feel certain they actually had anything to say. With Kirk Douglas, Martin Sheen, James Farentino, Katharine Ross, and Charles Dunning, directed by Don Taylor. 1980.

• (Mira Mesa Cinemas)

**The Four Seasons** — American version of a Claude Sautet movie, centering on three middle-class couples who are always finding excuses, all trips around the calendar, to take off on the couple's winter their daughters in college, the couple that doesn't have a daughter in college stays along too). There are four distinct acts. Each is associated with a different season, each as introduced by the appropriate natural shots and the appropriate excerpts from Verdi, and each is brimming with canned sentiment, canned wisdom, and canned humor. "How come everyone thinks I'm paranoid?" one of the ladies asks. "You're not paranoid, you're just a little bit paranoid, don't you?" No canned laughter, however, and none needed. The far companion, of course, is not with Sautet, but with an alternate evening of the imperialist outlook, suffer. As his exploits, as a consequence, become more far-fetched the longer he persists. Street crime has not diminished any in the eight years since the original GALT WISH, but that's all no excuse for this bit of roudness. With all Ireland and Vincent Gardenia, directed (as was the original) by Michael Winner. 1982.

• (Cine Drive, from 3:26, Camino Cinema 4, Coast Cinema, from 3:26, New Valley Drive in, Plaza Bonita, South Bay Drive in, UA Glasshouse 6, from 3:26)

**The French Lieutenant's Woman** — John Fowles's Victorian-age romance has been interviewed with a modern-day romance between the two lead actors starring in a screen adaptation of that book — not between the two real-life actors, Mylène Delpy and Jeremy Irons, but between two fictional actors who are played by the aforementioned real ones. The cinematic equivalent to the novel's occasional intrusions into the narrative in his own voice. The effect, however,

is not like taking up alternate viewpoints between the two — first inside it, then outside it, as in the novel — but rather like switching back and forth between two completely separate stories which just happen to share the same actors, as though changing the TV dial between CLEOPATRA and THE V.I.P.S. Each story takes something away from the other and doesn't give anything much in return. The whole business could conceivably impress the general public as interestingly experimental. But even as such, this art movie for the masses (or for beginners) is not so headbashed as to deprive the moviegoer of a followable story, a lot of gorgeous, rough-grained photography (evocative French, following up his ELEPHANT MAN, a lot of volition music on the soundtrack, a lot of costumes, and above all, a lot of acting for something that looks like acting, if surely doesn't look like real human behavior). Written by Harold Pinter, directed by Karel Reisz. 1981.

• (UA, Glasshouse 6, Village, from 3:26)

**Harold and Maude** — The take-sounds jokes are predictable and the zany-viduity jokes are typical, but this unimaginable romance between adolescent Bud Cort and Sepia-Ormanis Ruth Gordon has a kick-ass tolerance for private perversion that is quite beguiling. And the many long-delayed arrival at the Galspott ballroom, they finally pick up the plan of viewing these cinematic events as if through the innocent eyes of the

bookish soldiers has inspired director John Huston to become brazenly old, servant and inventive, and it results in a highly watchable, satirical couple of fools. With Mark Lee, Mel Gibson, and Bill Hunter. 1981.

• (University Towne Center)

**The Graduate** — The sales idea of misadventured youth is embodied in Dustin Hoffman's sadistic school and bar-fetted shuffler that is supposed to be a college track star, and is boundedly happily between gamblers, groupies and suffragette lovers swept up and down the California coast, buoyed by the wacky sounds of Simon and Garfunkel. After seeking, really, is the audience's adoration. Mike Nichols, making his first movie, should have stood in the business of standup comedy. The verbal abuse of the movie abhors some pretty funny, smelly stuff, but the verbal abuse is a mishmash of fallen, Antonioni, Loluch, Jerry Lewis, Tom Jerry, and Anne Bancroft, Katharine Ross. 1967.

• (Mira Mesa Cinemas, from 3:26)

• (Ken, 3:26)

**Heavenly Creatures** — The take-sounds jokes are predictable and the zany-viduity jokes are typical, but this unimaginable romance between adolescent Bud Cort and Sepia-Ormanis Ruth Gordon has a kick-ass tolerance for private perversion that is quite beguiling. And the many long-delayed arrival at the Galspott ballroom, they finally pick up the plan of viewing these cinematic events as if through the innocent eyes of the

bookish soldiers has inspired director John Huston to become brazenly old, servant and inventive, and it results in a highly watchable, satirical couple of fools. With Mark Lee, Mel Gibson, and Bill Hunter. 1981.

• (University Towne Center)

**The Graduate** — The sales idea of misadventured youth is embodied in Dustin Hoffman's sadistic school and bar-fetted shuffler that is supposed to be a college track star, and is boundedly happily between gamblers, groupies and suffragette lovers swept up and down the California coast, buoyed by the wacky sounds of Simon and Garfunkel. After seeking, really, is the audience's adoration. Mike Nichols, making his first movie, should have stood in the business of standup comedy. The verbal abuse of the movie abhors some pretty funny, smelly stuff, but the verbal abuse is a mishmash of fallen, Antonioni, Loluch, Jerry Lewis, Tom Jerry, and Anne Bancroft, Katharine Ross. 1967.

• (Mira Mesa Cinemas, from 3:26)

• (Ken, 3:26)

**Heavenly Creatures** — The take-sounds jokes are predictable and the zany-viduity jokes are typical, but this unimaginable romance between adolescent Bud Cort and Sepia-Ormanis Ruth Gordon has a kick-ass tolerance for private perversion that is quite beguiling. And the many long-delayed arrival at the Galspott ballroom, they finally pick up the plan of viewing these cinematic events as if through the innocent eyes of the

bookish soldiers has inspired director John Huston to become brazenly old, servant and inventive, and it results in a highly watchable, satirical couple of fools. With Mark Lee, Mel Gibson, and Bill Hunter. 1981.

• (University Towne Center)

**The Graduate** — The sales idea of misadventured youth is embodied in Dustin Hoffman's sadistic school and bar-fetted shuffler that is supposed to be a college track star, and is boundedly happily between gamblers, groupies and suffragette lovers swept up and down the California coast, buoyed by the wacky sounds of Simon and Garfunkel. After seeking, really, is the audience's adoration. Mike Nichols, making his first movie, should have stood in the business of standup comedy. The verbal abuse of the movie abhors some pretty funny, smelly stuff, but the verbal abuse is a mishmash of fallen, Antonioni, Loluch, Jerry Lewis, Tom Jerry, and Anne Bancroft, Katharine Ross. 1967.

• (Mira Mesa Cinemas, from 3:26)

• (Ken, 3:26)

**Heavenly Creatures** — The take-sounds jokes are predictable and the zany-viduity jokes are typical, but this unimaginable romance between adolescent Bud Cort and Sepia-Ormanis Ruth Gordon has a kick-ass tolerance for private perversion that is quite beguiling. And the many long-delayed arrival at the Galspott ballroom, they finally pick up the plan of viewing these cinematic events as if through the innocent eyes of the

bookish soldiers has inspired director John Huston to become brazenly old, servant and inventive, and it results in a highly watchable, satirical couple of fools. With Mark Lee, Mel Gibson, and Bill Hunter. 1981.

• (University Towne Center)

**The Graduate** — The sales idea of misadventured youth is embodied in Dustin Hoffman's sadistic school and bar-fetted shuffler that is supposed to be a college track star, and is boundedly happily between gamblers, groupies and suffragette lovers swept up and down the California coast, buoyed by the wacky sounds of Simon and Garfunkel. After seeking, really, is the audience's adoration. Mike Nichols, making his first movie, should have stood in the business of standup comedy. The verbal abuse of the movie abhors some pretty funny, smelly stuff, but the verbal abuse is a mishmash of fallen, Antonioni, Loluch, Jerry Lewis, Tom Jerry, and Anne Bancroft, Katharine Ross. 1967.

• (Mira Mesa Cinemas, from 3:26)

• (Ken, 3:26)

**Heavenly Creatures** — The take-sounds jokes are predictable and the zany-viduity jokes are typical, but this unimaginable romance between adolescent Bud Cort and Sepia-Ormanis Ruth Gordon has a kick-ass tolerance for private perversion that is quite beguiling. And the many long-delayed arrival at the Galspott ballroom, they finally pick up the plan of viewing these cinematic events as if through the innocent eyes of the

**MY DINNER WITH ANDRE**  
DIRECTED BY LOUIS MALLE  
EXCLUSIVE PREMIERE ENGAGEMENT  
THE FINE ARTS  
1818 Grand Ave. 224-0000  
EVEN: 7, 9, 10  
MATS/SAT-SUN: 2, 4, 4:30  
LAST WEEK  
MUST END THUR 4/1

**THE ROCKY HORROR PICTURE SHOW**  
NEW PRINT!  
See the time warp twist  
Every Friday & Saturday  
AT UNIVERSITY  
THEATRE

**"SEZZING SENSUALITY!"**  
— Jack Kroll, Newsweek  
**EXCLUSIVE**  
**Montenegro**  
LAST DAYS  
Even: 7:00, 9:10  
Mats/Sat/Sun: 2:40, 4:50

**MOVIE DIRECTORY**  
**CLAREMONT**  
Cinema 1: 11:00 (200-3540)  
Cinema 2: 11:00 (200-3540)  
Cinema 3: 11:00 (200-3540)  
Cinema 4: 11:00 (200-3540)  
Cinema 5: 11:00 (200-3540)  
Cinema 6: 11:00 (200-3540)  
Cinema 7: 11:00 (200-3540)  
Cinema 8: 11:00 (200-3540)  
Cinema 9: 11:00 (200-3540)  
Cinema 10: 11:00 (200-3540)  
Cinema 11: 11:00 (200-3540)  
Cinema 12: 11:00 (200-3540)  
Cinema 13: 11:00 (200-3540)  
Cinema 14: 11:00 (200-3540)  
Cinema 15: 11:00 (200-3540)  
Cinema 16: 11:00 (200-3540)  
Cinema 17: 11:00 (200-3540)  
Cinema 18: 11:00 (200-3540)  
Cinema 19: 11:00 (200-3540)  
Cinema 20: 11:00 (200-3540)  
Cinema 21: 11:00 (200-3540)  
Cinema 22: 11:00 (200-3540)  
Cinema 23: 11:00 (200-3540)  
Cinema 24: 11:00 (200-3540)  
Cinema 25: 11:00 (200-3540)  
Cinema 26: 11:00 (200-3540)  
Cinema 27: 11:00 (200-3540)  
Cinema 28: 11:00 (200-3540)  
Cinema 29: 11:00 (200-3540)  
Cinema 30: 11:00 (200-3540)  
Cinema 31: 11:00 (200-3540)  
Cinema 32: 11:00 (200-3540)  
Cinema 33: 11:00 (200-3540)  
Cinema 34: 11:00 (200-3540)  
Cinema 35: 11:00 (200-3540)  
Cinema 36: 11:00 (200-3540)  
Cinema 37: 11:00 (200-3540)  
Cinema 38: 11:00 (200-3540)  
Cinema 39: 11:00 (200-3540)  
Cinema 40: 11:00 (200-3540)  
Cinema 41: 11:00 (200-3540)  
Cinema 42: 11:00 (200-3540)  
Cinema 43: 11:00 (200-3540)  
Cinema 44: 11:00 (200-3540)  
Cinema 45: 11:00 (200-3540)  
Cinema 46: 11:00 (200-3540)  
Cinema 47: 11:00 (200-3540)  
Cinema 48: 11:00 (200-3540)  
Cinema 49: 11:00 (200-3540)  
Cinema 50: 11:00 (200-3540)  
Cinema 51: 11:00 (200-3540)  
Cinema 52: 11:00 (200-3540)  
Cinema 53: 11:00 (200-3540)  
Cinema 54: 11:00 (200-3540)  
Cinema 55: 11:00 (200-3540)  
Cinema 56: 11:00 (200-3540)  
Cinema 57: 11:00 (200-3540)  
Cinema 58: 11:00 (200-3540)  
Cinema 59: 11:00 (200-3540)  
Cinema 60: 11:00 (200-3540)  
Cinema 61: 11:00 (200-3540)  
Cinema 62: 11:00 (200-3540)  
Cinema 63: 11:00 (200-3540)  
Cinema 64: 11:00 (200-3540)  
Cinema 65: 11:00 (200-3540)  
Cinema 66: 11:00 (200-3540)  
Cinema 67: 11:00 (200-3540)  
Cinema 68: 11:00 (200-3540)  
Cinema 69: 11:00 (200-3540)  
Cinema 70: 11:00 (200-3540)  
Cinema 71: 11:00 (200-3540)  
Cinema 72: 11:00 (200-3540)  
Cinema 73: 11:00 (200-3540)  
Cinema 74: 11:00 (200-3540)  
Cinema 75: 11:00 (200-3540)  
Cinema 76: 11:00 (200-3540)  
Cinema 77: 11:00 (200-3540)  
Cinema 78: 11:00 (200-3540)  
Cinema 79: 11:00 (200-3540)  
Cinema 80: 11:00 (200-3540)  
Cinema 81: 11:00 (200-3540)  
Cinema 82: 11:00 (200-3540)  
Cinema 83: 11:00 (200-3540)  
Cinema 84: 11:00 (200-3540)  
Cinema 85: 11:00 (200-3540)  
Cinema 86: 11:00 (200-3540)  
Cinema 87: 11:00 (200-3540)  
Cinema 88: 11:00 (200-3540)  
Cinema 89: 11:00 (200-3540)  
Cinema 90: 11:00 (200-3540)  
Cinema 91: 11:00 (200-3540)  
Cinema 92: 11:00 (200-3540)  
Cinema 93: 11:00 (200-3540)  
Cinema 94: 11:00 (200-3540)  
Cinema 95: 11:00 (200-3540)  
Cinema 96: 11:00 (200-3540)  
Cinema 97: 11:00 (200-3540)  
Cinema 98: 11:00 (200-3540)  
Cinema 99: 11:00 (200-3540)  
Cinema 100: 11:00 (200-3540)

**MOVIE DIRECTORY**  
**CLAREMONT**  
Cinema 1: 11:00 (200-3540)  
Cinema 2: 11:00 (200-3540)  
Cinema 3: 11:00 (200-3540)  
Cinema 4: 11:00 (200-3540)  
Cinema 5: 11:00 (200-3540)  
Cinema 6: 11:00 (200-3540)  
Cinema 7: 11:00 (200-3540)  
Cinema 8: 11:00 (200-3540)  
Cinema 9: 11:00 (200-3540)  
Cinema 10: 11:00 (200-3540)  
Cinema 11: 11:00 (200-3540)  
Cinema 12: 11:00 (200-3540)  
Cinema 13: 11:00 (200-3540)  
Cinema 14: 11:00 (200-3540)  
Cinema 15: 11:00 (200-3540)  
Cinema 16: 11:00 (200-3540)  
Cinema 17: 11:00 (200-3540)  
Cinema 18: 11:00 (200-3540)  
Cinema 19: 11:00 (200-3540)  
Cinema 20: 11:00 (200-3540)  
Cinema 21: 11:00 (200-3540)  
Cinema 22: 11:00 (200-3540)  
Cinema 23: 11:00 (200-3540)  
Cinema 24: 11:00 (200-3540)  
Cinema 25: 11:00 (200-3540)  
Cinema 26: 11:00 (200-3540)  
Cinema 27: 11:00 (200-3540)  
Cinema 28: 11:00 (200-3540)  
Cinema 29: 11:00 (200-3540)  
Cinema 30: 11:00 (200-3540)  
Cinema 31: 11:00 (200-3540)  
Cinema 32: 11:00 (200-3540)  
Cinema 33: 11:00 (200-3540)  
Cinema 34: 11:00 (200-3540)  
Cinema 35: 11:00 (200-3540)  
Cinema 36: 11:00 (200-3540)  
Cinema 37: 11:00 (200-3540)  
Cinema 38: 11:00 (200-3540)  
Cinema 39: 11:00 (200-3540)  
Cinema 40: 11:00 (200-3540)  
Cinema 41: 11:00 (200-3540)  
Cinema 42: 11:00 (200-3540)  
Cinema 43: 11:00 (200-3540)  
Cinema 44: 11:00 (200-3540)  
Cinema 45: 11:00 (200-3540)  
Cinema 46: 11:00 (200-3540)  
Cinema 47: 11:00 (200-3540)  
Cinema 48: 11:00 (200-3540)  
Cinema 49: 11:00 (200-3540)  
Cinema 50: 11:00 (200-3540)  
Cinema 51: 11:00 (200-3540)  
Cinema 52: 11:00 (200-3540)  
Cinema 53: 11:00 (200-3540)  
Cinema 54: 11:00 (200-3540)  
Cinema 55: 11:00 (200-3540)  
Cinema 56: 11:00 (200-3540)  
Cinema 57: 11:00 (200-3540)  
Cinema 58: 11:00 (200-3540)  
Cinema 59: 11:00 (200-3540)  
Cinema 60: 11:00 (200-3540)  
Cinema 61: 11:00 (200-3540)  
Cinema 62: 11:00 (200-3540)  
Cinema 63: 11:00 (200-3540)  
Cinema 64: 11:00 (200-3540)  
Cinema 65: 11:00 (200-3540)  
Cinema 66: 11:00 (200-3540)  
Cinema 67: 11:00 (200-3540)  
Cinema 68: 11:00 (200-3540)  
Cinema 69: 11:00 (200-3540)  
Cinema 70: 11:00 (200-3540)  
Cinema 71: 11:00 (200-3540)  
Cinema 72: 11:00 (200-3540)  
Cinema 73: 11:00 (200-3540)  
Cinema 74: 11:00 (200-3540)  
Cinema 75: 11:00 (200-3540)  
Cinema 76: 11:00 (200-3540)  
Cinema 77: 11:00 (200-3540)  
Cinema 78: 11:00 (200-3540)  
Cinema 79: 11:00 (200-3540)  
Cinema 80: 11:00 (200-3540)  
Cinema 81: 11:00 (200-3540)  
Cinema 82: 11:00 (200-3540)  
Cinema 83: 11:00 (200-3540)  
Cinema 84: 11:00 (200-3540)  
Cinema 85: 11:00 (200-3540)  
Cinema 86: 11:00 (200-3540)  
Cinema 87: 11:00 (200-3540)  
Cinema 88: 11:00 (200-3540)  
Cinema 89: 11:00 (200-3540)  
Cinema 90: 11:00 (200-3540)  
Cinema 91: 11:00 (200-3540)  
Cinema 92: 11:00 (200-3540)  
Cinema 93: 11:00 (200-3540)  
Cinema 94: 11:00 (200-3540)  
Cinema 95: 11:00 (200-3540)  
Cinema 96: 11:00 (200-3540)  
Cinema 97: 11:00 (200-3540)  
Cinema 98: 11:00 (200-3540)  
Cinema 99: 11:00 (200-3540)  
Cinema 100: 11:00 (200-3540)

**MOVIE DIRECTORY**  
**CLAREMONT**  
Cinema 1: 11:00 (200-3540)  
Cinema 2: 11:00 (200-3540)  
Cinema 3: 11:00 (200-3540)  
Cinema 4: 11:00 (200-3540)  
Cinema 5: 11:00 (200-3540)  
Cinema 6: 11:00 (200-3540)  
Cinema 7: 11:00 (200-3540)  
Cinema 8: 11:00 (200-3540)  
Cinema 9: 11:00 (200-3540)  
Cinema 10: 11:00 (200-3540)  
Cinema 11: 11:00 (200-3540)  
Cinema 12: 11:00 (200-3540)  
Cinema 13: 11:00 (200-3540)  
Cinema 14: 11:00 (200-3540)  
Cinema 15: 11:00 (200-3540)  
Cinema 16: 11:00 (200-3540)  
Cinema 17: 11:00 (200-3540)  
Cinema 18: 11:00 (200-3540)  
Cinema 19: 11:00 (200-3540)  
Cinema 20: 11:00 (200-3540)  
Cinema 21: 11:00 (200-3540)  
Cinema 22: 11:00 (200-3540)  
Cinema 23: 11:00 (200-3540)  
Cinema 24: 11:00 (200-3540)  
Cinema 25: 11:00 (200-3540)  
Cinema 26: 11:00 (200-3540)  
Cinema 27: 11:00 (200-3540)  
Cinema 28: 11:00 (200-3540)  
Cinema 29: 11:00 (200-3540)  
Cinema 30: 11:00 (200-3540)  
Cinema 31: 11:00 (200-3540)  
Cinema 32: 11:00 (200-3540)  
Cinema 33: 11:00 (200-3540)  
Cinema 34: 11:00 (200-3540)  
Cinema 35: 11:00 (200-3540)  
Cinema 36: 11:00 (200-3540)  
Cinema 37: 11:00 (200-3540)  
Cinema 38: 11:00 (200-3540)  
Cinema 39: 11:00 (200-3540)  
Cinema 40: 11:00 (200-3540)  
Cinema 41: 11:00 (200-3540)  
Cinema 42: 11:00 (200-3540)  
Cinema 43: 11:00 (200-3540)  
Cinema 44: 11:00 (200-3540)  
Cinema 45: 11:00 (200-3540)  
Cinema 46: 11:00 (200-3540)  
Cinema 47: 11:00 (200-3540)  
Cinema 48: 11:00 (200-3540)  
Cinema 49: 11:00 (200-3540)  
Cinema 50: 11:00 (200-3540)  
Cinema 51: 11:00 (200-3540)  
Cinema 52: 11:00 (2







MAR 25 1962 3















1

1000

100

1000







100

100



**Sheepskin Seatcoverings**

**Super Special**

Mosaic Stripe-one reg. \$90.00 each  
**now \$39.95 each**

While supply lasts  
 -6 colors  
 -Free installation  
 -24 mo. warranty  
 VISA/MC


**Car Sheepskin**

**Escondido:**  
 W. Valley Pkwy.  
 460-8004  
 (Tulip Plaza Center)

**Santa Beach:**  
 119 Lomas Santa Fe  
 481-8393, 942-0787  
 (across from Salinas Lumber)

**Black Child Support  
Recovered  
anywhere U.S.A.**  
recovery - no fee.  
for a free consultation

**Child Support Recovery  
consultants**  
813 30th Street (north of El Cajon Blvd.)  
1622



1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26



[illegible]

**#10 CUTS by TIM**

Bring \$18 w/ mention of this ad

appts: 457-2930

SALON 850 W. HOLLADAY AVE. SUITE 110

**Getting Married?**

**10% off**

on orders placed on wedding & engagement rings. Largest selection of unusual designs. Only with this ad. Expires 4/7/85.

**20-25% off**

Selected engagement and wedding rings.

**STUDIO SUENAGA**

**"Your Engagement & Wedding Ring Center"**

Credit cards accepted

11 am-6:30 pm Tues.-Sat.

756-7375

20 MARCH 23, 1992











## MARCH 25, 1982 27

