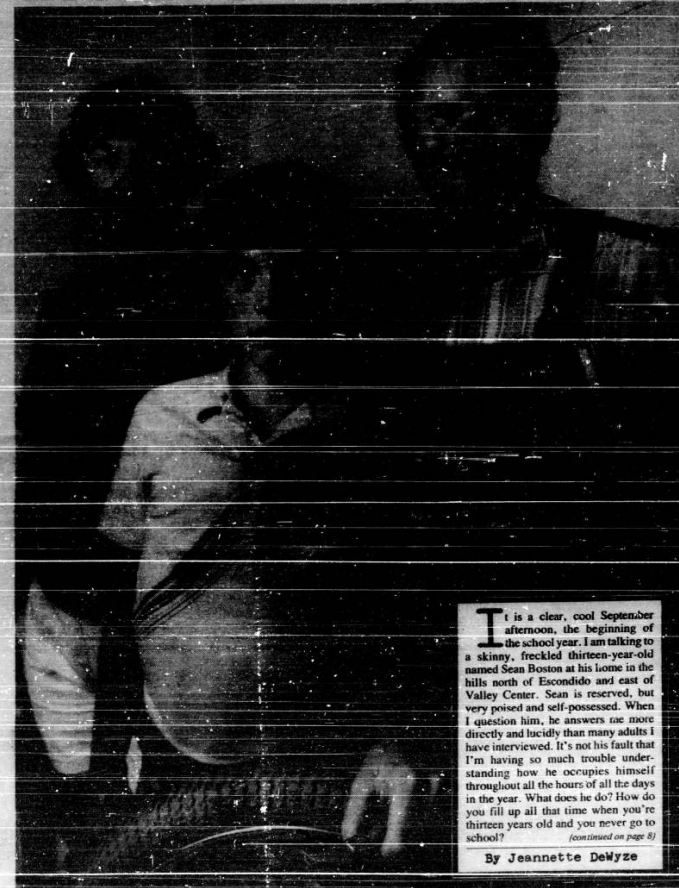


# READER

VOLUME 11 NO. 40 OCT. 7, 1982 SAN DIEGO'S WEEKLY

## Teach Your Children



**I**t is a clear, cool September afternoon, the beginning of the school year. I am talking to a skinny, freckled thirteen-year-old named Sean Boston at his home in the hills north of Escondido and east of Valley Center. Sean is reserved, but very poised and self-possessed. When I question him, he answers me more directly and lucidly than many adults I have interviewed. It's not his fault that I'm having so much trouble understanding how he occupies himself throughout all the hours of all the days in the year. What does he do? How do you fill up all that time when you're thirteen years old and you never go to school?

(continued on page 4)

By Jeannette DeWyze

Stella O'Connell, Sean Boston, John Boston

**First lesson: Remove them from the formal education system.**



# City Lights

## A Few Rounds Of Boxing

As a blood moon struggled up into the twilight above the border hills last Friday night, two amateur boxers trailed outside the San Ysidro Recreation Center. "Full moon, man," commented Steve Lanzar, who was about to step into the ring for his first official bout. "Best night to have a fight." His companion, middleweight Charles Douglas, whose record is 55-14, gazed up and silently accepted the dice's ominous presence; acceptance was as much a part of Douglas's art as was of the younger Lanzar. The equanimity with which Douglas regarded the moon also extended to the possible shot he has at making the Olympics. "Ever who's there at the time, ever who's in the limelight in '83, that's who to beat," he said softly. "And maybe it'll be me."

Maybe. And maybe the promoter of tonight's first amateur boxing match in San Ysidro is more than a decade will go on to become San Diego's youngest boxing impresario. The twelve bouts on the card, sanctioned by the Pacific Southwest Boxing Association, were the culmination of four months' work for twenty-six-year-old promoter Eric Bonilla, who rushed about looking for someone to time the rounds and ring the bell as the realists crowd of about 300 fight fans rumbled the wooden bleachers. Bonilla was a professional junior welterweight boxer until last April, when, in his thirty-sixth fight, an opponent ended his career by dispatching Bonilla's title from his right eyebrow. The injury also detached him from his lifelong dream of owning a championship belt. In June he decided to mount an amateur boxing match that would pit area boxing clubs against one another, which is his way of staying in the fight game.

Bonilla, who wears a tuxedo in one ear and whose flattened nose cascades vertically down his face, spent about a thousand dollars of his own money in organizing the event, getting sanctioned, printing flyers, borrowing a ring, and extracting promises from South Bay gang members that there would be no trouble. He was hoping to have about 500 spectators. "But you never know about boxing," said the erstwhile fighter who, before his injury, was lining up for a stab at the state title for junior welterweights. "You just never know."

Indeed, by the time ring announcer Fred Lee is ducked through the ropes in his tuxedo and patent-leather loafers. (By the way, Charles Douglas found himself sitting at a ringside table anxiously awaiting delivery of a hammer with which to carry out his new assignment as timer and bellringer. Friday night's matinsmaker couldn't



Eric Bonilla

come up with an opponent good enough for Douglas. "It happens," said the boxer, struggling his kinetic shoulders.

The first four bouts were exhibitions, with no winner or loser, and three of them were in the pro-wrestler class, which includes fighters up to ten years old. The first match was between six-year-old Luis Gomez and Diego Ortiz, and the contingent of 'Sidro Boys in the bleachers roared with encouragement for the tiny pugilists. By the third bout, the culmination of four months' work for twenty-six-year-old promoter Eric Bonilla, who rushed about looking for someone to time the rounds and ring the bell as the realists crowd of about 300 fight fans rumbled the wooden bleachers. Bonilla was a professional junior welterweight boxer until last April, when, in his thirty-sixth fight, an opponent ended his career by dispatching Bonilla's title from his right eyebrow. The injury also detached him from his lifelong dream of owning a championship belt. In June he decided to mount an amateur boxing match that would pit area boxing clubs against one another, which is his way of staying in the fight game.

## What's The Charge?

Steven Delikat is general manager of the Co-Op Cab Company, which provides a telephone switchboard and two-way radio service for some fifty independent taxicab owners. He was among the first to realize that San Diego's noble experiment in taxi deregulation needed a little help, especially at the Lindbergh Field airport, where unsuspecting tourists and businessmen often were waylaid by unscrupulous cabbies who, for example, charged twenty-five dollars for what should have been a ten-dollar ride from the airport to the Mission Bay Hilton. The San Diego Unified Port District, which regulates taxis at Lindbergh Field, agreed with Delikat, and in early 1981 obtained that no cabbie could charge more than twenty percent above the average fare of the five cabs authorized to work the airport. But that regulation, negotiated by cab owners, city transit officials,

official, three-round fight, the 'Sidro Boys, along with the rest of the crowd, were tense as tightrope. Promoter Bonilla was a blur.

Victor Hernandez, out of the Imperial Avenue, was the heavy crowd favorite against Amanda Quintanilla, from the United Boxing Academy in National City. Hernandez, who is an avid soccer player, showed off his superb conditioning, as blows emanated from his legs, and he did not disappoint the crowd, although Quintanilla certainly didn't embarrass himself. Steve Lanzar, who thought the full moon made it a great night for fighting, was pitted in the second fight against Steve Boques, who trains at the Harbor Boxing Club in Logan Heights with the help of Eric Bonilla, who was his corner man. The fighters met at center ring with a resounding collision that was heartily approved by the "Sidro Boys" and the "Sidro Boys" roared. Lanzar was rocked by a fusillade of

lightning jabs, and when the referee stepped in to administer the pre-fight eight-count, Lanzar quit the match, obviously overpowered by the riotous passions in the room.

As the fights ebbed and flowed, Eric Bonilla became more relaxed with his new identity on the ring's fringe, where winning and losing are sometimes indistinguishable. But during particularly vicious and bitter bouts, the flush of envy entered his eyes, and the loss of the simple measure of the ring weighed heavy in his features. By the end of the last fight, it was clear that his first try at promoting was a success, and he was talking about his next effort — bringing together the best amateurs of Tijuana and San Diego in a match sometime in November — but this success obviously was more equivocal than the success he knew at a boxer. Said Bonilla, with a quizzical grin, "Everything went good, I guess."

— N.M.

and the port district, also includes a charge prohibiting taxi from charging too little — twenty percent less than the average. And two weeks ago a couple of cabbies were booted from their places in the lengthy line outside the airport terminal because their fares were too inexpensive.

Harbor Police, who until now have not enforced the minimum-charge ordinance, ordered cabbie Martin Summers to leave, his one-dollar-per-mile fare is five cents below the acceptable price floor. Summers drove away peacefully, saving himself a citation and a costly court appearance, but also robbing Delikat of a chance for a court challenge. "Wadda ya mean, we don't charge

enough?" Delikat asked incredulously, recalling that he felt like ordering Summers, a Co-Op member, back to the airport to demand that police write him up a ticket.

Delikat is flummoxed about the minimum, which he blasts as "out-and-out price fixing," and he'll probably get his chance to challenge the rule this month when the Harbor Police continue to enforce a new fare schedule that keeps Summers and some ten other cabbies below the allowable minimum. Co-Op, Radio, and several other smaller independent companies charge a dollar a mile — five cents under the new minimum, and considerably lower than many of the cabs lined up outside the airport, with "flag" fees of \$1.40 and above.

There are alternatives for the passenger who wants a cheap fare and can't find a suitable taxi at the front of the line. Passengers do not have to take the first cab in line and can walk back through the line in search of a lower fare, even though at the new west terminal that means wading through the ice plant and then risking that the desired cabbie will refuse because the rider's destination isn't far enough away to make the fare lucrative enough.

The majority of Co-Op members do not want in line to pick up passengers at the airport, choosing instead to respond to radio calls from inter-city passengers. So if a passenger wants assurance of a (relatively) inexpensive Co-Op ride, he must call the Co-Op switchboard from the airport. A cab will be dispatched from a taxi stand at the Sheraton Harbor Island Hotel to meet the first in the airport terminal parking lot. The driver, who is banned from the taxi line because he doesn't have the special \$200-per-year airport permit, enters the parking lot, picks up the waiting passenger, and exits the lot, paying fifty cents to the parking lot cashier. Despite this precaution, however, Delikat says the Co-Op drivers are still occasionally hassled by the police.

— P.K.



Robert LeBlanc

## Found In The Sewer

Human fetuses regularly are showing up in the city's sewage system. The fetuses have been appearing at the city's two pumping stations on Harbor Drive (one is located near the Thirty-second Street Naval Station in National City, while the other is just west of Lindbergh Field). Through those stations passes all the city's sewage before being pumped up to the central treatment plant on Point Loma. To protect the pumps, the sewage first flows through large "bar screens," which catch the debris that might be two or three fetuses a month caught in the screens. "Then again we might not get one for a whole year."

However, the city workers themselves don't clean the screens. Independent subcontractors do each year for that job, and it is the employees of these companies who apparently have the most contact with the human refuse. One such employee, for example, is Jesus Ruiz, who works as one of the screen cleaners for the Triad Marine and Industrial Cleaning Corporation. The first of July, Triad took over the screen-cleaning job at the pumping stations, and Ruiz says that to his horror, "When we first started, we were probably getting four or five [fetuses] a day." Ruiz himself says he hasn't seen any fetuses for a month or two, but at the height of the discoveries, some of the fetuses were "maybe eight inches" long.

Ruiz says he and his co-workers called the police and coroner's office on several occasions. As the coroner's office, however, there seems to be some confusion over the frequency of the grisly discoveries. One of the supervising coroners reported that no fetuses from the sewage system have been reported in 1981, while later a deputy coroner contradicted that and said two or three months ago the office received reports of "probably four or five [fetuses] within a two-month period."

Sell a number still. Ruiz Johnson, recalls a different number still. "I think we got three sometime around the beginning of the summer," he says. Johnson says his office follows a standard procedure when presented with any human fetus. He says if it appears to be more than twenty weeks old (about five months), then the coroner's office by law must perform an autopsy and file both a birth and death certificate for it, before sending it on to a mortuary. Johnson says the office estimates fetal age by weighing the body and assuming that anything under 320 grams (about three and three-quarters pounds) is less

## Better Start Another List

Remember the euphoria expressed when the city first announced plans to have about 2000 condominiums built downtown as a first vital step in urban redevelopment? The Centric City Development Corporation (CCDC) began talking names of prospective buyers way back in 1979, and enthusiasm for the project was running so high that within less than a year more than 650 people had signed up to express their interest in paying what the time was estimated would be \$70,000 to \$75,000 per unit. Ultimately that list came

to include about 4000 names. This spring the first 104 units at "Marina Park" (located on State Street just north of G Street) were ready for tenants, and not long afterward the first sixty units at "Park Row" (on Kettner street at G Street) also went on sale. To date, however, at least two-thirds of the units at both projects remain unsold. What ever happened to those early eager buyers?

Michelle Berry, who's now a San Diego schoolteacher, was living in an apartment in Bonita when she added her name to the list. But she says when she subsequently had an opportunity to buy a twenty-five-year-old,

small fetuses, along with other refuse from the sewers, to the county's Otay Mesa landfill dump, where they are "buried." The Triad president also says this practice conforms to his company's contract with the city and with all applicable laws.

A spokesman for the county health department, however, says such dumping is forbidden by regulations of the county's health and safety codes. (Triad's president, when informed of this misdemeanor violation, at first reconfirmed, then later denied his statement that fetuses are being dumped at the landfill.) Furthermore, San Diego City policy requires that all fetuses, regardless of size, are to be collected from the sewers and sent to the coroner, according to the spokesman for the city.

Nonetheless, Fung's comments indicate that this policy is not being followed scrupulously. He says he tends to hear about the fetuses from the subcontractors every summer right after a new company wins the cleaning contract. "If [the discovery of the fetuses] makes these people nervous... So we tell them to go ahead and call the police."

— J.D.

See around North Harbor Drive pumping station

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Y ENTRANCE

Grant Teller

Photograph by Jack Tice

condo buyers. At the time he was working as an accountant in National City, yet Warren had moved to an apartment downtown because of his taste for urban excitement and movement. But Warren says when the Marina condos finally opened, they didn't appeal to him architecturally. In the meantime, he had also found an extremely large one-bedroom apartment at Grape Street and Second Avenue, where he only pays \$420 a month. In contrast, the prices on the condos now range between \$85,000 and \$255,000. "When the prices just started jumping like they did, I said, 'Forget it.'"

When attorney Grant Teller signed up as a would-be buyer, he looked forward to waiting in his downtown condo in his office in the Security Pacific Plaza. Teller was downtown investigating about urban revitalization, calling for "common people to stand up and demand for leadership, they will not do." Since then, Teller moved out of his Pacific Beach apartment, all right — and into a \$92,000 condo in Mission Valley. "The [downtown condo] project took too long and right now there's just no appeal because of the purchase price and the interest rates," explains Teller. "Even if the units were \$80,000 or \$100,000, they'd be more affordable. But when I looked at the asking prices, well, let's put it this way: I'm really not into indentured servitude."

— J.D.

— Paul Krueger, Jeannette DeVries, and Neal Mattheis



4 OCTOBER 7, 1982















## Teach Your Children

(continued from page 10)

factory located at the "school facility" (i.e., the Boston/O'Carroll residence). The fire department didn't even send out a representative but only asked over the phone if the home was equipped with a fire extinguisher and doors that opened outward.

That hurdle cleared, the family settled down to what Boston had assumed would be easy: getting his newly emancipated son to learn. The task didn't daunt the father. He figured he could spare enough time from his farm work to launch his son on a course of study, and "from there he could go pretty much on his own." So the two began by sitting down at the family's dining table first thing every morning to work on such subjects as spelling, mathematics, and reading. At first they used some of the same textbooks Sean had been using in school. "Sean took one math activity workbook that he had really enjoyed, and he did the problems all over again," Boston recalls.

Boston even enrolled Sean in a spelling seminar in Anaheim and found it "helped me spell a whole lot better." But his son's orthography remained poor. He had thought the secret of enticing Sean into reading would be simple: he would give Sean books that weren't boring. From the bookstore he brought home piles of Hardy Boys and other adventure stories; at the library he searched for entertaining reading material portain-

ing to flying, one of Sean's interests. But he was soon forced to ask himself, "What if Sean dislikes the act of reading itself?" As the weeks rolled by Boston watched his son more and more reluctantly sit down to the table, and then stare out the window, his attention wandering. When Boston tried to review material he had covered with Sean only days before, he found "it was as if he had never seen it in the first place." Gradually he and Sean began shuffling or skipping the sessions altogether.

Yet Boston wasn't dismayed; his thinking had already taken another turn. He says when he and his wife made the decision to allow Sean to stay home, they had once again hurried to the library and there they had discovered books written by kindred spirits such as John Holt. A former elementary school teacher and the author of an educational manifesto called *How Children Fail*, Holt argues that failures occur because the nature of schools makes most children afraid (by constantly putting them in situations where they risk painful, shameful failure), bored (by filling their days with mindless tasks), and confused. Holt contends that schools have no interest in seeing children think their way through problems, but instead only want the children to produce "right answers." The children thus devise elaborate, often dishonest strategies for meeting and dodging that demand.

After years of calling for school reform, Holt threw up his hands and began encouraging parents to teach their own children. Today he's something of a guru of the home-school movement, and is the publisher of a Massachusetts-based newsletter called *Growing Without Schooling*. The newsletter chiefly consists of letters

from home-schooling parents. A wildly heterogeneous group, some of them use correspondence courses or follow similarly formal curricula. However, many others espouse a different philosophy, of which John Boston soon became one of the most radical proponents.

In this view, as Boston expresses it, freedom is essential to true learning. "We don't learn by compulsion; we learn voluntarily," he asserts. "No teacher can teach anyone anything unless the pupil wants to learn." Some students can be forced to memorize material and feed it back to a teacher (before promptly forgetting it) but Boston says this isn't really learning.

When his own dinner-table attempts to cram his son with reading and mathematics failed, Boston changed tactics. Even as a preschooler, Sean's obvious forte was mechanics. "He was interested in machinery and bulldozers and windshield wipers and anything you can name. Machines and I don't get along at all," says the father, "but with Sean it's different. He makes machines talk." Since school hadn't destroyed that interest, Boston decided to let Sean turn his full attention to machines and to anything else that interested the lad. If the father no longer was taking an active role teaching, he saw a new role for himself in constantly being alert for things and people with which Sean might want to be in contact in order to learn.

Today Boston says, "I have to be a good listener, because he might not know what he wants in verbal terms. This is something I have to be able to pick up on." Thus he says when Sean acquired a small Honda motorcycle and began tinkering with it, he asked if the boy would like a service manual for it, to which Sean eagerly assented. At

another point, when Sean found himself frequently running down to his bank either to deposit or withdraw a few dollars at a time from his savings account, his father asked if he would instead to open a checking account, and Sean helped him do so. (Three or four banks turned him down, but the North County Bank finally gave him an account as long as Boston and O'Carroll agreed to co-sign for it.)

Since then Sean has balanced his bank statements every month, a task which has impressed upon him the value of at least basic arithmetic. When he began to work on the Japanese motorcycle, necessity also prompted him to learn the metric system. And he has become a regular reader of a few magazines such as *Model Aviation* and *Bicycling*, which are devoted to some of his hobbies. In fact, his father says this year he administered to Sean a "quick assessment" reading test Boston obtained from a San Diego reading specialist. Boston says it indicated that Sean has improved to where he's now reading at roughly a seventh-grade level, about the same as other children his age.

"But does it ever simply read for pleasure?" I asked Boston the first time we talked.

"Not really. They really turned him off and I don't know how to turn him back on again," Boston replied sadly. But then he remembered something that had momentarily slipped his mind. A few weeks before, Sean had discovered an adventure story series in which the reader has a choice of reading a number of different endings for the various dramas. "That was the first time in two and a half years he ever asked me to buy him something to read," Boston amended himself. La-

(continued on page 14)

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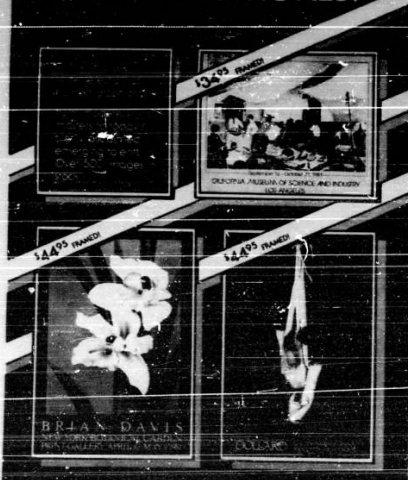
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## Teach Your Children

(continued from page 14)

airplanes (all of which actually fly, harnessed to a control line) he's built over the last four years or so and which now have been tucked into various crannies in the bedroom and closet. Occasionally, Sean also builds toy trucks and cars, "but the models are getting too expensive because of the

oil [petroleum products] in them," he commented wryly.

I asked if he systematically apportioned his time among all these projects. "Nah, I just hang around," he answered. "I just work on my bikes, and then I'll find a part for my planes and I'll think, 'Oh yeah, I've got to glue this on.' Then I'll start working on that until I'll find another part for my trains and that'll remind me to do something to them." On the rare occasions when these become tedious, he has a stamp and a coin collection, "or if I get really bored I can work on a slot car."

Sean's father points out that a few times since he dropped out of grade school, Sean has returned to school for specialized instruction. He took night courses in karate and "finger math" for a while in Escondido Adult School and he joined the Boy Scouts and 4-H organizations, but lost interest in them when he encountered some of the same competitiveness that repulsed him in the school system. One course Sean did complete was a motorcycle safety class, also given by the adult school. At another point he also decided to enroll in a beginning piano class at Palomar College, but was thwarted by

an officious bureaucrat who refused to let the young boy enroll alongside his elders.

Sean is ambivalent when asked if he would ever consider going to college full-time. "I'm not too gung-ho about it. But I don't know what my situation will be," he says. He concedes he might have to acquire some official certification to work as a mechanic, his goal. His parents, like most home-schooling enthusiasts, contend that Sean's rejection of formal schooling now need not limit his educational choices in the future. "He can get a

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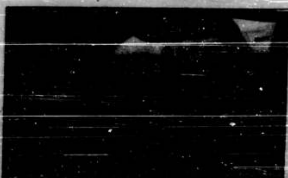
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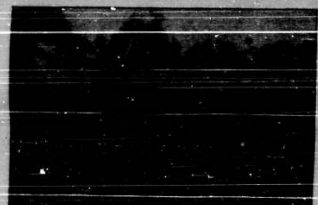


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## Teach Your Children

(Continued from page 16)

high school diploma by taking a GED test. He can go to junior college just by turning eighteen. And once he's in a junior college he can transfer to a full-time college," asserts Boston.

Far more troubling to home-school families is the question of providing their unschooled children with sufficient social stimulation. "Everyone wants to know two things: how we got into this and what about their socialization," a home-schooling mother told me. In Sean's case, Boston believes one answer is that although Sean has fewer contacts with children his age than he would have if he were attending school, he has more contact with adults. Sean volunteers for an hour a week at the Escondido Humane Society, cleaning cages and feeding the dogs and cats; and because Sean's mechanical projects comprise such a big part of his activities, he spends a lot of time talking to adult mechanics, parts-store employees, and so forth.

Furthermore, Sean himself disparages the social benefits of school. "You don't get to talk that much in school. If you try, the teacher catches you, and then you don't have nothing to do and you're bored." Now that he's out of school, he still attends religious classes at his local Catholic church and although he lives at the end of an isolated dirt road with only a half dozen houses for neighbors, he plays with a few children his age when they get out of school in the afternoons. "We all have bicycles pretty much. There's a place where we meet, where the school buses stop. We've even built a bike jump. I can usually find someone down there."

I asked Sean what his peers think of his not attending school, and he answered that "maybe half of them say I'm gonna be stupid when I grow up and they say my mind's all screwed up." The others think he's lucky, he states. However they may judge his education, a surprise to Sean is a mechanical aptitude seems to have spread among all the youngsters in the neighborhood. One afternoon when I was visiting, a little boy and girl showed up to have Sean install a new set of brakes on their bicycle.

Despite these contacts, however, Boston was concerned enough about enlarging his son's circle of young acquaintances that he got together with another Escondido family engaged in teaching their nine-year-old daughter at home. This past spring Boston and the mother in that family resolved to start a newsletter which would link together home-schooling families throughout San Diego County. They called it *HomeNet* and mailed volume one of it to about one hundred home-schooling families. Boston and the other woman obtained those names from a list of local subscribers to John Holt's national newsletter, plus they also culled from the *California Private School Directory* the names of all the San Diego County "private schools" that listed enrollments of less than a half dozen students.

Seven subsequent issues have gone out, and although Boston has since dropped out of the newsletter production, he and Sean continue to participate in regular group outings: to places such as Sea World and the tide pools at La Jolla Cove. Contact with the group has shown Boston the wide spectrum of motivations that prompt parents to

take command of their children's education. Some reject school for religious reasons, while others have children like Sean for whom school simply fails to work and who instead seek educational freedom. Still others want the opposite: more structure and discipline than the children would get in a contemporary classroom.

Boston told me about one such family living in a suburb of San Diego near the border of Lomax Grove, but he seemed hesitant about having me speak with them; he thought their approach was excessively complicated. "It has been told I'm too structured," Virginia Johnson admits with a shrug. "But I'm not nearly as structured as the school system. . . . They don't care if the children learn. They only care about following the program." She and her husband Allen watched their son and two daughters receive C's and D's in most of their courses until they removed them from the school district in Santee, where they were living about three and a half years ago.

"Johnson" is not the family's true last name; the members of the family asked me to disguise their identity. They were fearful that privacy might provoke retaliation from local school officials. In spite of the liberal state law relating to private schools, the Los Angeles City Schools recently asked the L.A. city attorney to charge one home-schooling family with a violation of the state education code, and that case is scheduled to go to court in October. Two additional Los Angeles home-schooling families also reportedly are facing attendance review hearings. And this summer rumors flashed throughout the local community that San Diego officials might be preparing to follow suit.

If those are only threats, the Johnson family has experienced some actual small-scale harassment from school authorities. Virginia says when she and Allen first removed their offspring from the Carlton Hills Elementary School in Santee. "The principal called me three days in a row, saying the children would suffer and I would probably be sorry for doing this because mothers and children were not meant to be together all the time." She adds that within the week she also received at least five phone calls from women who refused to give their names but threatened that the family would be sorry about its choice of home schooling. About that time the Johnsons heard from a friend who was active in the Santee PTA that the school needed another teacher but had to have a certain number more children before one could be added. "So we assume that's why they called to pressure us. We finally changed our phone number," Virginia says.

She says plenty of deliberation had preceded her and Allen to withstand the pressure. Like Sean's parents, the Johnsons both came from families who respected education, and in fact Allen's father was a lifelong teacher with a master's degree in education. After the Johnson children were born, "We always tried to precondition them for going to school," Virginia says. But although all the children scored above average on intelligence tests, none of them did well. "They were barely hanging on. . . . Allen and I would come home from work and the phones would be ringing and we'd just know it would be the school. John would be fighting. The girls would refuse to do things." The family was fascinated when they heard about a friend of a friend living in San Diego who, for

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## Teach Your Children

(Continued from page 18)

religious reasons, had never enrolled her three children in school. After thoroughly researching the state education law, Virginia says, "It took us about six months to decide." Their decision meant that Virginia had to quit her full-time job as manager of a U-Store store in San Jose.

Like Boston, the mother says that adjustment to the new arrangement was difficult. At first, she says the children were so tense and agitated from the turmoil they had experienced in their classrooms that they were averse to the idea of learning altogether. "So we didn't do much of anything very structured for about a year. . . . Today, however, both Virginia and Allen firmly believe the children need some structure in their learning experiences. They say the youngsters have been too turned off by the schooling they've already had to reach independently for such knowledge. "For us, it's too late to take a completely unstructured approach," Allen asserts.

In her search for that structure, Virginia says she has devalued "every book that has anything to do with children in school and out of school." One thing she discovered about a year ago was the work of George Lozanov, a Bulgarian educator. One of Lozanov's tenets is that people learn best when their minds are relaxed but alert; to foster this state, Lozanov makes liberal use of classical music during instruction periods. Adapting that prin-

ciple, Virginia began training her three children in relaxation; today she says she begins most morning instructional periods with such a "concert session."

I asked if I could sit in on one such typical teaching session and the mother welcomed me. But when I showed up in the family's crowded living room one recent Wednesday morning, it immediately became clear that my very presence had shattered the routine of the session. Allen had taken a day off from his work as an electronics supervisor, something he usually manages to do only about once a month. Jean, the Johnson's 9-year-old, sat in a small folding lawn chair casting mischievous glances at me and silently giggling. Twelve-year-old Jane and thirteen-year-old John stretched out on the living room rug, their faces buried in their arms. As Pachelbel's "Kanon in D" began playing on the family stereo, Virginia spoke softly. "While we're learning all these things, you will be relaxed, and it will be fun," she urged, then repeated variations on the same basic message.

To the strains of Bach's "Air on a G String," she pronounced and quietly spelled words, some new to the children and some of which they had recently mispelled: "diary," "brake," "clothes," "affect," "capital," "conscious." Then she told the youngsters they could sit up and prepare to work with her on multiplication tables. As they bolted to the bathroom and grabbed pillows to prop themselves up, the mother commented on their unusual stiffness. "Usually they're relaxed after the first song."

Nonetheless, she had them each silently follow along with her as she read

(Continued on page 22)

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## Teach Your Children

*(continued from page 26)*  
off "six times seven is forty-two, six times six is thirty-six," and so on. After working all the way through "twelves," she again made a side comment: "I think you can tell by their reactions that they pretty much know them. And I've only gone through them six times." But when she began

quizzing them about a subject they had discussed the previous day — the making of soap — an awkward silence filled the room. She yielded the floor to her husband, who read from a book about how butter is made. When he finished the reading and led his three (mildly boisterous) offspring into the kitchen for a demonstration of the process, Virginia philosophically dismissed the children's inability to concentrate.

"Sometimes, they're just like this. Some days I see they just got up on the side of the bed where the wall was. Or they might not feel well. I'll just see

they're not concentrating. At times like that we might go for a walk. Or I'll read to them. If there's an educational program on television, we might watch that. Or sometimes I'll just go through the entire newspaper with them." In contrast, "the school system simply cannot be that flexible" — to the children's detriment, she contends.

Even on those days when the routine works well, the Johnsons allow the children to sleep as late as they wish, but Virginia says they're normally ready to begin working by eight or nine. Usually she conducts the group

sessions until 11:00 or 11:30. Afterwards the children devote to individual reading and written work, which both parents prepare on weekends. "We all go to the library together about twice a week. I suggest different books that I think are healthy and wholesome and I think will be a challenge." One recent favorite has been *The Chronicles of Narnia* by C.S. Lewis, she says. In addition, Allan says he reviews the kids' lessons in the evenings, and the family tries to devote one day each weekend to various outings.

Virginia even claims the children play more creatively, since "at the end

of the school day they're not exhausted from the pressures their education would encounter in the public system. . . . Sometimes they play chess and

they play store. Once they made their own checks. They copied the flow of them from one check. They asked me how to fill them out and I showed them. They also made coins and bills out of paper. For a cash register they used a combination of a calculator and an adding machine. They even saved empty food boxes and cutouts to use as things to buy in their play 'store.' "

The thirty-seven-year-old mother

springs to the defensive when the question of the children's social life arises. "Other parents say, 'Oh, your kids are missing so many activities.' Look at this morning and night. What home schooling we have much more control over our children's social contacts. . . . They're involved with my Scouts, with Girl Scouts, with our soccer." The boy and older girl hold down regular jobs.

Like Boston, the Johnsons have participated enthusiastically in a service involving the local home-schooled network. That morning Virginia reminded me of an upcoming clinic at

Flint Springs Park in Lakeside. There I'd be likely to meet other parents from a wide range of backgrounds: lawyers, a college teacher, an artist, an executive, professors, clergymen, a California Highway Patrol trainee.

But when I showed up at the picnic grounds, only three families had turned out: the Johnsons, the family from Encinitas who helped start the newsletter along with Boston, and three young newcomers from La Jolla. The father from La Jolla commanded attention. A strikingly handsome young man, he ran a highly successful business manufacturing microcom-

ponents. Almost confessionally, he showed some of his daughter on home video, looking a little scared by the look of his own motherday, yet nonchalant mother.

He said he and his wife only this summer made the final decision to withdraw their eleven-year-old daughter and seven-year-old son from La Jolla Country Day School, which both had attended for two years. "It's kind of hard, because I went there myself. I was part of the first graduating class (in 1964). We thought it would be a family tradition. . . . His daughter's and

*(continued on page 26)*

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son's grades ranged from average to outstanding, yet the father had become convinced that in the years since his own attendance there, the school's standards had deteriorated. "They're supposed to be giving the kids a classical education, but they're not really teaching the classics anymore."

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He told how he and his wife were now cheerfully struggling to establish a home curriculum. To get started, they've hired a former teacher who has been working with the children from

and counselors, rather than money movements, they counseled. Don't worry; within a short time you'll know you've made the right move, they reassured the newcomers. Only later did the talk turn to the school authorities: to the

The group agreed that it was natural for some people to see home schooling as a financial threat to the public school system. But it isn't much of a threat, Virginia Johnson argued. "There really are never going to be that many of us," she declared. Heads nodded assent. Home schooling is too radical a choice, everyone seemed to agree. Too many parents want baby-sitters for their children, or believe their suffering in school builds character. Too few would want to devote as much time and attention to their children's upbringing as home schooling requires. "Our numbers just won't grow large enough to really threaten them," Virginia repeated, as if very sure of her words, or at least very eager for someone to find them reassuring. □

**Earla Burns, Loretta McKee**

editions joined together for the first time. Over the years, as the musical play became refined, productions of *Showboat* have been abridged, altered, and edited, transferring from new developments of the form. In the process, the prototype has been modernized. The production by the Houston Grand Opera company, currently playing at the Fox Theater, has sought to return to the primary text and score of the musical and to re-create the flavor, style, and spectacle of the 1927 version. And though the production is admirable, with much to offer, its fidelity to the original demonstrates that the first *Showboat* was much more a mixture of competing forms — a generic tug-of-war — than later productions have made it out to be.

*Showboat* is a sprawling affair. Based on the novel by Edna Ferber, the musical

The musical weaves back and forth between two different worlds: life on the river and life on the shore. The former is escapist. The entertainment on the boat (and in the musical itself) offers a release from the everyday world of life away from the river. And as long as the characters are on the *Cotton Blossom*, it seems, things go relatively smoothly. Once they step ashore — at Chicago and other cities in act two — their lives go awry. In this sense, *Showboat* is a model for the two different paths musicals have taken since 1927. Some are located far away, outside of time, in fanciful realms (*Camelot*, *Brigadoon*), while others focus upon urban environments, with leanings toward social realism (*West Side Story*, *Hair*). With its opposition between the escape of the river and the reality of the shore, *Showboat* contains both

This is not to fault the musical itself. Its place in the history of American theater is secure, and its influence on subsequent musicals has been immense. But the current production often turns its bow away from the shore as well. Its intention, to restage the original, detracts from the flow of the story line and the development of character. It is a bulky show, which stresses operatikeal theatricality at the expense of the connecting links (real or in used of invention) in the play itself. The potential

for drama is certainly there. But the production — and possibly the original version — has something to be said for any deeper insight suggested by the script.

The conclusion of the musical, for example, is a little too on-the-nose. Gaylord Ravensl returns to the *Cotton Blossom* and to his wife Magnolia. Instead of allowing her to tell him that she has never loved him, she confesses the two first scenes of their reunion into one (Magnolia, this is Gaylord, Gaylord, Magnolia). It also introduces a new element of confusion from later versions because it defused the dramatic energy of the scene. The song, a duet, is a little better than the one that follows ("Hey, Feller" — which Karl Burns calls out with show-stopping verve), but it's still a little too obvious. Between Magnolia and Ravensl is practically none — tagged on to the ending almost as an afterthought. They are reunited, apparently, but the audience knows Magnolia would have more than a few stray feelings on the subject of her husband's unfaithfulness.

While the primary text of *Showboat* is an uneven mix of the elements it incorporates, the musical's general approach to them is in itself a play yet to be surpassed in musicals. In this scene, that takes place on board the showboat, the two characters are left to be

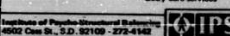
The scene is deceptively simple, merely a series of interruptions during a play. But it blends different theatrical styles with a precise fusion — the melodramatic gestures of the actors, a more naturalistic mode of the observers, and O'Connor's vaudevillian conclusion. The combination of styles, the interplay in the scene between the illusory and the real, and the varying degrees of awareness among the members of the audience (from knowing too much to knowing nothing) is striking. It is a splendid, harmonious moment. It is also one of the highlights of the Houston production.

[illegible]

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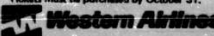
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
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# FROM THE CURB TO THE CLOUDS

It was inevitable that someone would build a flying car. It was not inevitable that Waldo Waterman would be the first one to do it. Waterman, who was born in San Diego and graduated from San Diego High School in 1912, was a highly skilled aeronautical engineer with a flair for innovative — some might say bizarre — flying machines; but he was far from the only one to tackle the problem of marrying the automobile to the airplane. It was a dream dear to the hearts of American inventors for decades.

To the layman it might seem like a forerunner idea, or at the very least, one fraught with enormous practical problems. And the layman would have a point. But I think anyone who looks at photographs of T.P. Hall's Roadable Airplane, or Mohon Taylor's Aerocar, will quickly agree that the idea is also irresistible. It was particularly irresistible to the designers and engineers who saw the automobile and the airplane grow up together in the first third of this century. The two new types of vehicles were similar enough that many early airplanes were powered by automobile engines, and incorporated other auto parts from wheels and radiators to shock absorbers and door handles. Then, too, both seemed to offer the masses an affordable means of mechanized travel on their own.

There were people who thought John and Jane Doe would adopt as quickly to the skies as they had to the highway, if someone could just point them in the right direction. Waldo Waterman was one of those people, and he spent a good deal of his life trying to design an airplane that would be cheap and simple enough for everyone to fly. But he always gave credit to Glenn Curtiss for originally suggesting the concept of the flying car. Curtiss, one of the true pioneers of American aviation, ran a flying school on North Island in 1911, and Waterman was an impressionable young high school kid obsessed with airplanes who worked for him. In February of that year Curtiss made the first successful amphibian airplane flights in the world — taking off in a Curtiss Triad from the surface of the bay, lowering his landing gear in the air, and landing on a runway at North Island — and after one of them he is said to have remarked, "Now, if we could only drive it down the street like an automobile, we would really have something." Most people would have thought Curtiss was making an offhand joke, but his comment rang in the ears of young Waldo Waterman for years afterward. "Waldo was always a rather serious guy," remembers Colonel Owen Clarke, Clarke, a former director of the San Diego Aero-Space Museum, met Waterman in 1966 in San Diego, after the latter had retired. "He was kind of grumpy, but extreme-

## A brief history of the flying car

ly likeable," Clarke says.

After graduating from UC Berkeley with a degree in engineering in 1916, Waterman worked as an airport manager and then as an aircraft engineer. First for his own company and then for Bach Aircraft Company in Santa Monica. In 1922 he designed and patented a frost-dispelling machine that changed the citrus-growing industry forever; those motor-driven propellers you often see mounted on tall poles in the middle of orange and avocado groves are a Waterman original. Throughout these years he maintained an interest in developing an airplane versatile enough to be driven on the road, but it wasn't until about 1930 that he was able to pursue the idea actively. And even then the flying car didn't simply burst forth full-fledged into the world. Like most great inventions, it required a number of trial designs before it achieved a successful, refined form.

The first of these trial designs was the Waterman Whatsit, circa 1932. The Whatsit consisted of a rather modern-looking cabin perched on top of a huge, swept-back wing, and was accurately described by author Ernest True as resembling an Australian boomerang. It was not adaptable to the road, and there were some who doubted it was adaptable to the air. The first attempted takeoff, at Van Nuys Metropolitan Airport in the spring of 1932, ended abruptly when the nose wheel sank into a gopher hole, flipping the Whatsit onto its back. A few months later Waterman piloted the repaired craft into the air for the first time, only to find himself on his back again — fifty-five feet above the ground. He managed to land the Whatsit upside down without seriously injuring himself, but a few months later the plane crashed once more with another test pilot at the controls, and it was many months before it flew again.

Waterman soon became a commercial pilot, flying between Los Angeles and San Francisco for an airline called Transcontinental and Western Air. But in 1933 the federal bureau of air commerce announced a design competition to develop a safe, economical airplane for the public. Waterman took a leave of absence from his job as a pilot to

enter the competition, and in the summer of 1934 he became one of two "finalists" out of an original field of thirty entrants. His design was called the Arrowplane, and like its predecessor the Whatsit, it had a rear propeller and a swept-back wing that suggested an arrow point. But this time the cabin was under the wing. The plane had no tail, and was steered by means of rudders on the wing tips. It was a revolutionary, weird-looking craft, but it proved to be much more manageable in the air than the Whatsit. You couldn't do any aerobatics in it, but you couldn't roll it or stall it accidentally, either. The Arrowplane was flown from Santa Monica to Washington, D.C., and was delivered to the bureau of air commerce in July, 1935. It won the competition.

That competition had attracted national attention, and Waterman was able to parlay his success into a new business, the Waterman Arrowplane Corporation in Santa Monica. In spite of the corporation's name, however, Waterman had no intention of mass-producing Arrowplanes. If the public would buy flying cars, and he immediately began trying to figure out how to add detachable wings and powered wheels to his already successful design. To keep costs down, he decided it would be prudent to use as many standard-production auto parts as possible, and early on he settled on the lightweight, hundred-horsepower Studebaker engine. Eventually he also used the generator, battery body trim, and even the grill of the 1937 Studebaker.

It isn't surprising, then, that the world's first flying car looked like a cross between a Studebaker and the Arrowplane. Waterman dubbed it the Arrowbile, and it made its first test flight in Los Angeles on February 21, 1937. Tailless and driven by a rear propeller, it featured three wheels (with power to the back two), and swept-back wings that could be unbolted and left at the airport while the cabin was driven around on the streets. It had a single headlight, and was licensed in California as a motorcycle. With a top speed of 120 m.p.h. in the air and seventy m.p.h. on the ground,

it got about sixteen miles to a gallon of gas.

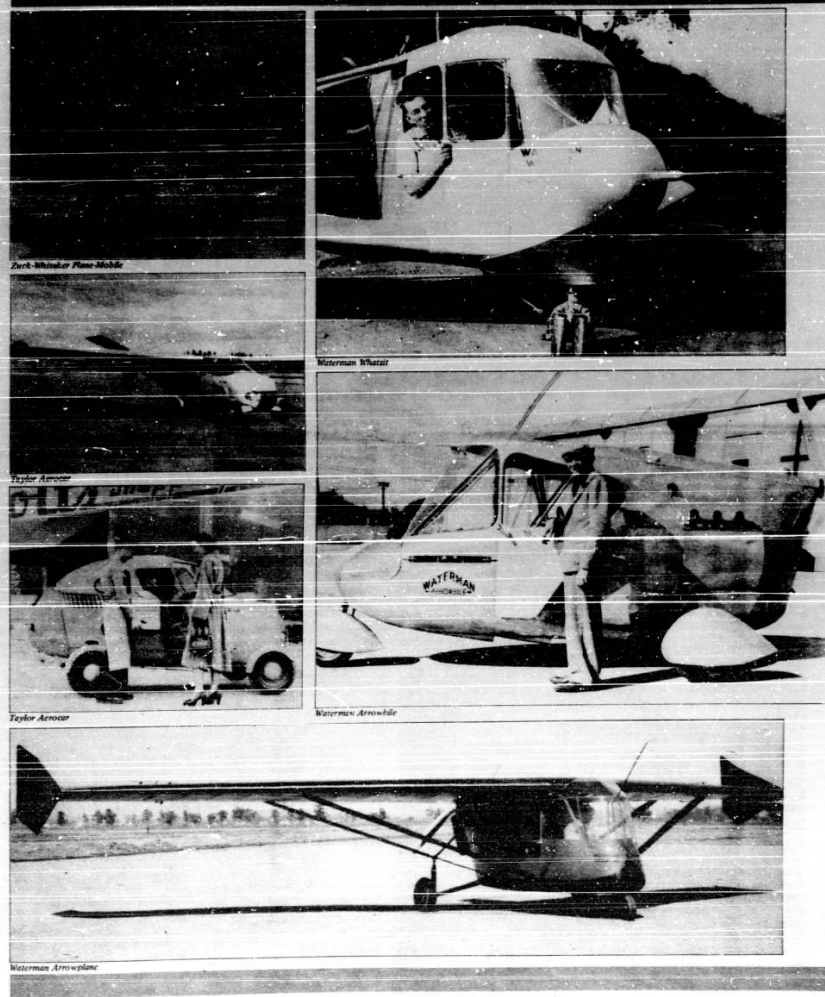
Colonel Owen Clarke, who was twenty-three in 1937, remembers seeing the Waterman Arrowbile in a newsreel of aeronautical "oddities" that appeared soon after the plane was successfully flown. Waterman had arranged for a pair of policemen to be on hand for the cameras, and they pretended to puzzle over whether to give the pilot of the Arrowbile a ticket for speeding in the air or on the ground. Waterman could afford the levity; through an arrangement with the Studebaker Corporation, the first six Arrowbiles had already gone into production. But there was one big problem that stood in the way of commercial development: the Arrowbile had been advertised at \$3000, but it cost nearly \$7000 to build. Needless to say, that was a lot of money for a car in 1937, even one that promised to make the interstate highway a thing of the past. In 1934 Waterman's chief financial backer, a retired airline executive, died. Studebaker halted construction of the Arrowbile after only five had been built; and Waterman's appendix burst, nearly killing him. The flying car went down for the count.

It was revived less than two years later by T.P. Hall. Hall was the chief development engineer for Consolidated Value Aircraft Corporation in San Diego. He had a master's degree in aeronautical engineering from the Massachusetts Institute of Technology, and was the chief designer for a couple of very well known planes, the PBV Catalina and the B-24 Liberator. Clarke remembers him as a "tall, handsome man, who always felt there was a formula that could solve any [engineering] problem." In contrast to the dour Waterman, who once complained that his Arrowbile was too practical to have been relegated to a film about aeronautical oddities, Clarke says Hall "was always a gentleman. He was very precise, methodical; nothing got him flustered."

Hall built his version of the flying car in his spare time at the old Linda Vista airport, east of present-day Miramar Naval Air Station. Residents of the area reportedly saw the plane in the air during its first test flights in 1939, '40 and '41, and though their reactions were never recorded, they must have been impressed. It looked like a Citroën with wings sprouting from the roof. Hall called it the Roadable Airplane, and noted it had a top speed of 180 m.p.h. in the air. It could take off or land on an airstrip only 600 feet long, and Hall claimed that the wings and tail could be detached in "about three or four minutes" simply by removing a few bolts. Four minutes, incidentally, also left ample time

(continued on page 29)

By Gordon Smith





## CURE TO THE CLOUDS

(Continued from page 27)

to remove the propeller, which was fastened to the nose of the car.

I once saw Hall's Roadable Airplane on display in the old Aero-Space Museum in Balboa Park, and I must say it came pretty close to fulfilling my idea of what a flying car should be. Hall himself described it best in a letter to a potential manufacturer (for once he was apparently unable to restrain his usually gentlemanly nature): "Comparison . . . with any other of its class discloses that the airplane is basically clean." Surprisingly, he had originally designed it for military use, and he added that it could carry a 30-caliber machine gun and 1000 rounds of ammunition. But the military never showed much interest in the Roadable Airplane, and it sank into obscurity during World War II. It was revived briefly in 1946, when Hall made a deal with Southern Aircraft of Garland, Texas, to build a refined version; but Hall admitted in a magazine interview that year that the plane's 300-pound wing and tail assembly was not something the average accountant or housewife would look forward to

struggling with before and after every flight. Southern Aircraft decided not to produce the Roadable Airplane commercially, and it remained a tantalizing experiment.

World War II was hard on the flying car. Aircraft manufacturers and engineers were busy filling orders for the government, and no one had time or space to devote to experimental flying machines. But the five years following the war became the Golden Age of the Flying Car. No less than four models (not counting Hall's refined version of the Roadable Airplane) made their debut, although not all of them actually flew. One of those that did was Robert Felton Jr.'s Airphibian, which appeared in 1947. Felton was a descendant of inventor-of-the-steamboat Robert Fulton, and was lionized in the press for it. An important advance of his was the jack system he devised for the Airphibian's wings; after landing, the wings could simply be unfastened and jacked up, and the cabin could be driven out from underneath them. But unlike Hall's Roadable Airplane, the Airphibian was little more than a conventional-looking small airplane, and its cabin was awfully small. One writer noted that on the road, "most drivers take it for a strange automobile of foreign make," and in a 1948 photo

spread in *Parade* magazine the two male passengers were practically sitting on top of each other. Ultimately, high production costs sealed the Airphibian's fate as it had the Airrowbile's.

In the late 1940s, the Press got into the game with a street-legal helicopter patented by an inventor named André Michel, and Italian engineers rallied briefly around the Ercos-Spider, a flying automobile conceived by a certain Lieutenant Ercolano Ercolani. Neither of these craft made it past the test stage, however, mainly due to a paucity of interested financial backers.

In 1950 Milton Taylor threw his hat into the ring with the Aerocar. Taylor had been working on his design for some ten years, and in letters to T.P. Hall had commiserated about various technical problems, including the difficulty of building a four-passenger car that could get off the ground. The Aerocar carried only two people, but it had four wheels, a grill, two headlights, and resembled a small Volkswagen. It also had a novel solution to the problem of temporarily storing the wings and tail: they could be detached, fastened together in a long, narrow package, and towed behind the rest of the vehicle on the road. Taylor estimated he could sell mass-produced

Aerocars for \$10,000, but he admitted that to do it he would need someone to back him for the necessary research and development, and no one ever did.

For all the public awe, the concept of the flying car died right there. But the public didn't know about two things. One was that a couple of inventors named Daniel Zuck and Stanley Whitaker were already testing their creative, the Plane-Mobile, on the dry-lake beds of the Mojave desert. The Plane-Mobile, it must be admitted, was a unique design. Zuck and Whitaker solved the problem of how to store the wings by leaving them out, modified for the street, the Plane-Mobile's hinged wings were simply folded on top of the cabin like some elaborate hairdo. The craft apparently never made it off the ground (its two inventors ran out of money before they reached that last crucial plateau), but that didn't stop Zuck from writing a book about his experiments and the virtues of the flying car in general. The book, which was self-published in 1958, is titled *An Airplane in Every Garage*.

It would be unfair to say Zuck was a typical inventor of flying cars; most of his predecessors in the field had had somewhat unavailing attitudes, but Zuck wore his like a winged gladiator. As

*Airplane in Every Garage* includes chapter titles such as "Meeting the Russian Threat on the Home Front with the Roadable Plane," "Landing and Taking Off Downstairs," Zuck offered the insight that "it is quite apparent that your new automobile will become more and more like the dodo, a bird that couldn't fly. It is inevitable that your dodo automobile will become an extinct species — the victim of evolution into a light-weight off-road sports car capable of flight into the wild blue yonder." Elsewhere he enthused, "Everybody can use such a plane. There will be a market for millions of them," and described how continuous airships could be created in place of outdated freeways to accommodate the hordes of new planes. Zuck never seemed to worry (and here he was certainly not alone among flying-car advocates) about the traffic problems that would have been engendered as scores of commuters took to the skies in their new all-purpose vehicles. It was enough for him to visualize them in the air. *An Airplane in Every Garage* ends with an interesting, detailed, and totally fabricated account of a cross-country vacation Zuck takes with his family in a flying car at some point in the future. For twenty-four pages he dutifully informs us of every-

thing from their flying time between cities to the temperatures encountered, hotel bills, gasoline costs, sightseeing towns — you name it. It was as close as he ever got to actually flying his flying car.

Aside from Zuck's experiments with his plane and with his pen, the other thing the public didn't know about in 1950 was that Waldo Waterman was working tenaciously to improve his design of the Airrowbile. Waterman and his wife resented in San Diego in 1951, in Point Loma, where he continued his work on a new version of the Airrowbile in his garage-workshop. He had retired, so the work here wasn't exactly frantic, but by 1958 he had a workable plane which he named the Aerobile. The Aerobile resembled the Airrowbile in all major respects, but like the Airphibian, its wings could be jacked up at the airport while the cabin was driven out from underneath. It was first test-flown by Waterman himself in May, 1958, at Gillespie Field in El Cajon. Eventually it, too, was licensed in California as a motorcycle.

In 1959 the Smithsonian Institution asked Waterman if he could send them a copy of the Aerobile. He offered them the Aerobile instead. It was shipped to the institution but never

displayed, a circumstance that didn't sit well with Waterman, according to his friend Colonel Clarke. "He was very miffed that the Smithsonian didn't exhibit it, and he tried to pull it out several times," Clarke recalled.

"He was very proud of the plane — and he was always a little bit disappointed that it was never commercially produced, too. He'd proved a concept, and he thought someone should have picked it up."

Waterman was duly honored by his fellow aviators in the final years of his life, and became something of a grand old man at aeronautical functions in San Diego. He died in 1976, not long before a fire destroyed the old Aero-Space Museum (and T.P. Hall's Roadable Airplane along with it). But before Waterman died, Clarke, who was director of the museum at the time, told him he planned to reclaim the Aerobile from the Smithsonian and display it. It took a few years and a new museum, but Clarke made good on his promise; the Aerobile hangs in the Aero-Space Museum today. It is painted a handsome blue and white, and as Clarke and I admired it one afternoon not long ago, Clarke was moved to comment that a real breakthrough in the design of the flying car never really occurred. "The concept

was proven," he said, with a nod toward the Aerobile, "but the practicality of the design leaves a great deal to be desired. Simplicity and affordability, getting the removal of the wings within the scope of a one-man operation — these were obstacles that were not overcome. But that's no to say it couldn't be done. If someone spent the time and money, there probably are ways to do it. If you could detach the automobile from its wings by pushing a button . . ."

I, for one, sincerely hope someone keeps striving to build a practical flying car. A decent car already costs \$10,000 — you might as well spend a few extra bucks and get one that flies. Besides, there's an overlook of Mission Valley near my house that would be perfect for a takeoff. It faces west, and when the smog isn't too bad you can see Mission Bay a few miles away. You drive home in your flying car at five or six on a Friday evening, say, after most of the commuter traffic has cleared. It's six blocks straight as a pistol shot to the overlook, more than enough runway. You dodge a neighborhood cat or two as you motor down the street; pretty soon the engine is roaring as you reach flying speed. You hit that overlook, and whom — next stop, Hawaii. □

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# Raid on Reality



JONATHAN SAVILLE

Imagine the following opera: Peaceful eighteenth-century Saxons in England are attacked by brutal Danish marauders. The leader of the Saxons (Harald) and the daughter of the Saxons (Gwendoline) fall in love at first sight. An immediate marriage is arranged, but the girl's father takes advantage of the wedding-night revels to fall upon and murder the Danes. Seeing Harald mortally wounded, Gwendoline stabs herself to death; the two die together, proudly singing of Valhalla, where Viking heroes go after their death.

How would one stage such a thing? The very worst way would be to do it in the style of nineteenth-century nationalistic head-cutter operas (*The Bartered Bride*), with its archaologically correct peasant chorus milling about and making realistic gestures, or verismo (*Cavalleria Rusticana*), with its plausible portrayal of ordinary middling folk and tawdry affairs of the heart observed with psychological accuracy. Such a staging would bring out all the weaknesses of this opera — or, rather,

it would make the opera seem foolish and inept by treating it as something it is not. In approaching Emmanuel Chabrier's *Gwendoline* (1886), Tito Capobianco rightly recognized that Camille Maillane's libretto and the opera as a whole belonged to the artistic movement we call "Symbolism," and that if it were to be staged successfully in the American premiere, the devices of staging would have to be appropriate to that particular aesthetic.

The chief characteristic of Symbolism is not its use of symbols (which are found in all sorts of art and ritual) but its willful refusal to make the normal logical distinctions among reality, myth, and dream. In art of this sort, the direct modes of perception melt into one another, so that at no moment is the artist or the audience obliged to decide whether what is happening really happened or was only imagined. The shimmering blend of the outer and inner worlds, with its vertiginous register of ordinary logic, gives their special flavor to such works as Mallarmé's poem "The Afternoon of a Faun," Rimbaud's prose-poem "A Season in Hell," Maeterlinck's play "Pelléas and Mélisande," the paint-

ings of Rodon, and countless other works from the latter half of the Nineteenth Century. It is also, as Mr. Capobianco has shown us so brilliantly in the San Diego Opera production, the unique medium in which Chabrier's *Gwendoline* can reveal itself as a beautiful and moving piece of musical theater.

Consider Mr. Capobianco's inventive treatment of the well-known overture. In the first act of the opera, Gwendoline recounts a fearful dream she has had of fierce Danish pirates and of the pity she feels for their brutal lovelessness. The director has wisely decided to stage the overture as Gwendoline's dream. In doing so he has made wonderful use of the talents of his artistic associates and of the technological resources of the modern stage. This is basically a bare-stage production, in which atmosphere and drama are created by lighting and by projections on backdrops and screens. It thus follows the suggestions of the great theorist of modern, post-Wagnerian stagecraft, Adolphe Appia.

Beni Montemar has provided a superb set design, like a stormy night scene out of Magazzoni, as well as some vastly impressive projections of the great steamer *Valhalla*, the blood-red Danish sails, and the menacing horns of the Viking helms. Choreographer Ogi Doula has devised a quasi-ballet, in which torch-carrying maidens advance and recede, sometimes manipulating billowing cloths that evidently represent the sea. Miss Doula and Bill Chapman have provided a complex and provocative lighting design, which includes the spectacular effect of a circle of laser beams shimmering from above and spinning around the stage floor like a storm of sapphires. And soprano Rosalind Plowright, without being a professional dancer, has learned to make Gwendoline's reactions to all these exotic events so that the doors indeed seem like a tender spirit caught in the overwhelming passions of a dream of disaster.

The staging of the overture is so completely absorbing, it is both visually beautiful and dramatically relevant, for just as Chabrier uses this introductory music to depict the sea or the stormy night of the opera, the music of the opera itself depicts them. In one particularly stunning scene in the second act, the violent fighting that ensues when the Saxons attack the sleeping Danes is represented only by the pandemonium, agonized advance across the stage of the wounded Danes in full costume and gold regalia, every few steps, another drops slowly to the ground, like a mangled majestic insect with its life force trickling away. This is not a battle of Romantic drama, with alarms and excu-

sions and clashing swords; it is a dream of a battle, a dream of the unconscious in which the heroes gradually prepare for their translation by Valhalla. Again and again, as in this moment, Mr. Capobianco's direction reinforces Chabrier's achievement, which is to take Wagnerian methods and renew them through the availability and artistic procedures of French Symbolism.

All works of the Symbolist movement are about the transforming power of the imagination, but they have individual subjects as well, and the subject of *Gwendoline* is the transforming power of love. Love touches the coarse Harald refinement and tenderness, as he recognizes his need for intimate communion with another human being, and the delicate Gwendoline becomes and self-sacrifice, as she defies her father's orders to kill her new husband and instead willingly and nobly joins him in death. Both composer and librettist are at their weakest in the treatment of this theme. Moments shows the

transformation of Harald by means of some embarrassingly coquettish behavior on Gwendoline's part, and Chabrier's treatment as he is in the overture, the choruses, and the set pieces (such as Gwendoline's folkish spinning song or her Sema-like surcease of her dream) — had no facility for the writing of dramatic dialogues to music, dialogue that reveals character and advances the action (how much better *Debussy* did this sort of thing — within the same Symbolist aesthetic — in his *Pelléas*).

These flaws in the opera itself confront the major singers in the San Diego production with challenges they must only partially. Rosalind Plowright's expressive phrasing is matched with an appropriately stylized acting style — almost a form of dance — that makes her emotions as Gwendoline seem real and touching, but she is inevitably at her best in the set pieces where she does not have to cope with the libretto's silliness. The effect of this lush

voice and the musical intelligence behind it was somewhat marred on opening night by Miss Plowright's delivery with the sea music and her general tendency to go flat. Luciano J. Paez, as Harald, had no vocal difficulties; on the contrary, the high tenor of the part suits his resonant, well-produced voice perfectly, and enables him to exhibit to the full an untrained lyricism somewhat less evident in his recent performance in Verdi's *Il Corsaro* during the San Diego Opera's Verdi Festival. Mr. Paez's acting, however, is one of the few elements in the production that has not submitted to the overall style Mr. Capobianco has chosen.

Admittedly, it would be a pity to point out considerable dramatic difficulties, but certainly Mr. Paez's routine operatic poses — those turnings on the head, crossings of the arms, and large gestures of dismay — are no way of coping with these difficulties. With acting of this sort, it is hard to believe in Harald's beauty, his humanity, or his exotic passion, and — sadly enough, for

the excellent young singer — Mr. Paez seems little more aesthetically dramatic in his vocal acting than in his physical one. After such quality as this singing that conveys a general emotional distance and involvement. Of tenor David Norman, who sings Gwendoline's father, it is best to say nothing.

No matter. This is a director's opera, one which, even with the best and most dramatic singing in the world, could never be remembered for its singers, the way the opera of *Debussy* and *Verdi* are. What *Gwendoline* must be remembered as is a total work of Symbolist theater — the Gesamtkunstwerk Wagner spoke of — and Mr. Capobianco's *Gwendoline* is just that, a triumph of this director's imagination and inventiveness. It is pleasant that, at a moment when Mr. Capobianco, charged at the cancellation of next summer's Verdi Festival, is mulling about possibly going elsewhere, he should be able to remind San Diego so powerfully of his great artistic gifts.

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**Letters**  
(continued from page 33)

certain behavioral techniques that work. For example, the pleasure of delayed satisfaction, of planning and anticipating a meal, that I will share with others (a very important step). A binge will start when I feel deprived emotionally. I've spoken to other bolicans, and although many of us are gregarious and function well socially, we all share the experience and sensation of being on the outside looking in. We feel a very strong sense of being alone—not fleetingly—but almost continually.

I wish I had more answers. It's a long and lonely struggle for me, but I do want you to know that Moore's concerned effort in writing the article was most sincerely appreciated.

Pat Wargo  
Foway

**Wanted Whole Case**

I am writing in response to Judith Moore's article on bolicans. As a recovered bolican, I feel I can sympathize with the trauma, personal defeat, and guilt which runs rampant in the active bolican's personality. It is unfortunate that Moore dealt with such a narrow view—she's only a limited editorial on the subject she felt at the "bolican's maladaptation to society's pressures. It is a bizarre behavior pattern, an abnormality as observed, as an "foodaholic," so to speak. But due to the large number of readers of your paper I feel you presented but half a case.

It is one thing to comment upon a problem you are obviously unfamiliar with, but you owe at least a little insight, hope, or positive comment that this illness can be used in being cured. The medical journals are filled with numerous attempts at cures. Obviously, there is no one drug or one therapy which is the panacea. But believe me, these women are desperate for a positive sign, a glimmer of hope for help. Counseling does help. Therapy does help.

It is in quiet desperation that these women (usually intelligent, upper-middle class) have unthought their lives to allow for no diversity except for food. To write an article that clearly represents the trauma and the despair they feel is a first step. (You must realize that most are not disgusted by the "warm bug of vomit" regardless of how often you repeat it. They are past it. I still am.) But a follow-up of the cure: the stages one goes through, the exhilaration one feels the first time one doesn't binge and purge; how one finally learns to live, to cry, to laugh, to love, and to really begin to contribute something—that's what needs to follow.

Moore points her finger at society as the oppressor, but if we had been raised as not so "perfect" little girls by our parents, maybe that would have helped a few also. The reasons one starts are as numerous as the women who are in need of help. I appreciated your article for being as forward as it was, for addressing an issue as controversial as this. But try to understand the quiet desperation and cry for help these women suffer daily. And it is daily that one suffers (self-condemnation for not being able to stop this ritual that one knows is harmful).

Please don't view this as a criticism but just as a plea for a follow-through. It was because of an article I read in *Glamour* that mentioned counseling did cure bolicia that I wrote. One year later I can finally say it is over. But I still can feel regret for the five years of my life I wasted. And they were wasted uselessly.

J. Hawthorne  
San Diego

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# Off the Cuff

How do you feel about gun control?

**John Marks**  
Active Member  
East San Diego

I believe that everyone has a right to bear arms just like it was written in the Constitution and in the Declaration of Independence by one of my relatives—Thomas Jefferson. My great-grandfather Hastings Marks married one of Jefferson's six sisters. That's where I get my red hair from. Anyway, we didn't win this country by not having guns. We won our freedom with guns. Registration of handguns is okay but that's not going to keep them out of the hands of criminals. In fact, making them legally harder to get will make them easier to get on the street. If they cut out the sale of new handguns, it's going to be pretty bad for the guys who make guns. It will put a lot of people out of work.

**Erica B. Nourse**  
Golden Hill

This is my proposal to the city council: All women should have handguns. Come on, let's face it, men are the ones who most often than not act violent and weird. When you go to Black's Beach you don't see women looking at you weird, judging off and everything. Ours are an extension of a man's—well, you know, you've heard of it this before. It's true. Women are the ones who need to protect themselves. When you hear about domestic violence or someone going berserk, the men are an M-16, the women use a kitchen knife. She doesn't have a chance. If only women had guns, the society on the whole would be better off. Unfortunately, I don't think the city council would consider this a serious proposal.

**G.E. Smart**  
Retired Navy  
Balboa Park

You're talking to an old ex-submarine. A chief gunner's mate. Here's my opinion. If people were to give up their handguns voluntarily, that's fine. Would the people doing all the robberies and stuff give them up? Would they stop committing crimes? If they can get all of the guns, that's fine. If they can't, it's no good. You hear about criminals forcing their way into a person's home, robbing them. It happened in Chula Vista not too long ago. It makes people stop and think. Personally I wouldn't open my door to a stranger and I'd dial 911 if there was trouble. I think the penalties ought to be stiffer on criminals that use guns. They let them out too soon. Maybe if they kept them in a little longer it might be a lesson to them.

**Mary Chambers**  
Plural Designer  
La Mesa

I have a neighbor who believes in no guns whatsoever. It's a little late for that. I'm persuaded. Three armed men walked into my house a few years ago, hee-hee, rifled to my boyfriend's head, tied him up, threatened him, and ransacked the place. I had just left a few minutes before it happened. They were never caught. If someone has an illegal gun, they aren't about to turn it in. I mean, they can't keep guns out of prison, how are they going to keep them off the streets? If Proposition 13 passes, retired police officers and sheriffs will no longer have the right to carry a gun. I don't think that's fair. They might be called on to help. I wouldn't give up my gun. Now, if anyone gets past my Great Dane, they'll be sorry.

**Sodie Hall**  
Unemployed Construction Worker  
Hillcrest

I was just up in San Francisco recently, where people are supposed to be tanning in their handguns. In general I heard people saying it wasn't going to work. You don't have enough cops to patrol the city. What about people with hunting guns? Are you going to make them sign something promising they won't kill people? You just can't take away a person's right to protect himself. You have to consider the kids. They're more susceptible growing up in a violent society. Some seventeen-year-old blows away his gym teacher 'cause he doesn't want to go push-ups. We need tougher laws regarding the criminal use of guns. Tougher registration laws will help, but it won't solve the problem.

—Lin Juary

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## Section 2

### Events, Theater, Music, Film



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good enough to waste a miracle on. In the modern miracle department, the Gallo brothers, Ernie and Jello, made a living for years by turning the blood of grape pickers into wine, then turning the wine into money. Less significant but still miraculous to me is that I can go to my local liquor store every day and turn money back into wine, then go home with the stuff and turn whatever problems I might have had that day into distant and harmless memories. The basic and perpetual miracle, though, stands in a

glass next to my typewriter at this moment—the wine itself, in this case a modest chardonnay. As I sit it to the light, I marvel at the strange alchemy of dirt, rain, sunlight, and human sweat that has produced this beautiful brew, a liquid that would be clear were it not delicately touched with a faint straw color, as if a young green leaf had been dipped ever so briefly into it. It doesn't look as if it should have an aroma, but it does—a light but distinct musky smell of ripe fruit, perhaps of apples, or even tart yet rich with a hidden sweetness. Should it have power? It doesn't seem so as it sits chilled and quiet in the glass, but I need only bring it to my lips and let it slip over my tongue and into my throat to feel its surprising strength, the chill changed to warmth, releasing an energy that travels rapidly and pleasantly from stomach to brain to body. Inevitably, I am higher and more relaxed. Soon, I will be thoroughly contented, happy over small things. Next, I will grow enlightened, perhaps clairvoyant, peering into the past and into the future, discerning the difficult secrets of this life and the complex message of the wine. Later, the bottle will be a goner and my metaphysical capabilities so enhanced that they will overcome my motor reflexes. I will be incapable of using the typewriter, but in my serene space above and apart from the mechanical world that has will seem insignificant. To whatever force of creation that has made this miracle of wine possible, I, as a representative of humankind, am truly indebted, though it is not at all clear to whom or how I can best tender my thanks, unless it be to those earthly powers of the grape and its nectar. In that regard, I think it only the least I can do to travel to San Diego's San Pasqual vineyards and winery this Sunday to help the winemakers (Continued on page 6, col. 4)

#### Plimpton On Plimpton

Be a quarterback for the Detroit Lions. Play basketball with the Boston Celtics. Play hockey with the Boston Bruins. Play percussion with the New York Philharmonic. Photograph Playboy centerfolds. Fly on the tractor of the Clyde Beatty-Cole Brothers Circus. This may read like the dreams of six different lifetimes, but it is in fact only a partial list of the accomplishments of one George Plimpton. What distinguishes this twentieth-century Everyman (born in New York City, educated at Exeter, Harvard, and Kings College, Cambridge, lecturer at Barnard College) from gnat and me? Neither, as he readily admits, his physique nor his suggestions. "I am built rather like a bird of the midlife, under variety—the avocet, the limpkin, and heron." His arms are like none-too-beefy sticks, his nose bleeds easily, he weeps involuntarily when he is

hit. Yet, like Walter Mitty gone amuck, he has dared to act out his fantasies—and weathered them sufficiently well to write about them. A writer, he has written, is what he is, not an athlete. Others may sharpen their No. 2 pencils or put a new carbon in the old IBM before settling down to write. Plimpton believes in "spontaneous journalism," and so he has pitched in Yankee Stadium, bused three rounds with Archie Moore, bid at Oswald Jacoby's savage table, lobbed tennis balls to Pancho Gonzalez, and packed his golf bag to go on the PGA circuit. Home again, he has written nearly a dozen books about the game—wherever game it is—from the inside point of view, as well as articles for Sports Illustrated, Harper's, Time, Newsweek, Rolling Stone, Holiday, Audubon, The New York Review of Books, and The New York Times Magazine. Acting in Warren Beatty's film *Bull*, Plimpton played an editor. Off-screen, he was in his collegiate days editor of the Harvard Lampoon, and has been associate editor at *Hutton* and *Harper's* magazines. He has also been editor of *The Paris Review* since he helped found that



George Plimpton

#### Distant Poles

Asked to name a Polish composer, most music lovers would mention Chopin and then fall silent. Those with a taste for the avant-garde might add Penderecki or Lutoslawski. But it is only those with a very special taste who would show an acquaintance with one of the greatest Polish composers of our era, Karol Szymanowski, whose centenary celebration this year will be marked in the San Diego area by a concert of his piano music this coming Sunday. Szymanowski, born in the same year as Stravinsky (1882), began his career as a composer under the voluminous late-Romantic influence of Wagner and Scriabin, tempered by the early Romantic imagination of his great Polish predecessor, Chopin. Hisopus 4, the Four Etudes for piano (1900-1902) reflect these influences clearly. As in the Etudes of Chopin, each of the pieces exploits a single mood and texture; in each, the basic opening idea is stretched, extended to a climax by a brief development, and then repeated. The four pieces bear an analogy with the form of a

sonata form in a personal and unmistakable style. Although this music in no way resembles that of his eminent contemporary, Stravinsky, Szymanowski's fascination with national folk music at its central period of his musical life (he died in 1937) was strengthened by the example of Stravinsky's *Les Noces*. He thus reflected them—as throughout his career—some of the central

musical form in a personal and unmistakable style. Although this music in no way resembles that of his eminent contemporary, Stravinsky, Szymanowski's fascination with national folk music at its central period of his musical life (he died in 1937) was strengthened by the example of Stravinsky's *Les Noces*. He thus reflected them—as throughout his career—some of the central

trends of modern European music. It takes a Pole to play Polish music with its full flavor and spirit. The greatest interpreter of Szymanowski's piano music (as of Chopin's) was his close friend Artur Schnabel. Peter Gach, a pianist on the faculty of Palomar College and a devotee of Szymanowski's music, is also of Polish extraction and has studied at the Warsaw

Conservatory. Gach's recital at Palomar College, commemorating the composer's birth and comprising the three works described above, to be repeated a few days later for the Polish Arts and Culture Foundation in San Francisco, constitutes the only local tribute (there are more extensive doings in Los Angeles) to this remarkable twentieth-century

(Continued on page 6, col. 5)





# University Events Office 1982-1983

**Purcell String Quartet**  
October 23, Saturday

**Vermore Quartet**  
November 13, Saturday

**Juilliard String Quartet**  
January 29, Saturday

**Prague Quartet**  
February 26, Saturday

**Guarneri String Quartet**  
April 23, Saturday

**Les Ballets Jazz de Montreal**  
October 24, Sunday

Santa Drive's Company  
**HARRY**  
dance and other works  
November 3, Wednesday

**American Ballet Theatre II**  
February 12, Saturday

**Jazz Unlimited**  
March 8, Tuesday

**Tandy Beal & Company**  
April 17, Sunday

National Theatre of the Deaf in  
**"Parade"**  
November 7, Sunday

San Francisco's Low Moan Spectacular in  
**Footlight Frenzy**  
January 8, Saturday

From France  
**Compagnie Philippe Genty**  
theatre d'animation et de marionnettes  
February 1, Tuesday

The Father of Bluegrass  
**Bill Monroe and the Bluegrass Boys**  
November 14, Sunday

From Ireland  
**The Chieftains**  
February 2, Wednesday

The Cosmic Laser Concert  
**Laserium**  
October 14, Thursday, 8 & 9:45 p.m.  
October 15, Friday, 7:30, 9:15 & 10 p.m.

Anthropologist  
**Jane Goodall**  
May 9, Monday, 7:30 p.m.

All programs (except as noted) at  
8:00 p.m. in Mandeville Auditorium

For more information  
and a descriptive brochure  
call 452-4090 or 452-4559

## READER'S GUIDE

Consent to be a READER  
EVENTS must be received by mail  
no later than the Friday preceding the  
Thursday event in which it is  
considered for publication. Please do  
not phone. The Events Editor  
reserves the right to edit all materials.  
Send complete information and  
photos to READER EVENTS  
EDITOR, P.O. Box 83063, San  
Diego, CA 92188.

### Dance

"Dance Jam," creative bandstand  
dancing in an atmosphere free of  
smoke and alcohol, is held each  
Friday night, 8 p.m. to midnight,  
Interval Studios, El Cortez Hotel,  
Seventh Avenue and Ash Street,  
downtown, 239-1713.

### Film

"Life Extension," a videotaped  
program featuring life extension  
scientists Dirk Pearson, Saul Kent,  
and others, will be shown Thursday,  
October 7, 7:30 p.m.,  
Plymouth Church, 4110 University  
Avenue, North Park, Free.  
\$15 per person.

"Pissed of Consciousness," a movie  
narrated by Glenda Jackson, will be

shown by Amnesty International's  
San Diego Chapter, Thursday, Oc-  
tober 7, 7:30 p.m., room KN,  
Ayer's Center, SDSU, 283-1637 or  
452-7847.

"Requiem for a Faith," a movie  
about Tibetan Buddhism, will be  
shown with Buddhism, Man, and  
Nature, Thursday, October 7,  
through Saturday, October 9, 8  
p.m., Laughline Man Institute,  
2160 Avenida de la Playa, La Jolla,  
459-0029.

Films by Students will be shown  
Friday, October 8, 8 p.m., Little  
Theatre, Hepler Hall, SDSU,  
265-5204.

"Minimal Portrait of a Spring," a  
movie about the interdependency  
of a variety of species in an unusual  
ecosystem in Kenya, will be shown  
with two films from the South-  
Asian, A Million Years of Man and  
Our Vanishing Land, Saturday, Oc-  
tober 9 and Sunday, October 10, 2  
p.m., National History Museum,  
Balboa Park, 232-3821.

West Coast Video Film Arts Festi-  
val, featuring award-winning  
film, will be shown Thursday,  
October 7, 7:30 p.m.,  
California Theatre, 1000  
Avenue, North Park, Free.  
\$15 per person.

Australian Film Documentaries,  
two films will be presented on con-  
servancy rights and will be followed  
by a discussion led by the film's  
creators, *Home on the Range*, ex-  
amining the CIA and the arms race  
in Australia will be shown Satur-  
day, October 9, 8 to 10 p.m., and  
Two Lanes, an examination of  
Aboriginal history, will be shown  
Sunday, October 10, 2 to 5 p.m.,  
Grass Roots Cultural Center, 1947  
30th Street, Golden Hill,  
231-5009.

"Norway," a film by Stan La Rue,  
will be shown Sunday, October 10,  
2 to 5 p.m., room P-32, Palomar  
College, 1100 West Mission Road,  
231-5009.

White Heather Concert Tour,  
featuring performances by Scottish  
ballad singer Calum Kennedy, com-  
edian Neil O'Brien, and pianist Mark  
Simons, will be presented Sunday,  
October 10, 2 p.m., East County  
Performing Arts Center, 210 East  
Main Street, El Cajon, 584-8723.

Organ Concert, Chris Elliot will  
present a concert of pop music and  
music to accompany comedy silent  
movies, Sunday, October 10, 2:30  
p.m., California Theatre, Fourth  
Avenue and C Street, downtown,  
232-7513.

British Band Classics Concert will  
be presented by the University  
Wind Ensemble, under the direc-  
tion of Charles D. Yates, October  
10, 2 p.m., South Recital Hall,  
SDSU, 265-5204.

Folk Hymns and Traditional  
Oratorios will be performed by  
single songwriters from Medina,  
Sunday, October 10, 7:30 p.m.,  
First Presbyterian Church, Fourth  
Avenue and D Street, downtown,  
232-7513.

Classical Guitar Concert will be  
presented by Nancy Lopez, Sun-  
day, October 10, 8 p.m., Centro  
Cultural, Tijuana, (706) 684-1111.

Mini-Concert, featuring the Orion  
 Duo performing classical guitar  
pieces by Vivaldi, Debussy, Bach,  
Rodriguez, and Satie, will be pre-  
sented Monday, October 11, noon,  
Strippers Cottage, SDSU,  
265-5204.

Cello Recital, featuring Mary Ann,  
will be held Tuesday, October 12,  
7:30 p.m., San Diego Public Li-

San Marcos, 744-1150 x2155.

"The Hunchback of Notre  
Dame," the 1939 movie starring  
Charles Laughton as the hunch-  
backed bell ringer, will be shown  
Tuesday, October 12, 7 p.m.,  
Coronado Public Library, 640  
Orange Avenue, Coronado,  
435-4187.

"The Spider's Strategem," a  
movie selected from the show story  
by Jorge Luis Borges, "The Theme  
of the Tragic and the Hero," will be  
shown Wednesday, October 13,  
7:30 p.m., Sherwood Auditorium,  
La Jolla Museum of Contemporary  
Art, 200 Prospect Street, La Jolla,  
454-3541.

Films for Children, including  
Macbeth and the Bad Hat, Millions  
of Cats, and Make Way for Duck-  
lings, will be shown next Thursday,  
October 14, 3:30 to 4:30 p.m., Na-  
tional City Public Library, 200 East  
Twelfth Street, National City,  
474-8211.

### Music

Jazz Concert, featuring the  
Baroque Sunders Quartet, will be  
presented Thursday, October 7 and  
Friday, October 8, 7:30 p.m.,  
Solari Gallery, 828 Fifth Avenue,  
downtown, 291-0384.

Korean Classical Music, per-  
formed by members of the Yonsei  
Classical Music Institute of Amer-  
ica under the direction of Hoon  
Park, will be presented Friday, Oc-  
tober 8, 8 p.m., South Recital  
Hall, SDSU, 265-4947.

Concert On the Beach, featuring  
performances by Deane and West  
County, will be presented by the  
Committee to Save Sunset Cliffs,  
Sunday, October 9, 2 to 5 p.m.,  
Dog Beach, Ocean Beach, Free,  
232-0441.

Opera, the San Diego Opera's first  
performance of Puccini's *Madama  
Butterfly* will be held Sunday, Oc-  
tober 9, 8 p.m.; other performances  
will be Tuesday, October 12, 7  
p.m.; Friday, October 15, 8 p.m.;  
and Sunday, October 17, 2:30  
p.m., Civic Theatre, 202 C Street,  
downtown, 236-6510.

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265-5204.

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7:30 p.m., San Diego Public Li-

## To LOCAL EVENTS

Barry, 820 E. Street, downtown,  
Free, 236-5549.

"End the Race or End the Race,"  
an evening of folk music in support  
of the end of the nuclear arms race,  
will be held Wednesday, October  
13, 7:30 p.m., Old Time Cafe,  
1464 North Highway 101,  
Encinitas, 436-4030.

Chamber Music Concert, fea-  
turing solos by Bruce Paul Rubin,  
will be presented by the La Jolla  
Chamber Orchestra, led by Paul  
Polivsky, next Thursday, October  
14 and Sunday, October 16, 8  
p.m., Sherwood Auditorium, La  
Jolla Museum of Contemporary  
Art, 200 Prospect Street, La Jolla,  
459-3724.

"Star Party," a chance to view  
selected celestial objects through  
telescopes will be offered Friday,  
October 8, 7:30 p.m., on the roof  
of the physics/astronomy building,  
SDSU, 265-5204.

Fall Festival for Nudists, spon-  
sored by the Western Sunbathing

Association, will feature sports  
competitions, dancing, and a  
photo show, Saturday, October 9  
and Sunday, October 10, 9 a.m.,  
Seaside Sun Island Resort, 1631  
Harbor Canyon Road, El Cajon,  
445-5749.

Tijuana Walking Tour will be led  
by Institute Olympics, Saturday,  
October 9, 9:30 a.m. to 3:30 p.m.,  
begins at the pedestrian turnstile at  
the U.S. Customs Information  
Booth, international border, San  
Ysidro, 222-2224.

Urban Self Reliance Fair, fea-  
turing speakers and displays in solar  
projects, home hydroponics, or-  
ganic gardening, working for your-  
self, raising for wild foods, and  
more, will be held Saturday, Oc-  
tober 9, 10 a.m. to 5 p.m., Hum-  
ble Hall, 1721 Humboldt,  
Pacific Beach, 483-8441.

Greek Festival, featuring the food,  
dance, and music of Greece, will be  
held Saturday, October 9 and Sun-  
day, October 10, 10 a.m. to 10  
p.m., Don Diego room, Del Mar  
Fairgrounds, Del Mar, 755-0885.

Gallery Tour, walking tours of  
downtown galleries will be hosted  
by Spectrum Gallery, Saturday,  
October 9, 1 and 2 p.m., Spectrum  
Gallery, 726 Seventh Avenue,  
downtown, Reservations:  
232-4743.

Comedy will be presented by Jane  
Anderson and Emily Levine,  
Saturday, October 9, 7:30 and 9:30  
p.m., Wing Cafe, 2751 B Street,  
Golden Hill, 239-9606.

Puppet Show, ventriloquist Marge  
Kerr will present "Mouse and  
Friends and New on Stage," Sun-  
day, October 10, 1, 2, and 3 p.m.,  
Puppet Theatre, Balboa Park,  
466-7128.

### Radio TV

"Der Rosenkavalier," the opera by  
Richard Strauss, will be performed  
by Luciano Pavarotti, Derek  
Hammond-Strood, Kurt Moss,  
Lorraine Levanos, and others,  
Thursday, October 7, 8 p.m.,  
Channel 15.

"The Willmar 8," a documentary  
about the effects of their strike on  
the personal lives of eight women  
employees of the Citizens National  
Bank in Willmar, Minnesota who  
walked off their jobs and went on  
strike September 16, 1977, will be  
broadcast Friday, October 8, 9  
p.m., Channel 15.

"Telefrance," programming in  
French, including movies, plays,  
and programs from French televi-  
sion stations, is aired each Satur-  
day.

## Beautiful MARINA VILLAGE

San Diego's Finest  
Shopping & Entertainment Center  
presents

### RENAISSANCE FANTASY BAND

October 9 1-4 p.m.



Featuring  
**Raggle  
Taggle  
&  
Jack  
Straws**

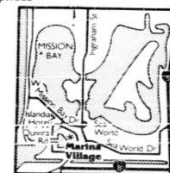
also  
**David  
Kesterton**  
The 10 Ft.  
Dancing Giant

### FREE Marina Village Balloons

Fastman's, Salmon House, and WindRose restaurants will extend happy hour prices  
throughout the festival. Dos Amigos offers 11 margaritas.

Browse through our specialty shops for unique gifts.  
Enjoy a stroll along our breathtaking waterfront view  
amid our bougainvillea.  
Eat, drink and be merry at Dos Amigos, Fastman's,  
Salmon House or WindRose restaurants.  
San Diego, join us at Beautiful Marina Village for an  
exciting afternoon.

For additional information please call 224-3126.



### Restaurants

DOS AMIGOS  
Fastman's  
Fastman's Bar-B-Que  
SALMON HOUSE  
WindRose  
WindRose Bar, Private Bar, Diner

### Specialty Shops

ACADEMY BOOKSTORE  
Book & Consulting Center  
CAROLLEE BEAUTY SHOP  
Full Service Beauty  
CALYPSO BEACH  
Sailing Service  
CRESCENT'S CLASSICS  
Designer clothing boutique by Bracci  
D & H COLLECTIONS  
Specializing in Unique Gifts  
DESIGNS FOR TRAVEL  
Full Service Travel Agency  
DUTCHMAN'S SEA TRUCKS  
Seafood, Italian, Caribbean, and more  
LA JOLLA MARINE SERVICE  
Boat, Marine Repair and Service  
MARINA SPORTSWEAR  
Nautical Fashion for Men & Women  
M & E LIQUORS  
NIEPERSMAN'S  
New Fashion, Sportswear, Sundresses  
RON SPENDER YACHTS  
Yacht Sales, Rentals, Charters & Reps  
SEA & SKY ARTIFACTS  
Collection from the Sea & Sky  
STEAMER TRUNK  
Gifts, Memorabilia, Collectibles  
T-SHIRT BOUTIQUE  
T-Shirts, Souvenirs, Collectibles  
THE ELECTRIC JUICE  
Originals, Reproductions, Collectibles  
THE LUN GALLERY  
Originals, Reproductions, Collectibles  
WHAT EVERY WOMAN WANTS  
Fashion, Cosmetics & Accessories



## READER'S GUIDE

and Sunday, noon to 3 p.m., Channel 15.  
**The Best of Bluegrass** will be performed by Bill Monroe and the Bluegrass Boys, Tim T. Holt, the Clinch Mountain Club, Dix Watson, the Skidmore, and Emmett Harris, on the stage of the Grand Ole Opryhouse, Saturday, October 9, 9 p.m., Channel 15.  
**"Nellie"** black and white of the burlesque and Nellie Lutcher, performing, will be on the program.  
**Classical Concerts** Grand American guest conducts the Pittsburgh Symphony in works by Haydn and Stravinsky, Sunday, October 10, 7 p.m., KFRS-FM 89.  
**"Top Hat,"** a classic Fred Astaire and Ginger Rogers song and dance musical made in 1934, will be aired Sunday, October 12, 9 p.m., Channel 6.  
**"Breaking the Habit: Smoking"** and since then, Sunday, October 12, 7 p.m., Channel 15.  
**Pregnancy On the Rocks: The Fetal Alcohol Syndrome**, an analysis of the effects of alcohol consumed by a pregnant woman on her child, will be broadcast Monday, October 13, 10 p.m., Channel 15.  
**"Nature,"** a three-part series

of nature, will be on the program through the Andes Mountains, Sunday, October 10, 8 p.m., repeats Tuesday, October 12, 1 p.m. and Sunday, October 17, 10 a.m., Channel 15.  
**"The Bear Next Door,"** a four-part series about the dominance and influence of Russia on four countries, it begins with an examination of NATO's north-east flank, Tuesday, October 12, 10 p.m., repeats Sunday, October 16, 10 p.m., Channel 15.  
**"The Threat of Nuclear War,"** a debate between Senator Edward Kennedy and Senator Gordon Humphrey, will be broadcast Wednesday, October 13, 11 p.m., Channel 15.  
**"Zita,"** a 1968 French movie about a young girl who learns about life as her aunt dies, starring Joanna Shimkus, will be shown next

on a teenager torn between the wishes of parents and her need for independence and self-fulfillment, will be broadcast Wednesday, October 13, 8 p.m., Channel 15.  
**"Balloo 82: The General Election"** Gloria Penner, on-air host, Steve Fauce and Don Perry, candidates for the eighteenth assembly district seat vacated by Willie Delah, Tuesday, October 12, 10:30 p.m., repeats Sunday, October 16, 1 p.m., Channel 15.  
**"My Brilliant Career,"** a 1979 Academy Award nominee for best foreign film, starring Sissy Mel-

## TO LOCAL EVENTS

### Sports

**San Diego Velodrome 1983 Autumn Race Classic**, featuring amateur and elite races, and competition among top United States bicyclists, will be held Friday, October 8, 7 p.m. and Saturday, October 9, 1 p.m., velodrome, Metcalf Field, Balboa Park, 208-1530.  
**Motor's Comfort Women's BK**, a race sponsored by the San Diego Track Club, will be held Saturday, October 9, 7:30 a.m., Mission Bay, 299-TRAC.  
**Wheelchair Basketball Tournament**, conducted by the San Diego Park and Recreation Department, will be held Sunday, October 9, 9 a.m. to 8 p.m., and Sunday, October 10, 10 a.m. to 2:30 p.m., San Diego High School gymnasium.

**1457 Park Boulevard, San Diego 236-6655.**  
**Bridge Clinics**, sponsored by the Southern California Freestyle Association, are held for Fushie players of all skill levels each Saturday, noon, East Mission Bay Park, Interstate 5 and San World Drive, Mission Bay, 273-7441.  
**Bicycle Tours of Bonita**, one traveling a thirty-mile route, the other a ten-mile route, will be held Sunday, October 10, 8:30 a.m., Robt Park, Bonita, 475-7205.  
**Celebrity Golf Classic**, a tournament to benefit the March of Dimes, will be held Tuesday, October 12, 12:45 p.m., Whispering Palms Country Club, 1600 Camino del Golf, Rancho Santa Fe, 376-1211.  
**Lectures**  
**Twelve-Tone Poem**, a form introduced by poet Elizabeth Barrett,

will be discussed by Barrett at a poetry reading celebrating the fortieth anniversary of her career as a poet, Thursday, October 7, 7:30 p.m., San Diego Public Library, 820 E Street, 236-5849.  
**Nuclear Awareness Forum**, featuring discussion of the economics of military spending in San Diego, nuclear power, and nuclear weapons, will include speakers Robert B. Livingston, Jim Jacobson, Bill Boland, and Sheryl Shapiro, Friday, October 7, 8:00-9:30 p.m., Rad Hall, First Unitarian Church, 490 Front Street, 275-1062.  
**"Alcoholism: Facts and Fiction"** will be among the topics covered in a panel discussion sponsored by the Customized Women's Commission and the San Diego Coalition on Alcohol Problems, Sunday, October 9, 10 a.m. to noon, Camino Theatre, USD, 579-1666 or 465-4411.  
**Readings of Complementary**

**Poems** will be presented by friends and poets, Bonnie Bates, 13 and Korn Elliott, Sunday, October 10, 2 p.m., Villa Montezuma, 1925 K Street, San Diego, 239-2211.  
**Poetry Reading by Forrest Cato** will be held Sunday, October 10, 8 p.m., Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.  
**Poetry Reading**, featuring poet Chuck North and his work, will be held Monday, October 11, 7:30 p.m., DAG, Wild Books, 7541 La Jolla Boulevard, La Jolla, 456-1800.  
**"What is the Value of Bilingual Education?"** will be explored by a panel of speakers, including Assemblyman Pete Chacon, Rosalia Salinas, a curriculum coordinator for the County Department of Education, and Christine Medina, teen program coordinator of the San Ysidro YWCA, Monday, October 11, 7:30 p.m., Northminster Presbyterian Church, 4324 Claire-

## Antiquarian Book Fair

Saturday, October 16, 1982 noon-6 p.m.  
 Sunday, October 17, 1982 noon-5 p.m.

Over 50 dealers from California, Arizona & New Mexico displaying old and rare books, autographs, prints, photographic, maps & paper ephemera for sale


Al Bahr exhibit hall, 5440 Kearny Mesa Road, San Diego  
 Clairemont Mesa Boulevard at Freeway 163

Donation at door: \$3.00 for pass good both days

SAN DIEGO BOOKSELLERS ASSOCIATION (714) 454-4443

\$1.00 off with this ad

Unwrap Your Gifted Self



Find gifts and creative ideas for everyone you love. You'll find them here.

THE SAN DIEGO FAIR TRADE CENTER

## PSYCHIC FAIR & BAKE SALE

Saturday, Oct. 9, 10 a.m. to 8 p.m.  
 Tarot, Palmistry, Psychics, Numerology, Astrology, etc.

Friday Oct. 15, Saturday Oct. 16

REV. LEATHERS from LA  
 Awareness Center Church  
 First at Thurn  
 296-9491

## CALUM KENNEDY

Scott's favorite  
 ballad  
 singer

The hit of  
 Scots  
 & Gaelic  
 tongue

plus an All Star Scottish Cap  
 Sunday, October 10, 2:00 p.m.  
 East County Performing Arts Center  
 210 E. Main, El Cajon, CA  
 440-2277  
 Reserved seats \$7.00 & \$9.00 at the door,  
 children \$5.00.

## THE BOWERY THEATRE THE HASTY HEART

By John Patrick

FIRST RATE CAST • REHEARSING WITHOUT RESTRICTIONS  
 • ONE CAN ONLY AFFORD TO BE A PART OF  
 • AND ONLY FOR A LONG TIME TO COME  
 • HIGHLY ANTICIPATED PERFORMANCE  
 • MARCH 1983

Hold over, one week only!  
 Through Sunday, October 11  
 Friday & Saturday 8 pm, Sunday & Monday matinee 2 pm  
 General admission \$5.00 • Group rates available  
 400 Elm St. 235-4508

THE DOS EQUIS LASER PERIENCE  
 PRESENTS  
 TICKETS AVAILABLE THROUGH TICKETRON

# LASERIUM

THE COSMIC LASER CONCERT

October 14, Thurs., 8 & 9:45 p.m.  
 October 15, Fri., 7:30, 9:15, & 10:45 p.m.  
 Mandeville Auditorium  
 Students \$3.50, G.A. \$4.50  
 tickets at University Community Box Office, 450-4559  
 presented by the University Events Office

SECOND ANNUAL

# COIN SHOW

To be held at the Regency Ballroom, Town & Country Hotel, San Diego, California  
 Friday October 9 (10 'til 8)  
 Saturday, October 9 (10 'til 8)  
 Sunday, October 10 (10 'til 4)

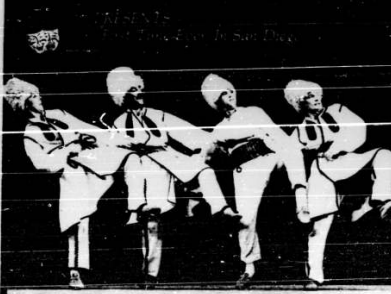
The show is the weekend after the Long Beach show and promises to be San Diego's top show.

Dealers throughout the U.S. to buy, sell & trade.  
 Free investment seminar Saturday.  
**HOURLY DOOR PRIZES  
 FREE ADMISSION  
 FREE PARKING**

FREE DRAWING FOR GOLD COINS, PROOF SETS, ETC.



Town and Country Hotel and Regency Ballroom, San Diego, California 92108 (Hwy 16 & 16th St.)



# JEDINSTVO

Yugoslavian Dance Troupe  
 and Folk Ensemble—Company of 50  
 Direct from Split, Yugoslavia Formed 1919

One Performance Only  
**WEDNESDAY, OCTOBER 20th • 8 p.m.**  
 Fox Theatre • 7th Ave. & B Street  
 TICKETS: \$11.50-\$9.50-\$7.50

AVAILABLE NOW at Fox Theatre Box Office,  
 Sears, and all Ticketron Outlets.  
 Phone: 235-4203 for charge tickets and information.

THE CALIFORNIA BALLET MAXINE MAHON DIRECTOR Presents

A Ballet Classic of Shakespeare's

# A Midsummer Night's Dream

Douglas Hevenor and  
 Tauna Hunter  
 Denise Dabrowski and  
 Larry Blake

**FRIDAY, OCTOBER 15  
 8:00 P.M.**

**SATURDAY, OCTOBER 16  
 2:30 & 8:00 P.M.**

**EAST COUNTY PERFORMING ARTS CENTER**  
 210 East Main, El Cajon Phone 440-2277  
 TICKETS: \$9.75 - \$8.50 - \$6.75

**ON SALE:** ECPAC Box Office, Sears and Ticketron  
 Outlets, Charge Tickets—440-2277



# READER'S GUIDE TO LOCAL EVENTS

most Mesa Boulevard, Clairemont. 451-6196 or 451-5696.

**Species Extinction.** One cause of species extinction, the loss of biodiversity, will be discussed by Ben Baran, cofounder of the Society for the Study of Biological Diversity, 2725 Via de la Valle, Del Mar. 436-6701.

**"Thanked U.S. Soldiers."** will be discussed by Prof. Amranand, Thai ambassador to the United

States, at a dinner-optional lecture sponsored by the World Affairs Council of San Diego, Tuesday, October 12, 7:30 p.m., University Club, 5333 Seventh Avenue, downtown. 231-0111.

**"New Views of Women."** a lecture series, continues with Cal State Fullerton president Jewel Cobb speaking on "Women and Architecture," Wednesday, October 13, 3 to 6 p.m., building H8-221, SDSU. 265-6524.

**"Men's World Qualifiers Night,"** an evening of presentations by candidates for various local offices, followed by a question and answer period, will be held Wednesday, October 13, 7:30 p.m., Jewish Community Center, 4079 14th Street, East San Diego. Free. 907-0771.

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**Restaurant**  
**Coffee House**  
Reservations Recommended 438-0028  
1640 Hunt Highway 101, La Mesa

**THURSDAY, 7** **IRISH MUSIC & DANCE** 7:30  
**THE TWO MUSICIANS**

**FRIDAY, 8** **MASTERS MANOULIN & POOLER** 7:30 & 9:30  
**KENNY HALL & THE LONG HAUL STRINGBAND**

**SATURDAY, 9** **OLD TIME MUSICIANS** 7:30 & 9:30  
**THE SOMETIME SAVERS**

**SUNDAY, 10** **BLUES, RAGTIME & JAZZ BAND MUSIC** 7:30  
**THE NEW REAL STRINGBAND**

**THURSDAY, 13** **OLD TIME MUSICIANS** 7:30  
**THE SOMETIME SAVERS**

**THURSDAY, 14** **IRISH MUSIC & DANCE** 7:30  
**THE TWO MUSICIANS**

**FRIDAY, 15** **MASTERS MANOULIN & POOLER** 7:30 & 9:30  
**KENNY HALL & THE LONG HAUL STRINGBAND**

**SATURDAY, 16** **OLD TIME MUSICIANS** 7:30 & 9:30  
**THE SOMETIME SAVERS**

**SUNDAY, 17** **BLUES, RAGTIME & JAZZ BAND MUSIC** 7:30  
**THE NEW REAL STRINGBAND**

**THURSDAY, 20** **OLD TIME MUSICIANS** 7:30  
**THE SOMETIME SAVERS**

**THURSDAY, 21** **IRISH MUSIC & DANCE** 7:30  
**THE TWO MUSICIANS**

**FRIDAY, 22** **MASTERS MANOULIN & POOLER** 7:30 & 9:30  
**KENNY HALL & THE LONG HAUL STRINGBAND**

**SATURDAY, 23** **OLD TIME MUSICIANS** 7:30 & 9:30  
**THE SOMETIME SAVERS**

**SUNDAY, 24** **BLUES, RAGTIME & JAZZ BAND MUSIC** 7:30  
**THE NEW REAL STRINGBAND**

**THURSDAY, 27** **OLD TIME MUSICIANS** 7:30  
**THE SOMETIME SAVERS**

**THURSDAY, 28** **IRISH MUSIC & DANCE** 7:30  
**THE TWO MUSICIANS**

**FRIDAY, 29** **MASTERS MANOULIN & POOLER** 7:30 & 9:30  
**KENNY HALL & THE LONG HAUL STRINGBAND**

**SATURDAY, 30** **OLD TIME MUSICIANS** 7:30 & 9:30  
**THE SOMETIME SAVERS**

**SUNDAY, 31** **BLUES, RAGTIME & JAZZ BAND MUSIC** 7:30  
**THE NEW REAL STRINGBAND**

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**THE URBAN SELF RELIANCE FAIR**  
Hornbld Hall, 1721 Hornbld (1 blk. south of Garnet & Ingraham) on Pacific Beach  
**SAT., OCT. 9, 10 AM-8 PM**  
**SPEAKERS • BOOTHS • DEMONSTRATIONS**

So what if the economy is going to rack and ruin. There are a lot of things YOU can do to improve the quality of your life without spending a fortune.

**SCHEDULE**

10 a.m. - Growing and Using Herbs  
11 a.m. - Birth Alternatives  
12 p.m. - Self-Reliant Children  
1 p.m. - Foraging for Edibles in San Diego County  
2 p.m. - Home Hydroponic Food Production  
3 p.m. - Sprouting For Survival and Health  
4 p.m. - Organic Gardening  
5 p.m. - Biological Pest Control for City Gardens  
6 p.m. - Home Wine & Beer Making  
7 p.m. - Work For Yourself

Low-Cost Solar Ovens  
Water Heaters, Greenhouses & Other Appropriate Technology  
Alternative Housing: Adobe, Wood, and Stone  
Neighborhood Recycling For Fun and Profit  
Chap Land For Survival  
Natural vs. Synthetic Nutrients  
Indoor & Patio Food Production  
99 Small Business Ideas  
You Can Do Yourselves

With Canine Organic Gardens, Center for Appropriate Technology, Communityworks Greenhouse, Herb Hydroponics, Midlife Associates, Pacific Southwest Biological Services, Royal American Dried Foods, Rustic Wilderness Retreats, San Diego Ecology Centre, Urban Gardens, and Wine Art. 483-8441.

**ADMISSION \$4.00**  
at the door  
**STUDENTS & SENIORS \$3.00**



**"Edible in a Flash"** What Can We Eat? "Edible in a Flash" will be the topic of a lecture by Herman Gaden of SDSU, Department of Management, Wednesday, October 13, 4 to 6 p.m., room 136, social science building, SDSU. Free. 365-5563.

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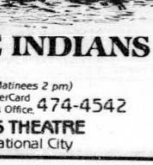
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**Professional Training in Dance**  
Jean Isaacs, principal teacher  
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**Agatha Christie**  
In a mansion on Indian Island are ten strangers... then there were nine...  
The classic mystery of the 20th century by the Grand Lady of suspense.

**TEN LITTLE INDIANS**  
September 15-October 30  
Wed-Sat. 8 p.m. (Some Sat. Matinees 2 p.m.)  
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For reservations call the Box Office 474-4542  
**LAMB'S PLAYERS THEATRE**  
500 Plaza Blvd. National City





## OCTOBER 7, 1962 9



## THE GUIDE TO THE MUSIC

Music information for the San Diego D'Agostino. Please send concert information and photographs to Reader Music Service, P.O. Box 80802, San Diego 92108 or call 231-7821 Friday before 5:00 p.m.

It was a breath-takingly chilly November evening in 1965, but the overflow crowd packed into New York City's Village Gate club was hot and wired for sound. They had come to hear John Coltrane's latest band, one that featured McCoy Tyner on piano, Jimmy Garrison on bass, Rashied Ali and Elvin Jones on drums. Carlos Ward on alto sax, and Archie Shepp and a twenty-four-year-old, untested Pharoah Sanders on tenor sax. At this point in his career, Coltrane had escaped the heavy gravity pull of his early bop and hard bop background, and was pushing toward a distant orbit of freer, more personal jazz. His new music was a psychological as well as a musical challenge for his young band (Tyner and Jones eventually had their fill and split), and especially for Sanders, who was still a trifle nervous about playing with his friend, Coltrane, and whose addition to the group a few months earlier had not been received warmly by Garrison and Jones. In fact, everyone in the band, including Sanders, had thought Coltrane a bit harsh in bringing him up to the big leagues so suddenly. But in this



PHAROAH SANDERS

this strange playing, but several critics rushed home to their typewriters to proclaim Sanders a "discovery," and a new voice was officially introduced to the jazz world. Sanders' association with Coltrane continued until the latter's death in 1967 due to complications stemming from a liver ailment. Coltrane had been a mighty influence on Sanders, and not merely in a musical sense. Toward the end of his life, Coltrane had become very religious, and had acquired a reverence for life and a credo of universal brotherhood that inspired and informed his music. Like Coltrane's widow, Alice, Sanders adopted this pan-spirituality, accepting it as the then-emerging Afro-American consciousness.

Now on his own, Sanders translated this spirituality into a series of recordings—stretching from the 1st Series into the early Seventies—that were steeped in African mysticism, but short on musical adventure. Indeed, much of Sanders' music during this period (e.g., on 1967's *Parade* and 1971's *Pharoah's Journey*) sounds like incidental music for a public access TV African traveling troupe as the weary, red sun sets on our little Nairobi village, we retire to our tents . . . et cetera. Jazz critics yawned in unison.

Fortunately, the last few years have seen Sanders returning to claim at least some of the glory promised by his earlier efforts. He has complained at times about an inability to find a group of musicians and a scene capable of providing the energy of that Coltrane band, but his attempts to realize that concept of high-energy, free-blowing jazz have nevertheless produced some noteworthy music. Committed to vinyl on *Journey to the One* and *Joyride*, two albums released in the last two years on the small, independent Theresa label, Sanders is playing fiercely again, and there are those who feel that he is finally ready, at the age of forty-one, to take up the creative work he seemed to abandon after Coltrane's death. Having once been credited with moving modern saxophone

technique into a new arena, Sanders is still experimenting, still developing. For the past several years, he has been working on a new, gadget-free method for creating echolalic effects during his solos. By incorporating different mouthpieces, circular breathing, and altered blowing mechanics, Sanders is able to answer individual notes with intervals ranging from thirds to sixteenths (try that without an Echoplex, John Klemmer), thus taking his multivoiced innovations a step further. Whether such experimentation will woo back the critics and attract a new popular following remains to be seen, but it is definitely a welcome relief to find Sanders once again hungry and eager to try.

The Pharoah Sanders Quartet, which currently features William Henderson on piano, Jimmy Copps on drums, and John Heard on bass, will perform two shows each night, tonight and Friday, at the El Cortez Hotel. In other concerts this week, David Lindley and his band are back again, this time with a new album under their belts. Lindley, who earned his bones playing guitar, slide guitar, fiddle, and assorted instruments for the likes of Jackson Browne, James Taylor, Crosby, Stills, and Nash, and other biggies, answers a few questions with his new release, *Win This Round*. First, the album proves that his

(Continued on page 12)

**THIS SATURDAY NIGHT TICKETS STILL AVAILABLE**

AN EVENING WITH

# GEORGE THOROGOOD & THE DESTROYERS

**SATURDAY, OCT. 9, 7:30 PM**  
**GOLDEN HALL**  
**3RD AND 'T' STREET**

Dance-style on the floor and reserved seats upstairs available for \$9.50 advance, \$15.50 day of show, available at Civic Center Box Office, Bill Gamble's, Artex Center, Select-A-Seat Outlets, Encore Records (Mission Hill), Licorice Pizzeria, Pacific Beach, Assorted Vinyl (UCSD). For info, 236-6516

TIM MAZE PRESENTS  
in association with  
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# ROMEO VOID

**THIS SATURDAY NIGHT TICKETS STILL AVAILABLE**

with Red Wedding and Joyce Rooks with IM

**SATURDAY OCTOBER 9, 8 PM**  
**SPIRIT**

1130 Buena Vista, 276-3983 Must be 21  
Advance tickets \$7.50, at door \$3.50  
Available at: Off the Record, S.D., 235-6587  
Lou's Records, Encinitas, 753-1382 Licorice Pizzeria, Chula Vista, 425-8382 - Stuff Competition, P.B., 272-8208 - Assorted Vinyl, UCSD campus

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A celebration of commitment to a more humane and just world

**Master of Ceremonies**  
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**HAROLD BLOOMFIELD**  
**ROBERT LIVINGSTON**  
**THOMAS PETTEPIECE**

**Pink Mink**

**Peter Sprague and**  
**Dance of the Universe**

**Tailwind**

**Chain Reaction**

**SATURDAY OCTOBER 16TH**  
**STARLIGHT BOWL**

**12-2 Exhibit Picnic**  
**2-5 Celebration**

Donation at the door  
\$10.00 ADULTS \$2.00 CHILDREN  
UNDER 12 AND SENIOR CITIZENS  
\$1.00 (Cash only)

**Yes we can end hunger!**

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8022 CLAIREMONT MESA BLVD

\$7.50 ADVANCE \$8.75 DAY OF SHOW MUST BE 21 AND OVER  
FOR INFO CALL 263-1566 OR 233-4971

Tickets available at: Lou's Records (Bromfield), Licorice Pizzeria (Pacific Beach), Off the Record, Encore Records, Sound Spectrum (La Jolla), Music Plaza (Old Square), Redbox and Prophet.

**LAST TOUR EVER OF THE U.S.A.**  
**WITH SPECIAL GUESTS**

# LOVERBOY

**AND**  
**JOHN COUGAR**

**WED., OCTOBER 27 • 5 PM • SAN DIEGO JACK MURPHY STADIUM**

Reserved and general admission seats \$16.25 including service charge, available at Artex Center, Sears, 32nd St. Naval Station, Bill Gamble's, all Ticketron and Select-A-Seat Outlets. Charge line 565-2855.  
No cans, bottles, alcohol, drugs, weapons, cameras or tape recorders.

**SCHLITZ—THE TASTE THAT ROCKS AMERICA**

Fahn & Silva presents **DeVilino**

PRODUCED BY WITH



Continued from page 101  
debut release, *El Rigo-X*, was not merely a husband's holiday for the in-demand session man, and second, the strength of *Win This Record*, which in nearly every respect is an improvement over the saucy mix of its predecessor, establishes Lindley as an artist in his own right. Opening for Lindley and band (also called El Rigo-X) is Jack Mack and the Heart Attack. Don't feel badly if the group's name doesn't ring a bell—they are currently one of the hottest

dance bands in L.A., and have only this week released their debut album, *Caribbea Party*. The Heart Attack's sound is pure Memphis vintage, 1966, with horns and all. Jack Mack is a Claude Pepper obviously no Otis Redding, but for a white boy he comports himself well in the tradition of the better soul singers. If you like this sort of stuff, but sensed a lack of sincerity in the note renderings that Steve Cropper, Duck Dunn, and cohorts provided as a back-up band for

the Blues Brothers, then this group ought to be for you. The concert will be held at Humphrey's, tonight, Thursday. A busy Thursday is rounded out with appearances by John Kay and Steppenwolf at the Bacchus with the Shames opening and Roomful of Blues at the Belly Up Tavern. Friday night has the Muffs and the Neems at the North Park Lions Club, and the Plimsouls at SDSU's Backdoor. A country music concert featuring Hank Williams, Jr.,

Mel McDaniel, and Earl Thomas Conely will take place Saturday afternoon at the Lakeside Rodeo Arena, while later that night the jazz pop of Spyro Gyra will be presented in two shows at Humphrey's. Meanwhile, across town, rock and roll revisionist George Thorogood will front his band, the Destroyers, in an appearance at Golden Hall, downtown; and Romeo Void will make a return engagement at the Spirit. Void has gotten a great deal of good press over the

last couple of years, and their latest release, *Benefactor*, should not cause a disruption of that flow. Our week closes early this time around, with two concerts on Sunday. The first takes place at the Big Oak Ranch, and features a country line-up of Jerry Reed, the Big Oak Ranch Boys, and Bobby Green; the second will see Charlie's Goodtime Band performing Dixieland jazz for free at the Harbor House Restaurant in Seaport Village.

**SOLEDAD'S**  
425 West B Street - San Diego, CA  
**California Loves To Party**  
Every Super Fun Friday  
**Luncheon Fashions at 12:30 p.m.**  
and weekend warm-up with our super happy hour  
4:00 p.m. - 7:00 p.m.

THEN from 7:00 p.m. 'til closing, WINE, DINE & DANCE to the sounds of  
**ALL MOBILE MUSIC WORLD**  
**PAT MARINO**  
(a lady D.J.)  
and her celebrity Disc-Jockeys  
**MISS WILD KANDY-O**  
Ready to go?  
**CHRIS "LIGHTNING" WHITE**  
(the Enquirer from Nottingham)  
Special appearance by "The San Diego Beaver"  
For reservations call  
**232-7588**

**The Poseidon**  
A Del Mar Tradition  
Friday & Saturday, October 8 & 9  
**THE TOBIAS BAND**  
Join us for a dining experience 7 nights a week. Watch the waves roll in while you eat.  
OUR ENTIRE MENU SERVED ON THE SAND  
FROM 10:00 AM TO 11:00 PM  
THURS, FRI & SAT

**KSON**  
**Mountain Music Series**  
1982  
**EAGLE RANG BOUTSON**  
Sat., Oct. 9th  
at the LAKESIDE RODEO GROUNDS  
12584 Mapleview, Lakeside  
Gates open at 12:00  
Show starts at 1:00  
General admission area is now "Astro Turf." Bring your lawn chairs and blankets!  
**★ HANK WILLIAMS JR.**  
**★ MEL McDANIEL**  
**★ EARL THOMAS CONELY!**  
THIS SATURDAY!  
GOOD SEATS STILL AVAILABLE!  
TICKETS AVAILABLE AT: All Select-A-Seat outlets, Bill Gamble's, Ticketron (Sears), The Branding Iron, Mustang Club, Whiskey Creek, The Tack Room & KSON Studios.  
TICKET PRICES: \$12.50 Reserved & General Admission, \$15.00 centerstage and day of show  
PLEASE NO BOTTLES, CANS OR COOLERS  
PRODUCED BY LUCKENBACH PRODUCTIONS—FOR MARK EDWARD RAY

**UCSD Pop Events 9IX FM**  
welcome  
**OINGO BOINGO**  
plus special guests  
Friday, October 29-8pm  
UCSD Gym - La Jolla  
Tickets \$7.75 Students, \$8.75 G.A.  
Tickets available at Ticketron and UCSD Box Office.  
produced by **Marc Berman**

**MARC BERMAN CONCERTS**  
**Olivia Newton-John**  
Saturday - Oct 16 - 8PM  
SPORTS ARENA  
Produced by **Marc Berman**

On behalf of Emmylou Harris, we would like to apologize for the cancellation of her San Diego State concert scheduled for Sept. 18. It was necessary for us to plan ahead and take every precaution for rain. We used all available information and with an eighty percent chance of showers we felt it best to cancel the concert. As it turned out, it was a beautiful day. We're sorry for any inconvenience and the dismay many of you experienced in not getting to see Emmylou perform. . . . We are extremely proud, however, to announce the new rescheduled concert of Emmylou Harris. We're sure it will be a night to remember.  
**Marc Berman Concerts**

**EMMYLOU HARRIS**  
Q105 FM  
Friday, October 15 8 p.m.  
**FOX THEATRE**  
Tickets available at the Fox Theatre Box office



**Belly Up**  
145 SOUTH CEDROS BLVD. AGUADILLA BEACH, PR 00905

**VIDEO DEMO TAPES**  
On Oct. 17 The Belly Up Tavern in conjunction with Primaries Video is offering bands & other performers the opportunity to create a demo/video tape for as little as \$200.00 and \$400.00 respectively. In many cases. For further information, call 481-9574.

Thursday, October 7 9 PM  
Rockin' Rhythms & Blues Dance  
Concert with

**Roomful of Blues**

These Blues Brothers are the real thing. Their hot, rowdy, soulful music has made them the hottest classic '50s R&B swing band on the East Coast. With guests

**THE HURRICANES**

Friday, October 8 & 15 9:30 PM  
Jamrock Rock 'n' Roll with

**REBEL ROCKERS**  
with guests  
**SAN DIEGO-THUNDER STEEL BAND**

Saturday, October 9  
Thursday, October 14, 21 & 28  
9:15 PM  
Rock 'n' Roll with

**The Bytes**  
80's  
Rock

Sunday, October 10-Start Strong  
8:00 PM  
A 90 minute surf film  
by Chris Byrdson

9:30 PM Start with by

**EVASIAN**

No Cover  
Every Monday in October 9 PM  
Rock 'n' Roll with the original  
Little Band from Rockville.

Tuesday, October 9 & 12 9 PM Rock 'n' Roll with

**JERRY MCCANN & THE GIGGLES**

Wednesday, October 6 9 PM Rockin' Rock-a-Billy  
**THE ROCKIN' BOULETTES**  
with  
**BARRIE CUSHINGMAN & THE BLACK SLACKS BAND**

Saturday, October 16 THE JAMES HARMAN BAND  
Thursday, October 20 JACK MACK & THE HEART ATTACK  
Fri. & Sat., Oct. 22 & 23 BRATZ  
Sunday, October 24 CHICAGO 15 BIG BAND  
Sunday, October 31 8th Annual Masquerade Bash  
with JERRY MCCANN & THE GIGGLES

**FREE AFTERNOON CONCERTS**  
Extended Hours 5:30-7:30 PM  
Happy Hour all day to 9:00 PM

This Wed.-Country Honky Tonk with **RED LANE**  
Every Thurs.-Vintage Jazz with **STONE'S THROW**  
Every Fri.-Disco/Jazz with **CHICAGO SIX**  
Every Sun.-Pop, R&B & Swing with **BOB LONG BAND**

**THE FIRST BITE**  
NOW SERVING LUNCH & DINNER  
7 DAYS A WEEK  
SPECIALIZING IN  
PIZZA • MEXICAN FOOD • HAMBURGERS  
SANDWICHES • HOMEMADE CHILI (UMAMI)  
AND  
MARSHA'S MUNCHIES (PIES, FUDGE BROWNIES, ETC.)

SUN - THUR  
11:30 AM - 10 PM

145 SOUTH CEDROS  
AGUADILLA BEACH

FRI & SAT  
11:30 AM - 12:30 AM

**AT THE BELLY UP**

Diplomats Club 1 D. tonight, 9 p.m.,  
121 Caves Boulevard and Monterey  
Street. 733-9390.

David Lindley and Jack Mack and  
the Heart Attack: Humphrey's  
Avenue, Thursday, 7 and 9:30 p.m.,  
2303 Shelter Island Drive. 224-3411.

John Kay and Steppenwolf and the  
Shamans: Bacchanal, tonight,  
Thursday, 9 p.m., 8022  
Charmmont Mesa Boulevard. 560-8069.

Remond of Blues: Belly Up Tavern,  
tonight, Thursday, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022.

Pharaoh Sanders Quartet: El  
Cortez Hotel, tonight, Thursday,  
and Friday, October 8, 9 and 10  
p.m., Seventh Avenue and Ash  
Street, downtown. 265-6384.

The Whiffles and the Neerons: North  
Park Lions Club, Friday, October 8,  
8 p.m., 3077 Irish Street. 281-3527.

The Pinnacles: SDSL's Backdoor,  
Friday, October 8, 9 p.m., 263-6562.

John Lennon Birthday Celebration  
featuring West Coast, Queens, and  
the San Diego-Winked Steel Band:  
Ocean Beach Jetty, Saturday,  
October 9, 2 p.m., foot of West  
Point Loma Boulevard. 223-0441.

Mark Williams, Jr., Hal McDonald,  
and Earl Thomas Canby: Lakeside  
Rodeo Arena, Saturday, October 9, 1  
p.m., 12524 Lakeside, Lakeside.  
733-6346.

Siggy Gyn: Humphrey's, Saturday,  
October 9, 7 and 9:30 p.m., 2303  
Shelter Island Drive. 224-3411.

George Thorogood and the  
Destroyers: Golden Hall, Saturday,  
October 9, 8 p.m., Community  
Concourse, downtown. 236-6510.

Roman Vahd: Spirit, Saturday,  
October 9, 8 p.m., 1130 Buena.  
276-3993.

Jerry Reed, the Big Oak Ranch  
Boys, and Bobby Green: Big Oak  
Ranch, Sunday, October 10, 3 p.m.,  
1723 Hartman Canyon Road, El  
Cajon. 443-3047 or 445-6282.

Charlie's Goodtime Band: Harbor  
House, Sunday, October 10 and 17,  
4 p.m., Sunset Village. 234-2962.

Paul Cornish and Nite to Go  
featuring Rick Leno: Bacchanal,  
Thursday, October 14, 9 p.m., 8022  
Charmmont Mesa Boulevard.  
560-8069.

Bill Bradish: SDSL's Backdoor,  
Friday, October 15, 1 p.m., 460-7640.

The Gun Club: SDSL's Backdoor,  
Friday, October 15, 9 p.m.,  
263-6562.

Obba Babatundé and Tom  
Scott: Sports Arena, Saturday,  
October 16, 8 p.m., Sports Arena  
Boulevard. 224-4176.

Gil Scott-Heron: Bacchanal,  
Saturday, October 16, 9 p.m., 8022  
Charmmont Mesa Boulevard.  
560-8069.

Red Strains and Redd Kross:  
King's Road Cafe, Friday, October  
22, 8 p.m., 4034 20th Street.  
281-3627.

Jon and the Night Riders: SDSL's  
Backdoor, Friday, October 22, 9  
p.m., 263-6562.

The New Nat. Adrenaline Quinest:  
Orms Building, Friday and  
Saturday, October 22 and 23, 8 and  
10 p.m., 828 Fifth Avenue,  
downtown. 295-0384.

Les Dudek: Bacchanal, Saturday,  
October 23, 9 p.m., 8022  
Charmmont Mesa Boulevard.  
560-8069.

Warren Zevon: Humphrey's,  
Tuesday, October 26, 7 and 9 p.m.,  
2303 Shelter Island Drive. 224-3411.

The Who, Lindley, and John  
Coughlin: San Diego Stadium,  
Wednesday, October 27, 5 p.m.,  
Mission Valley.

**GREENHOUSE**

TONIGHT—THURSDAY Oct. 7  
... AND EVERY THURSDAY  
**KGB NIGHT with Gabriel Wisdom**  
Drink Sodas & Snacks from KGB  
Fresh Strawberry Daiquiris \$1.05

**DANNY HOLIDAY**  
in the Cabaret

**LEHR'S COMEDY SHOWCASE**  
in the Garden Theater  
As seen on  
Showtime

Ross Bennett  
Steve Gates • Hot Flashes  
Tony Stone

Continuous Comedy 9 p.m. - midnight. \$2

**ROCKIN' WEEKEND**  
Friday & Saturday, Oct. 8 & 9

**Moving Targets**

**DANNY HOLIDAY**  
TWO BANDS  
TWO DANCE FLOORS \$3  
THREE BARS

SUNDAY Oct. 10  
KPRI FM106  
presents

**ROCKTOBER SUNDAY**  
with Gary Kelley  
\$1.05 Margaritas

**DANNY HOLIDAY**  
plus

**2 Cover; \$1 Students**

TUESDAY-THURSDAY  
Oct. 12-14

**HEIRIDES**  
in the Cabaret

209 Camino del Rio South, Mission Valley 219 2629

**ROCKTOBER COCKTAIL SALE**

**Huge Savings for Thrillseekers**  
The Rodeo proudly announces drastically reduced prices on your favorite cocktails for autumn merrymaking ...  
**Draughts \$1 Well Drinks \$1.50 Cokes \$1.75**  
Round cheap? Well, it is! These prices good all month. 7 days a week, beginning Thursday, September 30 through Saturday, October 10.

Thursday-Saturday, October 7-9 Double Rockin' Weekend

**poison ivy**

**DIPK DEBONAIRE**

Sunday & Monday,  
October 10 & 11  
**DIPK DEBONAIRE**

Tuesday-Saturday,  
October 12-16  
**THE Slick's Place**

Coming:  
Friday,  
October 15  
Return engagement  
by overwhelming popular demand  
**THE SURFARIS**  
6th recording superstar  
\$350 Surfboard  
given away courtesy of  
CLAIREMONT SURF SHOP  
6393 Balboa Ave.

**RODEO**

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.

**All entertainment begins at 9 PM**

Thursday,  
October 7  
Come meet  
special guest  
doorman  
**TIM LOLLAR**  
S.D. Padres  
star pitcher.  
Tim will  
be standing  
at the front  
door to shake  
your hand or  
autograph your  
baseball. Tim  
will definitely  
not eat  
Lasorda's  
linguini.

Coming Wednesday, October 13  
**RODEO'S SPECTACULAR DANCE CONTEST**  
presented by  
**KPRI FM106**  
\$106 1st prize to the winning couple, many other prizes too.  
Registration 8—9 PM Thursday, October 14.



**Live Pop:** Adams Avenue Theater,  
Wednesday, November 25, 9 p.m.,  
3325 Adams Avenue, 281-3657.

**The Anchorage**, 3145 Carlisbad Boulevard, Carlisbad, 729-3170: Danny Lopez, contemporary, Monday through Saturday; live music, Sunday, call club for information.

**Barr-X Ranch House**, 119 East Broadway, Suite 704-0540: Lady and the Tramp, coentry and contemporary, Thursday through Saturday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach. 481-9022: Roomful of Blues, rhythm and blues, the Hurricanes, rhythm and blues, Thursday; the Rebel Rockers, rock and reggae, the San Diego-Trinidad Steel Band, Caribbean music, Friday; The Bytes, rock and roll, Saturday; the Excessions, surf rock, plus a surf film, Sunday; the Forks, rock and roll.

**Carmel valley inn**, Carmel Valley Road at Via Cortina, Del Mar. 755-1383; Delhessa, country. Thursday through Saturday.

**Charlie's Nightclub**, 527 Marcos Boulevard at Highway 78, San Marcos. 744-4120: New Wave Night with the Sarcastics and French Wraps, Thursday; dance to recorded rock and roll with Rockin' Stevie W., Friday and Saturday; Robin Barn, rock and roll, Sunday; Rock and Roll Night with Questhaven and Free Will, Wednesday.

**The Chopping Block,** 1740 East Vista Way, Vista, 726-8770: The Rumble! Underwood band, rock and roll, Tuesday through Saturday.

**Country Creek,** North Rancho Santa Fe Road and Highway 78, San Marcos, 744-9730: The Duane Wall Show, country and oldies, Thursday through Saturday.

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

Sunday: the Lone Star Country  
Rand, country, Monday and  
Tuesday.

**Distillery East, 755 Metcalf Street, Escandida, 741-9393: Live rock and roll. Wednesday through Sunday**

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach. 755-6733: Bratz, rock and roll, Thursday through Sunday: Romeo, rock and roll, Monday and Tuesday; Dirk Debonaire, rock and roll.

**Fish House West**, 2633 South Highway 701, Cardiff, 753-6438: Bob Long Band, jazz, blues, and

**The Flying Bridge.** 1103 North Hill Street, Occasdale. 722-1151: Denny Timmer, country, Tuesday through Saturday; Don Tennison, contemporary and country, Sunday and Monday.


Fogcutter, 2858 Carlisbad Boulevard, Carlisbad, 729-3189. Flyer, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday; Tremor, rock and roll, Wednesday.

**Gentleman's Choice**, 1020 West San Marcos Boulevard, San Marcos, 744-5215: Delene, contemporary. Friday and Saturday.

**Gizmo's**, 380 North El Camino Real, Encinitas: 942-1676: Roccoco, rock at a roll. Thursday through Saturday; live entertainment. Sunday through Tuesday, call club for information; the Beckett Band.

**Hill House**, 2730 Via de la Valle, Del Mar. 755-6614: The Pep Boyz, rock and roll, Tuesday through Saturday; live entertainment, Sunday and

**Hungry Hunter**, 1221 Vista Way, Oceanside. 433-2633: Mr. Peet and the Wandering Boys, rock and roll, Tuesday through Saturday; the Frank Laskota Trio, contemporary, Sunday and Monday.



**The**  
*And*  
**RC**  
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with  
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and

THE  
Doing  
Fri  
THE

**JERRY HE**  
**SDI**

1130 Buena Ave. 276-3993 Food.

**day (TONIGHT)**  
*Thursday*  
**HITS OF REGGAE**  
**AFRICAN ROCK**

FESTIVAL  
OWSERS  
BALLISTICS

## THE SHAMES

RA'S  
CIT

cocktails, dancing - 21 on up

PRO-1000 #1

ice. Cover is \$2.00 cheap



TWEED

**CLUBS**

*Club listings are compiled by Linda Nordin. 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**  
**Across The Tracks**, 1145 South Tremont, Oceanside. 722-5964: The latest, rock and roll, Friday and Saturday.

**POSTER EMPORIUM**  
**TICKET SERVICE** ★

Georgia Thorogood Oct. 9  
Showboat w/ Donald O'Connor Oct. 9  
Emmylou Harris Oct. 15  
Olivia Newton-John Oct. 16  
Fleetwood Mac & special guests Oct. 18  
Who w/ San Diego State Oct. 27

**World Series & Angels' Playoffs**  
Reserve now for these upcoming San Diego sports:  
Sophisticated Ladies, Zorba the Greek with Anthony Quinn  
The Untouchables, The Untouchables II, The Untouchables III  
(Chargers) Dodgers - Angels: Raiders - Rams - L.A. Theatre  
8500 Miramar Rd., San Diego, CA 92126  
878-7996 (7668)  
★ Will Brodsky, Downtown  
Inns to Hotel San Diego

**232-4166**  
★ (also 24-hour concert line)

**A LARGE SELECTION OF FRAMED ART PRINTS**  
AVAILABLE AT OUR STORE

Comes  
Romeo  
Four Play

**223-  
2355**

**SHARP**

**THE WHO**

San Diego  
Oct. 27  
Reserved &  
G.A.

**THEATRE**

**“LEAVE THE LINES TO US”**

**WHO TICKETS FOR L.A. & S.F. ALSO**

**OLIVIA NEWTON-JOHN Oct. 16**

**GEORGE THOROGOOD excels in reserved seats**

Reserve now for **JUDAS PRIEST & IRON MAIDEN**

in November.

**JETHRO TULL Los Angeles Oct. 20**

**CHANGERS** buy & sell all games

50 yard line, plaza & lodge

**Le Chalet**  
5046 Newport Ave., Ocean Beach 222-5300  
*Entertainment by the Sea*  
**DANCING**  
Nine Nightly! Never a cover charge.

Oct. 12 & 13

# Mr. Whoopie Kat



The newly formed Mr. Whoopie Kat band features a rollicking Rock 'N' Roll that has dancers whooping it up in Ocean Beach. Beautiful Janis Hambrick has a golden voice and she's supported by some of San Diego's most talented musicians—Mark Trehn, Vance Ther, Dave Metzger and Don Hambrick. They're destined to be great!

**5046 Newport Ave.**

Oct. 7, 8, & 9

## Foreign Affairs



Playing hit music from such varied artists as The Beatles, Santana, Tom Petty, Elvis Costello, Stones, Stray Cats, and Joe Jackson along with originals that the record executives in L.A. are starting to take notice of... that's the **FOREIGN AFFAIRS BAND**. Featuring **PETE MARTIN** on Bass/Vocals, **ANDY MACHIN** on Lead Guitar/Vocals, **PAT SHOEMAKER** on Keyboards/Lead Guitar/Vocals, and **MICK SHOEKOR** on Drums/Vocals. This band's explosive stage energy is a must to see!

Oct. 10 & 11



## HURRICANES

San Diego's rockin' rhythm and blues band features Prof. Billy Seward, guitar, blonde Bruce Thorpe, guitar and slides; Tim "Spider" Webb, drums; Ralash "F" Lewis, bass; rough "L.A. bums" Buccanini, saxes, and their newest member, philosopher Michael "New Orleans" Aristotle, on the hot, home harmonic. The *Hurricanes* blow you away with Chicago blues, traditional rhythm and blues, reggae and swing.

San Diego's best for dancing, listening, enjoying!

**Ocean Beach 222-5500**

[illegible]



OCTOBER 7, 1962 19



contemporary, Friday and Saturday.  
Doug Ulrich, variety piano, Tuesday  
through Thursday.

**Joe Murphy's**, 4302 Mission  
Boulevard, Pacific Beach, 410-5220.  
David Bradley, comedy and  
originals, Thursday through  
Saturday; the Normals, rock and

blues, Sunday through Wednesday.

**Le Châlet**, 5046 Newport Avenue.  
Ocean Beach, 222-5300. The  
Harrisians, rhythm and blues,  
Sunday and Monday; live rock and  
roll, Tuesday through Saturday, call  
club for information.

**Mexican Village**, 1401 Orange  
Avenue, Coronado, 435-1922. Chait  
Reaction, contemporary, Friday and  
Saturday.

**Moby's Brother**, Adam's 802,  
Restaurant, 1403 Rosecrans Street,  
Point Loma, 226-1871. The  
Twintones, contemporary and soft

rock, Wednesday through Saturday;  
Dele e, contemporary, Sunday and  
Monday.

**Moss's Saloon**, 945 Coronado Avenue,  
Pacific Beach, 483-7237. Picketful,  
rock and roll, Thursday through  
Saturday; Planet, rock and roll,  
Sunday and Monday; the 802s

Brothers, rock and roll, Tuesday and  
Wednesday.

**Mulvaney's**, 1031 Orange Avenue,  
Coronado, 435-4200. Johnny  
Caldwell and Ace, contemporary,  
Monday, Friday and Saturday;  
with the Moonshine Mountain  
Clodgers, Monday.

**Beachcomber**, Pacific Beach, 483-7381.  
The Bob's and the Shes, "new wave" and  
music and ballroom, Friday and  
Saturday.

**Mustang Club**, 3595 Sports Arena  
Boulevard, La Jolla, 524-3596.  
Larry Frowitt and Carmen  
Ridge, country, Tuesday through  
Saturday; the Constables, "newgrass"  
with the Moonshine Mountain  
Clodgers, Monday.

**Old Pacific Beach Cafe**, 4287  
Mission Boulevard, Pacific Beach,  
270-7522. Jim Hawley,  
contemporary, Wednesday through  
Saturday; Joe Marillo, jazz, Sunday;  
the Mts, rock and roll, Monday and  
Tuesday.

**Rodas**, 8980 Via La Jolla, La Jolla,  
437-5500. Dark Debonaire, rock and  
roll, Thursday through Sunday;  
with Prison by, Thursday through  
Saturday.

**Salmon House Restaurant**, 1970  
Quivira Way, Mission Bay,  
223-2234. Michael Edwards,  
contemporary, Wednesday through  
Saturday; Terry Scheidt,  
contemporary, Sunday through  
Monday.

**Seaside Lounge**, 2702 North  
Mission Bay Drive, Mission Bay,  
774-3314. Billy Fender Trio, jazz,  
Thursday through Saturday.

**756 Club**, 744 Ventura Place,  
Mission Beach, 488-4438. Lou Cole  
with Skin and Bones, rock, blues,  
and country, Friday; live rock and  
roll on the patio, Saturday and  
Sunday afternoons; open stage jam  
session, early evening Sunday.

**Sean Robeson**, 4970 Valaire  
Boulevard, Ocean Beach, "Tonica,"  
country and the Blues Dusters,  
blues, Thursday; Perfect Strangers,  
rock and roll, Friday and  
Wednesday; Patric, rock and roll,  
Saturday and Sunday; Benito  
Calleja, country, Tuesday.

**Seaside Village Hotel**, Bay Lounge,  
Seaside Inn, Mission Bay,  
774-6530. Shine-B-On,  
contemporary, Tuesday through  
Monday; musical entertainment,  
Monday and Monday, call club for  
information.

**Seaside**, 1935 Quivira Road,  
Mission Bay, 223-2335. Ron Bon  
Bones, rock and  
roll, Tuesday through Saturday;  
Tweed Sneakers, rock and roll,  
Sunday and Monday.

**Seaside Plaza**, 3225 Midway  
Drive, La Jolla, 222-0388. Rock

and roll, Friday and Saturday, call  
club for information.


## San Diego North

**The Alhambra Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 291-7131.  
Stamato, country, Tuesday  
through Saturday.

**The Alamo**, 3093 Chalmers Drive,  
San Ramon, 279-2240. Phylent, rock  
and roll, Tuesday through Saturday.

**Buchanan**, 6022 Claremont Mesa  
Boulevard, Cheltenham, 950-0022.  
John Kay and Steppenwolf, rock  
and roll, Jerry Roney and the  
Shames, rock and roll, Thursday;  
Tweed Sneakers, rock and roll,  
Friday and Saturday; N-work, rock  
and roll, Sunday; NRC, rock and  
roll, Tuesday and Wednesday.

**DISTILLERY NIGHTCLUB**  
140 South Sierra, Solana Beach.  
755-6733  
NO COVER until 9 pm  
50¢ well drinks until 9 pm every night

Thursday-Sunday  
October 7-10  


**Iced Teas** Sunday 3 day weekend, come out & party.  
**Columbus Day Party**  
75¢ Kamikazes all night long

all night long  
Sun. & Mon.  
**Monday Locals Night**  
Hot new act!  
**Romeo**  
Complimentary drink with cover charge

Tuesday  
**Wednesday**  
The fabulous  
**DFK**  
**DEBONAIRE**  
Call 755-6734 for further concert ticket information.



**INTRODUCING TAMARA—SHE'S A BROADWAY MELODY!**  
Singing upbeat and nostalgic songs every Friday and Saturday from 8 PM to 12 PM in the  
Papagayo Restaurant Lounge. Her Jazz and Blues with a hint of Billie Holiday.  
Papagayo's resident pianist, Craig Maginnis (who has appeared at Top of the Cove and  
La Terraza) entertains Tuesday through Friday, from 6 to 11 PM and Saturday, 7 to 12 PM.  
You've been searching for that special supper club atmosphere.  
You'll find it at Papagayo.


**LUNCH FROM 11:30 DAILY. DINNER FROM 5:00 PM NIGHTLY.**  
SUNDAY BRUNCH 10:00 AM-3:00 PM.  
RESERVATIONS RECOMMENDED.  
Seaport Village 232-7581

Dance Wed.-Sat., thru Oct. 30  
**The Russ Kunkin Band**  
  
**Jolly Roger** San Diego  
Seaport Village  
807 Harbor Drive West  
(714) 233-4300




**MELTING POT**  
Electro-Reggae Rock  
Showtimes:  
Friday & Saturday, October 8 & 9  
**ROX**  
Friday & Saturday, October 15 & 16  
**BEACH CLUB**  
Corner of Newport & Bacon, O.B. 222-8822

**Bill Hammel's**  
VISTA ENTERTAINMENT CENTER  
425 W. Vista Way, Vista, CA (414) 77-  
78 to Melrose (arrive 10 min. early)  
For information call 941-1032  
Thurs. Sat. Oct. 1-9  
**PLANET**  
Sun. Sat. Oct. 10-16  
**MAYHEM**  
UNDER 21 CLUB  
Every Fri & Sat. night  
Thurs.  
LADIES' SMOKES NIGHT  
1st prize: WHO Concert Tickets

**BOGART**  
Tuesday-Saturday  
Oct. 5-16  
  
Wednesday night is Ladies' Night!  
Drink specials!  
7040 Harbor Island Dr.  
Harbor Island  
291-8010

Sundays & Mondays  
at the  
Monterey Whaling Co.  
  
**LARRY RATHBURN**—Sunday  
**COMEDY SHOWCASE**—Monday  
887 Camino del Rio South  
Mission Valley  
291-1638

**RESTAURANT**  
**BLUE PARROT**  
Live Jazz—Lunch, dinner & live jazz 7 days a week.  
Thurs. **Tom Tober**  
Fri. Sat. **Don Rader Quartet**  
Sun. **Bill Kyle Trio**  
Mon. **Jaime Valle Trio** & M. Adele Blue  
Tues. **Art Resnick Trio**  
Wed. **Hal Crook Quartet**  
Coming: 10/15 & 16 Dan Mena, 11/12 & 13 Laurinda Almeida  
1206 Prospect, La Jolla—opposite the Cove 484-8121

Wind rose  
presents  
**SAN DIEGO'S BEST PRICES IN DINING**  
PRIME RIB \$7.95 FRESH SWORDEISH \$9.95  
and many more items from \$3.95 to \$9.95  
Tuesday-Saturday  
next two weeks  
**Ron Bolton**  
T W E E D S N E A K E R S  
Sunday & Monday  
October 10 & 11  
Tweed Sneakers  
Joseph the  
Magificent Magician  
Tuesdays, 6-10 pm  
in the dining room  
  
  
  
Wind rose

**ESCONDIDOS DISTILLERY EAST**  
AGES 17 AND UP  
Bill Coviello Presents  
**FRIDAY NIGHT ONLY**  
**OCT. 15, 8 PM**  
The exclusive San Diego  
appearance of the former lead  
vocalist & guitarist from

**The Eagles**  
**RANDY MEISNER**  
Performing his hit:  
Life in the fast lane  
Take it to the limit  
and his latest solo hit:  
Heart of fire  
his single in the United States:  
Never been in love  
plus from Hollywood

**Beachy the Beechnuts**  
Foreign Affairs  
plus from Detroit  
Remember this is the only exclusive San Diego appearance  
by the Eagles' Randy Meisner. Advance ticket price \$7.50  
Cash Only  
Thursday, October 14 from Hollywood  
**The Textones**  
Formerly from the Go-Go's  
Ticket price only \$5.00  
Thursday, October 21  
**Josie Cotton** performing  
Johnny are you queer?  
He could be the one  
plus very special guest stars. Advance ticket price \$7.50

Thursday, October 7  
**DFX2** FOXES and  
The Evasions  
Ticket price \$5.00  
Friday & Saturday, October 8 & 9  
**Live from Rock 92 Dave Stewart**  
at the controls, playing new wave, mod, rock-a-billy & rock & roll.  
Sunday, October 10 **Tony Vee and the Cats**  
Plus special guest stars. Admission only \$4.00  
evening, October 13  
THE GREATER SAN DIEGO TALENT SEARCH presents  
**Dream** plus **Dreamer** and special guest stars  
3 bands for only \$4.00  
If you have a talent to play Escondido Distillery East,  
call 741-9394 Wednesday or Sunday 9:00-12:00 and ask for C.J.  
Coming Thursday, October 28 **The Monroes**  
For Randy Meisner & Jose Cotton shows: Advance tickets are  
on sale at selected Liquor Stores throughout San Diego  
County or call to reserve tickets at the Distillery East box office  
741-9394. We will hold your ticket for 72 hours. You can pick  
up your advance tickets at the Distillery East Box—Sun between  
8 pm & 1:30 a.m. Oct. 7-Oct. 15. Tickets always available the  
night of the performance. These shows will sell out! You don't  
want to miss these concerts, so order your tickets now. Advance  
ticket price only \$7.50.  
Get on our mailing list for reduced concert ticket prices.  
All bands subject to cancellation.  
**Mission & Metcalf, Escondido**  
741-9394

**INTRODUCING TAMARA—SHE'S A BROADWAY MELODY!**  
Singing upbeat and nostalgic songs every Friday and Saturday from 8 PM to 12 PM in the  
Papagayo Restaurant Lounge. Her Jazz and Blues with a hint of Billie Holiday.  
Papagayo's resident pianist, Craig Maginnis (who has appeared at Top of the Cove and  
La Terraza) entertains Tuesday through Friday, from 6 to 11 PM and Saturday, 7 to 12 PM.  
You've been searching for that special supper club atmosphere.  
You'll find it at Papagayo.  
**LUNCH FROM 11:30 DAILY. DINNER FROM 5:00 PM NIGHTLY.**  
SUNDAY BRUNCH 10:00 AM-3:00 PM.  
RESERVATIONS RECOMMENDED.  
Seaport Village 232-7581







## THE BOOZE BROS.



Now Appearing . . . !

Saturday: Stagecoach, country rock, Sunday.

Lakeland Resort, Highway 79, Oxnarda, 765-6736: France, country rock, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: The Cottonwood Country Band, country, Thursday through Sunday.

Live Oak Springs Resort, Highway 80, Boulevard, 76-4286: The Grand River Band, country rock, Friday and Saturday.

Lerman's, 596 Broadway, El Cajon, 442-9696: Jack Pollock and Coast to Coast, contemporary dance music, Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mahoney's, 8961 Magnolia Avenue, San Diego, 446-8556: Gerry Baze and A Touch of Country, country, Wednesday through Saturday.

Mama's Nook, 533 East Main Street, El Cajon, 442-5572: Jimmy Nason and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 1953 Mission Gorge Road, San Diego, 448-9934: The Smith Brothers, contemporary and oldies, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Ellie May and Les Older, contemporary folk, Thursday through Saturday: open mike talent search with Les Older, Sunday: Wade Nelson, contemporary folk, Tuesday and Wednesday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Fever, top 40, Tuesday through Saturday: The Brown Sugar Show, top 40, Sunday and Monday.

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 444-4111: Prophet, rock and roll, Thursday through Saturday: Phoenix, rock and roll, Sunday and Monday: Emergency Exit, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3454: Sharon Moran, contemporary and folk music, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525: Artisan, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Cajon, 440-9247: Crash Kallher, rock and roll, Friday through Sunday.

### South Bay

Black Angus, 707 E Street, Chula Vista, 426-5096: Cycles, top 40, Tuesday through Sunday.

Country Bumpkins, 1867 Palm Avenue, Imperial Beach, 429-1252: Don Livingston and Timberline, country, Tuesday through Saturday: Dixieland Revue, "Big rock and roll, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1252: The Late Show, rock and roll, Thursday through Saturday: live rock and roll, Sunday and Monday, call club for information: Thumper, rock and roll, Tuesday and Wednesday.

Dalino's, 626 F Street, Chula Vista, 427-8880: Jim Moore, contemporary, Sunday through Wednesday.

Dick's Cocktails, 317 Third Avenue, Chula Vista, 422-5566: Lee Whittington, country and pop, Tuesday through Saturday: Rex

**DAVE MACKAY & LORI BELL QUARTET**  
With MOOUI GRAHAM Thursday-Sunday 9 pm-1 am  
**SPRAGUE, PLANK & WOFFORD**  
Tuesday & Wednesday 9 pm-1 am

*Clarico*  
Restaurant  
Summer House Inn 7095 La Jolla Shores Dr.

**SUMMER BREEZE**  
Tuesday - Saturday

**EL RITUAL**  
Sunday and Monday nights

**THE ISLANDS**  
RESTAURANT  
Hanalet Hotel  
2270 Hotel Circle North  
297-1101

**Hill House RESTAURANT & BAR**

**THE MIX**  
Wednesday-Saturday

**THE JETS**  
Sunday-Tuesday

Pep Booy are coming

Monday is ladies' night  
Well cook, eat \$1.00  
Dancing nightly - No cover  
2730 Via de la Valle, Del Mar  
(in the Flower Hill Mall)  
755-6614, 456-0920

**WORLD SERIES**

**THE WHO**  
Excellent reserved seats still available.

**CHARGERS**  
All Games?

**AZTECS**

Deposits now being accepted.

Olivia Newton-John 10/16  
Irvine Meadows Fleetwood Mac 10/18  
"Showboat"

World's largest ticket agency

**Murray's**  
Tickets 224-3747  
In Glaucoms Square next to Sports Arena

**MISFITS**

**NECROS SKULL BUSTERS**  
FRIDAY, OCTOBER 9 8:00 PM

6 PM

Performers listings are compiled by Linda Nolin. If you wish to be included, please call 234-5200. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

**Live Entertainment**  
Nightly 9-1

**JIM HAWLEY** WED - SAT  
**THE MIX** MON & TUES  
**JOE MARILLO** SUN

Tuesday is **RESTAURANT EMPLOYEE NIGHT**  
Wear your T-shirt  
75¢ drinks

the **CLUB** pacific beach CAFE

4287 Mission Blvd., Pacific Beach, California 270-7522

Fern, contemporary, Sunday and Monday.

Held's, 1463 Palm Avenue, Imperial Beach, 427-2473: Leslain and Lane, country, Thursday through Saturday.

Ivy Cottage, 2230 Highland Avenue, National City, 477-9551: Linda Sherwood, country, Tuesday through Friday happy hour.

La Mesa, 1141 Highland, National City, 474-3222: Art Hall, piano bar, Tuesday through Saturday.

Lutes Blossom, 569 H Street, Chula Vista, 426-2952: The Gay D Pop and Oldies Show, pop and oldies, Sunday through Tuesday.

Quail Bar, 1121 Third Street, Chula Vista, 426-2977: Rex Paris, country and contemporary, Tuesday: Sugarloaf, country, Thursday through Saturday.

Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita, 479-3537: Ducks, Talk, with Rick and Craig Pagan, contemporary, Thursday through Saturday.

Pulsar Star, 3005 Main Street, National City, 477-5889: Gene Karolyn and Crosswind, country, Thursday through Saturday.

Tupet Inn, 1060 Broadway, Chula Vista, 427-1304: Bach-a-la Thio, contemporary, Sunday through Saturday.

Trophy Inn, 999 National Avenue, National City, 477-5753: Nightlife, country, Tuesday through Saturday.

Westerner, 22 West Seventh, National City, 474-2919: Legend, rock and roll, Monday: Tony Mills and Crosscut, rock and roll, Tuesday through Sunday.

Wild Turkey, 5080 Bonita Road, Bonita, 297-2556: Portland Makai, rock and roll, Thursday through Saturday: Prophet, rock and roll, Sunday through Tuesday: dance to recorded oldies, Wednesday.

Performers listings are compiled by Linda Nolin. If you wish to be included, please call 234-5200. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

### Rock & Roll

Johnny Almond Rhythm Revue: Poney Mine Co., Brian Horse

The Amber Band: Barbary's Artisan: Turquoise Lounge

Average Citizen: Spirit The Bucket Band: Gorm's Black Rose: Poney Mine Co. The Black Slacks Band: Belly Up Tavern

The Blitz Brothers: Mom's Saloon, Cactusville

The Blue Bottom Band: Windrose The Bruce Brothers: Jolly Roger's Occasional

Brat: Dixieland Nightclub The Bytes: Belly Up Tavern Clear Spot: Spirit

Loa Cole with Skin and Bones: 756 Club

Crash Kallher: Win Cody's Dallas Collins: My Rich Uncle's Don Dehmaner: Rides, Jaxxillary Nightclub

Dixieland Revue: Country Bumpkins Emergency Exit: Bobby G's, Park Place

**LARRY PAGE**  
Back again in the piano and singing talent of Larry Page at 9 p.m. Wed - Sat

**LA HACIENDA**  
RESTAURANT  
Mission Valley Inn  
875 Hotel Circle South  
296-8281

**barry joyce's NEW TUXEDO JAZZ BAND**  
Appearing this month at:  
OUR PLACE 2424 Fifth Avenue, 232-1773  
October 22 & 23 with NAT ADLERLY 818 Fifth Avenue, Gaslamp Quarter  
October 29 & 30 OUR PLACE

270-3220  
4302 Mission Blvd.  
Pacific Beach

**JOSE MURPHY'S IRISH PUB**  
Entertainment Nightly

**David Bradley and The Maniac Band**  
Dancing  
Sunday-Wednesday Night  
Check out new, enlarged dance floor.  
Try our SHIRAZ COCKTAILS served 4-8pm daily & 11am-8pm Saturday & Sunday ONLY 9 PM

**"Dansations" LAS VEGAS STYLE DANCE SHOW**  
Wednesdays, 10 & 10-45 p.m.

**"Phil Dufford" HYPNOTIST**  
Thursday 8 - 9 p.m.  
**Crystal's Emporium**  
3041 HAMILTON BLVD. NORTH  
294-0810



Danny Holiday: *Let's Groove*  
 Inaugural Rockers: *Anger*  
 The Jones Band: *Spirit*  
 The Late Show: *Dance Machine*  
 The Latest: *Let's Groove*  
 Legends: *Woodman*  
 Looker: *Black Angels*  
 The London Brothers: *Whiskey*  
 Mayhem: *Viva Entertainment*  
 Jerry McCain and the Gigabits: *Center*  
 Tony Mills and the Gigabits: *Belly Up Tavern*  
 Jerry McCain and the Gigabits: *Center*  
 The Hives: *Harmon*  
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The Mice: *Nightmare*  
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Prophet: *Punk Party*  
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RV and the Shadows: *Banana*  
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West Coast: *Radio*  
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Stephen Carr: *Struggle*  
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Rich Hunt: *Melancholy*  
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Conrad: *Conrad*  
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True Spirit: *Black Angels*  
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**Anthony's Harborside**  
 THE SUNSET LOUNGE  
 Coming Attractions  
 Nov. 2nd-Dec. 11th  
 Jesse Davis  
 Dec. 14th-Jan. 29th  
 Signed, Sealed & Delivered  
 Oct. 5th-Oct. 30th  
 "Oh Ridge"  
 Plan now for Gala  
 Halloween Party  
 On closing night.  
 Specializing in  
 businessmen's lunches.  
 Res: 232-6358

The Triton presents  
**Radio Romance**  
 9pm - 1am  
 Tuesday  
 through Saturday  
**Bruce Cameron & Hollis Gentry**  
 Sunday & Monday  
**The Triton**  
 CARDIFF-BY-SEA  
 2530 South Highway 101, Cardiff-by-the-Sea  
 578-6440 toll-free from San Diego 436-8877 North County

**HOT ROCK!**  
 the fabulous Spud Brothers  
 9pm-1am, Tuesdays-Saturdays through October  
 887 Camino del Rio South  
 Mission Valley 291-1638

**HEROES**  
 Thursday-Saturday  
 October 7-8  
**Coors College Night**  
 Live music by THE MURKIN  
 25c Coors draft, \$1 week drinks, \$1 short shots (if you wear shorts)  
**Men's Legs Contest**  
 800 First Prize - \$200 Grand Prize  
 Live music Tuesday & Wednesday by  
**METRO**  
 Thursday-Saturday  
 October 14-16  
 \$1.00 Drink Night  
 5373 Mission Center Road  
 291-6636

**LONDON OPERA HOUSE**  
 CALENDAR OF EVENTS  
**Monday**  
 HAPPY HOUR 4-9 PM  
 DOUBLE WELLS DRINKS  
 MONDAY NITE FOOTBALL  
**Tuesday**  
 HAPPY HOUR 4-9 PM  
 DOUBLE WELLS DRINKS  
**Wednesday**  
 LADIES NITE  
**Thursday**  
 MARGARITA NITE  
**Friday**  
 T.G.I.F.  
**Saturday**  
 CHAMPAGNE NITE  
**Sunday**  
 CALIFORNIA NIGHT  
 8:30 PM CLOSING  
 SPLIT BOTTLE CHAMPAGNE \$1.50  
 5410 Balboa Ave  
 San Diego, CA  
 279-2501

**WE'RE DEALING AT THE ALAMO**  
 LIVE ROCK  
 FLYWEIL  
 WITH THE BAND THAT TOOK SAN DIEGO BY STORM!  
**Tuesday**  
 WET T-SHIRT NIGHT  
**Wednesday**  
 MALE HULA ROCK NIGHT  
**Thursday**  
 'A CHORUS LINE' NIGHT  
**Friday & Saturday**  
 BIG FUN ROCK WEEKEND!  
 3093 CLAIREMONT DRIVE - SAN DIEGO - 276-3437

**MOM'S SALOON**  
 Now through Oct. 9  
**POCKETFUL**  
 Sunday & Monday, Oct. 10 & 11  
**PLANET**  
**BLITZ**  
**KGB NIGHT with PAT MARTIN**  
**BIG SCREEN TV**  
**OCTOBER HAPPY HOURS**  
 226-4659 945 Garnet P.B.

**CARMEL VALLEY INN**  
 (formerly Little Bavaria)  
**Carmel Valley Inn's Gone Country**  
 Dancing & entertainment on North County's largest dance floor with the country & western music of  
**Dehesa**  
 Thurs.-Sun.  
**Top Sirloin or Catch of the Day**  
 Dinner for Two \$10.95  
 with this coupon, good through Oct. 13  
 Your host: Chef Vince Petecrew  
 Carmel Valley Rd., Del Mar 755-1383



**Richard James:** variety — class to contemporary. *Islands Hotel*  
**The Bob Kessler Show:** music at *Islands Hotel* — *Islands Hotel*  
**Beach**  
**John Karamantz:** piano bar, *Gold Coast Lounge*  
**Liane:** classical guitar, *Kangaroo*  
**Bob MacLeod:** piano bar, *Islands Hotel*  
**The John Mullen Show:** variety, *Cateramaran Hotel*  
**Old Bridge:** cover of and music, *Anthony's Harbourview*  
**Oslen Duo:** classical guitar, *Rancho Rembrandt Inn*  
**Yummy Music:** family entertainment, *Ocean Cove*

**Donna Weiss:** variety  
**entertainment, Organ Power  
Pizza/Lemon Grove**  
**Doug Uchida:** variety piano,  
**Islandia Hotel**  
**Dale Vennema:** variety, **Paradise  
Inn/Secordville**  
**Jonathan Van Brown and Western**  
**Club:** impersonator, **Bahia Ho-**  
**tel Warner:** piano variety, **Cafe d'**

**LIVE JAZZ**  
Every Friday & Saturday  
8:00 p.m. - 1:00 a.m.

October 8 & 9  
**NEW TUXEDO JAZZ BAND**  
Oyster Bay - Friday, 4:30 - 7:00 p.m.  
Oyster, Shaboy, Saki Sander 30' each  
FREE Pe Pe's 5:00 - 7:00 p.m.

**OUR PLACE**  
The Innkeeper at 5551-5553  
2424 16th Ave. at Laurel, Hillcrest 232-1773  
Live Jazz on music, Friday & Saturday at 10:30-11:30

 **HALCYON**  
3255 W. 14th Ave., Suite 200, Denver, CO 80202

Thursday, Friday, Saturday  
October 7-9

 **MOVIES**

Every Sunday and Monday in October

 **FOUR EYES**

Coming Halloween

 **TAXI**

Rock and Roll Happy Hour—Every Friday  
This Week—October 8 5:30-8:30

**NETWORK**  **MOVIES**

Every Wednesday night is dollar night.  
All well drinks, domestic beers, and house wine  
just a buck.











OCTOBER 7, 1982 35



<b>Pioneer KP 5500</b>  5 station pushbutton - Auto-replay - Supertuner <b>\$119**</b>	<b>Pioneer KP 1500</b>  Mini-chassis - FM muting - Tape end indicator - Reconditioned <b>\$64**</b>	<b>Pioneer KP 4500</b>  Automatic reverse - Tape guard - Automatic muting <b>\$99**</b> Limited quantities
<b>Pioneer KP 6500</b>  5 station pushbutton - Supertuner - Fader/ loudness - Auto-replay <b>\$139**</b>	<b>Pioneer KP 2500</b>  Automatic reverse - Forward - Locking fast forward - Reconditioned <b>\$74**</b>	<b>Pioneer KE 2100</b>  Electronic Tuning - 10 station electronic tuning - Auto-replay <b>\$159**</b>
<b>Pioneer KEX 50</b>  Digital time/frequency display - Dolby - 15 station pushbutton - Automatic scan/skip tuning - Electronic tuning <b>\$239**</b>	<b>Pioneer UKP 7200</b>  Automatic reverse - 15 station pushbutton - Music search - Tape guard <b>\$149**</b>	<b>Pioneer UKP 5200</b>  5 station pushbutton - Music search - Auto-replay <b>\$135**</b>

## FACTORY UNAUTHORIZED CLEARANCE

<b>Pioneer Co-Axial (164)</b>  Rendering only <b>\$15**</b> each speaker	<b>Pioneer Dual Cone (160)</b>  Rendering only <b>\$10**</b> each speaker	<b>Pioneer Full Range (16L)</b>  Rendering only <b>\$7**</b> each speaker
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<b>Pioneer UKP 5600</b>  5 station pushbutton - Music search - Tape guard - Auto-replay <b>\$159**</b>	<b>Pioneer UPX 9600</b>  Supertuner II - Automatic reverse - 5 station pushbutton - Dolby - Tape guard - Head unit <b>\$189**</b>
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Prices effective through October 10, 1982.  
Some units of limited quantity - No rainchecks or layaways - First come, first served

### mad Jack's

EL CAJON  
476 Fletcher Parkway  
442-2551  
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

EL CAJON BLVD.  
4951 El Cajon Blvd.  
523-4141  
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

### STEREO VIDEO

SPORTS ARENA  
3350 Sports Arena Blvd.  
223-5531  
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

NATIONAL CITY  
404 West 24th St.  
474-8631  
Mon.-Fri. 9-9, Sat. 9-6, Sun. 10-6

PROFESSIONAL CAR STEREO INSTALLATION

## Section 3/Classifieds

### For Sale

**FOR SALE** - 1977 Honda Civic, 4-door, 1.6L, 110,000 miles, excellent condition, \$1,100. Call 223-1234.

**FOR SALE** - 1978 Ford Mustang, 2-door, 3.0L, 120,000 miles, excellent condition, \$1,200. Call 223-1234.

**FOR SALE** - 1979 Chevrolet, 4-door, 1.8L, 130,000 miles, excellent condition, \$1,300. Call 223-1234.

**FOR SALE** - 1980 Toyota Camry, 4-door, 1.8L, 140,000 miles, excellent condition, \$1,400. Call 223-1234.

**FOR SALE** - 1981 Nissan Sentra, 4-door, 1.6L, 150,000 miles, excellent condition, \$1,500. Call 223-1234.

**FOR SALE** - 1982 Honda Accord, 4-door, 1.8L, 160,000 miles, excellent condition, \$1,600. Call 223-1234.

**FOR SALE** - 1983 Ford Taurus, 4-door, 2.0L, 170,000 miles, excellent condition, \$1,700. Call 223-1234.

**FOR SALE** - 1984 Chevrolet, 4-door, 1.8L, 180,000 miles, excellent condition, \$1,800. Call 223-1234.

**FOR SALE** - 1985 Toyota Camry, 4-door, 1.8L, 190,000 miles, excellent condition, \$1,900. Call 223-1234.

**FOR SALE** - 1986 Nissan Sentra, 4-door, 1.6L, 200,000 miles, excellent condition, \$2,000. Call 223-1234.

**FOR SALE** - 1987 Honda Accord, 4-door, 1.8L, 210,000 miles, excellent condition, \$2,100. Call 223-1234.

**FOR SALE** - 1988 Ford Taurus, 4-door, 2.0L, 220,000 miles, excellent condition, \$2,200. Call 223-1234.

**FOR SALE** - 1989 Chevrolet, 4-door, 1.8L, 230,000 miles, excellent condition, \$2,300. Call 223-1234.

**FOR SALE** - 1990 Toyota Camry, 4-door, 1.8L, 240,000 miles, excellent condition, \$2,400. Call 223-1234.

**FOR SALE** - 1991 Nissan Sentra, 4-door, 1.6L, 250,000 miles, excellent condition, \$2,500. Call 223-1234.

**FOR SALE** - 1992 Honda Accord, 4-door, 1.8L, 260,000 miles, excellent condition, \$2,600. Call 223-1234.

**FOR SALE** - 1993 Ford Taurus, 4-door, 2.0L, 270,000 miles, excellent condition, \$2,700. Call 223-1234.

**FOR SALE** - 1994 Chevrolet, 4-door, 1.8L, 280,000 miles, excellent condition, \$2,800. Call 223-1234.

**FOR SALE** - 1995 Toyota Camry, 4-door, 1.8L, 290,000 miles, excellent condition, \$2,900. Call 223-1234.

**FOR SALE** - 1996 Nissan Sentra, 4-door, 1.6L, 300,000 miles, excellent condition, \$3,000. Call 223-1234.

**FOR SALE** - 1997 Honda Accord, 4-door, 1.8L, 310,000 miles, excellent condition, \$3,100. Call 223-1234.

**FOR SALE** - 1998 Ford Taurus, 4-door, 2.0L, 320,000 miles, excellent condition, \$3,200. Call 223-1234.

**FOR SALE** - 1999 Chevrolet, 4-door, 1.8L, 330,000 miles, excellent condition, \$3,300. Call 223-1234.

**FOR SALE** - 2000 Toyota Camry, 4-door, 1.8L, 340,000 miles, excellent condition, \$3,400. Call 223-1234.

**FOR SALE** - 2001 Nissan Sentra, 4-door, 1.6L, 350,000 miles, excellent condition, \$3,500. Call 223-1234.

**FOR SALE** - 2002 Honda Accord, 4-door, 1.8L, 360,000 miles, excellent condition, \$3,600. Call 223-1234.

**FOR SALE** - 2003 Ford Taurus, 4-door, 2.0L, 370,000 miles, excellent condition, \$3,700. Call 223-1234.

**FOR SALE** - 2004 Chevrolet, 4-door, 1.8L, 380,000 miles, excellent condition, \$3,800. Call 223-1234.

**FOR SALE** - 2005 Toyota Camry, 4-door, 1.8L, 390,000 miles, excellent condition, \$3,900. Call 223-1234.

**FOR SALE** - 2006 Nissan Sentra, 4-door, 1.6L, 400,000 miles, excellent condition, \$4,000. Call 223-1234.

**FOR SALE** - 2007 Honda Accord, 4-door, 1.8L, 410,000 miles, excellent condition, \$4,100. Call 223-1234.

**FOR SALE** - 2008 Ford Taurus, 4-door, 2.0L, 420,000 miles, excellent condition, \$4,200. Call 223-1234.

**FOR SALE** - 2009 Chevrolet, 4-door, 1.8L, 430,000 miles, excellent condition, \$4,300. Call 223-1234.

**FOR SALE** - 2010 Toyota Camry, 4-door, 1.8L, 440,000 miles, excellent condition, \$4,400. Call 223-1234.

**FOR SALE** - 2011 Nissan Sentra, 4-door, 1.6L, 450,000 miles, excellent condition, \$4,500. Call 223-1234.

**FOR SALE** - 2012 Honda Accord, 4-door, 1.8L, 460,000 miles, excellent condition, \$4,600. Call 223-1234.

**FOR SALE** - 2013 Ford Taurus, 4-door, 2.0L, 470,000 miles, excellent condition, \$4,700. Call 223-1234.

**FOR SALE** - 2014 Chevrolet, 4-door, 1.8L, 480,000 miles, excellent condition, \$4,800. Call 223-1234.

**FOR SALE** - 2015 Toyota Camry, 4-door, 1.8L, 490,000 miles, excellent condition, \$4,900. Call 223-1234.

**FOR SALE** - 2016 Nissan Sentra, 4-door, 1.6L, 500,000 miles, excellent condition, \$5,000. Call 223-1234.

**FOR SALE** - 2017 Honda Accord, 4-door, 1.8L, 510,000 miles, excellent condition, \$5,100. Call 223-1234.

**FOR SALE** - 2018 Ford Taurus, 4-door, 2.0L, 520,000 miles, excellent condition, \$5,200. Call 223-1234.

**FOR SALE** - 2019 Chevrolet, 4-door, 1.8L, 530,000 miles, excellent condition, \$5,300. Call 223-1234.

**FOR SALE** - 2020 Toyota Camry, 4-door, 1.8L, 540,000 miles, excellent condition, \$5,400. Call 223-1234.

**FOR SALE** - 2021 Nissan Sentra, 4-door, 1.6L, 550,000 miles, excellent condition, \$5,500. Call 223-1234.

**FOR SALE** - 2022 Honda Accord, 4-door, 1.8L, 560,000 miles, excellent condition, \$5,600. Call 223-1234.

**FOR SALE** - 2023 Ford Taurus, 4-door, 2.0L, 570,000 miles, excellent condition, \$5,700. Call 223-1234.

**FOR SALE** - 2024 Chevrolet, 4-door, 1.8L, 580,000 miles, excellent condition, \$5,800. Call 223-1234.

**FOR SALE** - 2025 Toyota Camry, 4-door, 1.8L, 590,000 miles, excellent condition, \$5,900. Call 223-1234.

**FOR SALE** - 2026 Nissan Sentra, 4-door, 1.6L, 600,000 miles, excellent condition, \$6,000. Call 223-1234.

**FOR SALE** - 2027 Honda Accord, 4-door, 1.8L, 610,000 miles, excellent condition, \$6,100. Call 223-1234.

**FOR SALE** - 2028 Ford Taurus, 4-door, 2.0L, 620,000 miles, excellent condition, \$6,200. Call 223-1234.

**FOR SALE** - 2029 Chevrolet, 4-door, 1.8L, 630,000 miles, excellent condition, \$6,300. Call 223-1234.

**FOR SALE** - 2030 Toyota Camry, 4-door, 1.8L, 640,000 miles, excellent condition, \$6,400. Call 223-1234.

**FOR SALE** - 2031 Nissan Sentra, 4-door, 1.6L, 650,000 miles, excellent condition, \$6,500. Call 223-1234.

**FOR SALE** - 2032 Honda Accord, 4-door, 1.8L, 660,000 miles, excellent condition, \$6,600. Call 223-1234.

**FOR SALE** - 2033 Ford Taurus, 4-door, 2.0L, 670,000 miles, excellent condition, \$6,700. Call 223-1234.

**FOR SALE** - 2034 Chevrolet, 4-door, 1.8L, 680,000 miles, excellent condition, \$6,800. Call 223-1234.

**FOR SALE** - 2035 Toyota Camry, 4-door, 1.8L, 690,000 miles, excellent condition, \$6,900. Call 223-1234.

**FOR SALE** - 2036 Nissan Sentra, 4-door, 1.6L, 700,000 miles, excellent condition, \$7,000. Call 223-1234.

**FOR SALE** - 2037 Honda Accord, 4-door, 1.8L, 710,000 miles, excellent condition, \$7,100. Call 223-1234.

**FOR SALE** - 2038 Ford Taurus, 4-door, 2.0L, 720,000 miles, excellent condition, \$7,200. Call 223-1234.

**FOR SALE** - 2039 Chevrolet, 4-door, 1.8L, 730,000 miles, excellent condition, \$7,300. Call 223-1234.

**FOR SALE** - 2040 Toyota Camry, 4-door, 1.8L, 740,000 miles, excellent condition, \$7,400. Call 223-1234.

**FOR SALE** - 2041 Nissan Sentra, 4-door, 1.6L, 750,000 miles, excellent condition, \$7,500. Call 223-1234.

**FOR SALE** - 2042 Honda Accord, 4-door, 1.8L, 760,000 miles, excellent condition, \$7,600. Call 223-1234.

**FOR SALE** - 2043 Ford Taurus, 4-door, 2.0L, 770,000 miles, excellent condition, \$7,700. Call 223-1234.

**FOR SALE** - 2044 Chevrolet, 4-door, 1.8L, 780,000 miles, excellent condition, \$7,800. Call 223-1234.

**FOR SALE** - 2045 Toyota Camry, 4-door, 1.8L, 790,000 miles, excellent condition, \$7,900. Call 223-1234.

**FOR SALE** - 2046 Nissan Sentra, 4-door, 1.6L, 800,000 miles, excellent condition, \$8,000. Call 223-1234.

**FOR SALE** - 2047 Honda Accord, 4-door, 1.8L, 810,000 miles, excellent condition, \$8,100. Call 223-1234.

**FOR SALE** - 2048 Ford Taurus, 4-door, 2.0L, 820,000 miles, excellent condition, \$8,200. Call 223-1234.

**FOR SALE** - 2049 Chevrolet, 4-door, 1.8L, 830,000 miles, excellent condition, \$8,300. Call 223-1234.

**FOR SALE** - 2050 Toyota Camry, 4-door, 1.8L, 840,000 miles, excellent condition, \$8,400. Call 223-1234.

**FOR SALE** - 2051 Nissan Sentra, 4-door, 1.6L, 850,000 miles, excellent condition, \$8,500. Call 223-1234.

**FOR SALE** - 2052 Honda Accord, 4-door, 1.8L, 860,000 miles, excellent condition, \$8,600. Call 223-1234.

**FOR SALE** - 2053 Ford Taurus, 4-door, 2.0L, 870,000 miles, excellent condition, \$8,700. Call 223-1234.

**FOR SALE** - 2054 Chevrolet, 4-door, 1.8L, 880,000 miles, excellent condition, \$8,800. Call 223-1234.

**FOR SALE** - 2055 Toyota Camry, 4-door, 1.8L, 890,000 miles, excellent condition, \$8,900. Call 223-1234.

**FOR SALE** - 2056 Nissan Sentra, 4-door, 1.6L, 900,000 miles, excellent condition, \$9,000. Call 223-1234.

**FOR SALE** - 2057 Honda Accord, 4-door, 1.8L, 910,000 miles, excellent condition, \$9,100. Call 223-1234.

**FOR SALE** - 2058 Ford Taurus, 4-door, 2.0L, 920,000 miles, excellent condition, \$9,200. Call 223-1234.

**FOR SALE** - 2059 Chevrolet, 4-door, 1.8L, 930,000 miles, excellent condition, \$9,300. Call 223-1234.

**FOR SALE** - 2060 Toyota Camry, 4-door, 1.8L, 940,000 miles, excellent condition, \$9,400. Call 223-1234.

**FOR SALE** - 2061 Nissan Sentra, 4-door, 1.6L, 950,000 miles, excellent condition, \$9,500. Call 223-1234.

**FOR SALE** - 2062 Honda Accord, 4-door, 1.8L, 960,000 miles, excellent condition, \$9,600. Call 223-1234.

**FOR SALE** - 2063 Ford Taurus, 4-door, 2.0L, 970,000 miles, excellent condition, \$9,700. Call 223-1234.

**FOR SALE** - 2064 Chevrolet, 4-door, 1.8L, 980,000 miles, excellent condition, \$9,800. Call 223-1234.

**FOR SALE** - 2065 Toyota Camry, 4-door, 1.8L, 990,000 miles, excellent condition, \$9,900. Call 223-1234.

**FOR SALE** - 2066 Nissan Sentra, 4-door, 1.6L, 1,000,000 miles, excellent condition, \$10,000. Call 223-1234.

## RESTAURANTS

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- Imported beer and wine bar  
- A meal in a potato - a meal in a bun  
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292-8022

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6 am-6 pm, Sat. 7 am-  
3 pm, Closed Sun.

the Mad Hatter

### 2 DINNERS FOR \$9.95

(Regularly \$13.10) Offer good after 5:00 p.m.  
with ad, expires Wednesday, Oct. 20.

Choose from:

- Entrée of the day (chicken daily), soup (made from scratch), fresh salad (dressed daily).
- Side of potatoes, rice with tomato sauce & almonds, soup, salad, bread.
- Tofu veggie scramble with mushrooms and our special seasoning, soup, salad, bread.
- Vegetable stir-fry with mushrooms, rice, and our special seasoning, soup, salad, bread.
- Tortilla Supreme with sour cream and chips, includes extra large soup.
- Beef Fajitas (as deliciously large salad with fresh vegetables and southwestern rice) with dessert (ground almonds daily).

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Vegetarian Cafe  
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Lunch with chicken, beef or shrimp  
SUSHI BAR AT LUNCH OR DINNER  
LIVE JAPANESE FOLK MUSIC FRIDAY  
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2124 15TH AVE.  
(at Laurel)

MIKISAN

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OCTOBER 7, 1962











# HAND-HELD VIDEO GAMES!

## Just in time for Christmas!



Shuttle Voyage

\$21.95



Space Rescue

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Order direct by mail and save 25% to 40%!

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Allow 2 weeks delivery! Send \$1 for complete catalog.

13







# A GLORIOUS WELCOME TO STUDENTS FROM OVERSEAS AUTO REPAIRS

My very dear customers,

I live very close to UCSD, off Torrey Pines Rd., exactly walking distance. During all three summer vacation months I drove from my house to work and back very heavily because the UCSD crowd and their bumper to bumper parked cars on Torrey Pines Rd. and La Jolla Village Dr. were missing. Only on Monday, Sept. 27 when I drove from my house to work all of a sudden I found myself grinning from ear to ear because once again my beloved students were back and once again after three months which seemed like three years, Torrey Pines Rd. and La Jolla Village Dr. were packed with student cars. That really made my day.

One reader please don't think that I am being pretentious. I live each one of you with equal feelings but after being a student for 14 years in Vienna, Austria and after getting my own Master's and a Ph.D. in mechanical science and car designing it is very hard for me to accept the fact that I'm not a student anymore. Okay I'm not a student but may I tell you the kind of people I have associated with in good and bad times for the last very recent 14

years. I know exactly what students go through during all the years of education, fighting poverty, sleep, time, housework, and poorly running cars. And most of all, despite the hard life, putting all the efforts for the good grades. My hat off to them. I would like to tell those of you who have not been reading my past editorials in the Reader as to why, after acquiring such high qualifications, I have decided to run a workshop. Please read the following: Thursday, June 7, 1979 the UCSD newspaper, The Daily Guardian had to say this about me:

## He Loses Shirt for Students

By Heatherbell Fong

Her car had been towed in from the freeway. They told the UCSD student to expect the worst... if it needed a new engine the would be sunk for \$800. The

mechanic who checked the car found the gas tank empty. Two dollars of gas was all the car needed. However, the owner of the garage called her and said she was lucky. All she needed was a new "engine head." She could pick the car up in two weeks. He would charge her only \$225 for the job.

The mechanic said on payday, decline later to go into his own business. He would take only UCSD students as customers.

"I am more happy helping students, because they deserve most help," said Ricky Husain, owner of Overseas Automotive Repair in La Jolla. "A student needs a car but doesn't have much money," said one of Husain's customers, Kent Sharby. Sharby had taken his car to a dealer for a minor problem that was fixed at no charge. The next job was bigger. When he got the bill he noticed that although the total was \$460, parts came to \$390.

"I should have charged him \$200 for labor but I knew he couldn't afford it," said Husain. Sharby said the car is "running excellently" now.



Ricky Husain (right) with customer. Guardian photo by Matt Giedt

For the month of May this year, Husain's net income was \$2,463.33. He said that he is "losing money but building up clientele."

In the seven months since he went into business, Husain said, he has had about \$1,700 worth of bad checks from students. He was calm about the high default rate. "I know how it is to be a student," he remarked.

Husain left his home in Pakistan because he did not like the way his parents' 25 servants were treated. He completed his education in Pakistan, receiving a Master's in Electrical and Mechanical Engineering.

From there he went to Japan and worked for Toyota and Nissan. "You know the Datsun B-210?" Husain asked. "I designed about three-quarters of that car."

Offered a job at General Motors, Husain lived for a couple of months in Detroit. He quit because of the climate, he said. He came here "just to see California," and decided to stay.

My dear UCSD students, sophomores, juniors & seniors, I welcome you back to UCSD and I really hope that you had a fantastic vacation. Do not forget that your same old Ricky is still around to be at your service. My dear freshmen, accept my hearty welcome to one of the finest schools in the world. You may have to go through very hard and daring efforts to put up with the education in this school. Well let me tell you every bit of it is worth it. I cannot share any of your problems with you but if it comes to your bad running car, please consider that as my problem. For your encouragement I request a few of my old UCSD student customers to let us hear their views about my business.

Love you all,

Ricky Husain



This is John Blume from Revette College, UCSD. I'm from Georgia and I've dealt with many mechanics across the country. I have a Triumph and a Fiat and I know a lot about cars and their problems. The only place that has really impressed me so far is Overseas Automotive Repair. Ricky, the owner, has a great knowledge of cars and is a very honest and dependable. I highly recommend this place to everybody!

—John Blume



Hi, I'm Brad Waller, a UCSD student. I know what a trouble a bad car can be for a student because I have been through that. Two years ago, I found Overseas Automotive. Since then I have had a complete engine overhaul and a lot more major work done on my car. I am completely satisfied with their work, and I highly recommend them to anybody with any car trouble.

—Brad Waller, 450-0521



I've been coming to Overseas Automotive for the last 4 years with my '71 Bug, and am always satisfied with the work. So long in fact, that I'm a constant customer. I'll keep coming back to Overseas Automotive as long as I can.

—Karen Mangum, Third College, UCSD 895-3508



My name is Mike Wells. I'm a 3rd College student at UCSD. When I came to Ricky's they not only told me what was wrong with my car, they insisted on showing me everything that was wrong, so I knew my car needed the repairs it was getting.

—Mike Wells, 755-0919



I have been bringing my Capri to Overseas Automotive for the past year and a half. I am very pleased with the service and quality of the work. It is all done at very good prices and I would recommend anyone with a foreign car to give Overseas Automotive a try.

—Rick Mayne, 481-2632



Hi, I am Mike Howland. I came down from Los Angeles for a complete engine overhaul. Ricky's Overseas Automotive is the only place in Southern California I trust with my 240Z.

—Michael Howland, (213) 797-4795



We have four automobiles and Rick has done work on three of them. His work has been very satisfactory and the prices are very reasonable and good quality work. We are very picky people when it comes to mechanics and we are very satisfied with their work.

—Mr. & Mrs. George Duncan, 771-1320



My name is Elson, and I'm a UCSD student. I take my car to Ricky's Overseas Automotive Repair shop, because the mechanics (especially Bill) are competent and friendly.

—Elson



Overseas Automotive Repair shop is a very dependable service—I will continue to bring my car here because Ricky stands behind his work 100%.

—Cynthia Ayres, UCSD



Starts to right standing. Bill, extremely conscientious, very hard working and intelligent mechanic. James, super Honda mechanic, ex Honda dealer service writer, workaholic and excellent musician. David, Overseas' best, a very anxious learner, intelligent—everybody's helper. Tony, excellent engine rebuilder, excellent welder, gets mad when there's no work for him. Danny, excellent Honda mechanic, excellent general mechanic and charm of the workshop, super electrician. Sining, Mike, UCSD Master's graduate, service writer and manager, excellent VW mechanic. Ricky, the owner. Bonnie, can't sleep in the night thinking about the work the next day, the best secretary in town, manic workaholic, has to be forced into taking a break.

## Our Special Includes Hondas, Toyotas, Datsuns, V.W.'s & Fiats

NOTE: Types of cars not mentioned in this ad are not covered in this special. Nearly every customer calls and inquires as to what is included in the complete engine overhaul, complete clutch jobs, complete brake jobs & major tune-ups. To answer all your questions & curiosity here is what we do.

## Complete Engine Overhaul

- We replace:
1. All four pistons, rings & wrist pins
  2. All main bearings
  3. All rod bearings
  4. All gaskets
  5. All seals
  6. Water pump
  7. Oil pump
  8. Timing belt

- (For cars with the timing chains we replace timing chains, tensioner & all sprocket gears.)
9. Cam shaft seal
  10. Rear main seal
  11. Front main seal
  12. Four exhaust valves
  13. Four intake valves
  14. Four exhaust guides
  15. Four intake guides
  16. Complete valve jobs
  17. Rebores of the cylinders
  18. Crank grind
  19. Align bore the block
  20. Turn the flywheel only with the clutch job. And you can have a complete clutch job with no labor cost at the following rates:

All Hondas, most Toyotas, most Datsuns, and V.W.'s \$110.00. Datsun Z cars, B10, 200SX & 1200 cars and trucks \$150. Toyota Supra & 2000 trucks and 4-wheel drive \$160. VW 1972 & up \$160.

## Engine Overhaul Rates Honda

REGULAR PRICE \$1,300 SPECIAL PRICE \$800

## Toyotas

Corolla, Trucks, Coronas, Celicas, Carinas.

Datsuns 510, 610, B210, 1200, L16, L18

Z Cars 200SX, B10, L208

Fiats 850/128, 124, 121, (no X19s)

VW VanGL to 1971, 1972 & up, Bugs up to 1972, 1972 & up, Square backs up to '67, 1967 & up

Karmann Ghias

	REGULAR PRICE	SPECIAL PRICE
Corolla	\$1,400	\$950
Trucks, Coronas, Celicas, Carinas	1,800	1,200
Datsuns 510, 610, B210, 1200, L16, L18	1,400	800
Z Cars 200SX, B10, L208	1,800	\$1,200
Fiats 850/128	1,300	800
124	1,600	1,100
121	1,800	1,200
(no X19s)		
VW VanGL to 1971	1,200	800
1972 & up	1,500	1,100
Bugs up to 1972	1,200	800
1972 & up	1,300	900
Square backs up to '67	1,300	900
1967 & up	1,400	1,000
Karmann Ghias		

## & Things Rabbits, Dasher, Jetta & Sciroccos

For VW air-cooled engines, we also replace the crank shaft, cam shaft, lifters, push rod tubes and complete cylinder heads.

Replace:

3. Valve cover gasket,
4. Spark plugs
5. Distributor points,
6. Condensers,
7. Air filter,
8. Oil filter,
9. Gas filter and
10. Engine oil.
11. Adjust timing
12. Adjust dwell angle
13. Adjust carburetor

## Major Tune-up Special \$75

(26 points) REGULAR \$130

Our major tune-up includes:

1. Compression test
2. Valve adjustment

14. Adjust air & fuel ratio mixture

15. Check & adjust all the belts

16. Lube front end

17. Check & replace all fluid & oil levels

18. Check brakes

19. Check clutch

20. Check lights

21. Check under carriage for damages

22. Check & recharge battery if necessary

23. Check tire pressure

24. Lube door hinges

25. Check cooling system & hoses

26. Road test

Note: 1. for 6 cylinder cars and Rabbits, Dashers, Sciroccos, Audis & Fiats, add \$20. 2. Major tune-ups for VW Beetles, vans and squarebacks 1972 & later \$70, and prior to '72 \$60. 3. For VW Things and Karmann Ghias \$60 only.

## Clutch Job Special \$225

REGULAR \$325

Honda, Toyota, Datsun (not Z models) and VW Type 1, 2 & 3

We replace:

1. Transmission input shaft seal (except Honda)

2. Pressure plate

3. Clutch disc

4. Throw out bearing

5. Input shaft bearing

6. New transmission oil

7. Turning the flywheel

8. Service calipers and wheel cylinders

9. Install new hydraulic fluid

10. Bleed entire brake system

11. Adjust front (if drums) and rear shoes

12. Replace front rotor seal

13. Road test

Note: Hydraulic parts are not covered.

All Our Work Has A 2-Year Warranty

Longest warranty in town—except tune-ups, which have a 6-month guarantee. Appointments made during the validity of the ad will still be good afterwards. We use all original factory parts. We can give you excellent references from our satisfied customers. Please call for further information & appointments.

Call for appointment now **overseas Automotive Repairs**

HOURS: Monday—Friday 8 am—6 pm  
8008 Miramar Road "B"

695-1990

Ricky Husain (owner)  
Masters in Electrical Engineering and Mechanical Engineering, University of Vienna

VISA







# HUGE BICYCLE CLEARANCE

all in stock 1981 models



SAVE AS MUCH AS \$90 ON SELECTED MODELS

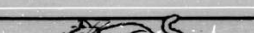
Century Super La Mani \$250.00  
Fuji Royale \$200.00

Comparable savings on other models

Starting at \$22.95 with this ad.

BICYCLES n' STUFF

Farmers Plaza-Balboa & Genesee 686-9572



# SHOTS FOR PETS

ALPINE ANIMAL CENTERS  
MOBILE VETERINARY CLINIC

Discount 14 units, rabies, feline, cat flea (10 cats)  
diseases) vaccinations for your cats by Jay W. Shrock, D.V.M.

All shots \$5 each.

CLAIREMONT Sun 10-10-82 10AM-3PM  
Northridge corner of  
Clairemont Dr. & Balboa at corner  
of Food Saver Shopping Center.

FLETCHER HILLSMAN CARLOS  
F. Sun 10-10-82 10AM-3PM  
Corner of Lake Murray Blvd. & Northridge at corner of Penasquitos Dr.

PENASQUITOS Sun 10-10-82 10AM-3PM  
Rolling Hills Grade School, North end of Penasquitos Dr.

CHULA VISTA Sun 10-10-82 10AM-3PM  
1001 Ave. of the Americas at the K-Mart Shopping Center.

13 additional scheduled clinics throughout San Diego County, PROBABLE & OTHER FLEA PRODUCTS AVAILABLE. Check with proper identification received.

TAPWORM SHOTS AVAILABLE  
"Canine" dogs (up to 25 lbs) \$5.00 - Large dogs \$10.00  
SAN DIEGO 233-6887 ENCINITAS 436-5153

Warning Signs—Don't Ignore!

1. Recurring Headaches  
2. Neck, Shoulder, & Arm Pain  
3. Pain between Shoulders  
4. Numbness in Hands & Arms  
5. Loss of Sleep  
6. Painful Joints  
7. Low Back & Leg Pain  
8. Numbness in Legs or Feet  
9. Scoliosis (Spinal Curvature)

A Family Chiropractic Center  
Dr. Gary M. Lesker, Director

10601 Tierrasanta Blvd., Ste. J  
Fast service from anywhere in San Diego

As a public service, we are offering:

X-rays & Examination

Reg. \$150.00

Completely Free!

• Consultation with Doctor  
• Doctor's Full Report with Findings

Offer expires 10/21/82

Open till 8:30

569-9550

1000 Greenfield Dr., El Cajon

588-5121 or 447-3681

1000 Greenfield Dr., El Cajon

588-5121 or 447-3681

1976 HONDA CIVIC, 5 speed, well maintained, new tires, power windows, air conditioning, 100,000 miles, 1976-2000. \$275-290.

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# KALIDOSCOPE Discount Jewelry

50% OFF 14kt Solid Gold

CHARMS • CHAINS • EARRINGS

40% OFF DIAMOND & GEMSTONE JEWELRY

Expires 10-13-82

14kt Solid Gold CULTURED PEARL EARRINGS

14kt Solid Gold CULTURED PEARL & DIAMOND PENDANT

SUPER COUPON PRICE \$15.00

Expires 10-13-82

14kt Solid Gold SERPENTINE CHAIN

Expires 10-13-82

14kt Solid Gold DIAMOND RINGS

SUPER COUPON PRICE \$24.95

Expires 10-13-82

14kt Solid Gold CUBIC ZIRCONIA EARRINGS

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1979 HONDA CIVIC, 5 speed, well maintained, new tires, power



















OCTOBER 7, 1987 31







**2-4 feet tall**  
**Regular \$20 each**



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

for organizations which do not run ads for their services. Ads of more than 75 words cost 30 cents per add-word. All free classifieds run for any consecutive number of weeks provided proper payment is received. All business ads must be paid in advance.

**DEADLINES.** Classified ads of any kind can be mailed to the Reader Service Department no later than 10:00 a.m. on the day before publication.

**ALL MAILED ADS SHOULD BE SENT TO:**  
**READER CLASSIFIEDS**  
**P.O. BOX 80802**  
**154N DECATUR ST., CHICAGO, IL 60608**

1979 MOBILE HOME for sale in trade - 1984 10' x 20' 1/2' special air, 2 bedrooms 2 baths, many extras. \$27,500 or trade for 24'x40' or 24'x50' plus cash difference. 361-4312.

1900 SQUARE FEET 3 bedrooms, 2 1/2 baths, central heating, 2 1/2 car garage, 1-1/2 acres from Sunset City, 3750-3780-9738, 279-2674

BLCA/NERC 10/1/94

# Life and death at the YMCA

would giggle, and wonder.

The Y always had people gathered in front of it. People on the stairs and people on the sidewalk. And although there was always a lot of activity on the other blocks along Broadway, there were never as many people gathered together in a single spot as there was at the Y. The street in front of the Y had taxis parked along the curb, and radios, and voices, and sometimes the air smelled of cigarettes.

I remember looking up at the building, at the lights shining in the different rooms, thinking that each light was a separate person. I always wondered,

*(continued on page 10)*

## Richard Smith

are limited to ONE FREE  
OFFER PER WEEK. No free gifts  
accepted at the Reader office.

**DEADLINES.** Classified ads of any kind  
can be mailed to the Reader and must

**READER CLASSIFIEDS**  
P.O. BOX 80803  
SAN DIEGO, CALIFORNIA 92138

**1979 MOBILE HOME** for sale in Maple - 14004 - 3 bedroom, 2 bathroom 2 queen, many extras. 120 sq-ft on trailer for \$14,900 or 24,500 (plus cash difference) 363-4522.

**1700 SQUARE FEET** 3 bedrooms, 2 1/2 baths, central, fireplace, 1 1/2 car garage, 1 1/2 acres from Sunset Cdn, 1700-278-9700, Lrv-2009

**BY OWNER** What has 10 bedrooms & 10 baths & makes money? Answer: my units at 5 - 1400 Irving, Dennis Johnston 722-1795

*Story and photographs by*  
**Richard Smith**