



The boulders rattle down a chute into the deep black mouth of the crusher. Inside the machine, two heavy steel plates come together repeatedly with force beyond imagination. *Whoomp! Whoomp! Whoomp!* And 150 million years of history is broken into softball-size pieces and comes out on a conveyor belt on the other side, moving toward yet another crusher in this quarry just west of Cowles Mountain on Mission Gorge Road.

Gordon Gastil peers into the mouth of the crusher, checks the rock coming out the far side, smiles faintly. The rock is andesite, he says, a hard gray volcanic stone that once constituted a chain of islands where San Diego now stands. Gastil, a professor of geology at San Diego State University, has spent more than twenty years studying the evolution of the San Diego area and the forces that gave it its current shape, and he makes such pronouncements with conviction. "Old rock like this makes up the basement rock of the region all

San Diego Primeval

In the simple rocks found in San Diego, there are tales of ancient days when dinosaurs roamed and volcanoes roared.

By Gordon Smith

(continued on page 14) Illustration by Tom Moon

City Lights



Black Deeds With Silver Finished

After Joey Suicide blew into town in September of last year, he set out like one of Darwin's finches to find his niche, and the city's parking meters seemed like a prime source of forage. He singled out a convenient meter near his home just west of Mission Hills, and sneaked out one night and cut off its head with a pipe cutter. The next day he removed the meter's lock and took it to Los Angeles, where he paid a locksmith fifty dollars to make a key for it. From October to early December

Joey Suicide was in business. Whereas Saint Augustine would attribute criminal activity to the pleasure of doing evil, Joey Suicide would blame artistic impulse. But Suicide's refined outlaw aesthetic does not allow for crude bangles who maim citizens or destroy property; for a crime to be art it has to be a smooth, simple racket that requires thought, not a knife or pistol. His tour de force involved moving quietly along Kettner Boulevard to Seventh Avenue, from City College to Farmers Bazaar at Seventh and L streets. From 2:30 a.m. till dawn, he was one of the few people in town who greeted the development with glee. "I thought it was going to be a

windfall," he says. "But it turned out to be like anything else in this world — you think something good is going to happen and it turns into shit." Suicide was the only guy in town who had hit upon the idea of looting parking meters to make ends meet. By mid-November meter theft of a coarser variety was commonplace, and was being committed by individuals who were, in his regard, equally common thieves. These unsophisticated neophytes were simply ripping the locks out of the meters and gradually making Suicide's "perfect" crime obsolete. "They're instant-gratification types who don't have any class or style," says Suicide. "I would simply unlock the meters, empty

them, and reload them. I had a nice little racket going. Now it's not even worth the trouble." And why, one might ask, would a young man who enjoys contemplation, albeit not strictly of an honest kind, choose a life of crime? "Because," he says, "it gets my adrenaline flowing. A good night with the meters was like drinking a case of beer. And that's where half of the \$2000 I made went, to beer, and the other half went for utilities. My conscience doesn't bother me. The only thing that bothers me is that I'm in love with a girl who can't handle what I do, the crime. And it's how I want to live for the rest of my life — by my wits."

—R.O.



Illustration by David Dier

Out Off His Comps

The next time San Diego Union theater critic Welton Jones goes to review a show at the Fiesta Dinner Theater, he'll have to buy his own ticket. Shortly after the Union, on February 25, published a particularly scathing review by Jones of *Squabbles*, the latest production at the six-year-old Spring Valley dinner theater, theater owner Joe Stevens let it be known that the Fiesta would no longer issue complimentary review tickets to Jones, a practice traditionally afforded critics by theaters all over town.

Stevens refuses to comment on the incident, but a source close to the theater says that since the Fiesta opened with its schedule of about a dozen musical comedies a year in January of 1978, "about ninety percent" of the Union's reviews of the productions most of them penned by Jones, have been negative. (Jones disputes this, saying his reviews have been "fairly even" between good and bad.) The latest review, in fact, was deemed particularly harmful by the Fiesta management, the source says. The review reads, in part, "*Squabbles*... lay there obscenely, twitching and steaming, for two hours worth of vacant chuckles from an audience horribly disfigured by years of casual exposure to such junk."

Still, free tickets or not, the Union will continue to review as many of the Fiesta's productions as it has in the past, and the reviewer, in most cases, will continue to be Welton Jones. "Our obligation

Fiesta offering at best is bad

By Welton Jones, Theater Critic
Three decades of comedy debased for television's insatiable maw dropped their legacy on the stage of the Fiesta Dinner Theater last night.

"Squabbles," the title of the thing, lay there obscenely, twitching and steaming, for two hours worth of vacant chuckles from an audience horribly disfigured by years of casual exposure to such junk.

A Review

Commercial television is such an easy target that nobody bothers to pick on it much any more, but when its awful influence is hammered home this graphically, something must be registered.

Nobody escapes shame in this enterprise, not the poor actors who must make a living, not the producer who's trying to stay open 12 months a year, not the audience which increasingly knows of no alternative, not the actors whose craft has been so debased.

All are to blame who accept this dreary trash as a mere nose escape the responsibility for not demanding more.

Marshall Karp must find his own forgiveness for the script, a pitiful mess of desperate button-pushing in which

San Diego Union, February 25

those cheap-dentist's waiting-room sets for which the Fiesta is so well known. "The prevailing idea here is that Welton simply has something against dinner theaters in general. Several times in the past, his reviews have made groups of people cancel their ticket reservations, and that's made Joe [Stevens] feel he might even be better off with no review at all."

is to our readers, not to Mr. Stevens." Union entertainment editor Mary Hellman says, "and as long as our readers keep buying tickets to Fiesta shows, we're going to keep reviewing them." Critic Jones adds, "I really doesn't affect me that much. I still have a job to do." Jones also denies he is prejudiced against dinner theaters in general, although he does concede that the format has its weaknesses. "In a lot of cities, reviewers won't even review dinner theater shows," Jones says.

—T.K.A.

Dancing In The Streets

It's called the Festival of the Arts, but one might fairly ask, "Where's the art?"

The month-long civic celebration, funded by foundation and business grants, kicks off with a lavish reception following the April 27 performance of the Dance Theater of Harlem. That event will absorb \$10,000 of the festival's \$115,000 budget. Another \$10,000 goes to a brass "Carnival Parade of the Arts" on April 29, there's \$10,000 more for a downtown street dance planned for May 12, and the rest of the budget will be spent on administration and promotion.

Parties, parades, and dances aside, there's little more the quasi-city-run festival can take credit for. The bulk of its other events are independent performances which were scheduled before the festival idea was even spawned, events which will receive little if any financial assistance from the festival budget. (These include exhibits at local museums and galleries, and theater performances at local playhouses.) Not that the festival's organizers didn't have several requests for funding of art projects. Lynn Schutte of downtown's Sushi Gallery submitted a request for \$380 to help underwrite an art-in-public-places show featuring the work of four painter/sculptors. Festival directors told Schutte they'd try to find \$240 for the project, but turned up nothing.

Another group of arts boosters was asked to form a film committee for the festival. They did, organizing both a tribute to actress Janet Gaynor

and a preview of actor-director Robert Duvall's new film, *Stone*. The organizers say they were promised help by festival directors in meeting costs, selling tickets, and publicizing the events, but the cash never came through. The film committee is now hoping to sell enough twenty-five-dollar-per-ticket seats to cover the rent on downtown's Speckels Theater, where the Gaynor tribute will be staged. (Festival director Jack Borchers this week said that a \$10,000 would be forthcoming to subsidize the Gaynor event, but the film committee organizers say they haven't received either a pledge or any cash.)

Other young artists and gallery owners submitted ideas, but festival director Borchers says the festival's marketing committee bypassed those proposals in favor of the street dance and parade, which he termed "star attractions" that will generate "special excitement." And differences of opinion weren't limited to the festival's content. Rob Hagey, the local promoter who has staged the La Jolla and San Diego jazz festivals, was recently removed as the festival's marketing director. Hagey wanted to spend some \$25,000 of the festival budget on a promotional ad campaign but was unable to persuade his committee's members to put up the money. He will instead rely mainly on free publicity and a brochure listing the dates and times of festival-related performances.

—P.K.

Got A Match?

Two years ago last week the infamous Clairemont arsonist set his first fires. And since that night of March 27, 1982, when he (or she) torched five separate structures, the arsonist — who is still at large — has been linked to at least thirty other deliberately set fires in a relatively small section of Clairemont. Obviously, last week's anniversary was not met with celebration by the locals.

On the contrary, it was an opportunity taken by the residents to ask San Diego's Metro Arson Strike Team (MAST) for some results. "Some residents have taken it upon themselves to set traps, to sit at their windows all night and try to catch this guy, because of the widespread conviction that the police have given up," explains Leland Beedle, president of the Clairemont Town Council. The council has received enormous pressure to find out what the arson investigator is doing, so last Tuesday Beedle and council board member Steve Alexander met with Sgt. Gary Learn of MAST and Lt. Jerry Moody, investigator with the police department's northern division. Though the investors of the arsonist agreed to speak at a community forum being organized in Clairemont, not a lot of satisfaction was gained from the meeting. The problem is that the police and fire departments (which together make up the Metro Arson Strike Team) are

about as frustrated as the Clairemont residents. And because MAST cannot divulge all the details of its investigation, "it's difficult to assure people we're doing things," says Sgt. Learn. It's also difficult to quash the impression that MAST is stumped.

But it's not difficult to see why. No one has yet been able to supply a description of the arsonist, who works mostly in the early hours of the morning and has concentrated his efforts north of Balboa Avenue and east of Genesee, near the confluence of Clairemont Mesa Boulevard and Diamond Avenue. He (or she) has touched off nineteen garages, nine vehicles, and eight miscellaneous items, causing between \$400,000 and \$500,000 worth of damage. So far no one has been killed, but there have been some close calls. The investigators haven't yet deduced a pattern or motive for the crimes, which have been perpetrated as little as three days and as long as four months apart (the last one was a garage fire on Mt. Everest Boulevard on January 25). The person is so clever that the police haven't ruled out the possibility that he (or she) attends meetings of the Clairemont Town Council, which is another reason the investigators are reticent. "I'd bet you even money he was at that last town council meeting," says assistant fire marshal Bill Tones, who works with Sgt. Learn on the strike team.

What the investigators admit to knowing about the arsonist could almost fit on the head of a match. They think the arsonist is a young man, simply because it's extremely rare to have a string of arson fires set by a woman. He's probably not a teenager, both because of the odd hours in which he operates and because he's apparently been able to refrain from bragging about his crimes. They believe he lives in the neighborhood and operates on foot. It strains their credulity to think that someone would be so diabolical as to live in, say, Hillcrest and drive to one section of Clairemont to set fires. Though MAST members won't confirm it, residents say that the investigators have set snares to try to catch the



Clairemont, 1982

arsonist. Garages have been left open at night and kept under surveillance. MAST has interrogated all the local paper boys, say the neighbors. But when the Clairemont Town Council conducted its own small investigation, it found that MAST had not interviewed most of the neighbors surrounding the homes of the actual arson victims. Investigators have, however, taken pictures of rubbernecking bystanders watching the fires being fought, the theory being that perhaps the arsonist will show his face more than once at the scene of his crimes. "MAST concedes that they went to a psychologist and got a psychological profile of the suspect, which they decline to

make public," says Leland Beedle of the town council. "That's fine, we don't want to compromise the investigation, but until we cornered them, we didn't know that they had a profile." Beedle says that he understands why MAST has to work mostly in confidence, but that does nothing to allay the fears and anger of the people who are constantly calling him for progress reports on the investigation. "We're going to have to catch this guy with a match in his hand," says Beedle, "which means that people have to be out on the streets between 2:00 and 6:00 a.m. I don't know if MAST is doing that." But neither does the arsonist.

—N.M.

Local Groups Grope

For nearly ten years, since Ampex released "Tobacco Road" by Janis in 1971, not a single San Diego rock band was able to land a recording contract with a major record company, and this fact prompted many local bands to feel there was some sort of jinx associated with our city. Then, starting in the summer of 1981, local bands encountered more receptive record executives, and over the next two and a half years a total of eight San Diego rock bands signed deals with such record companies as Warner Brothers, MCA, and Soff America. The jinx, it appeared, was over.

But the subsequent fate of almost all these bands made any optimism short-lived and also soured the belief many of them had held for years that if they'd only got signed by a major label, certain stardom was imminent. The first casualty was the Puppies, whose "Mechanical Beat" single on the Stiff American label in July of 1981 initiated the return of San Diego bands to record racks nationwide. In swift

succession, internal problems at the company led to a mishmash of promotional activities that failed to give the single any noticeable radio airplay; the band negotiated out of its contract; the band broke up; and the company fell apart. Next came the Unknowns, who, after dozens of performances in Los Angeles nightclubs, had been signed to Warner Brothers' new-wave arm, Sire Records, later that summer. This time, lack of radio acceptance caused the label to drop the band, and

within a year it had broken up, too. Early in 1982 another local new-wave band, the Monroes, landed a deal with Alfa Records, the Japanese recording giant that had just opened an American branch. And the group's first single, "What Do All The People Know?" actually made it onto the national Top Forty charts for several weeks. But just before a follow-up single could be issued in order to build the group's momentum, the label abruptly suspended operations

and withdrew both the Monroes' single and mini-album off the market. The band has since been trying to secure a new deal with another company, while its members have been supporting themselves around town playing in local nightclubs with other rock and even country copy bands. Two more local groups — Trees and Bartock and Lansky — were signed to MCA Records in the summer of 1982, only to be dropped by the label when their albums failed to garner either national airplay or significant sales.

And it doesn't appear the most recent trio of signings — Joey Harris and the Speedsters, Norm Norman, and DFX2, all picked up by MCA or MCA-distributed labels last summer — are faring any better. The first two acts both made videos that were briefly featured on MTV, the twenty-four-hour cable music channel, but a failure even to make it onto the lower rungs of the national Top 200 album charts makes their future with MCA doubtful. Harris and his band members continue to play local nightclubs every chance they get, while Norman is writing and recording independently in his Clairemont home. Only DFX2 has experienced a modicum of success: their album made it up to number 120 and they've toured the country several times, opening shows for such established acts as Grateful Dead, the Tubes, and they alone have been asked by their label to record a second album, which they're working on now. "I don't know why a lot of the other bands have had such bad luck and we haven't," says DFX2's guitarist, David Farage. "We're just lucky. I guess."

—T.K.A.



Joey Harris

Norm Norman

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Optner



PUBLISHER
James Holman

EDITOR
Jim Mullin

CONTRIBUTORS
Thomas K. Arnold
John D. Aguirre
Rob Dorn
Joanette De Wyse
Sam Gerton
Lin Leary
Paul Krueger
Neil Matthews
Linda Nix
Randy O'neer
Bill Owens
Jonathan Sattler
Duncan Shepherd
Gordon Smith
Jeff Smith
Steve Sorenson
Eleanor Widner

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Rosen

ADVERTISING MANAGER
John D'Agostino

SALES REPRESENTATIVES
David Comden
Laurie L. Flounders
Linda Flounders
Brooks Loomis
Judy Mello
Patricia Smith
Joni Walsh
Beth Weiler

PRODUCTION MANAGER
Ann Fisher

ASSISTANT MANAGER
Elizabeth Nathan

PRODUCTION GRAPHIC
ARTISTS
Terri Cato
Pete Day
Pete Edwards
Yolande Fote
Rita Funk
Shari Galt
Cory Goldman
Paul Vincent Johnson
Scott Jones
Kenneth Koll
Sandy Matthews
Jose Ramirez
Barbara Weber

CLASSIFIEDS MANAGER
Gene Rockmeyer

CREDIT MANAGER
Edward Shopper

RECEPTIONIST/SECRETARY
Robin Klemen

SUBSCRIPTIONS
Six months \$14.95, one year \$24.95
Please note: Subscription orders arrive one to three weeks after the publication date.

All advertising published in the Reader is subject to current rate card. The Reader reserves the right not to accept an advertiser's order.

The Reader is published weekly every Thursday except the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyright 1984, James Holman. All rights reserved.

MAILING ADDRESS
Reader, P.O. Box 90083
San Diego, CA 92136
635 State Street
(619) 231-7821

Represented nationally by the Reader Network, 11 East Illinois, Chicago, Illinois 60611
Christopher Schube
312-639-0350

ADVERTISING
ADVERT APPLIED FOR

Bikers Barred?

As a motorcycle enthusiast, I was outraged at Mr. Thomas K. Arnold's article "Slouting the Hogs" in the March 15 issue of the Reader ("City Lights"). A clarification of Mr. Arnold's "facts" is thus in order.

1. The dress code in the Le Chateau night-lub is posted to be used at the discretion of the doorman. He may or may not let in "bikers," "straights," or "punks," depending upon his determination of their suitability to enter the club.

2. Motorcycle enthusiasts do not congregate just outside the Le Chateau and drink beer. On the contrary, the motorcycle enthusiasts are usually at the various bars or eating establishments of the merchants in Ocean Beach.

3. The vandalism incident reported resulted from the refusal of a customer (not a "biker") to show the doorman his identification card.

4. I have yet to see couples come to the Le Chateau and leave because either motorcycles were parked outside or "bikers" were inside.

5. Persons with any specialty vehicle will park that specialty vehicle as close to where they are as they can. To ask to park in the parking lot near the pier is both absurd and is just another way of

saying that Mr. Paul Krug [owner of Le Chateau] does not like "bikers."

In conclusion, if the city removes the motorcycle parking places in Ocean Beach, the motorcycle enthusiasts will just park in the regular parking places, which will cause the people who drive cars to complain to the city about the motorcycle parking places back in the city.

Chris Moore
San Diego

Erratum

A March 15 "City Lights" article entitled "We'll Get Right On It" noted that San Diego County Sheriff John Duffy has said he "will never hire a homosexual deputy sheriff." Sheriff Duffy's precise words, as reported in the *San Diego Union* March 5, were, "...we really don't want to hire them [acknowledged homosexuals] because we think it's too risky for the public and the Sheriff's office liability." The "City Lights" article also incorrectly implied that the ten-year-old Honorary Deputy Sheriffs Association has assisted in several of Duffy's re-election campaigns. While individual members of the association have participated in Duffy re-election campaigns, the association as a group has not.

—Ed.

Letters

Jesus is our only way to God. He is truth, because there is always an open invitation to us to test His reality. America was founded on the Bible, the word of God. Let us take some time to read what He has to say.

Tanya Larsen
San Diego

Keeping Tabs On Stress

I believe the *Reader* was not fair to me in your story today, "A Man of Letters," by Paul Krueger ("City Lights," March 22). For balance the story should have quoted: "Yes, S.S., I do want to kill the Presidents—"

professionally and politically. In no way would I trade my life for those named above."

Also I believe mention should have been made to my claim that no professional athletes under contract were drafted for military duty during Vietnam. Instead the vulnerable athletes were enrolled into the National Guards, including Governor Ronald Reagan's Guards. I had ads to that effect in the *San Diego Union*, *Tribune*, and *Daily Transcript*. The Vietnam story is the crux of my efforts, as you were told.

I trust you will print this letter in fairness and for accuracy in news media.

Stan Stress
Ocean Beach

No Bombs For Steve

In Rick Geary's paragon to the ubiquitous Steve Allen ("Events Highlights," March 22), blessing

\$10 HAIRCUTS

Children who make up the San Diego Breakers, we would like publicly to acknowledge and thank all of you who have come to our defense and support since the publication of the article about our "gang" in the *Reader* ("City Lights," February 23).

The encouragement of those of you who have seen and followed us at both Balboa Park and Seaport Village urges us to continue.

Lacy Sordani
Katherine Wilcox
San Diego Breakers

WANTED: NEW WAVE RECORDS

Buttons, t-shirts, promos & posters

VINTAGE DECISION
7612 Linda Vista Rd.
279-5665

ENCORE RECORDS
3957 Goldfinch St.
296-5277

Get the most for records & tapes—TOP CASH.
We buy sheet music & song books.

San Diego with his presence for an SOSU benefit, he mentions Allen's advocacy of nuclear disarmament. Actually, Allen's commitment to peace goes a lot deeper. A long-time member and on the national advisory board of the World Federalist Association, his point of view would be that disarmament is only a step, but a necessary one, toward creation of an international order capable of achieving an abolition of war as a means of solving political problems.

Theresa Tanaka
Del Mar

Where Credit Is Oceanic

Ha, ha, Caught Matthew Alice! In his March 22 column he refers to the National Oceanic and Atmospheric Association. It's the National Oceanic and Atmospheric Administration and is a part of the U.S. Department of Commerce. However, I will give Alice credit for using the word "Oceanic," which is correct. Many people use the word "Oceanographic," which is incorrect.

Kenneth E. Berger
Pacific Beach

Last Call?

I have been reading and enjoying your paper for some time, but never felt impelled to write a letter of comment before. Last night my husband pointed out the article in "City Lights" about the police stopping men who walk alone in Precinct Park ("Stripes Out in Left Field," March 15).

I am impressed by the leadership your paper has shown by printing the story. My phone calls to the mayor's and Mr. Cleaver's offices were not the first calls they received this morning, nor, I hope, will they be the last.

Congratulations on a job well done! Those of us who are concerned about the erosion of our individual rights can better defend them when we are well informed. Keep up the good work!

I am aware that newspaper work involves a lot of bricks and precious few roses. Allow me to add a blossom to the bouquet!

Jo Malvey
San Diego

Breakers Make Splash

On behalf of the thirteen children who make up the San Diego Breakers, we would like publicly to acknowledge and thank all of you who have come to our defense and support since the publication of the article about our "gang" in the *Reader* ("City Lights," February 23).

The encouragement of those of you who have seen and followed us at both Balboa Park and Seaport Village urges us to continue.

Lacy Sordani
Katherine Wilcox
San Diego Breakers

J. Frank GRAND OPENING

FOR WOMEN

THURS. APRIL 5

SHOES • CLOTHING • ACTIVEWEAR • ACCESSORIES

QUALITY FASHIONS AT REASONABLE PRICES

25-50% OFF

GRAND OPENING SPECIALS IN EACH DEPARTMENT

FREE GIFTS WITH PURCHASE

CELEBRATION SPECIALS TO APRIL 15, 1984

HOURS:
M-F: 10 a.m. - 9 p.m.
SAT: 10 a.m. - 6:30 p.m.
SUN: 11:30 a.m. - 6 p.m.

POINT LOMA MIDWAY TOWN CENTER
3980 WEST POINT LOMA BLVD.
225-1678

MasterCard Visa

LONDON
from \$495 RT
GERMANY
from \$569 RT

New Age Travel
436-9977
Lowest fares!
Most flights to Europe!

STOP SMOKING

IN 22 MINUTES
Call now for free telephone consultation
276-6060
\$125.00 full price

* By individual appointment • One year follow-up
* Telephone support for reinforcement



Larry Westerman, M.H.
Certified Hypnotist

Klein's Kleingrass

What is Kleingrass? It's a time tested hair care program that will stop excessive hair loss and stimulate better hair growth. Over 1,000,000 hair treatments applied in Canada.

How Does It Work? Treatment frequency depends on the degree of hair loss. Most clients who come in to our Centre twice a week for CENTRE TREATMENTS until hair growth is firmly established and then gradually taper off to 1 or 2 treatments a month. A HOME TREATMENT PROGRAM is also available for clients not able to come into our Centre twice a week. Under the home treatment program clients would apply daily treatments until hair growth is firmly established and then gradually taper off to 1 or 2 treatments weekly.

How Much Does It Cost? Centre treatments are \$15.00 each. Home treatments are \$3.00 each.

Is It Guaranteed? Our Centre treatment program guarantees a quite sample. If after 3 months you are not satisfied that your hair is fuller and thicker, all money paid will be cheerfully refunded.

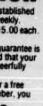
Now Is It Easy? It's easy. Come into our Centre for a free consultation or phone for an appointment. Remember, you have nothing to lose!

KLEIN'S
Hair Care Centre

SAN DIEGO
8322 Clairemont Mesa Blvd.
Suite 203
286-3882

Also located in San Francisco, Mountain View, Sacramento, San Leandro, Washington, Florida and Canada.

Will Make Your Hair Grow



Also located in San Francisco, Mountain View, Sacramento, San Leandro, Washington, Florida and Canada.

Straight from the Hip

Dear Matthew Alice,
I am proud of the fact that I speak English. I am even prouder of the fact that I learned to read and write it. As a matter of fact, every time I see a semicolon on the printed page I practically burst my buttons with chauvinistic pride. Does any other written language boast a semicolon? A colon? A hyphen, even? What other languages share our wealth of commas, slashes, dots, and the like? What other language can do this? "Benny was, apparently, satisfied, some 400 of his toys lay scattered on the floor... rabbits, trains, and chattering teeth?"
B. Lapon
Golden Hill

Your chauvinism seems to have obfuscated any shred of common sense you may possess. Do you think the semicolon, hyphen, comma, et al were invented just for those who write in English? There are several thousand languages in use worldwide, hundreds of which are written, a complete listing of those that can utilize the punctuation marks you cite would be impossible to assemble (and extremely boring). New Guinea alone has more than 700 languages, for crying out loud. Though there undoubtedly exist some languages that cannot duplicate the sentence you gave, most people could write what you so proudly scribbled. If they wanted to.

I can see that a brief history lesson is in order if your short buttons are to be properly restored. The punctuation in use today in written English, as well as all the western European languages, originated in classical Greek and Latin. The Greek (and other) languages were written in a continuous line without the use of punctuation. The first punctuation marks were introduced in about 1500, the modern comma, colon, semicolon, and period a half-century later, and the exclamation mark, question mark, and the dash were in use by the end of the Seventeenth Century.

Because the punctuation now used in Indo-European languages had a common



Illustration by Bob Greary

of the frustration with deciphering the written word, and then where would we be? Anyway, someone finally thought of putting a horizontal line (a paragraph) under the beginning of a line of writing that introduced a new topic. Antiquaries of Byzantium came up with a clever system of three points, placed after the last letter in a section according to the length of the section of writing. Not much else was added for hundreds of years. Spaces began to appear at the end of Latin sentences, and in about the Twelfth Century marks indicating pauses finally became standard. Parentheses made their appearance in about 1500, the modern comma, colon, semicolon, and period a half-century later, and the exclamation mark, question mark, and the dash were in use by the end of the Seventeenth Century.

Because the punctuation now used in Indo-European languages had a common

origin in the Italian and French printers of the 1800s and 1700s, the differences between the languages are slight. French, Spanish, German—these all use basically the same marks. Even Russian utilizes the Western marks, with minor variation in emphasis. But suppose, Mr. Lapon, you wanted to write about Benny and his buddies in Arabic or Chinese, to mention the languages of two of the most important areas in the world today. You would find that you would indeed be able to separate your rabbits and trains and chattering teeth with commas in both languages—but only in the twentieth-century version. Prior to the early years of this century, an Arabic writer would not have used punctuation. Certain key introductory words were used to indicate to the reader that the sentence was interrogative or a clause was subordinate, and at the end of a sentence the writer simply left a space. With this

century, though, the Western method of punctuation began to be incorporated into Arabic literature. Chinese literature has also succumbed to the dots and dashes of the West, even though syntax in Chinese is very different from that of Western languages, which renders our punctuation almost meaningless to a Chinese writer. Before 1900, in fact, Chinese was written with no punctuation at all. The reader simply knew when to pause or stop, clued by context or a "particle word," similar to the indicator words in Arabic. The Western influence was irresistible, though, and now one finds many of "our" punctuation marks in Chinese books and newspapers.

Benny would turn into a senile old man by the time I mentioned every language in which he could be described, using commas, hyphens, etc. I just want to mention two of my favorites, Burmese and Thai. The Burmese alphabet is made up almost entirely of circles and combinations of segments of circles. The explanation for this unusual-looking alphabet is that it evolved when writing was done on palm leaves with a sharp stylus; the use of straight lines would cause the leaf to split, thereby resulting in very frustrated authors. The sample of Burmese I came across seems to have periods that are indicated by two short vertical lines. Whatever additional punctuation it may contain remains a mystery to me, since I was unable to find anyone who knows the language. Finally, in Thai we have an echo of the ancient Greek; the words are not separated from each other until the idea being expressed changes. A translation into Thai of some of our politicians' speeches must make them look long-winded indeed.

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

DO YOU WISH TO TAKE DIRECT ACTION AGAINST THE NUCLEAR ARMS MADNESS?

The most effective way to reverse the insane race toward the nuclear doomsday is to replace those in government who advocate missile diplomacy. Bill Lowery is one such congressman. Please read his own words regarding the nuclear arms race.

BILL LOWERY
Member of Congress
California
BIRMINGHAM FEDERAL BUILDING
CONGRESS
BIRMINGHAM AND TECHNOLOGY

Mr. Daniel K. Hostetter

Dear Mr. Hostetter:

Thank you for contacting me to oppose deployment of the MX missile. I understand your concerns, but must respectfully disagree.

With the Soviet arms buildup of the last decade has come a decline in the ability of our nuclear deterrent force to provide adequate national defense. This force, or strategic triad, is comprised of land-based ICBMs, including the Minuteman III; sea-based ICBMs, including the C-4 and D-5 missile, based on Trident submarines; and a squadron of B-52 bombers built in the late 1950s.

Since deployment of the Minuteman III, the Soviet Union has deployed approximately 450 ICBMs the size of the MX and larger, including the SS-17, SS-18 and SS-19. Our present land-based ICBM force thus is no longer accurate enough to ensure destruction of Soviet military targets without directly impacting population centers. The MX, along with the proposed single-warhead ICBM, the "Midgetman," is needed to offset the Soviet advantage in ICBM forces if we are to continue seeking the twin objectives of deterrence and arms control.

Some argue that the MX will not enhance our bargaining position in the arms control talks currently underway in Geneva. I strongly disagree with this contention. For the Soviets, the ICBM is the coin of the realm, and they are not likely to relinquish this advantage without firm U.S. resolve. Only the MX, therefore, can convince the Soviets that their big missiles are a wasting asset.

In short, the United States must be able to affirm that it could both survive a nuclear exchange and respond in such a way that the Soviets would suffer equal destruction.

Once again, thank you for contacting me. Although we have an honest disagreement on this controversial issue, I hope you will continue to share your views on issues of mutual concern.

Sincerely,
Bill Lowery
Member of Congress

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
June 24, 1983

When Lowery states, "The MIX --- is needed to continue seeking the twin objectives of deterrence and arms control," I am reminded of Big Brother's slogan declaring, "WAR IS PEACE." Orwell's novel "1984" is closer to the truth than we dare believe!

Bill Lowery speaks of enhancing our bargaining position, but what will happen to life on Earth when all those bargaining chips are cashed in? It appears to me that Lowery believes a nuclear exchange is acceptable when he states, "In short, the United States must be able to affirm that it can both survive a nuclear exchange and respond ---." For God's sake, what kind of a peace policy is that?!

Well Mr. Lowery, if you really wish to hear my view, then here it is. After we as Americans possessed the ability to commit mass murder on the scale of every major city and town in another country, it became criminal to seek further destruction. You know we are so close to the cure for cancer and that achievement would save so many of our lives, and yet we are diverting our greatest effort in terms of money and brain power into the building of death machines. And Bill Lowery, that is a fact!

It is my belief that most of us are God-loving people who abhor the madness of this nuclear arms buildup—and yet we do not act. Well the time has come when we must! We will meet at 7:00 pm this Monday (April 9th) downtown at the City Concourse building (202 C St.) above Golden Hall. Join us and become a builder of the future.

Dan Hostetter for Congress

P.O. Box 112596, San Diego 92111-0280

This page paid for by Richard Pence, Dan Hostetter and other concerned citizens.



LA JOLLA VILLAGE SQUARE

APRIL MAY

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|--|--|--|--|--|
| 1 JAZZ CONCERT 8:00 PM FREE ADMISSION DONATIONS WELCOME | 2 FREE AEROBIC DANCE 5:30-6:30 PM | 3 FREE AEROBIC DANCE 5:30-6:30 PM | 4 FREE AEROBIC DANCE 5:30-6:30 PM | 5 FREE AEROBIC DANCE 5:30-6:30 PM | 6 FREE AEROBIC DANCE 5:30-6:30 PM | 7 FREE AEROBIC DANCE 5:30-6:30 PM |
| 8 FREE AEROBIC DANCE 5:30-6:30 PM | 9 FREE AEROBIC DANCE 5:30-6:30 PM | 10 FREE AEROBIC DANCE 5:30-6:30 PM | 11 FREE AEROBIC DANCE 5:30-6:30 PM | 12 FREE AEROBIC DANCE 5:30-6:30 PM | 13 FREE AEROBIC DANCE 5:30-6:30 PM | 14 FREE AEROBIC DANCE 5:30-6:30 PM |
| 15 NATIONAL ASTROLOGY CONVENTION 10:00 AM-4:00 PM | 16 FREE AEROBIC DANCE 5:30-6:30 PM | 17 FREE AEROBIC DANCE 5:30-6:30 PM | 18 FREE AEROBIC DANCE 5:30-6:30 PM | 19 FREE AEROBIC DANCE 5:30-6:30 PM | 20 FREE AEROBIC DANCE 5:30-6:30 PM | 21 FREE AEROBIC DANCE 5:30-6:30 PM |
| 22 FREE AEROBIC DANCE 5:30-6:30 PM | 23 FREE AEROBIC DANCE 5:30-6:30 PM | 24 FREE AEROBIC DANCE 5:30-6:30 PM | 25 FREE AEROBIC DANCE 5:30-6:30 PM | 26 FREE AEROBIC DANCE 5:30-6:30 PM | 27 FREE AEROBIC DANCE 5:30-6:30 PM | 28 FREE AEROBIC DANCE 5:30-6:30 PM |
| 29 FREE AEROBIC DANCE 5:30-6:30 PM | 30 FREE AEROBIC DANCE 5:30-6:30 PM | 31 FREE AEROBIC DANCE 5:30-6:30 PM | 1 FREE AEROBIC DANCE 5:30-6:30 PM | 2 FREE AEROBIC DANCE 5:30-6:30 PM | 3 FREE AEROBIC DANCE 5:30-6:30 PM | 4 FREE AEROBIC DANCE 5:30-6:30 PM |

Save Gasman Drive Off to Villa La Jolla Drive. Turn Right and You're at the Square. 455-7550

MAY COMPANY, BULLOCK'S WILSHIRE AND OVER 50 FINE SPECIALTY SHOPS

Close out on April 7 and 8 at the Square. From 10:00 AM to 5:00 PM. Free admission. Donations welcome. Please bring your own cash or check. No credit cards. No cash on hand. No cash on hand. No cash on hand.

The Square will be holding the National Astrology Convention from April 15th to 17th. Free admission. Donations welcome. Please bring your own cash or check. No credit cards. No cash on hand. No cash on hand. No cash on hand.

Join the Children's Museum for a celebration of Spring featuring a Japanese experience with activities, food, art, and cultural traditions. Free admission. Donations welcome. Please bring your own cash or check. No credit cards. No cash on hand. No cash on hand. No cash on hand.

Stop by Builders' Museum on April 28th from 10:00 AM to 5:00 PM for informal meeting. Free admission. Donations welcome. Please bring your own cash or check. No credit cards. No cash on hand. No cash on hand. No cash on hand.

See you at the Square.

Lois H. Dean
Marketing Director

THE INSIDE STORY

BY PAUL KRUEGER

ONE BRIGHT SPOT IN MAYOR HEDGECOCK'S otherwise gloomy political winter is the double endorsement of the 4000-member San Diego Apartment Association. Double because the association's board of directors voted twice to support Hedgecock, first on February 10, before his potential opponents even had a chance to take out nomination papers, and again on March 9, a week when Hedgecock was being bushwhacked with daily revelations of conflict and misjudgment concerning his association with the J. David Company and Nancy Hoover. The board of directors both times endorsed Hedgecock without interviewing him or any of his would-be challengers, and on its March 9 vote gave no serious thought to delaying its vote of confidence until the Hedgecock-J. David controversy had either played itself out or worsened.

The association's endorsement comes because 1900 of its members live and some are very active in city council and mayoral campaigns. The association's directors were briefed by their public relations adviser, Allen Ziegman of the Socorro Company, and made the endorsements without dissent. But member John Cheney was upset enough with the process to write the directors a two-page letter March 19 claiming their "frantic haste" in endorsing Hedgecock makes

the association "appear unsavory or... ridiculous." Tomorrow night Cheney will try to persuade the directors to reconsider their endorsement, but association president Joel Apigian says there's little chance the directors will abandon the mayor. "We'll listen to John and discuss it, but I see no evidence that would make us reverse our stand," says Apigian, who donated both time and money to Hedgecock's 1982 mayoral campaign. Cheney says he'll appeal to the membership directly if the directors don't heed his request to reconsider the Hedgecock endorsement. "I don't think the members have any idea of the lack of support that went into this [endorsement]," Cheney says. It appears, though, that the association's directors knew just what they were doing by forging the usual candidate endorsement vote and being the first special-interest group to endorse Hedgecock. Apigian says Hedgecock is setting anti-trust suits because of the importance of the endorsement. He also credits the mayor for several times refusing possible union-aided deals — and the accompanying bad publicity — by referring angry tenants to the association's "mediation" service. Hedgecock's office could instead have urged tenants to take their complaints to a city agency, which could start an investigation. The endorsement was their way of saying thanks. By standing up for Hedgecock when he was



John Cheney

under siege, and gambling that he'll win re-election, the association will have more influence in moderating Hedgecock's zeal on issues where the two disagree, mainly the mayor's "managed growth" policy and his predictable support for zoning restrictions and building moratoriums. Hedgecock endorsed a sweeping apartment moratorium for the midcity area even before the plan was formally drafted. "I think the idea of throwing in our support for Hedgecock at the beginning, where it does the most good... and can get us some favorable, went into our original decision," Apigian says.

Federal Court Judge J. Lawrence Irving, who is presiding over aspects of the J. David imbroglio, recently took the extraordinary step of explaining in court his prior affiliations with various law firms and individual attorneys

in San Diego. Irving's disclosure of his previous professional work as a lawyer was voluntary, a professional courtesy, and was important because of the large number of law firms and attorneys involved in the J. David dispute. For example, Irving noted that as a practicing attorney he had performed legal work for the city's two largest firms — Gray Cary Ames and Frye, and Luce Forward Hamilton and Scripps. Both those firms are representing plaintiffs in actions against J. David. The judge's disclosure also included individual attorneys with whom he has had private business dealings in the past, apart from strictly legal work. But the business information did not include the fact that Irving is a founder, shareholder, and customer of the Bank of San Diego. Perhaps unbeknownst to Irving (he declined to discuss the matter), the Bank of San Diego made a number of sizable loans

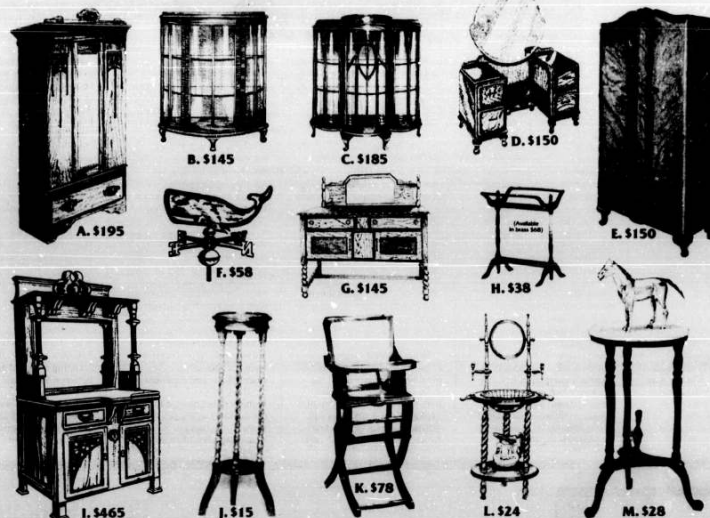
— totaling at least \$500,000 — to investment partnerships headed up by San Diego businesswoman Edith Reid. Reid's groups secured the bank loans for the purpose of investing in J. David "interbank" currency accounts. Details of Reid's business problems (she has filed for Chapter 11 bankruptcy) were published Monday in the *Los Angeles Times*. On file with the clerk of the federal court is Irving's complete financial disclosure statement. It shows that in August of 1982 he purchased Bank of San Diego common stock worth between \$50,000 and \$100,000 and that earlier — in May, 1982 — he sold bank stock worth between \$50,000 and \$100,000, realizing a capital gain of between \$5000 and \$15,000. The statement also notes that Irving has twice borrowed money from the bank and that one of those promissory notes is due next month.

Photograph by Joe Kohn

London Antiques WAREHOUSE, SIDEWALK & CONTAINER SALE

Over 2,000 beautiful furnishing items have just arrived this week from 50 English estates! All items have been priced to sell this weekend. No reasonable offer will be refused.

Fri., April 6 viewing 12-6 pm
Sat., Sun., Mon., Tues., April 7, 8, 9, 10 10 am-5 pm.



A. ANTIQUE ARMOIRES
• 20 different styles in a variety of woods • Ideal for storage, stereo, TV & gun cabinets.
Example • Reg. \$305
NOW \$195

B. ANTIQUE CHINA CABINETS
Large selection of sizes & woods. Each a one-of-a-kind antique from England.
Example • Reg. \$305
NOW \$145

C. ANTIQUE CHINA CABINETS
Large selection of sizes & woods. Each a one-of-a-kind antique from England.
Example • Reg. \$345
NOW \$185

D. ANTIQUE VANITIES
20 different styles in a variety of woods.
Example • Reg. \$285
NOW \$150

E. ANTIQUE WARDROBES
• 10 different styles in a variety of woods • Ideal for storage, stereo, TV & gun cabinets.
Example • Reg. \$325
NOW \$150

F. WEATHERVANE
Ratoune
Whale, solid copper, 36" across, 45" high, also rooster and horse weathervanes.
Reg. \$195
NOW \$58

G. ANTIQUE SIDE BOARD
Ratoune
Reg. \$295 to \$350
NOW \$145 TO \$680

H. QUILT RACK
Solid oak • Reg. \$85
NOW \$38

I. ANTIQUE SIDE BOARD HUTCH
Reg. \$605 to \$2850
NOW \$465 TO \$1385

J. FERN STAND
Reg. \$45
NOW \$15

K. HIGH CHAIR ROCKER
Lottum
• 36" high • Winds down into rocker. Reg. \$165
NOW \$78

L. JUG & BOWL STAND
Ratoune
Solid mahogany—52" high
Reg. \$65
NOW \$24

M. SOLID MARBLE TABLES
Round & square 36" Reg.
NOW \$28

LONDON ANTIQUES

930 E Street (10th & E) 239-3779
Downtown San Diego. Ample parking on weekends.
Open 7 days—Monday through Sunday 10 am-5 pm
MasterCard and Visa accepted

COUPON
EXTRA 20% OFF
all merchandise with this coupon
(including the above items)



Are you still going to "work" every day or are you becoming wealthy doing what you love?

• It's a secret! I can channel the secrets in your subconscious to your becoming wealthy doing what you've always wanted to do.

• By appointment or on cassette

Melody Best
459-1799

Pearl Special
\$55 each
(Reg. \$110 each)
30"-32" long, strong white freshwater pearls
FREE pearl shortens with every 8 strand purchase. With 8 pearl strands can be twisted into chain as shown at left. 8 strand limit per customer. Colored or large extra. Sold through Shorter's Day with this ad only while they last.

STUDIO SUZUAGA
1188 Grand Ave. 1st fl.
Mon-Sat. 11:00 am-6:00 pm
755-7575

OUR Feathered Friends
EXOTIC BIRDS, CAGES & SUPPLIES
Specializing in the breeding of exotic birds.
San Diego's largest selection of FAME birds.
Ask about our 1-year trade-in policy.
4651 30th St., S.D. 290-5154
MasterCard/VISA

CAREER Counseling Associates
• Professional placement preparation including resume, videotape interview & job search skills training.
• Focus on current labor market trends/opportunities in high tech economy.
• Individualized career assessment & planning.
• Complete aptitude/interest testing.
Special emphasis on career transitions for:
Women • Retiring military • Students • Working adults

5153 Mission Center Rd., Suite 204, San Diego 290-6173
210 So. Juniper, Suite 100, Escondido 489-9462

PERSONAL INJURY ATTORNEYS
FREE CONSULTATION
NO LEGAL FEE

Law Offices of Kim Howard Newbrough
1000 La Jolla Village Drive, Suite 200, San Diego, CA 92037
394-1111

Primeval

(continued from page 1)
the way from Guerrero Negro in Baja California up to Orange County," he adds.

Ancient volcanoes lie buried beneath the beaches of San Diego. Mountain ranges that once rose across the county have disappeared. A river that flowed here from Sonora, Mexico dried up long ago, when tapers the size of terriers wandered the county and crocodiles wallowed in marshy lagoons. The history that Gastil studies is a history beyond people, a history of primitive planetary energies and great, unfathomable time.

And yet much of it is vitally important to humans. The water that flowed across underground reservoirs of still-cooling granite 100 million years ago contained the gold that prospectors found in the Laguna Mountains, leading to the founding of the town of Julian and, subsequently, the Cleveland National Forest. A gigantic plate of the earth's crust that began to move away from mainland Mexico 60 million years ago is still moving, causing the earthquakes that make skyscrapers sway and send bookcases crashing to the floor. One of the biggest questions in San Diego's future is fundamentally a geological one: how much oil lies off our coast? And remnants of the volcanic islands that once stood in San Diego's place are crushed and used to make asphalt — tough, long-lasting asphalt — that covers the county's roads.

We had arrived unannounced at the quarry in the early morning. The management, suspicious at first and not eager for publicity because of on-



Tonalite formations along Interstate 8

going conflicts with surrounding housing developments, at last agreed to let us in (on condition that they and the quarry remain unnamed). And almost immediately we came to a great gray wall of stone — the original quarry ledge, now abandoned — rising out of a pool of murky green water. In that wall you can still read the record of the awesome volcanoes that built the ancient islands. Seams in the gray mass represent fractures through which molten rock rose toward the surface, then cooled. In places, smaller rocks embedded in the gray stone testify to material that was hurled high into the air and rained down on the surrounding region. "It blew out in pieces the size of your fist down to dust," Gastil comments. "The fine layering you can see over there indicates ash falls. The rock

here probably goes down for a kilometer or two; it's very thick. There's no place in the county where these old rocks are so undisturbed."

But there are other places where the old rock is exposed. Although much of it now lies buried beneath coastal sediments, it juts up in Spring Valley and at Rancho Bernardo. Hikers and horseback riders pass by huge weathered boulders of it in the middle of Pecos Canyon County Park. Otay Mountain is almost solid andesite thrown out by these old volcanoes.

The andesite is not the oldest rock in the county; that distinction belongs to rough gray marble, half a billion years old, that has been found near the mouth of Palm Canyon in Anza-Borrego Desert State Park. At one time the marble was the floor of some

shallow, temperate sea, but little more is known about it. And even less is known about what happened here for the next 350 million years after the marble began to form. But 150 million years ago islands rose out of the water where the houses and shopping centers of San Diego now stand. On their shores grew reeds and redwood trees, and coral reefs rose from the shallows nearby. The islands extended in an arc from Mexico to Alaska along the coast of what is now North America; but most of North America lay underwater then, and the islands may have stood far out to sea, like the volcanic islands of Japan today. The earth was a different planet then, a planet we would not recognize. But the core of those ancient islands survived to form the oldest solid evidence of San Diego County to stand above the sea.

The quarry's foreman leads Gastil and me over to a pile of the finished, crushed andesite that is twenty feet high. A thin stream of the gravel-size pebbles pours steadily down from a conveyor belt high overhead. We scoop fistfuls of the stones out of the pile and examine them; these bits of old island have a dry, smooth feel, but edges sharp enough to cut flesh. "The rock breaks angularly, and it's very hard," Gastil points out. "That's why it's good for asphalt."

There is a simple serenity in contemplating rocks. In a world plagued by deadlines, constant changes, frenzied rushing from one place to another, rocks endure. For all practical purposes they are permanent, and their feel is reassuring and infinitely diverse: the fine, smooth grain of marble; granite's gritty, solid texture; the razor-sharp edges of obsidian.

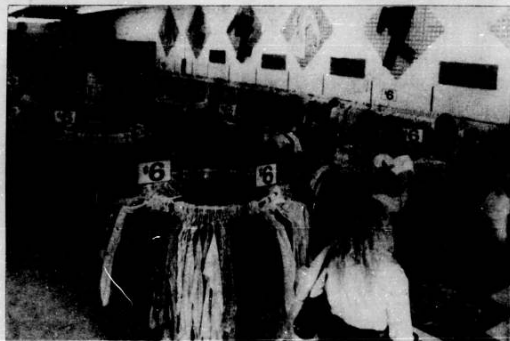
(continued on page 12)

\$6

Clothing Stores

3 big locations to serve you.

No holds and no layaways.



Downtown Grand Opening

New location 1026 5th Ave. (next door to Walker Scott)

• Thousands of summer items—shorts, short-sleeved blouses, shirtdresses & skirts in all fabrics sold elsewhere for up to \$40.00. • New arrivals weekly from New York, San Francisco & Toronto. Monday-Friday 10:00 am-8:00 pm, Saturday 10:00 am-7:00 pm, and Sunday 11:00 am-6:00 pm. Wholesale buyers welcome.

2535 Clairemont Drive • 275-6055

(next door to Safeway, take Clairemont Drive exit off Hwy. 5, across from Mission Bay)

351 N. Magnolia (next door to Target) El Cajon • 440-4491

1026 Fifth Ave., downtown San Diego • 232-1241

We accept MasterCard, Visa, and checks with major credit cards.



Simply

The Best...

Installation makes the difference.



J.M. installing radio in Mercedes 500 SEC



S.C. holding Radioman/Zeff amp rack.



J.D. mounting four 10" sub-woofers

The Radioman is comprised of a small, dedicated group of professional audio technicians and craftsmen. They strive for excellence in all facets of their particular fields. They install mobile audio products without compromising the integrity and design of your vehicle, and take pride in their meticulous attention to detail and sense of esthetics.

Stop by for free system evaluation.
Find out how we can make your car sound GREAT!

Competitive pricing.



ALPINE

Nakamichi

ZAPCO
Zeff Advanced Products Company



"Innovative Auto Sound"

San Diego's leader in hi-fi auto sound.

Radioman

Nordic Village, 3545 Midway Drive 619/223-5530

New Escondido location: 250 E. Valley Parkway, Escondido 619/743-5058

GRAND OPENING

Sirasi

A collection of the finest in designer and resale clothing & gifts.



Now thru April 17

20% off
entire inventory

Hours:
Tuesday - Saturday
11:00 am - 6:00 pm

Sirasi

3586 Adams Ave.
Normal Heights

Primeval

(continued from page 10)

Examining rocks, you can read the forces of heat and pressure that formed them, and along with that their astonishingly great age. So there is time in geology, all the time in the world. In that sense it is a peaceful science.

In a few minutes Gastil and I get back into my station wagon and head up Interstate 15 toward Poway. The andesite quarry was interesting and we could have stayed longer, but we have plans to spend the rest of the day investigating the county's geology, and we have 150 million years of history to discuss.

Gastil is a man of medium height with a big, open face. His black hair tends to lie on his head in an unruly sort of way, giving him the look of an absent-minded professor. But that image is contradicted by his sharp, topaz-blue eyes. He is fifty-six, but I discovered he can make his way easily up steep hillsides that left me huffing with the effort. His knowledge of local geology is encyclopedic, and if you ask him a question, he will sometimes give you a ten-minute answer, closing his eyes and spouting the information as though he were reading it on some inner screen. On one of our several forays around the county we ran into a young man who was fossil-hunting in a remote desert canyon. More to make conversation than anything else, the young man asked us if we knew where to find the best fossil beds in the area. Gastil responded with a five-minute soliloquy on the three or four top sites, complete with the fossil and rock types to be found there. Amazed, the young man finally observed, "Looks like I asked the right person."

As we speed up the freeway toward Poway, Gastil tells me that the chain of volcanic islands that once was San Diego spewed lava and ash over a wide region for 60 million years. And then, for reasons that geologists can only guess at, the volcanoes fell silent and the earth's crust began to rise. Gradually the coast of North America emerged from the sea, and with it San Diego County. The new coast lay only a mile or so inland from where it does today, and Gastil thinks it was steep, at least in places. In Baja California canyons he has found fossilized oysters from this era that lived near the shore, and a short distance westward in those same canyons lie marine sediments that could only have been deposited in deep water. "So the water must have dropped off rapidly, sort of like it does along Highway 1 in central California today," he concludes.

Along this ancient coast reptiles fifteen feet tall walked on their hind legs. They swam in coastal lagoons, too, breathed through nostrils on the tops of their heads, and scooped up plants from the shallows with flat bills that a duck would envy. The climate was tropical — not unlike that of, say, Costa Rica — and the land was covered with lush forests of palms, redwoods, and giant ferns forty feet high. Lobsters and crabs scuttled across the ocean floor, and above them swam mosasaurs, thirty-foot-long oceanic reptiles with daggerlike teeth that make a modern white shark look like a tuna.

The fossilized bones of duck-billed dinosaurs (along with other creatures and petrified wood from this era) have been found embedded in rock near El Rosario, some 230 miles south of the

U.S. border on Baja's Pacific coast. But although the same hard orange-and-green rock can be seen on Point Loma, in the coastal cliffs of Pacific Beach, and in Carlsbad, only a single fragment of dinosaur bone had been found here until last December, when Brad Riney noticed the tip of a bone protruding from the earth just north of Palomar Airport in Carlsbad. Riney, a paleontological consultant, was working for a local construction firm that is building an industrial park, and he had been following bulldozers around the construction site every day for two months without finding a single fossil. "It does get kind of noisy out there," said Riney, who wears earplugs on the job. "But right after quitting time — it was December 22 — I had just come back from another part of the site when I saw the bone. One of the bulldozer's last scrapes had clipped it on the top and popped it up. It was smooth, shiny, coffee-brown — totally different from the surrounding rock. I knew right away what it was, but I had no idea how big it was." Riney excavated the bone that same night (there is every reason to make haste in such cases to avoid having a fossil become lost, destroyed, or stolen). It turned out to be almost three feet long. The bone was later identified as the thigh bone of a duck-billed dinosaur, and it is the largest dinosaur bone ever discovered in Southern California.

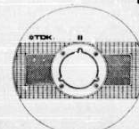
Gastil and I turn eastward off Interstate 15 onto Pomeroy Road, passing through a forest of eucalyptus and then out onto rolling, chaparral-covered hills. Signs everywhere advertise new housing developments: Whispering Woods, Loire Valley. After a few miles we come to a place where the road cuts a deep, narrow channel through a hillside, and Gastil tells me to stop. The thirty-foot banks that rise on either side of us are made up of tan earth full of rounded stones that are purple, green, and red. Gastil explains that this deposit is called the Poway conglomerate, and it was the delta of a river some 50 million years ago. Long after the duckbills died out, silt and stones carried by this river buried most of the coastline on which they had walked. Its delta can now be found from Encanto to Rancho Bernardo and eastward to the San Vicente Reservoir.

Gastil, who was born in San Diego in 1928, first investigated the Poway conglomerate as a boy growing up on property his parents owned on Palmar Street, near what is now College Grove Shopping Center. His father grew avocados and raised frying chickens, but Gastil was more interested in the wide variety of rocks and fossils he could find in the canyons near home. He studied geology at San Diego State and UC Berkeley, and, after obtaining his doctorate at Berkeley in 1954, worked for a company exploring for iron in Labrador and Quebec.

In 1959 Gastil returned to San Diego and soon began teaching geology at SDSU. Not long after that he got it into his head to put together a geologic map of Baja California. At the time little was known about the types of rocks that existed on the Baja peninsula; to a geologist it was like a cake waiting to be savored. Of course there was a reason why Baja had not been mapped: most of it is a harsh, sparsely populated land, and parts of it were considered virtually uncrassable wilderness. But that didn't deter Gastil. With the aid of a National Science Foundation grant and a few graduate students, he and his fellow professor at State, Edwin Allison, began the project in 1963. They

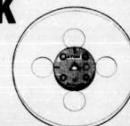
(continued on page 14)

sound company



SAX-C90 cassette
SA-C90 cassette
MA-C90 cassette
LX35-90 7" reel
LX35-180m 10" reel

TDK



\$3.80
\$2.75
\$4.85
\$5.45
\$15.00

ADC INTEGRA XLM II 1/2 PRICE



The revolutionary new ADC Integra is a totally integrated headshell/cartridge. It reduces the effective mass of your tone arm by as much as 50% compared to conventional headshell & cartridge combinations. Let our experts adjust the vertical tracking angle & overhang adjustment for you. Bring in your turntable & have us install one — FREE.

Our normal price is \$40.00.

\$19.95

Unbox
your
sound
WITH
Magneplanars

Lowest prices — BULL!!

Several dealers are bragging about how they beat any price. Let's see... the finest cassette decks made are Tandberg and Nakamichi. The best two open reel machines are Revox and Tandberg. Some of the world's best electronics are McIntosh, Crown, AiT-Holman, NAD, Hafler, B&O, Tandberg & Denon. Some of the most accurate speakers made are Allison, Genesis, Magneplanar, Ohm, Polk Audio, B&W, Energy, and McIntosh.

Do you realize that these stores do not carry even one of the above brands? How can they offer the lowest price? On what? Certainly not quality! If excellent equipment at fair prices is what you would like to own — try Sound Company.

NAKAMICHI RX-202



Unidirectional auto reverse — convenience without compromise. Nakamichi solves the problem of azimuth misalignment and the resultant loss of high frequencies with their unique UDAR system. UDAR automates the actions you perform when the tape runs out. At the end of a side, UDAR disengages the cassette, turns it around, reloads it and resumes operation. Simple! Reliable! Effective! And fast! UDAR flips the cassette and is back in operation in just over a second.

\$650



How do you keep a clean record clean?

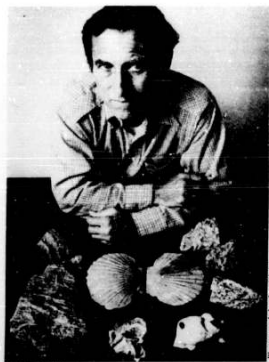
By eliminating the static charges that attract and hold dust to the record's grooves! Only Stetsonmaster, with its exclusive Polonium 210 element, completely eliminates static and whisks it away dust in one quick and easy operation. It works in seconds to protect your investment, prolonging record and stylus life.

Stetsonmaster. Only \$16.00 each
The leader in static elimination for over 25 years.

- LIFE LIKE IMAGE — Full height, width and depth of sound.
- LOW RESISTANCE — No hiss, no resonance in color sound.
- UNIFORM DRIVE — All parts of diaphragm driven, not just apex of cone.
- LOW MASS — 0.001 inch thick diaphragm for superior response.
- NO STAY IN PLACE — No "staying in place" effect.
- NO STAY IN PLACE — No "staying in place" effect.
- NO STAY IN PLACE — No "staying in place" effect.

III MAGNEPLANAR

sound company



Gordon Gastil

Primeval

(continued from page 12)

spent much of the next eight years mapping the northern half of the peninsula. "We traveled mostly by vehicle, but we used mules in the large areas that roads just don't get into, like the southern part of the Sierra San Pedro Martir," Gastil recalls. "Several places along the gulf are [also] difficult to get to, and you can't use mules because there's so little fresh water. So we did those areas by boat, using Bahía de Los Angeles as a base."

Gastil claims he never had any close calls while scrambling across the ravines and loose mountain slopes of Baja, but one of the students who worked with him was not so lucky. One afternoon during the summer of 1966, Charles Anthenill and another student were hiking back to a camp near Mission Santa Gertrudis (about sixty miles southeast of Guerrero Negro) when they split up to pursue separate routes. But Anthenill never

returned to camp. That night the rest of the party stayed up late, honking car horns and waving flashlights, hoping to elicit some response from the missing student. But the only answer was an impassive silence.

"The next morning we went back in there, and soon had all kinds of ranchers on horseback and airplanes trying to locate him. . . . He was found at the bottom of a gulch, with some of the things from his pack scattered along the slope up above. He had died instantly, apparently. He was only a short distance from where he had separated from his partner, and must have been killed shortly after they separated. But the slope wasn't so steep that you'd think he actually plunged down it. You could walk down that slope, so why he ended up sprawled in the bushes at the bottom never really did add up. The only way he could have slipped and fallen down there would be if he started running down the bank. You can imagine maybe he saw a mountain lion or something, and started to run. . . ."

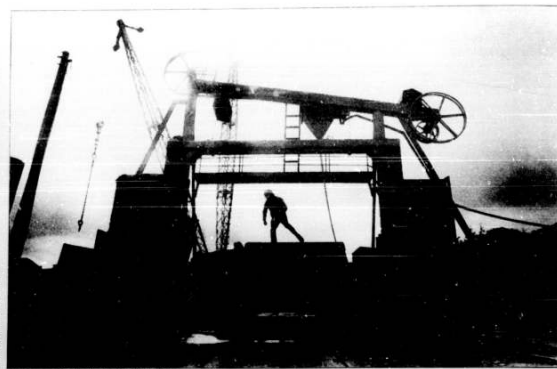
Gastil's geologic map of northern Baja was published in 1971. It is a

jigsaw of bright colors (each color represents a different rock type), and it is the kind of map you can imagine a prospector poring over some night in front of a campfire, with coyotes yelping nearby. Gastil still visits Baja frequently — friends say his aging Chevy pickup is in more or less constant need of repair from the jolting it takes on Baja's back roads — but he has a civic-minded streak in him, too. He has served on the county's air pollution control board, and he was chairman of a committee appointed by former mayor Pete Wilson to study the hazards of drilling for offshore oil. Gastil even ran for Congress in the 1975 Democratic primary (he finished second to King Golden, who in turn lost to incumbent Republican Bob Wilson). "I had this theory that in order for democracy to work, everybody had to be willing to run for office," he explains. "Otherwise, only the scoundrels would get elected. . . . When I lost [the primary election], I intended to rest for a while and then run again. But the further away from it I got, the more I thought, 'Well, I've done my share.' " He laughs — a

short, dry laugh full of amusement and irony.

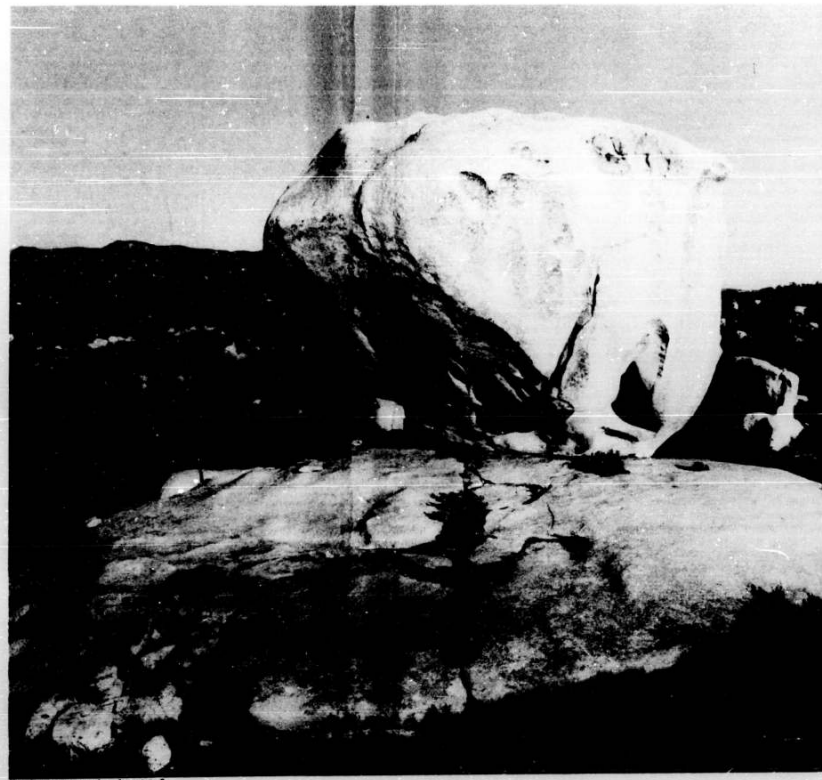
We get out of the car to look at the stones laid down by the ancient river in the banks on Pomerado Road. Some are the size of baseballs, and Gastil picks up a few and examines them thoughtfully. Many of these stones were thrown out by volcanoes in Sonora, and all of them were carried here 50 million years ago by the river, he says, some 175 miles across rolling hills to the coast. San Diego County was part of mainland Mexico then — it would be another 40 million years before the Baja peninsula would begin to tear away from the mainland, swinging the county northward into its current position and creating the Gulf of California — but the earth's climate had changed again and San Diego was no longer the steamy tropical forest it was when duck-billed dinosaurs swam in the coastal marshes. Clays and salts embedded in this river delta are similar to those found only in relatively dry, hot parts of the western United States today, and two local geologists at San Diego State have interpreted this to

(continued on page 16)



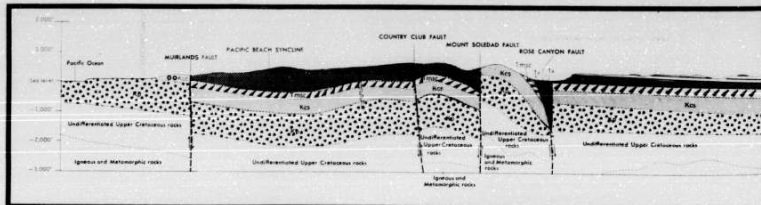
Cutting granite blocks, National Quarries

Photograph by Steve Whalen

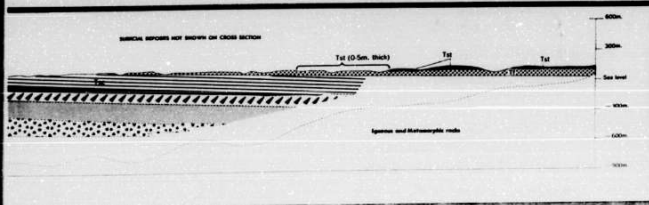


Fossil formations along Interstate 8

Photograph by Paul S. Sorenson



Geology of the La Jolla Quadrangle



Michael P. Kennedy, California Department of Conservation

Primeval

mean that the ancient river ran through a country warmer and with about twice as much rainfall as modern San Diego. In other words, 50 million years ago the county looked a lot like the Sacramento, California. Microscopic pollen grains that have survived in the delta sediments reveal that mangrove and nut-palm trees grew along the river's banks. Primitive dog-faced primates lived in them, and crocodiles lay on the damp ground below. Rabbits and squirrel-like rodents scampered through the underbrush and tried to avoid the big boa snakes that hunted them. Flies and other insects were profuse.

The river delta from this area is the foundation rock for many communities and buildings in San Diego — Grossmont College, San Carlos, parts of La Mesa, Sanic, Clairemont, and almost all of Scripps Ranch, for example — and it is exposed in massive beds in the Hazard and Corcoran quarries in Mission Valley. These companies use the volcanic stones embedded in the river sediments for asphalt and concrete aggregate, valuing the rocks for the same reasons the Indians who fashioned them into primitive knives and choppers did: for their hardness and ability to hold a sharp, angular edge.

We drive back to Interstate 15 and head north again, passing the dark andesite of Rancho Bernardo and the granite bedrock of Escondido. The rocks that make up the county can be compared to a cake, but it is a cake in which the forces of the last 150 million years have lifted, split apart, worn down, and sometimes buried the original layers until they are jumbled together almost unrecognizably. Patches of andesite now lie next to outcrops of granite that didn't exist when the andesite first formed, and next to that might be a layer of coastal sandstone that didn't appear for another 50 million years. To a geologist, landscapes are



Pride of the West mine, Julian, 1900

mysteries waiting to be solved, but as Gastil confirms with his dry laugh, it takes a lot of investigation to solve them.

North of Escondido we turn west on Deer Springs Road, climb through into the San Marcos Valley. Scattered across the hillsides around us are huge granite boulders, and after winding our way several miles up Twin Oaks Valley Road we come to National Quarries, where every day granite is blasted out of the green hills in twenty-ton blocks. Nearly all of northern and eastern San Diego County is made up of granite rock; it formed in vast pools underground while the island volcanoes were still smoking to the west.

But different pools of the rock had different chemical compositions, resulting in several kinds of granite: the pink grano-diorite of El Capitan Mountain; the pretty white tonalite of Campo and McCain Valley; the dark gray gabbro of Cuyamaca Peak. All of these rocks formed somewhere between three and nine miles below the earth's surface, but as the county rose 100 million years ago they were steadily pushed upward and the rocks that had once pressed down on them eroded away. Now the granite mass within the county lies open to the sky from Vista and Mount Palomar to El Cajon and Jacumba. In places it has become cov-

ered with soil washed down from the surrounding peaks, but just east of Jacumba, where Interstate 8 leads steeply down to the Colorado desert, tonalite is bared in fantastic pyramids that are one of the eeriest sights in the county. These mountains are made of boulders that look as if they have somehow been stacked on top of each other, but the boulders were once a solid mass of tonalite that has been weathered into smaller chunks by countless years of heat and rain. The rain also combines with minerals in the rock, covering the white tonalite with a thin brown stain known as desert varnish; and high winds scour the peaks clean of most soil, leaving them to stand starkly under the desert sun.

As granite cools underground, the elements in it combine to form tiny mineral crystals, giving the rock its familiar speckled appearance. In tonalite, for instance, white crystals of quartz are interspersed with crystals of black hornblende and sparkling mica. But some elements don't combine readily with others and tend to remain dissolved in the last hot liquid portions of the granite. Silver is among these elements, as are lead, uranium, and gold. Groundwater seeping down from the surface picks up these dissolved metals and carries them to the outer edges of the cooling granite, where they crystallize and harden. Which is

why, Gastil explains, when prospectors first found gold near Julian in the 1870s, it was almost always in veins just below large masses of granitic rocks.

Amos Weed didn't know much about the origins of the county's gold, and if someone had told him, he probably wouldn't have been impressed. Weed was a cousin of Ephraim Morse, a San Diego merchant and entrepreneur, and became manager and foreman at Morse's Orliflame Mine near Julian in 1875. By then the area was teeming with prospectors who had been attracted by the discovery of gold-bearing quartz ledges at the George Washington and Stonewall mines in 1870. The town of Julian was first laid out and constructed that same year by miners — one of the more obvious instances in which the county's modern history has been directly influenced by its ancient geological one.

Weed was a competent but somewhat gloomy foreman who had a knack for turning plain words into eloquent statements, as can be seen in the letters he wrote to Morse. On September 12, 1875 Weed moved into a cabin near the Orliflame Mine, and, like most prospectors, he had arrived with glowing hopes of striking it rich. But at first he had difficulty locating any worthwhile gold at all. Weed described what faint traces of the stuff he did find as "floury," "fine," and "more like yellow paint than gold." But by November his luck seemed to be changing. He wrote Morse:

For god sake what kind of a temper have you got in San Diego! It is blowing the top of the hills off here it commenced yesterday morning and blowing in alternate gusts from every quarter. I can't make a fire in the stove it blows the fire clear across the floor. The wind is still increasing. . . I have been at work every day on the claim I could, opening the Ledge in different places. I find gold everywhere on the ledge. . .

The nights are very cold now. . . I wish I had something to read anything I would not care what. Weed

Quarrying the rock was tough work done with picks and shovels in a darkened tunnel lit by candles. Often the miners had to pack the rough ore out on their backs to the surface. After a few days of labor such as this, many of the miners were of a mind to do a little celebrating, even if they hadn't found gold yet. They had come to Julian seeking gold, but they often settled for liquors fortified rather liberally with alcohol. The town gained a reputation for its ten-cent shots of whiskey, and by the 1890s there were no fewer than twenty-four saloons in Julian where a gentleman could quench his thirst. It wasn't unusual for the citizens to empty pistols at each other over card games, politics, and other important matters, but it was rare for someone actually to get hit with a bullet. Far more dangerous was the work in the mines, where cave-ins were a constant threat and a fall down a slanting 150-foot shaft could leave you laid up for months waiting for your bones to mend.

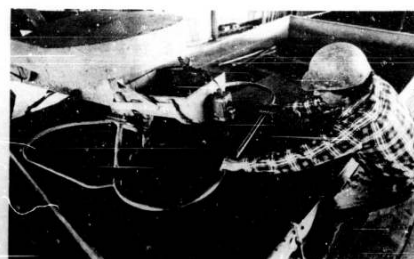
In December of 1875 Weed wrote to Morse:

You say there is some misunderstanding with you folks in regard to my wages, when I come up I had an understanding with you for forty dollars per month to take charge of the property here and keep the same from going to waste but I did not agree to do anything more. But when I came up Mr. Pierce wanted me to prospect the mine which I did immediately and since you concluded to get out some rock I have been at work faithful every day getting out as much as I could.

Now for the amount of work I have been doing I think I ought to have \$2.00 per day and board Sundays excepted, as when any more men come to work they will expect me to cook for them besides. Should this not meet with the views of your people, you will please let me know immediately so I can commence work elsewhere.

Yours Truly
Amos Weed

Weed stayed on, but Morse was spending a small fortune on the Orliflame Mine and by January of 1876



Polishing granite, National Quarries

he began making plans to sell it. Weed offered his (unsolicited) opinion on the possible sale, and closed with some customarily bleak comments about his current situation.

I should not be in a hurry about pressing a sale for this claim if I was in your place until I found out something more about it as I think by holding on you may make in the end.

We had a snow storm the other day but it is nearly all gone it is getting very cold now night before last my water bucket froze over sitting by the stove. In the morning the ice was 1/2 inch thick I don't know when I have suffered so much with the cold I shall go down [into the mine] again armed with another blanket.

This is all at present
Yours Truly
Amos Weed

But Morse's mine, like most of those in the Julian area, was flat-out disappointing. A few produced richly: the Stonewall Mine yielded more than two million dollars in gold from 1870 to the turn of the century; the Golden Chariot, \$700,000; the Helvetia, \$450,000. In contrast, Morse got about \$2500 worth out of the Orliflame, and in April, 1876 instructed Weed to send him an inventory of food on hand in preparation for putting the

mine up for sale. Weed replied faithfully:

Grub on hand 125 lbs. flour; 125 lbs. Potatoes; about 40 lbs. Corned Beef; 5 gal. keg syrup; 25 lbs. Beans; 15 lbs. sugar; 4 papers Soda; 2 Bot. 1 Mustard 1 pepper; 2 lbs. raisins; 3 lbs. rice; 1 lbs. Tea; 2 qts. Vinegar; 3 lbs. Butter; 6 cans condensed Milk. . .

P.S. My eyes will be turned towards the top of the hill from this on for some one to relieve me.

Yours Weed

The following year Morse found someone to lease the mine for six months, and the year after that he finally unloaded it to a group of investors for a bargain price. Vast quantities of wood were needed to fuel the boilers of Julian's mines; the boilers were used to run hoists, water pumps, and the heavy stamp mills which crushed raw ore for processing. The boilers of the Stonewall Mine alone consumed twelve cords of wood every twenty-four hours during the mine's heyday, and that is a lot of felled trees. But besides cutting down trees, the new settlers in the mountains destroyed the forest by inadvertently setting wildfires that sometimes burned out of control for weeks at a time. People in far-off San Diego began to voice concerns over the watershed of the San Diego River, an

important source of water for the city, and in 1908 much of the land surrounding Julian was incorporated into the newly established Cleveland National Forest.

There is undoubtedly still gold in the hills near Julian, and a few mines there continue to be worked. But these days there is a bigger business in quarrying the rock from which the gold once came: granite. Several quarries near Vista and San Marcos cut and sell granite blocks for jetties and rip-rap; National Quarries near San Marcos, however, is the only quarry in the county that sells a high grade of granite for use in precision industrial processes. The surface of dense granite like that quarried by National can be polished to a degree of level smoothness unmatched by any other material on earth — more level than steel plates, for instance — with variations of less than forty millionths of an inch. A piece of notebook paper is 3000 millionths of an inch thick, so the variations on the granite don't amount to much. Most of these granite plates produced locally are shipped to the Silicon Valley south of San Francisco, where they are used in the manufacture of computer wafers and to measure things such as screws and circuit boards very precisely. "Crimsy," says Mike Johnson, "it's unbelievable what they'll do with a block of granite."

Johnson, whose family owns National, explains to Gastil and me that people are constantly asking him to produce more of these high-grade "surface plates" for industry. But it is difficult, time-consuming work, and so instead Johnson and his workers at the San Marcos quarry spend most of their time producing simpler stones: gravestones. The rock is blasted out of the ground with a small amount of black powder, hoisted onto trucks with a crane, and transported to the quarry's wire saws. The saws, 1800-foot-long cables that circulate continuously, draw an abrasive solution through grooves in the granite and can cut through an eight-foot-thick block in

(continued on page 18)

Spring Clearance Sale

Up to 50% off (over 1,000 items)

- Vintage clothing
- Art deco jewelry
- Mix imports for women

through Friday, April 13

Mixed Produce
3789N Park Blvd.
Hillcrest • 692-3927
Mon-Sat. 11-7
Sun. 12-5

PREVENTIVE DENTISTRY \$25

CLEANING, BITING X-RAYS & COMPLETE DENTAL EXAMINATION

LATEST COSMETIC BONDING

DR. HOWARD FIRST, D.D.S., INC.

233 6005

ANIMAL RINGS 14K

Other animals available.

David of California

CUSTOM GOLDSMITHS
640 University, S.D. 291-4977

AUSTRALIA

See the "land down under" and you get **FREE UNLIMITED** stops throughout the South Pacific. All for only \$1100.00

FREE SPIRIT TRAVEL
Mission Blvd. and Garnet • PB
Seacrest Square • 278-6747

BANKRUPTCY

Contemplating bankruptcy?
Eliminate debt!

Contact The Law Offices of
Deane B. Houston
574-1121

I solved my problem of unfeeling facial & body hair. I found the permanent solution at

Maison de l'Electrolyse

SAVE 50%
Arrange your visits now and save 50% off each visit. New clients only. Offer expires 4-15-84.

1010 Pearl Street,
Suite 5, La Jolla
459-6643

HOLISTIC SELF-CARE WORKSHOP

April 18th-May 21st 7-9 pm on Thursdays \$125.00

Jeri McCubbin, B.A., M.A., specializes in body-mind awareness, and has devoted the last several years to devoted self-care programs for individuals across Canada and the United States.

Guest speakers, leading self-care topics and small group discussion will provide you with a solid introduction to Holistic Health.

INFORMATION AND REGISTRATION:
550-6152 7-9 pm, 7-11 pm
295-6126 message service

Called by many a Psychic . . . by others, an Intuitive Counselor.

Dr. Sherri Fischer is one of the few professional psychics in the world who was clinically researched over a period of two years and found to be well over 90% accurate in all of her extrasensory abilities.

In South County at
280-2833 or 332-3033
and in North County at
The Center for
Total Health
788-6601

Past life regression & aromatherapy also available.

LAW OFFICES OF HANK HOWLETT
CONCENTRATING ON

DRUNK DRIVING
STAY OUT OF JAIL. SAVE YOUR LICENSE.

DIVORCE
from \$250.00

FREE CONSULTATION
24-HOUR LEGAL ADVICE
234-0105

NAILS THAT GET TALKED ABOUT

Specializing in:
Nail health
Decorative finishes
Pedicures
Manicures
Sculptured nails
Wraps
Evening appointments available

Sunshine Factory
HAIR-DESIGNERS
5059 Newport Ave., Ocean Beach (at the pier)
223-6149 • Ask for Claire

ALL GOLD & SILVER PERSONALLY HANDCRAFTED BY US

Trade in old gold for new gift ideas. Free jewelry.

Pure Custom Jewelry
Gold • Silver • Precious & semi-precious stones • Repair

THE GOLDEN SEASHELL
4967 Newport Ave. • #5 (Old O.B. Cafe mall)
Ocean Beach • 225-0481
11:00 am-6:00 pm Monday-Saturday

We cut the best lines in town.

Free cut only \$10 regularly \$17.50

Long or short, the best cut is the one that looks good on you. The kind you can live and work with between trims.

That's the kind of cut we specialize in.

With Lux (with aft.)
KMS permanent wave \$35

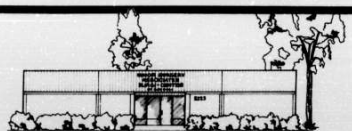
THE RAPS OF THE LOCKS
Monday-Saturday 9-7. No appt. necessary
222-9515

CAN'T AFFORD
YOUR INSURANCE
DEDUCTIBLE?

NO HEALTH
INSURANCE?

AFFORDABLE MINOR SURGERY TREATMENT

CALL FOR A
FREE CONSULTATION



ARE YOU CONCERNED ABOUT THE HIGH COST
OF MEDICAL CARE? WE'RE DEDICATED
TO KEEPING YOUR MEDICAL COSTS DOWN.

QUALITY CARE

We have a complete staff of fully trained and board certified physicians and surgeons representing most surgery specialties.

VARIOUS ANESTHESIA TECHNIQUES ARE AVAILABLE

FOR MOST MINOR SURGERY PROBLEMS OUR CASH FEE IS ONLY \$35.00

And this includes full treatment and follow-up care. We can accept insurance as payment in full. Medicare and Champus accepted.

WE SPECIALIZE IN MINOR SURGERY

• Skin Cancers • Tattoo Removal • Cysts • Infections (Boils & Abscesses, etc.) • Mole & Wart Removal • Nail Disorders (Ingrown Toenails, etc.) • Soft Tissue Tumors (Fatty Tumors, etc.) and many other disorders.

WE ALSO PERFORM A WIDE VARIETY OF OTHER OUTPATIENT SURGERY

• Breast Enlargements • Cosmetic Surgery • Circumcisions • Face Lifts • Hernia Repairs • Corrective Eye Surgery for Nearsightedness • Vascotomies • Tubal Ligations and many other procedures at very reasonable fees.

MINOR SURGERY ASSOCIATES

of San Diego

Monday-Friday

8 am-5 pm

5225 Kearny Villa Way

569-4242

MasterCard and Visa accepted

Primeval

(continued from page 17)

about half a day. "The longer the wires are, the longer they last," explains Johnson. "At this length we can save for about a week with one wire."

After being cut, the three-inch-thick, four-by-eight-foot blocks are ground, polished, and buffed to a shiny finish. Then they are cut to gravestone size. Most of the markers are designed to be flat on the ground, a fact Johnson laments. He would like to make more upright monuments for people's last resting places, he says, but "people in California like the flat grass markers so they can mow right over the top of them. They're not as pretty; they're just done for speed."

We pause in front of rows of markers that are arranged on end, like books on a shelf. In one of them I can see my face reflected as if in a dark gray mirror, and over my shoulder is Gastil, Johnson remarks. "We've always called the granite Imperial Blue. It's actually almost black, but that's what we've always called it. Either way it's got a great finish. Nothing really affects it at all. It won't blister or chip; water won't affect it, alkali won't affect it. . . . You won't find anyone that won't tell you that's a dandy grave marker."

Gold was not the only precious thing concealed in the county's granite millions of years ago; gems were tucked away in it, too. Garnet, beryl, topaz, and a great quantity of tourmaline — all have been found here in hardened seams in the granite called pegmatite dikes. First discovered in the 1890s, the gemstones did not spark a rush like the one for gold primarily because tourmaline, although highly prized by connoisseurs, was a relatively little-known stone. Most of the county's tourmaline was mined in the first ten years of the Twentieth Century from gem-rich hills near Mesa Grande, and was shipped to brokerage houses in New York. It is said these brokerage firms were controlled by Chinese who sold most of the pink, green, and sometimes blue stones to China's ruling elite. Between 1902 and 1910 tourmaline worth more than half a million dollars was taken from the Himalaya Mine alone, and the total amount produced by the county's mines eventually exceeded two million dollars. But the raw tourmaline crystals were difficult to mine, and

the pockets of the gem that were discovered never seemed to last for long. In 1911 a revolt in China ended the reign of the Manchu Dynasty and cooled the market for tourmaline as well. Large-scale gem mining in San Diego gradually fell off, although in 1919 a seventeen-carat blue topaz was found in the hills north of Warner Springs and cut into a striking pear-shaped gem that was displayed at the Smithsonian Institution.

As Gastil and I return to Interstate 15 and drive south through Escondido, he tells me that pegmatite dikes typically form in large granite masses like the one that underlies northern and eastern San Diego County. As the hot granite cools, cracks form in it which then fill with the last residue of molten rock. Just as in the formation of gold, this final liquid is rich with unusual elements, "things that don't fit into other minerals," as Gastil puts it, including the silicate brew that gives rise to most gemstones. The gem crystals begin to grow in hollow spaces in the dike as the rock hardens around them, building on each other as they come out of solution. If the hollow space stays open long enough and "these things are allowed to just grow quietly in there for thousands of years, that's when you get these enormous crystals," Gastil explains.

A red-tailed hawk flutters gracefully over the freeway as we pass south of Rancho Bernardo, crossing again the dried-up delta of the river that flowed here 50 million years ago. That river flowed for ten million years, Gastil says — 2000 times as long as recorded human history — but eventually it, too, vanished from the earth. He thinks the river's course was disrupted by mountain ranges and deep basins that began to appear south and east of the county about 40 million years ago, as great plates of the earth's crust began to shift into their current positions.

The plates are still moving, driven by "spreading ridges" on the ocean floor where molten rock is pouring out and causing the earth's crust to grow at a rate of a few centimeters each year. The new crust nudges the plates that cover the rest of the planet's surface, forcing them to slide past each other and sometimes up on top of each other; in a few cases they collide head on. While Gastil and I speed past Miramar Naval Air Station, he explains with a laugh that "one thing plate tectonics (as the science of crustal movement is called) has never explained is why the oceans are spreading apart and shoving

the continents around and banging them into each other. But people generally think that this has been going on for a long time. One theory is that it's part of a cycle that takes half a billion years, maybe longer. The spreading eventually drives all the continents together, and then they split up and push off in the other direction until they all run into each other again." He shrugs.

Most of North America is on a single crustal plate, but a large slice of California (including San Diego and the Baja peninsula) is on another plate that includes the Pacific Ocean floor. The main division between the two is the notorious San Andreas fault, which in Southern California runs down the eastern side of the Salton Sea and into the Gulf of California. The movement of the Pacific plate northwestward from the North American plate is what has created the gulf, a body of water that has been steadily widening since it first appeared as a narrow inlet about ten million years ago. But these plates do not glide past each other silently, like ships; they shriek and groan as layers of rock more than a hundred miles thick are driven past each other a few inches at a time. Each groan signals an earthquake, and they can be frighteningly powerful. Just after 11:00 p.m. on the night of February 23, 1892, the ground in San Diego began to swell and roll as an earthquake wave passed through it. Although there was no equipment to measure earthquakes then, some local scientists say that, based on the published accounts, this quake could well have been the strongest to hit the city in recorded history. "The streets were filled with an excited crowd," reported the *San Diego Union*. "Tall buildings swayed dangerously. . . . Persons on the street felt the quake plainly and were obliged to brace themselves in order to maintain their equilibrium." In Campo the heaving ground caused an adobe blacksmith shop to split apart and collapse. Remarkably, no one was killed.

Buildings in San Diego are now fortified in various ways to withstand the stress put on them by earthquakes. A building of up to four or five stories is constructed with extra-ridgid walls to withstand the shaking during a quake, but skyscrapers are protected by a different method. Their steel skeletons are made with flexible joints that will give during violent shaking, because the pressure on them becomes so great they might otherwise snap. The flexible joints allow a twenty-story sky-

scraper to sway one or two feet from side to side during an earthquake, which may not seem like much. But just ask anyone who was in the Cuyamaca Club on the afternoon of April 8, 1908, how much two feet is. That's when a powerful earthquake generated in the Imperial Valley hit San Diego, causing the club, located on the twenty-third floor of what is now the Crocker Bank Building at Second and Broadway, to sway violently from side to side. A *Union* reporter who was in the club during the quake said people froze for several minutes, eyeing each other nervously as they held on to counters and pillars for support. The *Union* also noted that the quake downed power wires and knocked merchandise off shelves in stores all over the county. People driving on the city's freeways were alarmed when the roadbed beneath them began shaking unpredictably; they were undoubtedly even more alarmed when they looked up to see massive concrete bridges trembling in front of them. The quake, the strongest to reach San Diego in recent years, was measured at 6.5 on the Richter scale (Alaska's devastating earthquake of 1964 was 8.5).

Although they are much smaller than the San Andreas fault (and over the last fifty years have generated much smaller earthquakes), there are dozens of faults in San Diego, too. According to Phil Kern, an SDSU geologist who has been mapping local faults in recent years, the metropolitan area is literally "honeycombed" with them from the international border to Del Mar. The largest is the Rose Canyon fault, and its location is fairly precisely known. It runs northward along the bottom of San Diego Bay, slants beneath the intersection of Cedar and State streets downtown, crosses Interstate 5 east of Lindbergh Field, and heads up to Tecolote Park in Clairemont. There, one afternoon not long ago, Kern showed me the fault's most visible trace. Pulling out a few weeds that grow in an embankment just beyond the left-center-field fence of the Tecolote Pony League field, he pointed to a crack that angles through the rock underneath. "Faults are breaks in the plates, and they're generally deep-seated," Kern told me. "Presumably, this one goes hundreds of kilometers down through the earth's crust and into part of the mantle." From Tecolote Park the Rose Canyon fault runs northward along the east side of Interstate 5, bends toward the coast

(continued on page 20)

Learn to play tennis at the San Diego Hilton

Lessons \$4.00 per hour per person

- Top professional instruction
- Available mornings, evenings & weekends
- All equipment furnished at no charge



Call now! Classes will be limited.
276-6093

OOPS!! WE'RE OVERSTOCKED

Take advantage of these great savings!!

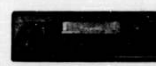
Panasonic



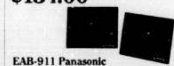
CX-1000 Panasonic
Compact Under-Dash Cassette Player
Speaker ripple shields shields of radio when tape is in operation. Self-contained amplifier for use without a radio. Auto repeat • Locking FF and REW • Auto-eject • Balance control •
\$69.95



CQ-5668 Panasonic
Repeats "C" Cassette Player with Pushbutton AM/FM Stereo Radio
"Speaker" ripple shields shields of radio when tape is in operation. FM0 • Impulse noise quieting (ISQ) • Loudness compensated tone control • Adaptive FM front end • MIC-PA-E.T. (later distributed multi-stage A/C on AM band • Compact design • Adjustable shafts
\$134.00



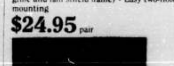
CQ-6868 Panasonic
Repeats "C" Cassette Player with AM/FM Stereo radio • Locking FF/REW • FM optimizer (FM0) •
\$99.00



EAB-911 Panasonic
Thin-Type "C" Speakers with 7 oz. Magnet for Car Doors
• 10 watt power rating (instant 20 watt peak)
• 7 oz. ceramic magnet • 4 ohm impedance
• 70-15,000 Hz frequency range • Attractive and convenient thin grille construction (combined grille and rear shield frame) • Easy two-hole mounting
\$24.95 pair



EAB-045 Panasonic
4" Angular-Tweeter Cassette 2-Way Speakers
• High efficiency piezo tweeter • Maximum input power: 30 watts • Wide frequency reproduction: 50Hz-20KHz • Voice coil impedance: 4 ohms • 6.4 oz. strontium magnet
\$42.95 pair



In-Dash AM/FM Cassette Stereo With Two Speakers
• Auto-reverse • Adjustable shafts • 7 1/2" most cars
\$79.95 with 2 speakers

PIONEER



KP-4205 Pioneer—Universal
In-Dash Automatic Remote Cassette with AM/FM Stereo
• Automatic reverse • Music search • Tape guard • Key-off pinchroller release • Tape direction LED • Hard permally head • FM mono/stereo switch • FM stereo indicator • Loudness control • Volume, tone and balance controls • Locking fast forward and rewind • Power antenna activator • Adjustable shafts
\$143.00



KP-A700 New Superstereo III Pioneer—Universal
In-Dash Cassette with AM/FM Stereo
• Superstereo III • 5-station preset • Auto reverse • Separate bass, treble and balance controls • RCA type pre-out • Music search • Tape guard • Key-off pinchroller release • Hard permally head • Bullion PMS • Locking fast-forward and rewind • FM auto/mono switch • Volume and balance controls • Illuminated cassette door • Power antenna activator
\$197.00



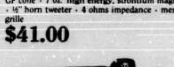
TS-87 Pioneer
3 1/2" Dash-Mount Full-Range Driver
• Designed for many GM, Ford and Chrysler Buick dash
• 2.4 oz. ceramic magnet • 20 watts power handling • Wide frequency response • 4 ohm rated
\$18.00 pair



TS-1044K Pioneer—MAXXIAL™
4" MAXXIAL™ Door-Mount 2-Way Speakers
• 30 watts max music power • Water resistant GP cone • 7 oz. high energy, strontium magnet • 1 1/2" tweeter • 4 ohms impedance • mesh grille
\$41.00



TS-1633K Pioneer—MAXXIAL™
6 1/2" MAXXIAL™ Door-Mount 2-Way Speakers
• 60 watts max music power • Water resistant GP cone • 10.2 oz. high energy, strontium magnet • 1 1/2" tweeter • 4 ohms impedance • mesh grille
\$43.00 pair



Speedo Stat Cruise Control
with custom engagement switch
\$158.00 installed



4606 Mission Bay Drive, Pacific Beach 274-4120
Monday-Saturday 9:00 am-6:00 pm.
Sale limited to stock on hand.



FREE Make-up application, brow arch or lip wax with our Basic Facial—\$30
\$8 Shampoo, conditioner and precision cut & style (reg. \$14-\$20)

\$27 Body wave (long hair extra) (reg. \$50) (long hair extra)

\$30 Highlighting/Weaving (reg. \$50) (long hair extra)

\$39 Enzymatic body wave & density modifier. Adds strength & volume without alter-perm dryness or damage (reg. \$45) (reg. \$50)

\$30 Acrylics or silk wraps (reg. \$40)

\$20 Manicure and pedicure (reg. \$24)

463-0300
Evening appointments available.
5010 Cass St., San Diego

Introducing the European cellulose treatment that works! Lose inches and reabsorb your body oil just by relaxing. A complete cellulite program that gets results. Save 25% on your first treatment—only \$40.
Introductory offers. Good for a limited time.

Primeval

(continued from page 15)

along Ardath Road, and heads out to sea beneath the La Jolla Beach and Tennis Club.

Over the last several million years the movement of the Rose Canyon fault has altered the face of San Diego in a major way. The flat coastal area west of the fault has been creeping northward, causing La Jolla to bulge out into the sea and creating La Jolla Cove. "La Jolla is getting closer to L.A.," Kern said laughingly, "and downtown San Diego is getting closer to east La Jolla." At the same time, pressure along the fault has created Mount Soledad. Mount Soledad and Kearny Mesa were once part of the same flat surface. Kern explained, and lay in the ocean shallows. The ocean retreated, and the mountain was subsequently fractured and pushed up some 600 feet above the mesa along

the Rose Canyon fault. "So if not for the fault, Mount Soledad would be part of Kearny Mesa," he said, which would certainly be a distasteful prospect to the hundreds of wealthy San Diegans whose half-million-dollar homes ring the mountain's upper slopes.

Most of San Diego, from the current beaches to Tierrasanta, was covered by the ocean at one time or another during the last few million years as the coastline fluctuated back and forth. The land was at a lower elevation than it is today; whales swam in downtown Hillcrest, and brightly colored sea slugs made their way slowly across Clairemont. Dolphins, walruses, and thirty-foot-long sea cows dove in Chula Vista. But about five million years ago the county began to rise, Gastil says, for reasons that are not clear but are probably related to the relentless creeping of the Pacific plate. Eventually the sandy sediments that had been shallow ocean bottom became a series of mesas and terraces

that stood above the sea. To the east the Laguna Mountains were pushed up from an elevation of about 1500 feet to their current elevation of more than 6000 feet. The streams rushing off these newly risen mountains began to cut into the soft coastal mesas and eventually created the maze of canyons and valleys that make up most of metropolitan San Diego today. "So all these canyons have been cut in relatively recent times," Gastil says as we head down Murphy Canyon Road toward Mission Valley. In the canyon walls around us erosion has revealed the old ocean beds. Some are 150 feet thick — a million years or more of silt and sand filtering down to the ocean bottom layer after fine layer.

In a half hour, Gastil and I are pulling into a parking lot on the seaward side of Point Loma. To the west the surface of the ocean is a calm metallic-blue plane stretching to the horizon, but at the foot of the cliffs below us white water rages and surges on a sandstone ledge. At low tide this

ledge becomes a rocky expanse riddled with tide pools. Gastil says that in the long term the coast of California is still emerging from the sea, and if the trend continues, this sandstone ledge will eventually rise just as the mesas of Mission Hills and Kearny Mesa did long ago. People will build expensive ocean-front houses on it, if people are still around then, and someone will build a road along it called either Ocean Cliffs Avenue or Via Del Mar, depending on what the prevailing language of the region is then.

The future could bring a powerful earthquake, too. Kern says the Rose Canyon fault may be locked where it bends westward around Mount Soledad, and if it is, pressure could be mounting along it. "When you get a fault locked, it just defers the time when the next earthquake comes," Kern explains. "Typically, what happens is that the stresses build up and then release in one big quake." If that happens, Kern says the probabilities are low. La Jolla will have

little closer to Los Angeles, while Pacific Beach residents might get a chance to upgrade their zip code to 92037.

In the meantime, erosion will continue to break down the mesas and widen the canyons of San Diego until eventually the mesa tops will disappear altogether. "he city will become a region of more gentle, rolling hills then, according to Gastil, and the shopping centers of Mission Valley will be no more than a bad memory buried beneath soft river sediments. I ask how long that will take, and Gastil grins. Maybe a million years, maybe more.

Long before that happens the city will have to deal with another one of its geological legacies: offshore oil. The stuff has been collecting out there for perhaps three million years as microscopic sea creatures called diatoms died and drifted to the ocean floor. Eventually they were buried and warmed by hot rock beneath them, and were transformed chemically into

poools of hydrocarbons. The oil reservoirs offshore of San Diego exist in rocks near sea level down to depths of several thousand feet — at least, that is what the oil companies are hoping. Gastil says test wells have never turned up any oil. "Before they drilled it, I'd say [the area] was moderately promising [for finding oil], but now that they've drilled it, I'd say it isn't promising." But the rock formations are the right type and age for oil (they are similar to those found on the Arabian Peninsula), and Gastil concedes that "maybe the oil companies know something [that isn't public information]."

The leasing of offshore tracts here has been postponed indefinitely largely due to opposition from the Navy. But the concern over what oil drilling could do to San Diego's beaches and tourist industry, not to mention its ocean view, continues. In a recent round of bickering, Republican Assemblywoman Sunny Mojonier, whose 75th Assembly District in-

cludes the beach area from Imperial Beach to Leucadia, was castigated by opponents of the drilling for voting against a bill that will request the federal government to delete San Diego tracts from offshore leasing until 1986 (the bill passed both houses of the state legislature last month). Mojonier insists she is against offshore oil drilling, but says she voted against the bill because it was rushed to a vote ahead of her own similar bill. Drilling opponents claim such reasoning is "petty," and say that Mojonier may in fact have reversed her stand on offshore oil after being pressured by Governor George Deukmejian.

A few days after Mojonier's vote came to light called Chris Heiserman, an administrative aide for Mojonier. He insisted Mojonier is firmly opposed to offshore drilling, and as evidence pointed to the bill she was writing herself. "Part of the reason Sunny voted against the other bill was political, but I don't think it was all that petty," he said, explaining that as a

first-term assemblywoman Mojonier is trying to build a reputation for tackling issues that are important to her constituents.

I asked Heiserman if he has ever stopped to mull over the fact that the controversy has been involved in what has been collecting offshore for three million years. In that time the whole county has shifted fifty miles northward; species of animals have evolved and died out; the very ground on which Mojonier's University City office stands has been the floor of an ancient sea. Somehow, I said, knowing all that makes the political machinations of the California state assembly seem kind of insignificant.

"Three million years," said Heiserman. "That's several terms longer than Sunny has been in office." He paused for a moment. "No, that's not something I would think about on a daily basis," he finally responded. "It wouldn't help get the work around here done." □

PERSONAL INJURY
Auto, motorcycle, slip & fall, other accidents. No recovery, no fee.
Divorce, custody, support matters.
Criminal.
Drunk driving.
FREE consultation.
Law offices of
WESON & BARKLEY
2139 First Ave.
San Diego, CA
335-1282

CHINESE MEDICINE AND ACUPUNCTURE CLINIC
MT. Yeh Hsing Hsin Chen
Certified Acupuncturists
WEIGHT, SMOKING, DRINKING, PAINS & OTHER AILMENTS
• Reasonable rates • Medi-Cal & Insurance accepted
• Convenient location in Mission Hills
930 W. Washington St., Suite 7
San Diego, CA 92103
692-0301

AIR BEDS
20% OFF SALE
From \$69 & up
Facts about air beds:
• Strong—20 mil. polyurethane
• Portable—store in a shelf
• All sizes available
• Free (5) year warranty
• Therapeutic back support
• Zippered locking extra.
SLEEPY HOLLOW
North Park Pacific Beach Escondido Poway
3081 University 1453 Garnet 541 First St. 1530 Poway Rd.
295-5066 270-3680 942-8417 748-7990

FASHION HAIRCUTS \$12
by **JULIE**
at **Salon Society**
2523 Fourth Ave. S.D.
By appt. 238-9229
New clients only

Grand Opening Specials
Manicures (Reg. \$8) \$6.00
Pedicures (Reg. \$20) \$16.00
Scalp/Head (Reg. \$30) \$25.00
The (Reg. \$25) \$20.00
The w/eyelids (Reg. \$35) \$30.00
Sis (Reg. \$40) \$30.00
Offering you quality, style, and the most professional nail care available.
Paula's Nail Salon
4323 Palm Ave., La Mesa (near DMV)
Call Go-Nails or 466-2457

INDIVIDUAL Bodybuilding Training
• Reach your bodybuilding goals!
• Stop wasting effort & money!
• Reduce frustration, see results!
• No gym membership required!
• Personalized individual instruction!
• Build up, cut & tone!
• Personalized individual programs and diets for men & women.
Caleca's 574-0359
More than more gain

UP FRONT GALLERY
\$14.99 - \$39.99 FRAMED!
DON'T BE MISLED!
UP FRONT GALLERY WILL BEAT ANY CURRENT ADVERTISED PRICE ON FRAMED POSTERS IN SAN DIEGO COUNTY!
HOURS MON-SAT 10-6, SUN 11-5
SAN DIEGO
99 C. SAN DIEGO POSTER WITH A PERSONAL MESSAGE
Choose from modern masters to today's mighty, acclaimed emerging talents!
Galleries and Custom Framing
415 UNIVERSITY • HILLCREST • 298-3177

Dancer's A PARADISE
The Ultimate Activewear Store!
The most complete line of dance and exercise wear at unbeatable prices.
Lycra tights \$4.95 (shimmery, stirrups & footed)
Cotton tights \$3.50 (stirrups & footed)
Pacific Plaza 1772 C. Garnet Ave. Pacific Beach 463-0555
New Campus Plaza 6165 El Cajon Blvd. San Diego 287-2905

We've got your bike.
SR QUALITY
Whether you're a weekend or full-time bicycling enthusiast, at SR we've got your bike!
SR represents the finest production bicycles coming out of Japan today. Cycles that are beautifully finished with metallic enamels and feature lightweight componentry by Shimano, Suntour, SR and others.
Several bikes are offered; from economic 10-speeds to the more serious 12- and 18-speed models.
Visit your local SR dealer today!
SR*SR*SR*SR*SR*
SR ALPINE SPORT
This SR bike features a fully-lugged cromoly frame that is available in both the Gent's and the Mistle versions.
With Suntour components, Araya rims, Kashimax anatomic seat and sealed bearing hubs, the Alpine Sport is a genuine bargain for only \$264.95!
*Suggested retail price.
BIKE SHOPS VS. MASS
Buy your next bike from a bike shop instead of a mass merchandiser. Why? If you're serious about bicycling you need a lightweight bicycle that features the best in high-tech componentry. You need a bike that will be assembled by true cycling technicians. In short, you need a bicycle you can truly depend on. Compare the quality between "bike shop" bicycles and "department store" bicycles... then compare the overall service offered both by "bike shop" and regular department stores. The difference is evident. We're sure you agree.
SAN DIEGO:
Adams Avenue Bicycles 3329 Adams Avenue San Diego, CA 92116 (619) 281-0103
Bicycle City 7474 Broadway, Lower Level, CA 92105 (619) 480-0726
Bicycle Co. of San Diego 5158 Mira Mesa Blvd. Miramar, CA 92128 (619) 586-0712
Jockey's Bicycles & Cycle 5000 Santa Blvd., Suite 10 Miramar, CA 92130 (619) 479-8330
Cal State Bike Shop 5814 Hasty, San Diego, CA 92115 (619) 767-3747
California Bicycles 1112 National City Blvd. National City, CA 92061 (619) 454-0316
Jockey's Bicycles 391 N. Second Street El Centro, CA 92521 (619) 442-0564
Jockey's Bicycles 8 8600 Highway 101, Suite 101 San Diego, CA 92110 (619) 582-8612
Luther's Bike Shop 3942 Clemente Mesa Blvd. San Diego, CA 92111 (619) 270-2412
South Bay Bicycles 1112 National City Blvd. National City, CA 92061 (619) 477-1445
Thompson Bicycles 3481 Ingraham Street San Diego, CA 92110 (619) 270-1820
W.A. Bike Shop 3405 Midway Drive San Diego, CA 92110 (619) 222-2600
NORTH COUNTY:
San Diego Cycle Express 3425 S. Highway 161, Suite 101, San Marcos, CA 92075 (619) 750-2725
Palm Beach Bicycles 435 Elm Avenue, Carlsbad, CA 92008 (619) 729-7671



Illustration by David Diaz

MISSSED CONNECTIONS

THOUGHTS ON LOVE IN THESE CHANGING TIMES

BY JUDITH MOORE

Raven-haired, intelligent, and intense Mary kept after Roger for the first year. In the beginning "they" as a couple seemed to be *her* idea. Not that she was some John Hinckley, Jr., stalking his Jodie

Foster. They got physical (and they howled each other's praise) after bluegrass bands, after backgammon. That first Christmas Roger bought Mary a navy blue goose-down coat from Eddie Bauer's that matched his. Mary could not imagine, she said to her two married sisters, that Roger would not marry her.

A friend who just turned fifty told me, "I've become nervous about

introducing unmarried, younger friends. It's as dangerous as taking sides in a marital spat. In a marriage breakup, the couple gets back together and hates you. When you make introductions between single people? They sleep together awhile then quarrel, or simply drift apart, and they *blame* you for bringing them together in the first place!"

Roger, as things turned out, did not marry Mary. When they met, he

was a thirty-three-year-old newly hired physics instructor, a chunky, ebullient, blue-eyed, blousy, Irish blond who played shortstop on his department's softball team and lined vicious drives into left field. Although he could be seen treating relatives' children with reverence, that first year he begrudged Mary's question, "Do we have a future?" Mary did not ask again. She cheered Roger's home runs, and

after she stacked the graded papers for her freshman scientific principles class, she stopped by the music store and picked up strings for Roger's banjo. Before she left for school in the morning, she made potato salad for the softball team's potluck. She appeared to those of us older women — we matrons who watched — to be doing what we had once done. She was biding her time. We praised her, saying how admirably she behaved, how cleverly, how spunkily. She would get him, we said.

In my day (I am getting close to forty-five), girls were schooled to catch a man. When he was caught, he was congratulated. "Never," etiquette manuals warned, "congratulate the bride."

In the middle of the second year Roger proposed. Mary said, "Until I get my degree, I'd rather we played it by ear." She assured him, "It's not that I don't love you."

Roger and Mary leveled into an eighteen-month protracted crisis. Week by week, Roger increasingly organized his life around Mary. He carried fresh coffee to her library carrel, where she worked on her Ph.D. in the history of science and her dissertation on Lamarck. He ran and reran her dissertation bibliography through his office word processor. He missed softball practice. The calluses on his left hand softened, and when his banjo picks accidentally went to the laundry (he also carted in Mary's laundry) in the pocket of his chinos, he never got around to buying more. When they parted, Roger was thirty-six, an assistant professor, and a heartbroken man. "I did everything I knew to do," he said, "and it wasn't enough." His blue eyes and pink cheeks had faded. His once flat belly curved outward.

We matrons gasped. "How could Mary have treated him like this?" "Wasn't he," one asked another, "the perfect catch? What does Mary want?" "Did she," one of us suggested, "simply use him?" To which my twenty-year-old daughter, sitting by, simply said, "What if she did?"

In his posthumously published book *The Art of Fiction*, John Gardner writes that "human beings can hardly move without models for their behavior, and from the beginning of time, in all probability, we have known no greater purveyor of models than storytelling." Stories have changed, Gardner notes, and this change reflects changes in the way human beings see the world.

We now have what Gardner calls "meta-fictions." He mentions short stories by Donald Barthelme and novels by William Gass, Robert Coover, Italo Calvino, and John Fowles (whose *French Lieutenant's Woman* is supplied with two very different endings). Meta-fictions undermine what Gardner calls "fiction's harmful effects."

One of those harmful effects, Gardner writes, is hero and heroine worship, a reader's and a culture's adulation of certain characters who have dominated our literary



In my days, girls
were schooled
to catch a man.
When he was
caught, he was
congratulated.

conventions. This admiration or adulation we feel subtly persuades us of the rightness of these characters' behavior, Gardner points out. "Nothing in the world has greater power to enslave than does fiction," he concludes.

Along comes meta-fiction. It stops the "vivid and continuous dreams" of our accustomed fictions, it breaks into that dream and shows the reader what is happening to him or her as he or she reads. If the meta-fiction succeeds, it shoehorns the readers easily into the moribund discovery that his hero, let's say,

was a tyrant and his heroine perhaps only shoddy and manipulative, and not — in today's mirror — truly beautiful. Caught as I am between love stories of twenty-year-old daughters and fifty . . . sixty . . . even eighty-year-old matrons, caught between *Pride and Prejudice* and *The French Lieutenant's Woman*, I did not need John Gardner to tell me life and literature are changing. But he helped me to see that current lovers, the Rogers and Marys, unsettle culture in the same way that what he calls meta-fictions unsettle readers. The Rogers and

Marys undermine our old hero worship. The presence in our lives of Rogers and Marys — like the brooding presence of meta-fiction among fiction — throws an ironic reflection onto love and romance as practiced by older, earlier generations. How in peril we feel!

Oh, but it is puzzling, bewildering, and painful — meta-fiction and the new lovers. We do not understand their stories. We have lost, too, the happy or tragic but firmly conclusive finales, the satisfying endings that exacted punishment for what we believed to be wrong, and rewarded, lauded, decorated the right, the good. Mary received her Ph.D. with honors. Roger, who, after all, *did* learn in time that he loved, needed, and valued Mary — Roger, who learned unselfishness and walked five floors up to her nook in the library carrying quart-size paper containers of fresh-ground French roast coffee of the brand she liked most — Roger, we matrons concluded, was simply *used*, until he was all used up and then dumped, worn-out and deflated. And at the last moment, at that.

This indecisiveness and confusion about marriage, this reluctance to marry and bear children is a problem apparent only for and among the privileged and prodigiously educated professional young. YUPs, they have been called: Young Urban Professionals. These men and women leave universities with MBAs, with Ph.D.'s in hard and computer sciences; they are skillfully trained as doctors and lawyers and art historians and import-export experts. In their first years in the workplace they earn salaries a senior blue-collar worker will never earn. They drive BMWs, new Volvos, and Porsches. Their tastes in food support gourmet restaurants and specialty delicatessens. Their proclivity for exercise induces businessmen to finance all-night Nautilus studios. They wear Ralph Lauren and Perry Ellis and Calvin Kleins that are *not* mass-marketed. They furnish homes and apartments and condominiums with carpets and dishes and sofas and sound and video equipment that their own parents, usually affluent, had to tuck away their dimes in cookie jars for years to afford. These young people form a loose-knit and increasingly obvious new nobility in urban America. When we talk about "gentrification," the restoration of deteriorated urban property that turns tenements into townhouses and mom-and-pop corner stores into boutiques and high-class eateries, we are talking about the influence these people's money is having in our cities.

The *Cosmopolitan* reader, the *Glamour* reader, the *Redbook* reader, the junior secretary and file clerk, the young women in entry-level positions who at most will be community college-trained, do not remain single if they can help it. They are still trying to meet and catch a man at singles bars.

(continued on page 24)

MISSED CONNECTIONS

(continued from page 2)

landlords, even church. Young women with no work or only sporadic minimum-wage jobs are having babies. They are having babies, in and out of wedlock, and they are becoming pregnant when they are not much more than babies themselves.

The professional woman, a college professor like Mary, a physician or a lawyer, an architect or orthodontist, a bank officer, a manager, an executive, no longer looks to marriage as the goal of her existence or to a man to put the luster on her life, to give her a name. If she does marry, she may choose not to be a mother, or she will wait until her mid-thirties and have one child. This neo-Amazon plays out her own life more independently than any woman in history, with the exception perhaps of the great English and European queens, czarinas, and empresses.

Older women, who begin careers in middle or live in emotional and economic peril and dependency, envy her. Younger women of the middle and upper classes emulate her but fear the consequences of that lifestyle. Younger, poorer women want her clothes, her car, her freedom, and her power—and have only fuzzy notions as to how they were acquired, and have inadequate means with which to attain them. Her father is proud of her but is intimidated by her success; he worries that no "real" man will love her. Her brothers feel pushed aside by her new, equal ranking in the family

pantheon. Employers expect her to do what men do, but they want her to do it in a "feminine" way. Rejected lovers call her everything from a bull cutter to a bull dyke to a prima donna to a neurotic, grasping bitch. They characterize her sexuality on a

blouse or a sable coat or a string of superbly matched pearls. These men, mostly of the professional class, are not troubled so much by the fact that women have joined them in the workplace as they are by women no longer being a

wonder, once they hit thirty-five, if they will be part of a generation that marriage will simply pass by. My friend who longed for the sight of a woman's drying pantyhose asked, "Will I be part of the debris left from the second great wave of feminism?" And many good and decent men, men like Roger who would be heroes in the fiction of an earlier (or almost any) age, are suddenly facing what Roger faced. He had done "everything he knew to do, and it was not enough."

Mary told me, "Roger was—in a way, still is—the most important relationship in my adult life. At first, yes, I really wanted to be married. My sisters are married and my parents have always seemed deeply satisfied with one another. I wanted children. But then, as my degree work progressed, marriage began to seem less compelling. I looked ahead. I saw myself teaching students, inspiring them, provoking their curiosity. I saw myself writing a book."

Responding to the bafflement in my widening eyes, she said, "Of course I still love Roger, and I can't imagine I will not always love him. But when I asked myself, 'Where do I want to be in ten years?' he was not in that picture. And he was uncomfortable with my decision against marriage... at least I have decided against it for the time being... so we quit seeing each other."

"Yes," she continued, "I may well regret not marrying him. I will probably hate it if or when I hear he's married someone else." She laughed, ruefully, and looked down at her hands. "I may think of his hands on me, and kissing him, and just walking on the beach with him,

"Of course I still love Roger," she said. "But when I asked myself, 'Where do I want to be in ten years?' he was not in that picture."

continuum that runs from frigid to sexual sportsman. And I have heard one man say rancorously and without humor about his ex-fiancee, "She used my body."

From the perspective of YUP males who court the neo-Amazon, who fall in love with her and want her company for a lifetime, she is a terrifying Medusa whose gaze turns them to stone. They cannot give her anything she cannot give herself, including an orgasm, or a child, or a night on the town. She can buy sperm, and has and does, and shops for a biological father as carefully as her foremothers shopped for a silk

constant presence in the home. There is no Mama to go back to at night. Their homes offer no refuge, little comfort, and do not smell of drifting Chanel No. 5 or Arpege or Joy. (One man of my acquaintance recently said, "I'd give a lot to come home to pantyhose drying over the bathroom towel rack.")

Bit by bit the more resourceful and emotionally sturdy of these men learn to create this refuge and comfort by themselves. They learn to shop for food, to cook, to arrange a home. They remain lonely, but they make do. Most are nursing at least one major heartbreak. They

and hate the woman he marries and hate myself for not being that woman."

Roger later said, "My personal life is a drift." His strong torso is rumpled and warm. When I asked what had happened, he squinted, as if checking the horizon across salt water, and breathed deeply, his chest rising. "At first she wanted marriage, and then I wanted it. But we never wanted it at the same time." He lifted his heavy shoulders in a shrug of such perplexity that his red polo shirt pulled out of his belt. "Apparently we were just one of those couples you hear about that needs and uses each other to get from there to here. Sometimes I think it's as simple as this: that Mary and I just happened always to be a few seconds out of synch and so missed colliding." He threw up his hands, palms outward.

"My God," I said, and regretted at once the pain I saw my words give as his forehead furrowed deeply. "By the time I'd been married as long as you and Mary were seeing each other, we had two children and one of them was already walking!"

Nature hasn't changed. It's these Marys and Rogers, and my twenty-year-old daughter, talking to me in what sound like halts, with answers that help like a Zen master's answers... "missed connection," "he wasn't in that picture." It's the Marys and Rogers, this upper-educated cream rising to the top of our badly shaken-up American dream, this gentry of the light-and-logic information industry, this knowledge elite over whose discretionary incomes advertisers scrap like feisty terriers; it is these men and women, they are fooling

around with Mother Nature.

I go back over these odd stories I have heard, remembering the voices that told them. They are stories of "drifting apart," stories in which the partners to dual bliss always return, alone, to their own apartments and

When this light-and-logic new elite does marry, when they do choose to go two-by-two, what appears is more a merger of promising young corporations than a love match. Prenuptial arrangements are drawn and studied, as in the era

"Maybe they'll like each other," the dinner's host said. They did. In late October they took a week's vacation on a Caribbean island. They came back tan and holding hands. When they danced, David took Hannah's waist between his palms as if she were a bouquet of delicate orchids. His steady gray eyes sparkled whenever they met Hannah's, and she radiated back his pleasure. Drying off after swimming, I said to her, "You and David are gorgeous to watch together." She laughed, showing perfectly even white teeth, and said, "We're not getting married, if that's what you mean." When my face showed the confusion I felt, she hugged me, as if I were the youngster and she the ripe matron. Looking full into my eyes, she said, "We are simply taking from the present what the present gives." In my day and age, humankind could not bear so much ambiguity. And our bodies got pregnant.

Marxists and conservatives, both the far left and far right, criticize the Rogers and Marys, the Davids and Hannahs. The Marxist analyzes this class as ruthless and degenerate offspring of capitalist robber barons, hypnotized by consumer goods, reveling in their class privileges, cynically indifferent toward the underclass and Third World. Conservatives see these Rogers and Marys as narcissists. They diagnose this generation of the single, affluent, technologically elite as spoiled by Dr. Spock, morally queered by breakup of two-parent homes and prayerless schools, misled by violent, sexy TV, by the Beatles and drugs and birth control. This generation is accused by

(continued on page 26)

The new woman shops for a biological father for her children as carefully as her mother shopped for a string of pearls.

townhouses and condominiums to "pick up the pieces" of their own lives. The stories emerge as soliloquies, arias, in monologues, in long plaintive solos. They are stories of disappointments, of what did not and cannot "ever work out."

Not only that, but unrequited love, the love of the lover that the would-be beloved does not return, seems more and more the love style of the modern-day romantic. Indeed, "unloved" love seems as sought by some as does that love which consummates in home and hearth. Yearning seems the predominant emotion.

of family-arranged marriages. Marriage contracts divide cooking and cleaning. They provide clauses to cover the eventuality of child care. My daughter told me, casually, of a thirty-six-year-old officer in the bank who insisted that her fiancé undergo a genetic study before she could decide to accept his proposal. "I cannot afford for anything to go wrong," the young professional explained.

Hannah and David, both single and unacquainted with one another, were invited together with three married couples to a backyard July dinner.

TROPICAL NIGHTS




LA JOLLA • 8008 GIRARD AVE. • 456-0880
MISSION BEACH • 3852 MISSION BLVD. • 272-4324

**A Sunday Afternoon
Get-A-Way ...
with
KFSD-FM**
broadcasting Sunday, April 8, 2:30 pm
live from the Civic Theatre with host
Peter Carroll and
**THE SAN DIEGO
SYMPHONY ORCHESTRA**

Sunday featured works include:
ROSSINI: Overture: The Siege of Corinth
HAYDN: Sinfonia Concertante
HUSA: Two Sonnets for Michelangelo
ELGAR: Enigma Variations

Sponsored by
The Shores

8110 Camino Del Oro
La Jolla, CA 92037
For reservations 456-0600



**20% off all baskets.
Don't put all your
eggs in one basket**

Pier 1 has such a large assortment of baskets, you'll need to browse before you choose. For floral arrangements, find attractive baskets, many in quite unusual shapes. For egg hunts, buy sturdy baskets that hold a heavy load. And help out the Easter bunny by taking home brightly colored papier-mache eggs. Each one opens and closes for hiding surprises inside. Shop the new Pier 1 collections for a fun holiday.

Easter baskets with handles **89¢ & up**
Easter Easter eggs, 3 1/4" x 5 1/4" L **79¢ & up**

Pier 1 imports

Shop Monday-Saturday 10-9, Sunday 11-6
San Diego - 1120 Sports Arena Blvd. Phone 222-0487
San Diego - 1735 Hancock St. (Corner of I-5 & Washington St.)
Phone 291-9920
La Mesa - Jackson-Grossmont Center. Phone 460-6760
Carlsbad - 2525 El Camino Real. (In the El Camino Real Mall)
Phone 720-4286
Pier 1 imports, 300 stores. Check the white pages. In Canada, Import Bazaar
For shop-by-mail catalog send \$1 to Dept. C-1, 9530 W. Hwy. 11, North, TX 76062

GRAND OPENING

**Shoe
DESIGNS**

Choose from a large selection of styles and sizes from the world's foremost designers.

**ALL SHOES
1/3 TO 1/2 OFF**
regular retail prices

Amalfi
CITIES
CHALINI
Miguel Hernandez

Christian Dior
Santo Bucci
Vina
CHARLES JOURDAN
Evan-Picone Shoes

Hours: Mon-Fri. 10-6 • Sat. 10-6 • Sun. 12-5
4640 Clairemont Drive • 273-4777
(Under the Flag Poles in Clairemont Sq. between Marshalls & Walker Scott)

MISSSED CONNECTIONS

continued from page 210
conservatives (although the wording is cautious) of race and class betrayal. Why? Because they refuse to reproduce their "own kind."

What I find in the pricey hard-cover books stacked in bookstores is, generally, what echoes and tries to answer concerns of the upper-educated and better-paid man and woman. (It is in the monthly

magazines aimed at all-women and all-men audiences that I see articles entitled, "How to get HIM to Commit" and "Men Who Order Wives from Asia and Latin America.") In the bookstores I find *The Peter Pan Syndrome*, in which the author diagnoses the modern male of Roger's type as unable to extricate himself from the land of lost boys, unable to grow up to be the man his father was. I find *The Hearts of Men: American Dreams and the Flight from Commitment*, a book that takes readers back, slowly, past Seventies and Sixties

landmarks, into the now long-ago Fifties, to show that a revolt against the "breadwinner ethic" began long before Betty Friedan wrote *The Feminine Mystique*. I find Dennis Altman's *The Homosexualization of America*, in which Altman points out parallels between homosexual socialization patterns and that of the Rogers and Marys and Hannahs and Davids.

All of this makes for racy, intriguing reading. But it comes to me that the most obvious and the simplest answer to the apparently sudden change in what I see this

springtime in the courtship and marriage — and nonmarriage — habits of the affluent, educated young was wrought by the birth-control pill. Perhaps human beings cannot admit that any change as dramatic was caused by a pill. But not getting pregnant changed everything. It is discomfiting to recognize that what I saw as romance between parents and grandparents and friends may have only been what was at that time called "unwanted pregnancy." I know that I am uncomfortable with the obvious, that when women have

the choice to marry or not, to be mothers or not, they often choose not to do either. And I am even more uncomfortable because I know that, given the choice, I might have remained single and childless. My twenty-year-old daughter said — did not ask — "Did you really marry Dad just because you loved him?" To my relief she did not want an answer, she had already left the house and shut the door. I would not have told her the truth. "He had 'deflowered' me. I had no way, yet, to earn a living. I lived in fear my diaphragm would develop an

invisible puncture. I could think of nothing I wanted to do. He liked my father. I liked this. Marriage was the obvious step."

When I asked Mary, "When you told Roger you would not marry him, was it for you an either-or, love-or-work, one-or-the-other situation? Did you feel you had to choose? Did you believe you could not do both?"

This is what she told me: "For the first time, when I became engrossed in my dissertation I felt my life was my own. I finally belonged to me. I could do with myself what I chose. I

wasn't asking myself, as I always had, 'Am I smart enough, pretty enough, am I good enough, and caring enough?' I was asking, 'How do I solve this next question? What is the truth here?' It was as if I had entered, been — don't laugh — born again into a new species, a new race of beings."

This spring Mary and Roger have shown me a new heroine and a new hero, men and women who love one another without exacting either a happy or a tragic ending to that love. When the trees' leaves unfold, when the crocus, the purple iris, the

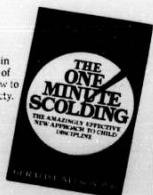
daffodil, and the narcissus push up, when the skunks come up from the canyons and turn over our garbage, I have always liked to walk out to see young couples holding hands. I have enjoyed seeing a child walking between them. I have enjoyed seeing the parents' features in his or her face. I see Roger's bushy cheeks fading, and hear the controlled desperation with which he describes a "missed collision." I hear Mary, and she is saying, "Born again into a new species, a new race of being." No one sounds right and no one sounds wrong.

Author Lecture at the Bookworks

Dr. Gerald Nelson will discuss his recently published book "The One Minute Scolding"

His approach to nurturing children is grounded in the principle that good discipline is at the heart of the teaching process by which children learn how to function as happy and effective members of society. Dr. Nelson is a practicing child psychiatrist in Del Mar.

7 pm, April 11



Flower Hill Center
2870 Via de la Valle
Del Mar 953-3735

WE'RE SHAPING SMILES!



We design all of your dental solutions to fit your image. Whether it be caps, veneers, bonding, or re-shaping, we are concerned about your health and your appearance. Call us! Then start smiling.

ROBERT C. STEPLER, D.D.S.
General dentistry emphasizing cosmetic & preventive procedures
Member American Dental Association
3550 4th Avenue, between Brookes and Walnut
291-2980

Grand Opening

1 hour photo processing center

Quality • Fast
Dependable • Discounts

Work performed by the
Color Wizard on the premises.

50% off

printing, developing
& enlargements

(limited offer)



5622 La Jolla Blvd.
La Jolla
454-9890

Don't have any film now?
Take advantage of this special offer with our prepaid gift certificates.

SAN DIEGO AND NORTH COUNTY'S HEADQUARTERS FOR FINE ART POSTERS



GROSJEAN "Colour Keys" 24"x30" \$44.95 framed
Offer good through 4/15/84.

We feature the most extensive, inexpensive selection of quality framed fine art posters in San Diego.

We have your wall covered!

POSTER ART

SAN DIEGO ENCINITAS
4690 Convey 218-A El Camino Real
569-7511 942-9614
Mon.-Sat. 10-6, Sun. 11-5 Mon. 11-6, Tues.-Sun. 11-8

TAX TIME!



SHORT FORMS
OVER THE
PHONE

LONG FORMS
BY APPOINTMENT
72 hour turnover

MENTION THIS AD FOR A \$10 DISCOUNT
on long forms

Call

TAX HELP, Inc.

San Diego

474-6311

Beaches East County

459-6507 579-2734

Hours: 8:00 am-8:00 pm

— ASK ABOUT OUR GUARANTEE —

MERCILESS SALE PRICES

Must make room for new shipment
from photo show

Lenses

| | |
|----------------|--------|
| Soligor 80-200 | 70.00 |
| Soligor 28-55 | 87.50 |
| Soligor 35-140 | 165.00 |
| Tokina 35-135 | 145.00 |
| Tokina 80-200 | 92.50 |
| Tokina 50-200 | 155.00 |



| | |
|---------------|--------|
| Tokina 28mm | 57.50 |
| Paragor 300mm | 125.00 |
| Sigma 70-250 | 152.50 |
| Sigma 35-105 | 137.50 |

Cameras

| | |
|-----------------------|--------|
| Minolta XGA with 1.7 | 129.95 |
| Minolta X370 with 1.7 | 149.95 |
| Minolta X570 with 1.7 | 194.95 |
| Minolta X700 with 1.7 | 249.95 |
| Konica FP1 with 1.8 | 119.95 |
| Chinon CP5 with 1.9 | 199.95 |
| Nikon FE2 body | 269.95 |
| Nikon FG with 1.8E | 255.00 |
| Yashica FXD with zoom | 255.00 |
| Canon T50 with 1.8 | 162.50 |
| Canon AL1 with 1.8 | 139.95 |



Cash only prices—add 5% for check or charge card.
Sale Thursday, Friday & Saturday only—April 5, 6 & 7. Ends Saturday, April 7.

Buy • Trade • Repair

Monday-Friday 9:00-6:00, Saturday 9:30-5:30

PHOTO IMPORTS

4861 CONVOY ST., SAN DIEGO, CA 92111 565-9995

EUROPE

FLIGHTS

We have low-cost charter flights to London, Amsterdam, Frankfurt, Düsseldorf, Paris, Zurich and Madrid. We also sell seats on scheduled airlines like TWA, Pan Am, KLM, SAS, and Lufthansa.

RAILPASSES & CARS

Rail travel in Europe is our specialty. We sell the Eurailpass, BritRail Pass, France Vacances, Swiss Holiday Card and others. We can arrange car rentals, leases and purchases.

SEMINARS

Our all-day seminar is for people planning their first independent trip. We consider many of the difficult and confusing situations you will encounter. Subjects include train travel, cars, hotels, hostels, B&B's, restaurants, jet lag, changing money, language problems, security, travel gear, guidebooks, and more. The seminar costs \$18. It includes lunch and we give you a certificate for \$8 good toward any purchase at Le TRAVEL STORE. Our final seminar for '84 is on Sunday, May 6th, in Balboa Park. Call for a reservation.

TRAVEL GEAR

We're next to Le TRAVEL STORE, the travel outfitters, where you will find travel packs, soft luggage, rainwear, money belts, guidebooks, phrase books, maps and dozens of travel accessories. See the ad on the inside, front cover of Let's Go Europe.

CALL

Call for a trip organizer and a copy of our mail-order catalogue.

1050 Garnet Ave.,
Pacific Beach
270-3700

Le TRAVEL BUREAU

One Night Stand



Spike Sorrentino, Kenneth Enright, Susan Thompson

JONATHAN SAVILLE

The Fiesta Dinner Theatre is currently offering a snappy production of Agatha Christie's *The Mousetrap*. This drama of murder and detection is one of the most successful plays in the history of the theatre, having set such records as that for the longest run ever achieved by a production in London (thirty-one years), and still going strong. Why has *The Mousetrap* been so successful? Because (like all its prolific

author's creations) it is well-crafted, quick-moving, vivid in its characterization, and cunningly clever in its plot. And because it is like anonymous sex.

Such an assertion would come as a great surprise (greater even than the identity of the murderer) to the thoroughly respectable audience, both young and old, who visit this comfortable restaurant-theatre in Spring Valley, enjoy the good roast beef, ham, chicken, and cheese cake, and pass an amusing evening under the guidance of Miss Christie, deft director Frank Wayne,

and a cast of confident professional actors. My shocking statement is true, nevertheless, and I know it to be so from personal experience. Not that I have had any more truck with anonymous sex than have the virtuous couples who go to the Fiesta. But Agatha Christie, as it happens, is one of my intractable vices, along with collector's mania, moral self-righteousness and Oreo cookies. I know, from the inside and from long years of addiction, what an attachment to the Queen of Crime is really like. And it is like anonymous sex.

Consider *The Mousetrap*. The main springs of its plot are child abuse, revenge, murder, madness, and guilt. It portrays the same kind of terrible events that we are shown in Aeschylus' *Oresteia*, Sophocles' *Electra*, Euripides' *Iphigenia*, or Shakespeare's *Macbeth*. Its main action — the identification and punishment of a murderer — is the same as that of *Oedipus the King* or *Hamlet*. It is pervaded by the atmosphere of an anxiety dream or a paranoid fantasy, as one of its characters lucidly points out: one cannot be sure who is friend and who is foe, and behind the amiable smile of even a husband or a wife there may lurk the twisted mind of a homicidal maniac. You would think a play drawing on such deep psychological sources and dealing with such intense suffering, rage, and fear would move us, terrify us, transform us. But in fact *The Mousetrap*, even in its delectably acted and staged production (as at the Fiesta), has no power to touch our emotions at all. It is, in the root meaning of the word, totally anaesthetic.

One of the ethical laws governing critics is that in reviewing a thriller one must never give away the secrets of the story. Naming the murderer in a review will lead to condemnation by the public. I am, however, ferocious than any accorded to politicians who have taken unrecorded loans from J. David associates. Luckily, I feel no temptation to name names. Though I saw *The Mousetrap* only a few hours before writing this, I can scarcely remember who

the murderer was. Indeed, it was only after the play was over that I remembered that I had seen it before! This has often happened to me in my lengthy relationship with Agatha Christie. I have read every single one of her detective novels. Yet every once in a while I spot what I think is a new one in an airport book stall (the publishers frequently change the titles for this very purpose). I grab it with the thrubbing of lust in my mental loins, and I am three-quarters of the way toward Minneapolis or Boston, and on page 160 (out of 180), before I realize that I have already read this book, and perhaps more than once. The body in the library, the arsenates in the scenes, the multiple slash wounds in the train compartment, the intricate deductions of Hercule Poirot or Miss Marple — they have kept my mind occupied, absorbed my attention to the point where I would lash out mercilessly at anyone interrupting my reading, entertained me marvelously, and yet only a little while later all the poisons and vendettas and uxoriocides have gone out of my head the same way the Oreos have gone through my gut, leaving not a rack behind.

The problem, as Edmund Wilson phrased it in a famous article, is "Who cares who killed Roger Ackroyd?" Agatha Christie had the astonishing ability to make us spend time with murderers and victims, passionate loves and passionate hates, people, actions, and bodies living and dead, while at the same time rigidly excluding them from our world of meanings, the persons, places, and things we make our own by attaching our needs and desires to them and by attaching their powers and presences to ourselves. While the *Oresteia* or *Hamlet* makes us exist more fully, more dangerously, more in contact with the perils of being human and of being inextricably involved in relationships with others, *The Mousetrap* efficiently deprives us of all existence for the two hours of its duration. I do not mean that our bodies disappear or that our minds are thrown into a coma. We remain seated at our tables,

our alimentary tracts peacefully rolling in peristalsis as we digest the roast beef, and our brains busily following the story, assessing the personalities of Mrs. Boyle, Major Metcalf, or Detective Trotter, and trying to figure out who did what to whom. But in the sense of real existence — of caring, of knowing and being known, of coming from a past and moving toward a future, of discovering ourselves in what we perceive and do and feel — we are not there.

Do you see what I mean about anonymous sex?

This is not to say that Agatha Christie herself had no meaningful attitudes toward the real world. She admired pluckiness, martial tenderness, and the old-fashioned virtues of kindness and integrity. She hated child abusers. She disliked pompous authoritarians. She felt a rather routine, uneasy English contempt for foreigners,

Jews, homosexuals, and others who did not "fit in." Most of these attitudes found their way into *The Mousetrap*, although, like the entire play, they make no discernible claims on the emotional, intellectual, moral, or existential allegiances of the audience. Their only practical function is to provide vivid character types on which actors can exercise some (not the highest) of their professional abilities. Spike Sorrentino at the Fiesta turns in one of his most awful comic performances to date as the suave and apparently crooked Mr. Paravacini. Gloria Jacobson is an effective snobbish harrier as Mrs. Boyle, though she is perhaps not quite repellent enough. Peter Browne enacts the stuffy military virtues of Major Metcalf with great stylishness of manner and considerable rhetorical skill. Sylvia M'fafi Thompson is somewhat less convincing as the mannish Miss Casewell, and Kenneth

Enright, playing the flamboyant Christopher Wren, exaggerates the effeminate mannerisms to such a degree that the character loses even the external appearance of being real. But there are thoroughly competent acting jobs by Susan Thompson and Larry Ohlson as the young couple who unfortunately decide to open a guest house at Monkswell Manor (richly disguised at the Fiesta by Mary Burnett) on a day when the heavy snowfall will isolate them — and the murderer in their house — from any outside intervention. And Kim Bennett's performance as the detective is an admirable tour de force, personally engaging and technically adroit.

There is little subtlety in any of this acting, or in Frank Wayne's staging of the play. Gestures of relief or dismay are large and melodramatic; significant pauses, glances, and reactions are delivered to the audience as though shot from cannons; and

every bit of blocking or exposure of character traits or comic interplay is done with a boldness bordering on coarseness. *The Mousetrap* can show much greater craftiness than this in achieving its effects. But Mr. Wayne has opted for comic broadness rather than the nuances of realism, and this approach serves the script well enough, underlining as it does the utter artificiality of the whole enterprise and its great distance from real art and real life. It is merely a brief roll in the hay with someone whose name you cannot remember after the blood has cooled down, but the activity itself is jolly enough, in its own shallow way, and if it has no depth or lasting power, it is at least fun. For some anaesthetic fun, therefore, and a momentary relaxing dropout from the anxieties and commitments of authentic being-in-the-world (if that is what you want), you will not go wrong at the Fiesta. □

HALF-PRICE SPECIAL

PERMS ONLY \$20
Reg. \$45

HALF-PRICE FROSTINGS

PRECISION HAIRCUT \$6
Reg. \$12

FREE SCULPTURED NAIL FILLS
Call for more information

New clients only
Offer good through 4/19/84

precision
hair designs
3650 Claremont Drive
Open 7 days a week. 276-5991

My dear friends . . .

I am proud to announce my association with a great new shop—Kudos, A Hairdresser's Studio. I thank all of you for your wonderful support and look forward to seeing you again!

Kitty Kellher

KUDOS

960 Second Street, Encinitas • 942-8411
We are just one block west of the Lumberyard Shopping Center, on the corner of 2nd and I.
Call Wednesday-Saturday 10 am-7 pm

If you need a doctor and don't know who to call. Call us.

THIS SERVICE IS FREE.
(619) 696-9781

Physicians & Surgeons Hospital
446 26th Street, San Diego, California 92102

30-Day Extended Wear Soft Contact Lenses \$118

for lenses only.
\$225 for complete care package.
Complete care package includes:
• Eye exam for contacts and prescription glasses
• High-quality lenses • Follow-up visits
• Lens care kit and individual instruction
• 45-day written guarantee

Daily Wear Soft Contact Lenses \$59

for lenses only.
One hour service in most cases.
Bausch & Lomb Softlens®. \$89 with professional fitting and complete package including:
• Eye exam for contacts and prescription glasses
• High-quality lenses • Follow-up visits
• Lens care kit and individual instruction
• 45-day written guarantee

Color Your Eyes with Soft Contact Lenses \$119

for lenses only.
Cosmetically tinted Bausch & Lomb or Ciba Soft lenses can actually change the color of your eyes to green, brown, blue, topaz or sapphire! Prescription or non-prescription lenses are available. \$169 with complete care package.

Dr. Ted Mecklenborg 566-4110
Optometrist 4516 Miramar Road
(corner of Black Mt. & Miramar, 6 miles east of University Towne Center)
Open daily and selected evenings. M.C. and Visa accepted.
In North County, call 484-4665.
Call today for an appointment.

Registration through April 16

ITSB

The Institute of Psycho-Structural Balancing

Learn about
Body Therapy and Body Psychology
M.A. & B.A./M.A. degrees offered through the University for Humanistic Studies
Massage Therapy & Massage Technology
California Occupational Certification and
National Certification with the American Massage & Therapy Association.

Let your hands do your heart's work
Learn an occupation currently paying \$20 to \$40 per session
SUMMER INTENSIVES APRIL 16-JULY 13

• Level I Massage Technology
License qualification
120 hours—\$595

• Level II Advanced Professional Training
150 hours—\$695

• Level III Massage Therapy
National Certification
\$2995

• Level IV Body Therapy & Body Psychology
M.A.—\$4250
B.A./M.A.—\$6750

Financing Available

Year Please send me more information about your course.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Clip and mail to:

The Institute of Psycho-Structural Balancing
4502 Oak Street
San Diego, CA 92109
(619) 272-4142

• Swedish/Esalen Massage
• Acupuncture & Chinese Healing
• Muscle Sculpting
• Therapeutic Massage
• Body Psychology
• Aries Psychocalisthenics™
• Tai Chi Chuan
• Hydrotherapy
• Shatsu, Jin Shin
• Anatomy and Physiology
• Deep Muscle Self Massage
• Psychotherapeutic Techniques
• Psycho-Structural Balancing™
• and much more!

SCREEN PRINTED CUSTOM LOGOS

571-7757
Custom logos can be produced on premises, at reasonable rates.
7895 Claremont Mesa Boulevard (Just east of Conway)

| | |
|---|---|
| <h3>Baseball Hats</h3> <ul style="list-style-type: none"> One size fits all Solid color or white panel 24 colors available <p>\$3.90</p> | <h3>T-Shirts</h3> <ul style="list-style-type: none"> 50% cotton/50% polyester First quality Wide selection of colors <p>\$3.90 Add 25¢ for pocket</p> |
| <h3>Sweat Shirts</h3> <ul style="list-style-type: none"> Crew neck Hooded 24 colors available <p>\$9.95 \$12.95 \$14.95</p> | <h3>Golf Shirts</h3> <ul style="list-style-type: none"> 50% cotton/50% polyester With pocket & 3 buttons <p>\$9.95</p> |
| <h3>Wind-breaker</h3> <ul style="list-style-type: none"> Coaches' jackets Fully lined <p>\$14.95</p> | <h3>Satin Jackets</h3> <ul style="list-style-type: none"> Team style <p>\$29.95</p> |

Special Quotes for Marathons • Quantity orders

How Far To Phoenix?



JEFF SMITH

For Ever After, the current production of two one-acts at the Lamb's Players Theatre, combines *The Diary of Adam and Eve* (based on a short story by Mark Twain and a musical, *The Apple Tree*, by Jerry Bock and Sheldon Harnick), with Christopher Fry's sophisticated verse comedy, *A Phoenix Too Frequent*. Before the evening begins, house manager Charlie Jones and Marilyn Mink, who has been working in the box office, greet the audience. Then their cordial smiles fade. In a staged "battle of the sexes" that attempts to set the tone for the production, they bicker over the value of the two plays. Both works are about relationships. Jones mockingly belittles each and asks — with tongue encoiled in cheek — if a Sixties movie would do as well as a play. Both works are about relationships. Jones mockingly belittles each and asks — with tongue encoiled in cheek — if a Sixties movie would do as well as a play.

ical declamation, the classic simplicity of *Phoenix* actually requires a featherlike touch to enable its insights into human psychology to resonate in the mind. Done well, *A Phoenix Too Frequent* is a gem of a play. But by placing it second, on a double bill with *Diary*, and by performing it with the same unadorned style of the musical, the Lamb's Players have done it a double injustice. Their heavy-handed production of *Phoenix* is like swatting a fly with Montana.

The Diary of Adam and Eve has modest aims. It humorously details the familiar events in the lives of the cosmogonic couple, beginning with Day One (Adam time) and concluding with the death of Eve. The differences between the two become apparent when they begin to name the objects around them. Adam defines things by their function. Eve, who figured out how to make fire in three days, names things according to what they look like, as if she has seen them all before. Thus where Adam sees a "four-pronged white squint," Eve sees a cow. Adam invents the first joke — and the first disclaimer ("I guess you had to be there"). Eve invents laws and interior decorating. Adam devises the first "dry-out." Eve calls it a hat, and, in one of the funniest moments in the play, the underlying conflicts in their relationship are reflected in a silent battle for the most living space in the tiny hut/dry-out. Then the snake, given to lengthy disquisitions on the finer points of optics, arrives. Eve eats the apple, death enters the Garden, and the lion no longer sleeps with the lamb. The musical concludes with a final discovery. After her death, Adam looks back on his life with Eve and learns the meaning of love.

Directed by Richard Young, the Lamb's production of *The Diary of Adam and Eve* is strong on pacing and humor — slight gaps, in particular — and consistently weak on its renditions of the musical's eminently forgettable score. The technical elements of the production are of the generally high quality associated with this theater (few companies in San Diego appear to give as much integrated thought to the

imaginative uses of their space as does Lamb's). Although the score, performed capably by Keith Nater on backup piano, is often pitched above their vocal ranges — resulting in several wincing notes in key places — both a beardless Robert Smyth and Carolyn Schade are competent as the perplexed Adam and the wily snake. And Deborah Gilmour has a frolic as Eve, the experimentalist in Eden. Gilmour's voice enhances every song, and her ability to play any role well becomes more apparent with each new part she tries. She even manages to hold her own in one of the most difficult scenes an actor has to play: singing to a six-month-old child, in this case Julie Rose Young, who has a penchant for tugging at Gilmour's blond wig. No problem for this gifted performer.

The overall Lamb's production does have a problem, however. Minimalist in form and substance, *The Diary of Adam and Eve* is meant to serve as a tune-up — albeit an out-of-tune one — for the main event, Christopher Fry's *A Phoenix Too Frequent*. Few clouds darken *Diary*'s essentially sunny skies. It is cheery, cute entertainment, and it makes few demands on its audience. But the musical is also ninety minutes long, and its warm tones, broad humor, and sheer length upstage, by their untaking nature, the much richer play to follow. *Phoenix* is written in blank verse. It also takes place in a tomb. Both of these features come as abrupt shocks to an audience anticipating more of what they have just seen. And while the quips of the play's comical plot are deftly drawn, having it follow an hour and a half of *Diary*'s frolic is unfair. Unprepared for its literary demands, the audience suddenly feels it must go to work to handle the language and the nuances of this play. On the night I was there, many of them went to sleep instead.

Fry took the idea for this play from a sketch in Petronius's *Satyricon*. The one-act begins in an elegiac mood. Dynamene and her maid Doto lie stricken beside the marble tomb of Virgilius. Dynamene's recently deceased husband, Both women have sworn off men and are

"dying to die." — Dynamene out of a seemingly absolute fidelity to her dead husband, and Doto out of an increasingly fragile loyalty to the young widow. The scene suggests consummate grief, as if it were the denouement of a horrendous tragedy. Both women have fasted for two days, and their fitful mourning is broken only by occasional reminiscences of Virgilius. But some of these are cockeyed. "Where is the punctual eye?" Dynamene asks with ritualistic rue. "And where is the cautious voice which made Balance sheets sound like Homer and Homer sound like balance sheets?" The tragic voice wears a comic mask — and its smile slowly widens as the play progresses.

Enter the idealistic Tegus, a young corporal and romantic poet twenty centuries before Keats. Charged with the unglamorous task of guarding the corpses of six hanged men, Tegus has come to the shady tomb for a lunch break. Maybe it's the wine, which plasters Doto after a few short swigs — and which wakes Dynamene from her death vigil. Maybe it is merely the smell of food in the rarefied air of the tomb. Or maybe it is Tegus's absolutist awe for a woman he can't help but see as "loyally, enduring, passion/Unrecking heavy and beauty all in one." Or maybe all three. Regardless, Dynamene soon realizes that the man she has been eager to die for actually had a brain that was an

"ironing board/For all crumpled indecision." And, in less than forty minutes, she makes a 180-degree reversal from woe to wooing. She even comes up with a replacement when Tegus discovers that one of the six corpses has been stolen. Oscar Wilde, to whom Christopher Fry has often been compared, once said, "The Book of Life begins with a man and a woman in a garden . . . and it ends with Revelations." The format of the Lamb's production of *For Ever After* has a similar arc. On paper, at least. But, as if it were making apologies for the intelligence inherent in the script, the Lamb's staging lacks the refinement necessary for either a Fry or a Wilde. Instead of subtle psychological

shadings and savors of the play's witty lines, the Lamb's version is far too melodramatic — even shrill in spots — than need be. This choice, possibly an attempt by director Robert Smyth to forge a common tone for the evening, diminishes the play's verbal delicacies in favor of an ornate, splashy style of performance, more *Classic Comics* than urbane ingenuity. The music is lost in the process. Dynamene — whose interior of personality and motivation actress Carolyn Schade never reveals — may rise from oblivion more frequently than the mythical phoenix, but the Lamb's production in general is never able to resurrect this marvelous one-act from the ashes of its far too overblown staging. □

ACHIEVE RESULTS

at Mission Bay Hospital.

You are invited to attend a **FREE** orientation session introducing our fun and effective weight management program.

Wednesday, April 11th—6:30-8:00 p.m.

Mission Bay Hospital
Community Outreach Hall
3030 Bunker Hill St., S.D.

For reservations and further information call the Health Referral Center at 274-7721 extension 599.

A health care center of

297-5100

INJURED?

FREE FIRST CONSULTATION
At Home / In Work / In Hospital
NO RECOVERY — NO FEE

The Law Office of
COHEN & MARTIN
2720 FIFTH AVENUE, SAN DIEGO, CA 92103
Practicing in San Diego since 1973

HARDWARE FROM A to Z

Adzes - Bedclamps
Cowbells - Dividers
Ethanol - Filecads
Gloves - Hacksaws
Icepicks - Jackknives
Kettles - Locksets
Magnets - Nightlites
Oileans - Pitchforks
Quicklinks - Retraps
Scoops - Thermometers
U-Bolts - Varnish
Weathervanes - Xacto
Yardsticks - Zinc

THE HARDWARE STORE Since 1892

SAN DIEGO HARDWARE CO.

840 Fifth Ave. 232-7123
Open daily 8-15 am-5:00 pm • Closed Sunday

For Spring . . . a fresh new look from futureshape.

Join us for an introductory session at **futureshape**, San Diego's finest passive exercise facility.

You'll have the opportunity to meet our friendly nursing staff, relax in our comfortable surroundings, and see firsthand how **futureshape** can help you to tone, tighten and even bulk muscles in a minimum of time. After working your body . . . tan it!

futureshape's silver solarium tanning system for the tan that you've always wanted, without the time or trouble of a trip to the beach.

futureshape now offers Swedish massage by appointment.

futureshape

295-0239
3938 Fifth Ave., Hillcrest
Watch for the opening of our second location in La Jolla.

CONTACT LENSES

Soft contact lenses \$139
Enjoy the natural comfort and excellent side vision soft contact lenses provide. Choose from ten brands of top quality lenses. Aquaflex, Hydrex, Chasoft, Bausch & Lomb, C.T. Amet Thin, Delacomb, Hydrocurve, Dursoft or Tressoft. Same day fitting in most cases.

Extended wear soft contact lenses \$249
Enjoy the convenience of being able to wear these most comfortable lenses for up to 30 days, even while you sleep. We carry five brands including the Bausch & Lomb 30-day lens, Hydrocurve, and the Cooper Remolens.

Cosmetically tinted soft lenses \$169
Now you can change or enhance the color of your eyes while correcting your vision. These comfortable lenses are available in 5 beautiful fashion colors. Prescription and non-prescription available.

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

Bifocal contact lenses \$139-\$279
We are pleased to be fitting the B-Soft, the Trifocal and Bausch & Lomb's new soft bifocal contact lenses. Most people adjust to these lenses with no more difficulty than to their first pair of bifocal glasses.

Oxygen permeable contact lenses \$185
Oxygen permeable lenses are the lenses for people who've been told they can't wear contact lenses. They are very durable, provide sharp, accurate vision, and keep the cornea healthy. Excellent for people with astigmatism and for former hard lens wearers.

Atigmatism correcting soft lenses \$240
We fit Vision's toric contact lens for people who want the comfort of soft lenses but have astigmatism.

CSI soft lenses \$175
A more expensive soft contact lens that gives you a little clearer vision, a little more comfort and lasts a little longer.

CONTACT LENS FEES INCLUDE EVERYTHING
Consultation—A complete vision analysis and diagnosis test.
Fitting Fee—The special measurements and analysis for contact lens fitting.
Insertion and removal training—An audiovisual film showing application, removal, proper hygiene and care of contact lenses followed by personal instruction.
Care Kit—A deluxe care kit is provided which contains all solutions necessary for proper lens care.

Follow-up care—All necessary office visits after contact lens have been dispensed to insure and maintain contact lens comfort, clear vision and healthy eyes.

EYE GLASSES

Single vision glasses \$79 Bifocal glasses \$49
Choose from a selection of fashionable frames with your choice of glass or plastic lenses. We also feature designer and other fine quality eyewear at affordable prices.

Dr. Paul J. Laolin,
Ophthalmologist

La Mesa 461-4913
3208 Jackson Drive, Suite 110
18 and Jackson/Crossmore East.
Between Mid Jack's & Merrill Lynch.

Imperial Beach/Chula Vista 425-0001
655 18th Street, Suite H
15 and Palm Ave.
Meyers' Center next to Savon.

So happy opened
Member of American Optometric Association
Hours: Mon., Wed., Fri. 9-6, Tue. 9-5, Thurs. 10-7, Sat. 9-3.
Mastercard/Visa accepted.

PROMPT CARE:

BECAUSE IT'S NOT A QUESTION OF IF BUT WHEN?

Sooner or later someone in your family is going to need medical care. And that's when Sharp Hospital's Prompt Care Centers can offer you walk-in medical service at about half the cost of emergency room care immediately!

Walk in any day from 11 a.m. to 9 p.m. and receive prompt medical treatment for minor cuts, burns, abrasions, sprains, colds, flu, sore throats — virtually any minor medical problem can be treated.

And you'll feel more secure knowing Sharp's emergency room is right next door . . . just in case.

Because it's not a question of if, but when?

Personal checks, major credit cards and Med Plus members accepted.

Prompt Care Centers are located in Emergency Department Entrances at both locations.

No appointment necessary.

SHARP HOSPITAL

3475 Kenyon Street
222-0411 Ext. 784

7801 Friess Street
282-2171 Ext. 3248

So Long, Sauerkraut



Illustration by Steve Speranza

ELEANOR WIDMER

The Danish philosopher Søren Kierkegaard has observed that we gain insight by looking backward but that we live by looking forward. This expressed my sentiments about the recent sale of the Rheinlander, the twenty-six-year-old German restaurant in La Jolla Shores which was open to the public for the last time on Saturday, March 17. The Rheinlander had served the dining community long and well. But the new restaurant that will rise there is Gustaf Anders, an exemplification of all that is excellent and sophisticated in San Diego dining. So it wasn't as if an *arriviste* or some standard restaurant chain had bought out this old landmark. It had, in fact, gone to the best eating establishment in the city.

As in love and politics, time joined with circumstances to bring about results. Gustaf Anders suffered sorely because of lack

of kitchen space. Robert Peterson and Helen Copley were interested in becoming limited partners in an expanded business venture for Gustaf Anders — Mrs. Copley because she enjoys the restaurant and Mr. Peterson because he knows good business. "Mrs. Copley likes our restaurant," Gustaf Magnuson told me. "She and Mr. Peterson are only limited partners. We (Gustaf and his partner, Anders Stromburg) have control of the business. All they are doing is providing some of the money."

And Ernest Kloeble of the Rheinlander says as I sit with him and his partner, Al Williams on the last night of business, "We asked upward of two million dollars but less than three (for the land, building, and goodwill). We didn't think they would give it. We thought we asked a high price. But they (Peterson, Copley, Magnuson and Stromburg) agreed. For two months we avoided the Rheinlander because we didn't want to talk to anyone about it. The

people who worked here, people who ate here, every day they asked us if it was true about the sale. . . . But three weeks ago we finished (negotiations). The torment was over."

Although their financial demands were met, the feelings of the two men who established the Rheinlander inevitably were mixed: sadness at giving up their lifetime work, and joy at being released from it. "We made a good living here," continues Ernie. "When Al and I bought this property, there was nothing here but the Beach and Tennis Club. And we worked very hard. But for the last few years we were never here past three o'clock — we didn't stay for the evenings. We went home. Our house in La Jolla is on the same street as Doctor Seuss. Every year during our last years we went to Ulm (Germany), two months in the fall and two months in the spring. Now we can travel, do whatever we want. Last year was the twenty-fifth anniversary of Rheinlander. We closed the street and had a party for over a thousand people. Tomorrow we are having 500 people for our farewell. We don't want anything left over, nothing in the kitchen, nothing from the bar. We will serve until we run out of everything. Then we will go home."

In order to speak to me, the two owners of the Rheinlander have taken time away from their guests, some who have come from Michigan, some from as far away as Germany, just for this occasion. It is Saturday night, 9:00 p.m., and in a few hours the kitchen will be serving its last dinners to the general public. Though these two men are chatting with me not as a journalist but as an old acquaintance, the truth is that my sentiments lie not so much with the Rheinlander in La Jolla Shores as with the Schnitzelbank, which opened on Prospect Street in April of 1955. At that time Ernie did the cooking and Al, attired in lederhosen, waited on tables along with Brigid, the blonde waitress who remained there for two decades.

The Schnitzelbank was the first restaurant my family and I dined at when we arrived in La Jolla; dinners were \$1.65 and the daily specials were seventy-five cents. Invariably we sat at a table on the balcony

where we ordered sauerbraten, red cabbage, and potato pancakes, as well as the chicken in wine sauce. But the hot potato salad and the dark pumpernickel were the main attractions. I was so beleaguered by my two small sons to learn how to make "potato salad like the Schnitzelbank" that finally I asked Al for the recipe. To this day, I make hot potato salad à la Schnitzelbank for our Christmas Eve dinners.

Three years after the Schnitzelbank was opened, Al and Ernie built the Rheinlander, and there was nothing here but the Beach and Tennis Club. For us it lacked the intimacy and the familiarity of the Schnitzelbank. The prices were higher; it served far too much food for dinner (a lazy Susan tray of appetizers and soup as well as the entrée); and my children never got the special treatment of extra-large servings of potato salad that they received on Prospect Street. So when I went to visit the Rheinlander on its last night, I went as a fan of the cooking done by Ernie in the old days.

"The first fifteen years here, I did all the cooking myself," Ernie told me. He has not changed much through the decades. Of the two he is the voluble one, the one who tells stories and anecdotes. Al is white haired now, but he, too, has aged little.

"Business here was very slow the first three years, and if it hadn't been that we were making money at the Schnitzelbank, we could not have kept this place going." They were helped, not merely by local clientele, but by the celebrities who came for the summer, especially the actors and actresses from the La Jolla Playhouse. Gregory Peck came often as did Ida Lupino. Lupino would request whipped cream on her strudel, saying, "Ernie, one more inch won't make any difference."

Their most demanding guest was J. Edgar Hoover, who came for the races at Del Mar in the late Fifties and early Sixties, staying at the Del Chorro Hotel on Torrey Pines Road. When he arrived for dinner at the Rheinlander, which he did often, he demanded that the outside lights in the patio be turned off — he wanted no one to be able to spot him from the outside. "He sat at the table where you're sitting now," Ernie tells me. It's up against the wall in the main dining room and not visi-

ble either from the front windows or the patio.

Once, when Delmer Daves, the film director, signed the guest book with fine penmanship, Ernie assured him that he could make a living as a sign painter. Daves took up the challenge and, without revealing his identity, painted a small sign for the dining room, only to show up a few nights later with the actress Maria Schell. In their early days, Ernie's German origin did not help when an irate diner discovered a few fish bones in a boned trout. The diner began to shout at Ernie, who had come out of the kitchen to try to placate him. "You damned Nazi!" the patron screamed. Ernie looked at him coolly and replied, "If you think I'm a Nazi, then I'll treat you like Adolf Hitler. You, you get out."

Since they had left their guests to speak to me, Al and Ernie excused themselves. I had already had my dinner, but it didn't seem appropriate not to have my last sauerbraten there — like Ida Lupino I decided that one more inch wouldn't matter. The pancake was as good as my memory of it. We even had the apple strudel, which was more of a cake than a strudel. Our waitress Sonya, who had worked there sixteen years, spoke to us with resignation, but Lore, who had been there twenty-five years, said she was "shocked" that the restaurant had been sold. The employees who had remained to the last night were to be given a bonus of a month's salary, and a party will be held for all the employees at Rudi's Hidden Acres, a restaurant in Carmel Valley. (Rudi is Ernie's brother.)

The next day, Sunday, March 18, I

showed up for the private farewell party. To designate the demise of the Rheinlander, the arm of each guest was festooned with a black band. Both of the hosts wore black suits and some of the guests were in funeral dress. But more laughter was shed than tears.

True to the word of the hosts, the buffet was constantly replenished with food. Would you believe that I consumed a potato pancake, hot potato salad, fried potatoes, sausage, and sauerkraut with caraway seeds? My rationale was that it would be a long time between German meals.

An accordionist was playing and a group was singing "Edelweiss" as I walked out the door for the last time. Although I didn't look back, I planned to call my sons that night and tell them about the

end of the Rheinlander. My sons react with dismay to all changes in La Jolla and want to retain the memories of the place where they were raised as it appeared then.

In my own mind I could see the upcoming transformation of the old woody interior with its cabinets of beer steins and mugs that read "Kiss me, I'm German" into the new decor. A caviar bar where people may order light delicacies will replace the old drinking bar. The entire place will be decorated in black, white, and gray. If things go according to plan, Gustaf Anders will serve its last meal at 726 Turquoise Street on Easter Sunday, April 22, and should open sometime in June at 2182 Avenida de la Playa in La Jolla. Walking away from the music of the Rheinlander into the afternoon sunshine, I was already looking forward to that day.

KARATE

TAE KWON-DO • HO SHIN MOO DO
The ultimate in self-defense and physical fitness for men, women, and children

INTRODUCTORY

SPECIAL

3 months' tuition

\$99.00

& FREE uniform



JIN H. KIM

GRAND MASTER

9th dan black belt

former World Champion

instructing daily

Marital Arts Supplies

KIM'S ORIENTAL MARTIAL ARTS COLLEGE

4629 Cass St., San Diego

(2 blocks north of Garnet, across from Post Office)

483-2918

Valid through March 20

LIMITED OFFER

50% OFF



ALL SERVICES

(Hair, nails and skin care)

First time customers only. Offer expires April 12, 1984.

Offer good with coupon & selected stylists & manicurists.

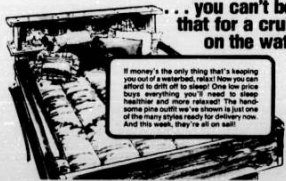
THE TOTAL LOOK SALON

Mission Valley Center (between Saks & Bullocks) 291-6767

Mon.-Fri. 9-9, Sat. 9-6, Sun. 12-5

\$179!

... you can't beat that for a cruise on the water!



If money's the only thing that's keeping you out of a waterfront, relax! Here you can afford to drift off to sleep! One low price buys everything you'll need to sleep healthier and more relaxed! The low-price price outfit we've shown is just one of the many styles ready for delivery now. And this week, they're all on sale!

You get everything... with no extras to pay for!

Water mattress • safety liner • frame • pedestal base • decking • heater

the bedroom

waterbed company

Circle Vista 425-3282

537 Broadway

El Cajon 440-4971

194 E. Main St.

Mira Mesa 678-9470

7190 Miramar Rd.

Point Loma 324-2908

4811 W. Pt. Loma Blvd.

Kearney Mesa 565-9407

5841 Carmichael Mesa Blvd.

La Mesa 688-6171

3206 Jackson Rd.

*90 days same as cash • 50 days free layaway • Easy financing • Credit cards welcome



REG. SALE
CARRERA \$40-\$45 \$29.99

Men's or women's

3 styles, 4 colors, 2 lenses.

LOOK-ALIKE \$5-\$8 \$1.99

STYLES

Copies of Vuarnet, Wayfarer,

fold-ups, ski glasses, etc.

Coupon good through April 12

We guarantee we have the lowest sunglasses prices

in San Diego or we'll pay the difference.

VUARNET, RAY BAN, CARRERA, SUNGLUOD,

BUCCI, BOLLE, HOBIE, etc., etc. . . .

Pacific Eyes & T's

Pacific Eyes & T's

The Lumberyard in Encinitas

745 1st St. • 942-0337

1030 Torrey Pines Road

(By the Yogurt Affair)

La Jolla, CA • 454-8006

(Formerly

Expressions Unlimited)

Accessory Mart

1140 Broadway, Price Bazaar

Chula Vista • 422-6061

Our new location:

2461 San Diego Ave., San Diego

(In Old Town next to Old Town Mexican Cafe)

Open 7 days

Don't buy any 14 kt. gold until you've seen

BAUBLES & BANGLES

Ring sale 60% off now

All wedding bands, engagement diamond rings, solitaires. All sizes of diamonds available. Rubies, sapphires, opals. Signet & small bands.

Wedding bands ordered to size, no extra charge. Layaway, 10% down, no interest charged.

Baubles & Bangles

1261 Prospect Street, La Jolla

next to Alphonso's 459-4788

For Beautiful Eyes

30 Day Contacts In One Hour \$149

Hydroscopic II lenses. Professional services extra.

Now, you can wear Extended Wear Contact Lenses continuously for 30 days. Work, play and sleep in these ultra-thin, comfortable lenses and wake-up seeing clearly with no daily cleaning hassles.

Soft Lenses

In One Hour

\$89

2 Pairs Only

1 Pair Only

\$49

\$8 in contact lenses for only \$49 is a great value. Two pairs for only \$89 is even better! Also, Daily and Extended Wear Soft Lenses for "Blue" Wearers.

* Airspiration • Custom Color Tinting

Designer Eyeglasses

In One Hour

New! One of California's largest collections of beautiful Designer Eyeglasses.

Select from the finest 200 pair, like a Porsche.

* Glass • Raybans • Colson • Raybans

* Von Furstenberg • And more, over \$28 in professional services, regular price \$35, with purchase of any designer frames and lenses.



Dr. Leventhal

1 Hour Contact Lenses & Glasses

1000's in stock!

Doctors available

Sundays & Evenings

No appointment necessary

As Seen On TV

* Make your single vision only

San Diego Locations: Mission Valley Center (between Saks & Bullocks) 291-6767, 483-2918, 483-2919, 483-2920, 483-2921, 483-2922, 483-2923, 483-2924, 483-2925, 483-2926, 483-2927, 483-2928, 483-2929, 483-2930, 483-2931, 483-2932, 483-2933, 483-2934, 483-2935, 483-2936, 483-2937, 483-2938, 483-2939, 483-2940, 483-2941, 483-2942, 483-2943, 483-2944, 483-2945, 483-2946, 483-2947, 483-2948, 483-2949, 483-2950, 483-2951, 483-2952, 483-2953, 483-2954, 483-2955, 483-2956, 483-2957, 483-2958, 483-2959, 483-2960, 483-2961, 483-2962, 483-2963, 483-2964, 483-2965, 483-2966, 483-2967, 483-2968, 483-2969, 483-2970, 483-2971, 483-2972, 483-2973, 483-2974, 483-2975, 483-2976, 483-2977, 483-2978, 483-2979, 483-2980, 483-2981, 483-2982, 483-2983, 483-2984, 483-2985, 483-2986, 483-2987, 483-2988, 483-2989, 483-2990, 483-2991, 483-2992, 483-2993, 483-2994, 483-2995, 483-2996, 483-2997, 483-2998, 483-2999, 483-3000, 483-3001, 483-3002, 483-3003, 483-3004, 483-3005, 483-3006, 483-3007, 483-3008, 483-3009, 483-3010, 483-3011, 483-3012, 483-3013, 483-3014, 483-3015, 483-3016, 483-3017, 483-3018, 483-3019, 483-3020, 483-3021, 483-3022, 483-3023, 483-3024, 483-3025, 483-3026, 483-3027, 483-3028, 483-3029, 483-3030, 483-3031, 483-3032, 483-3033, 483-3034, 483-3035, 483-3036, 483-3037, 483-3038, 483-3039, 483-3040, 483-3041, 483-3042, 483-3043, 483-3044, 483-3045, 483-3046, 483-3047, 483-3048, 483-3049, 483-3050, 483-3051, 483-3052, 483-3053, 483-3054, 483-3055, 483-3056, 483-3057, 483-3058, 483-3059, 483-3060, 483-3061, 483-3062, 483-3063, 483-3064, 483-3065, 483-3066, 483-3067, 483-3068, 483-3069, 483-3070, 483-3071, 483-3072, 483-3073, 483-3074, 483-3075, 483-3076, 483-3077, 483-3078, 483-3079, 483-3080, 483-3081, 483-3082, 483-3083, 483-3084, 483-3085, 483-3086, 483-3087, 483-3088, 483-3089, 483-3090, 483-3091, 483-3092, 483-3093, 483-3094, 483-3095, 483-3096, 483-3097, 483-3098, 483-3099, 483-3100, 483-3101, 483-3102, 483-3103, 483-3104, 483-3105, 483-3106, 483-3107, 483-3108, 483-3109, 483-3110, 483-3111, 483-3112, 483-3113, 483-3114, 483-3115, 483-3116, 483-3117, 483-3118, 483-3119, 483-3120, 483-3121, 483-3122, 483-3123, 483-3124, 483-3125, 483-3126, 483-3127, 483-3128, 483-3129, 483-3130, 483-3131, 483-3132, 483-3133, 483-3134, 483-3135, 483-3136, 483-3137, 483-3138, 483-3139, 483-3140, 483-3141, 483-3142, 483-3143, 483-3144, 483-3145, 483-3146, 483-3147, 483-3148, 483-3149, 483-3150, 483-3151, 483-3152, 483-3153, 483-3154, 483-3155, 483-3156, 483-3157, 483-3158, 483-3159, 483-3160, 483-3161, 483-3162, 483-3163, 483-3164, 483-3165, 483-3166, 483-3167, 483-3168, 483-3169, 483-3170, 483-3171, 483-3172, 483-3173, 483-3174, 483-3175, 483-3176, 483-3177, 483-3178, 483-3179, 483-3180, 483-3181, 483-3182, 483-3183, 483-3184, 483-3185, 483-3186, 483-3187, 483-3188, 483-3189, 483-3190, 483-3191, 483-3192, 483-3193, 483-3194, 483-3195, 483-3196, 483-3197, 483-3198, 483-3199, 483-3200, 483-3201, 483-3202, 483-3203, 483-3204, 483-3205, 483-3206, 483-3207, 483-3208, 483-3209, 483-3210, 483-3211, 483-3212, 483-3213, 483-3214, 483-3215, 483-3216, 483-3217, 483-3218, 483-3219, 483-3220, 483-3221, 483-3222, 483-3223, 483-3224, 483-3225, 483-3226, 483-3227, 483-3228, 483-3229, 483-3230, 483-3231, 483-3232, 483-3233, 483-3234, 483-3235, 483-3236, 483-3237, 483-3238, 483-3239, 483-3240, 483-3241, 483-3242, 483-3243, 483-3244, 483-3245, 483-3246, 483-3247, 483-3248, 483-3249, 483-3250, 483-3251, 483-3252, 483-3253, 483-3254, 483-3255, 483-3256, 483-3257, 483-3258, 483-3259, 483-3260, 483-3261, 483-3262, 483-3263, 483-3264, 483-3265, 483-3266, 483-3267, 483-3268, 483-3269, 483-3270, 483-3271, 483-3272, 483-3273, 483-3274, 483-3275, 483-3276, 483-3277, 483-3278, 483-3279, 483-3280, 483-3281, 483-3282, 483-3283, 483-3284, 483-3285, 483-3286, 483-3287, 483-3288, 483-3289

QUARTER NOTES

BY JONATHAN SAVILLE



PATIENCE

Every Gilbert and Sullivan fanatic (when it comes to these operettas, one is either a fanatic or indifferent) has his own favorite among the masters' works, and mine is *Patience*, that supremely witty satire on the excesses of late-nineteenth-century English aestheticism. As an accompaniment to a recitation of his preposterously precious poem, "Hollow, hollow, hollow," the languid poetaster Bunthorne commands his spoony female listeners to "cling together and think of faint lilies." So W. S. Gilbert sums up an entire insipid tidal wave of art, from the pre-Raphaelites to the symbolists to the followers of Oscar Wilde. In the text, and particularly in the song lyrics,

Gilbert's talent for devastating mockery is at its height, and Sullivan's score is filled with delightful tunes and engaging musical effects. Even if the San Diego Gilbert and Sullivan Company's production at the Casa del Prado had been less charming and stylish than it is, we would have had reason to be grateful.

Luckily, the only allowances one has to make are for the relative amateurishness of some of the singing, though there really is not much to complain about. None of the singing is downright bad, and some of it is quite good indeed. The lilting tenor of Gary Holt (as Archibald Grosvenor, a poet burdened by his extreme physical beauty), for example, and the vigorous patter-song *Sprechgesang* of George Weinberg-Harter (as Bunthorne, a poet of earthy lusts who takes a pure otherworldliness to gain admiration). The choruses—of aristocratic lovesick maidens and frustrated amorous dragons—are nicely trained and pleasantly in pitch, the little orchestra is serviceable, and the whole musical fabric is held firmly together by the lively conducting of Hollace Koman.

A special object of interest in this production is the stage

direction of Welton Jones, whose consistently clever visualizations of the dialogue and the songs give the lie to those cynics who believe a theater critic, by the very nature of his profession, must be a man of no talent. (Mr. Jones is employed as theater critic for the *San Diego Union*.) As one example among many, there is Mr. Jones's staging of Grosvenor's lighthearted but wistful air about the magnet vainly in love with a silver chum. Mr. Jones places the long-haired, brocade-costumed tenor on a bench stage left, surrounded by adoring females prone on the ground, like the wilting petals of a somewhat oversucculent daisy. It is as often in this eye-pleasing production a lovely stage picture, and also a ridiculous one, with the balance between loveliness and ridiculousness maintained with a sure hand. Even the head nodding and foot waving of the ladies in time to the music is both pretty and silly; and—sign of a director fully in command of the G&S style—none of this is done too much or too little, but everything has precisely the right decorum to do justice to Gilbert's wit and Sullivan's sentiment.

Mr. Jones's astute direction is seconded by the tastefully

stylized set of N. Dixon Fish and (above all) by the luscious costumes, coordinated with skill and humor by Gordon Lusk. At last Sunday's performance, the cast gallantly surmounted problems of stomach flu and laryngitis, making the best of one of those unpredictable theatrical disasters and even turning it to good account (though, given Patricia McAfee's gorgeous Jane's music, I wish I could have heard her sing Lady Jock's music instead of having to mouth it to the otherwise very satisfying singing of Robin Gillette). Altogether a commendable production, and to enjoy it you do not need to cling together and think of faint lilies.

JASON SERINUS

Last week in San Francisco I witnessed an extraordinary recital by a professional whistler. Those who have seen the television film *She's a Good Skate*, *Charlie Brown* already are acquainted with Jason Serinus's art, for he is the voice of Woodstock, performing (of all things) "O mio babbino caro," from Puccini's *Gianni Schicchi*. He is, in fact, a remarkable artist, and after an initial fascination

with the phenomenon as such—most of us do not associate whistling with high art—one begins to perceive and enjoy Mr. Serinus's performances for their authentic music making.

This music making must be classified as vocalism. Though he uses his lips rather than his



vocal chords, Mr. Serinus is, in his repertoire and in his expressive devices, essentially a singer. A coloratura soprano, in fact, for whistlers, like singers, have their natural ranges, and Mr. Serinus's range, lacking the low, contralto-like notes some whistlers can make, extends comfortably up through the soprano's high C (actually two octaves above it). He also has the great agility needed for the florid passages in coloratura

arias, negotiating their demands with professional aplomb. The tone color of whistling, of course, is quite different from that of the soprano voice, but Mr. Serinus's technique (the vibrato, the portamento, the use of ornaments, the dynamic shadings, the "messa di voce" or swelling and diminishing of tone) is so like that of an operatic soprano that at times his performances create the uncanny illusion of singing.

There are even resemblances to specific singers. Mr. Serinus's repertoire includes both pop and classical numbers, and in the former category he does striking imitations of the vocal styles of Judy Garland (in "Over the Rainbow") and Janette MacDonald, capturing all their tricks of phrasing and expression (along with the kind of vibrato characteristic of each singer), so that he seems, with his different instrument, to be embodying their total musical personalities. This is perhaps the material for an entertaining nightclub act. But in his operatic selections, the resemblance to specific singers is more a matter of inspiration or fortuitous similarity than an intentional imitation. Mr. Serinus's particularly good at Puccini's innocent-pathetic heroines, and when he whistles the entrance of Butterfly or "O mio babbino caro," I hear (whether he intends it or not) the piagnance, tenderness, girlfiness, and passionate vulnerability of Licia Albanese. I cannot be so

specific in regard to his delectable performance of Adele's laughing song from *Die Fledermaus*, but there is no doubt that through his whistling he conjures up a real, sassy subtitle of the Roberta Peters type, with her full dramatic humor (as well as her sensational vocal display).

Mr. Serinus also whistles Liszt, using as his model Elisabeth Schumann. As in the case of the pop and operatic material, he shows a full command of the suitable style, along with an affecting inner identification with the music. In such a song as Schubert's "Frühlingstraube," however, there is a considerable loss in not hearing the words. The German Lied represents a thorough fusion of music and poetry, and its great performers (such as Schumann, Lotte Lehmann, and Dietrich Fischer-Dieskau) know how to convey the most subtle expressive effects through the pronunciation of the consonants or in other vocal devices. It is in this sense that we are listening to sung speech. A whistler, naturally, cannot do this, and Mr. Serinus's artfully and passionately delivered nuances of tone and phrase remain incomplete and somehow rootless when we can hear only the feelings of the words and not the words themselves.

In the operatic selections, there is far less missing (most operatic sopranos make the words unintelligible anyway). Given his musical sensitivity and his "vocal" technique,



Mr. Serinus really ought to be heard on stage, in *Madama Butterfly* or *La Bohème*. The rather bizarre nature of the instrument he sings with makes this an unlikely prospect. Television viewers will, however, have a chance to hear him in the somewhat less fitting context of a program on the Flying Karamazov Brothers. The program is "On Stage America," and it will be aired on Sunday, April 21. This is an artist worth listening to.

SAN DIEGO SYMPHONY

In connection with the Smetana Festival at San Diego State, the San Diego Symphony offered as part of its regular subscription series a performance of the composer's complete cycle of symphonic poems, *Má vlast* ("My Fatherland"). The conductor was Paavo Berglund, a Finnish musician known for his work with the Helsinki Philharmonic, as well as with the Bournemouth Symphony

and the Scottish National Orchestra. Maestro Berglund offered a reading of the Smetana cycle that was relatively straightforward, presenting the music skillfully and honestly without offering any new insights into it.

For most of the audience, of course, only two of the six tone poems were familiar enough to need new insights: "The Moldau" and "From Bohemia's Meadows and Forests." These evocations of the Czech countryside are played so frequently (especially the first) that it is a bit difficult actually to listen to them; they are like the sights we see every day on the way to work, recognizing them without attention and responding to them without engagement. To make us aware of how beautiful and interesting this music is, the performance must wake us out of our routine acquaintanceship, making the familiar new. An eccentric performance can do this, through unexpected distortions and exaggerations, but if the

eccentricities are too prominent we find ourselves paying more attention to the performance than to the music, which defeats the whole purpose. I have heard readings of "From Bohemia's Meadows and Forests" (by Vaclav Talich) and of "The Moldau" (by Talich, by Wilhelm Furtwängler, and by George Szell) that have given the music a wonderful freshness and fascination merely by playing the notes more precisely, shaping the phrases more expressively, bringing out the relationship of parts more clearly. I say "merely" to describe what is in fact the height of the conductor's art, achieved through countless tiny elements that, in their aggregate, grasp the listener's intelligence and feelings and will not let them go until the music has had its say.

There were no such eloquences and renewals at the Civic Theatre last week. Nor did Maestro Berglund make an overwhelmingly persuasive case for the less familiar "Výslech," "Sárka," "Tábor," and "Blaník," which seem in themselves to be less compelling musically and therefore more in need of powerful interpretation. The conducting and playing were, however, quite decent throughout, and it was a pleasure to hear the entire cycle performed in sequence, with its overall structure and its unity of spirit and idea necessarily more evident than in the usual concert hall performances of individual pieces. □

TELECOMMUNICATIONS

Learn about—
—the new technologies growing at an alarming rate.
—regulatory and policy factors that impact the industry.

Learn to—
—develop effective systems integrating the technologies.
—operate and maintain telecommunications systems efficiently.

San Diego State University Professional Development offers three exciting new courses leading to a certificate in the growing field of telecommunications.

For more information or to register, call 285-6255.

SDSU

1/2 PRICE SPECIAL
Learn German or Spanish in just 54 hours!

Language World

GERMAN

SPANISH

FRENCH

Taught in an Advanced Superlearning Method.
Be on a pleasant conversational level in just 54 hours!

Call for a **FREE DEMONSTRATION: 692-3181**
3741 India Street (conveniently located off I-5 at Washington St.)

EVERYING APPOINTMENTS AVAILABLE
Precision Haircuts

MEN'S \$9.00
WOMEN'S \$11.00

Includes shampoo, conditioner and cut.
Long hair and blow dry extra.

PERMS & HIGHLIGHTING \$25.00
Long hair extra.
haircut & blowdry not included.

Specials good with this ad.
Expires April 26, 1984.

LA JOLLA CUTTING COMPANY
—of Point Loma
4766 Point Loma Ave. 223-0867

GYM SPECIAL \$77
4 MONTH MEMBERSHIP

Nothing else to pay, no restrictions on hours. Includes personal instruction. At San Diego's finest bodybuilding and sports-conditioning gym for men and women. Extensive free weights. Nautilus. Universal, etc. No crowds, plenty of parking.

GOLD'S GYM 292-3400

Under same ownership since 1979
4615 Mission Bay Drive, Pacific Beach
At Interstate 5, behind Burger King
Tax without the sun safely on our Solarium tanning bed. Lowest rates in town.
Call for appointments, today.
*First-time customers only
Offer expires April 11, 1984.

BERTIL FOX
Mr. Britain, Mr. World, Mr. Universe.
See him give your pose at the San Diego Bodybuilding Championships April 14th.
Sponsored by Gold's Gym. Tickets 272-3400

BERTIL FOX

MEMORY EXPANSION WITH DR. JOHN DAVID

- Super memory
- Eliminate self-sabotage
- Concentration
- Creative thinking

presented by
Whole-Brain Learning
JOHN DAVID LEARNING INSTITUTE
1915 Hornblum, San Diego, CA 92109
Free information 270-6900 Visa/MC accepted

Two workshops to choose from.
Jan./Feb. workshops were sold out. Don't miss these!

| | |
|---|---|
| Level I Sat. 1-6 pm April 14 Limit 24 people \$45 | Level II Sat./Sun. 10 am-8 pm April 28-29 Limit 14 people \$290 |
|---|---|

HEAD INJURIES:
John David, Ph.D., and his staff, have made major breakthroughs in rapidly "re-educating" those with head injuries and brain damage. Consultation/Interview: 270-4900.

PERM SPECIAL \$27.00
Haircut, style, & shampoo included.
Color-treated hair and long hair extra.

HIGHLIGHT SPECIAL \$22.00
Haircut & styling not included.

New customers only. With this ad.
Offer expires April 26, 1984.
Call for appointment.
Evening appointments available.
254-8173

KIKU
HAIR DESIGN
Midway Towne Center
3944 W. Ford Lane Blvd.

Let us shine your smile.

At Park West Dental Office you can have a complete dental cleaning, exam and four bite wing x-rays for just \$25.00 (reg. \$55.00). For new patients only. Expires April 12, 1984.

Why pay more?

Park West Dental Office
2556 Fourth Ave. at Maple
San Diego, 234-3314
Terrell N. Teudt, D.D.S.

CHAIN REPAIR only \$3.00
RING SIZING from \$6.50
with this ad.

Custom designs made with your old gold.
Rings start at \$50. Nuggets start at \$15.
Goldsmith on premises.
Layaway now for that special occasion.
FREE jewelry cleaning while you wait.

K & D
GOLD & DIAMONDS
2725 Congress Street, Old Town 297-6580

Yes and Now



JOHN D'AGOSTINO

During the last ten years of rock's evolution the unwieldy dinosaurs that ruled Seventies rock have for the most part been replaced by a smaller, more svelte, faster, harder breed of animal. In a more recent development, it seems that certain of those older dinosaurs have been trying to adapt to the new, more austere musical climate by shedding their cumbersome reptilian skins. But on consecutive nights last week, concerts by Yes and Big Country—representing the old and new breeds, respectively—evidenced that survival based more on cosmetics than genetics is fraught with unfortunate consequences.

To put into proper perspective my assessment of Yes's current music as less than satisfactory, let me begin by saying that in the early Seventies there was no more devout believer in the band's work than yours truly. By that time, the "progressive rock" or "art rock" movement that had begun in the late Sixties with the emergence of Yes, Gentle Giant, King Crimson, and Emerson, Lake, and Palmer was approaching its zenith, and that genre's glowing artistic health and encroachment upon the sales territory of more mainstream rockers forced fans into two opposing camps. On one hand, there were those who felt that the term "art rock" was in itself contradictory, that in aspiring to high art, rock musicians were betraying the very principles of a music that was street-bred and defiant of refinement. To art rock's detractors, bands like

Yes were engaged in little more than the recycling not only of eighteenth- and nineteenth-century classical devices, but more importantly of the cultured tastes that had spawned them, the outright rejection of which aesthetics had been the cornerstone of the original rock and roll manifesto. As the most visible and aggressive of the art rock bands, Yes made an easy target for critics and fans who regarded as insufferably pretentious any attempt to elevate rock and roll to the level of "serious" art.

The other school, in which I was enrolled, held that Yes and the other art rock bands were merely bounding through the door that the Beatles had opened wide with their Sgt. Pepper album, a record which, to paraphrase an eminent British musicologist, had signaled the end of rock and roll as a simple, ritualistic dance form and its beginning as a type of music to be listened to. Art rock groups didn't abandon rock and roll, just the pre-Sgt. Pepper notion that rock could aspire to nothing more profound than musical nose-picking without surrendering its credentials as an alternative form of music. Sure, rock and roll had been born of rebellion, but by the end of the Sixties few of its major exponents were taking any real chances. Its only hope for avoiding stagnation lay in the hands of bands like Yes, whose ardent refusal either to march to the hip-two-three cadence of traditional rock or to "know its place" in the class system of musical art amounted to a double-bladed artistic insurgency.

For a music that had come of age, the "Roll Over Beethoven" sneer of the

Eisenhower-era rock and roll had to abdicate to a more confident "move over Beethoven." And no group was better qualified to make that pronouncement than Yes, not because they were classical revisionists, but for the opposite reason. Whereas the other art bands had in their ranks legitimately trained musicians whose classical chops influenced their bands' sounds, the members of the original Yes were not slumming virtuosos but self-taught instrumentalists with rock and roll pedigrees. (Examples of the former school include Keith Emerson of Emerson, Lake, and Palmer, a classically trained pianist who had been at age nineteen the organist for the London Symphony Orchestra; and Gentle Giant's Kerry Minnear, who studied piano, percussion, and composition at London's prestigious Royal Academy of Music.) If Yes were going to expand the borders of rock music, it would have to be from the inside out; if they were going to create high-minded music, it would of necessity have rock and roll at its core, a fact that accounted both for Yes's ability to confront serious music on equal terms with wholehearted capitulation and for the band's eventual popular success.

The fruits of Yes's efforts to make new music ripened with the release in 1971 of *The Yes Album*, the band's third record but their first featuring both all-original compositions and guitarist Steve Howe, who had replaced Peter Banks (only after King Crimson's Robert Fripp had declined an invitation to join). Howe, too, was a self-taught rock and roller, but he'd honed his technique imitating such disparate

guitarists as Les Paul, Django Reinhardt, and Julian Bream, and Yes put Howe's versatility to good use on what would prove to be their breakthrough album. *The Yes Album* was remarkable because, although there was no central theme tying the music together, the songs were segmented into long, tightly structured, suite-like passages that boasted recurrent, radiant pop melodies and close, layered vocal harmonies. The album was the first Yes release to become a hit on both sides of the Atlantic. It was also the last to feature keyboardist Tony Kaye until his reappearance in the current lineup.

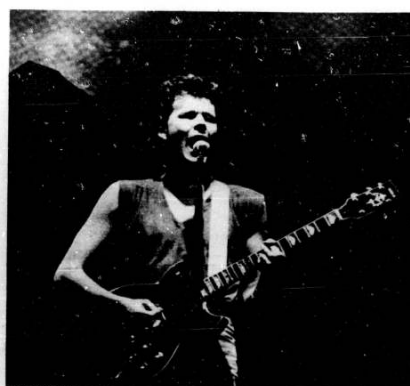
Kaye was a pretty fair chordsman, but he lacked the dexterity and imagination demanded by music that was becoming increasingly complex. Just prior to the recording of *Fragile*, Kaye was replaced by Rick Wakeman, a beer-swilling beef-eater whose free-living flamboyance was at odds with the sober, drugless, vegetarian lifestyles of the other Yes men, but whose technical skills enabled Yes to move on to its next phase. *Fragile* was an instant hit, yielding the hugely popular single, "Roundabout," and allowing Wakeman, the band's first classically trained musician, to strut his stuff. But it was the release of their subsequent album, *Close to the Edge*, that shoved Yes to the head of the class. A dense tangle of rhythms, motifs, and textures, *Close to the Edge* was an aural showcase of the latest in the extended-song form. Where regarded as a three-part tone poem with lyrics or as three separate pieces (the eighteen-minute, side-long title track and the shorter "And You and I" and "Siberian Khatru"), *Close to the Edge* was a cornucopia of inspired melodies, arrangements, and instrumentation and, in my opinion, remains the masterpiece of the genre. Although its meaning was obscured by vocalist/songwriter Jon Anderson's impenetrable lyrics, *Close to the Edge* was a total-concept album that meshed the band's avant rock with the science fiction/fantasy art of Roger Dean, a collaboration that had begun with the *Fragile* album and would continue through the release of the dreadful *Drama* in 1980. The conceptualization spilled over into Yes's live shows, which always began with a pre-recorded except from Stravinsky's *The Firebird Suite* and which featured elaborate lighting, painted backdrops, Tolkienesque costumes, gargantuan musical instrument setups, and bizarre, oversized, Dean-inspired stage props (e.g., interior-lighted, brontosaurus-size skeletons and massive mechanical canopies shaped like beetle

cars). But if *Close to the Edge* represented the flowering of art rock, the album's title was also unintentionally prophetic. By pushing their music out onto the highest, skinniest limb, Yes presented itself with a dilemma: they could either retreat to the security and

safety of simpler music, risk repeating themselves, or take another step forward. They chose the latter, and the result was the two-record album, *Tales from Topographic Oceans*, which, while daring and often appealing, plummeted to earth under the weight of its own ponderous concept and graceless execution. The album sold relatively poorly, and even keyboardist Wakeman admitted to being confounded by the music therein (maybe it was Wakeman who penned the line in the record's "The Revealing Science of God" that read, "What happened to this song we once knew so well..."). Shortly after *Topographic Tales* tour, Wakeman left Yes to pursue a solo career. His replacement, the Swiss-born Patrick Moraz, was an even more prodigious keyboard talent than Wakeman, and his work on the band's next record, *Relayer*, was superlative. *Relayer* was a little less ambitious than its predecessor, and even returned to the format of *Close to the Edge*, with the twenty-two-minute-long "Gates of Delirium" taking up side one and "Sound Chaser" and "To Be Over" splitting time on side two. But the audience for this sort of painstakingly wrought music was dwindling. Art rock had expanded itself to the bursting point, and by the time the balloon popped in the late Seventies, the punkers had come along to bury the piece.

Yes answered the threat of the new minimalism the only way they could, by reverting to a shorter, more traditional song form and stripping away much of the excess instrumental frippery that had made them sound like a mini-orchestra. After the *Relayer* tour, Wakeman came back to replace Moraz, and with newly realigned priorities Yes recorded *Going for the One*. The album marked a return to fundamentals (the title cut even featured bluesy bottleneck guitar work by Howe) and would have been a great follow-up to *Fragile* or even *Close to the Edge*. But in 1977 the album got lost in the scuffle between punk and disco, and the wretched *Tormato*, released the following year, fared much worse. At that point, Anderson and Wakeman left the band, and with replacements a half-baked Yes in 1980 recorded what would appear to be its farewell album, the ill-conceived *Drama*.

That there exists a Yes in 1984 is almost accidental. With guitarist Howe having left to form his own group (the enormously successful Asia) in 1982, Yes bassist/songwriter Chris Squire and drummer Alan White set out to do likewise. They recruited South African guitarist Trevor Rabin and original Yes keyboardist Tony Kaye (who had undergone a lengthy drug and alcohol rehabilitation in Los Angeles), and were recording under the name Cinema when they decided that a lead vocalist was needed. Squire placed a call to Jon Anderson, who was in France working



Stuart Adelson

on a musical treatment of the life of painter Marc Chagall, and Anderson joined after hearing the band's new material. With Anderson's familiar reedy tenor added to the group's sound, it seemed silly to call the band anything but Yes, and under that flag the band released 90/25 late last year (no special symbolism in that title—it's simply the record's catalogue number). The first single and video released from 90/25, "Owner of a Lonely Heart," became a smash hit, and was largely responsible for luring nearly 9,000 fans to the Sports Arena last Tuesday night.

My impression after hearing 90/25, and especially after seeing the new lineup in concert, is that these blokes should have stuck with the name Cinema. By calling the band Yes they can't avoid being compared with the old group, and the current Yes suffers in that comparison. If it had been released under the Cinema banner, 90/25 would have been a fine debut album by a new band with a few well-known members. As Yes music, the songs on 90/25 betray an uncharacteristic willingness to surrender to the sort of pop conventions that have made their obvious rivals, Asia, so bankable. In the past, even their flawed work painted Yes as visionaries, musicians who risked and received condemnation by their peers in their pursuit of the extraordinary, the untamed, the dangerous. But now, fanciful arrangements and contrapuntal vocals notwithstanding, Yes seems content to look no further than the convenient hook, the comfortable chord progression, the tested and proven resolu-

tion. I think that this has much to do with the limitations of their current personnel.

Rabin has been a competent guitarist and songwriter for years—I have in my collection some records by his South African pop-rock band, Rabbit, that attest to that. But he lacks the multi-musical scope and adventurousness that made Howe a fascinating instrumentalist and a key figure in the development of the Yes sound. Rabin's solos in concert were of the Steve Lukather (Toto) variety—fast, blues-based, showy, and boring. In that regard, it makes sense that Squire would have thought to enlist Kaye to complement Rabin in this new band, since Kaye is equally unsuited to any but the most plebeian of musical tasks. Kaye had been booted out of the original Yes for a good reason—he's not very talented. But his restricted range of rhythmic chordings and concise linear embellishments easily qualifies him for the new Yes. I find it significant that for their current tour Yes has chosen to play mostly music from 1971's *The Yes Album* (the last one to include Kaye) and 90/25. The only selections from middle-period Yes to find their way into the current concert repertoire are the ballad portions of *Relayer*'s "Gates of Delirium" (performed solo by Anderson), and relatively unchallenging tunes such as "And You and I" from *Close to the Edge* and "Roundabout" and "Long Distance Runaround" from *Fragile*. Anything else from those complex recordings would have been beyond the ken of Rabin and Kaye.

But the Yes veterans, Squire in partic-

ular, cannot escape criticism. As if to prove that dinosaurs can still rock, Squire has become quite overweight and now displays the approximate shape and girth of a medium-size tyrannosaurus rex. Dressed in an unfathomable outfit that gave him the appearance of a medieval Big Bird, Squire cut quite a ridiculous figure onstage. That would have been bad enough, but Squire made it worse with self-possessed gestures, facial expressions, and deep, slow bows—especially during his execrable and interminable bass solo—which seemed to suggest that he is merely the instrument of the Supreme Being's urge to play rock and roll. If Squire ever decides to lose weight, he'd be well advised to begin by reducing the swelling in his head.

Judging from the loud ovations that answered each song, the majority of those in attendance at the Sports Arena found the concert much to their liking. That may be attributable to the fact that this was a fairly young audience for a Yes concert. I noticed in walking around before the show that at least half of the faces I saw belonged to fans in their early twenties, or younger. And, of course, to people too young to have caught Yes in their prime, and who are bombarded daily by hokum from the likes of Culture Club and John Cougar Mellencamp, the 90/25 album and Yes's performance must have sounded absolutely revelatory. But I'm tempted to draw an analogy between that honest response and the reaction, say, of an undeveloped society awed by the workings of a transistor radio. 90/25 is a decent enough album, the band made a pleasant, professional showing in performance (with the exception of Squire's problem and Rabin's red-faced botching of the Howe-written guitar introduction on "I've Seen All Good People"), and Yes's new audience could certainly do much, much better. The point is, Yes has done much, much better.

In contrast to the Yes show, Big Country's concert Wednesday night at the Fox Theatre was an unqualified delight, its appeal lying as much in its imperfections as in its triumphs. I must admit that despite my high regard for the band's debut album, *The Crossing*, I entertained no great expectations for their live show. This was partly due to my being in basic agreement with the reader who recently wrote to me suggesting that I was too kind in my review of Big Country, that the excitement generated by their album—and especially by the song "In a Big Country"—owed a large debt to modern studio wizardry. Like the correspondent, I had seen Big Country's performance on the Grammy Awards program and had thought that they sounded terrible. But I was willing to split up that disaster to the difficulties of performing both through an unfamiliar and probably atrocious sound system and to a

(continued on page 38)

HAIRCUT STORE

PRECISION
HAIRCUTS
ALWAYS
\$7

Shampoo included.
Men • women • children

Weekdays 9:00 am-7:30 pm, Sat. 8:30 am-5:00 pm. Appointments never necessary.

| | | | | | |
|--|---|---|---|---|--|
| PACIFIC BEACH 1096 Ginter Ave. 878-7123 | POWAY 13652 Poway Rd., #F 466-3860 | MIRA MESA 9003 Mira Mesa Blvd. 693-4736 | LA MESA 5264 Baltimore Dr. 463-1320 | ESCONDIDO 2335 E. Valley Pkwy., #A 747-8333 | EL CAJON 1079 Broadway 579-2200 |
| IMPERIAL BEACH 655 19th St., #D 433-2684 | FLETCHER HILLS 2954 Navajo 469-5484 | CLAREMONT 6181 Bellows Ave. 279-5111 | CHULA VISTA 220 Broadway 426-4771 | ENCINITAS 166 N. El Camino Real 942-8888 | SPRING VALLEY 2782 Sweetwater Springs Blvd., #B 461-4200 |
| | | | | | COLLEGE 6165 El Cajon Blvd. 583-8004 |

50% OFF
WAS \$149
\$74.50*
ONE YEAR

Swimming pools • Whirlpools • Saunas • Exercise equipment (Nautilus, Lifecycle, and Free Weights) • Racquetball (fee) • Exercise classes including aerobic (facilities vary) • Muscle Development Classes
Offer expires 4/11/84.

TOTAL FITNESS CENTERS
FOR MEN & WOMEN

| | | | |
|--|---|---|---|
| Chula Vista 444 Third Ave. • 425-6000 | Hillcrest/Downtown 3443 India St. • 296-7100 | Pacific Beach 1019 Garnet • 483-8111 | (New) Claremont 3968 Claremont Mesa • 270-3810 |
|--|---|---|---|

*Plus \$5 monthly dues

(continued from page 37)

twelve-toed audience more attuned to the show's glitzy Las Vegas trappings than to real rock and roll. Still, my optimism remained guarded. It needs to have.

Playing in front of a background scrim depicting a rugged Scottish shoreline, behind which lighting effects created the illusions of rolling seas and clouds, sunsets, and thunderstorms, Big Country performed with enthusiasm and sincerity. Those are important qualities to the band's founder and front man, Stuart Adamson, who openly denounces and personally eschews the sort of star-tripping that marred the Yes concert. Adamson isn't one of those pompous musicians who is likely to refer to his audience in conversation as

"my fans." On the contrary, Adamson represents a new breed of rocker to whom the distance from the stage to the first row of seats is a matter of feet, not a spatial barrier symbolic of a qualitative difference between performers and listeners. He proved this Wednesday night on several occasions, once by abruptly but quietly interrupting a song to help quell a disturbance at the lip of the stage, after which he just as undemonstrably resumed the song as though nothing had happened.

But the most telling example of Adamson's and the band's unpretentious comportment came during overtime. As most of you know, rock concerts tend to build in momentum, and it has become a given that a band will be called back for at least one

encore after having pushed the audience's adrenal level to a peak point. This concert was no different, but the encore itself proved to be a bit unusual. After covering the material from *The Crossing*, during which time the band's booming, martial sound, Adamson's and Bruce Watson's soaring, buggie-like guitar lines, and Adamson's modest exhortations frequently brought the crowd to its feet, Big Country regained the stage to perform the rouser "Wonderland." Midway into the song, however, Adamson's equipment malfunctioned, and for the second time that night the band had to abort a tune. At that point, a more experienced, more image-conscious band would have (a) continued playing, disguising the problem

as much as possible; (b) waited a reasonable amount of time for adjustments to be made before resuming with modified instrumentation (e.g., Adamson, the vocalist on "Wonderland," could have left the guitar work to Watson); or (c) left the stage after the necessary apologies, rather than risk further embarrassment. Instead, Big Country let an inordinate amount of time pass before deciding to perform from memory a version of Smokey Robinson's slow-tempoed "Tracks of My Tears," sans Adamson's guitar. This meek attempt to satiate a revved-up audience proved an awkward anticlimax, but was also rather charming in its good intentions. A band such as Yes would be well served by such self-effacing behavior. □

Off the Cuff

What would you replace mall music with?



Randy Craig
Musician/Piano Teacher
La Mesa

I would replace it with music that was representative of medieval times, to the farthest-out improvisational music. Perhaps a little Palestrina, which is renaissance, or something from the classical through romantic periods — Mozart or Beethoven or Brahms — all the big guys. Mall music tends to desensitize people to music. It ought to compel people to listen rather than not to listen. It could educate people, expose them to all minorities, all points of view. This is a democracy, after all. We have such a rich culture. You could have Dixieland, bebop, jazz, plus ethnic music of all kinds — salsa, gamelan, Vietnamese — music you've never heard before. You could have an entertaining day and it might even spur your propensity to buy something.



Bobbi Farkas
Secretary
Allied Gardens

Definitely something that would motivate me to shop more. The mellow sound of mall music is very druggy. I'd like to hear something bouncy. You know, the first thing that came to mind was "Ring-a-ling My Phone" by Tommy Sands. Boy, that dates me. I like the music I grew up with in the Fifties and Sixties. Some bouncy Elvis Presley or Pat Boone. Even early Seventies music would be good — Stevie Wonder, something that makes me feel like dancing. What they call rock 'n' roll today is not rock 'n' roll but what they play in malls makes you feel like you ought to be in a dentist's chair or on an elevator, not shopping.



Lidia Theodosi
Nutritional Consultant
San Carlos

Anything from classical music to new wave or funk. Anything that doesn't make you more annoyed the more you listen to it, like most of the music that's played now. Organ music is the worst. It all makes me think of a much older generation. It doesn't fit with the people who are buying things today. When I try on clothes, I would like something a little peppier. I like relaxing music too, but there's a big difference between serene and boring. You could even replace the music with other sounds — nautical sounds like ocean waves and sea gulls or even sounds of a group of people enjoying themselves and having a great time.



Larry Rutman
Electrician
North Park

I would like to replace it with something very enjoyable, very prophetic, like the Moody Blues. It might help draw us out of the trance-like state people seem to be in when they're shopping. I can't stand mall music. Philosophically I'm an Orwellian, in the sense that I believe most of us are lulled to sleep by mass consciousness. I close my eyes and I visualize sheep being herded in and out of malls. I've always taken offense at the droning background music. I feel rebellious when I hear it. It certainly doesn't make me feel like shopping. I'd like to hear them play music that brought us back from semiconsciousness to reality.



Diane Wayne
Singer/Vocal Therapist
Fashion Valley

Music that helps you do what you're doing. Shopping can be boring, tiring. I find myself drawn to the stores that have some good rhythm playing. Subliminal mall music is draining, mediocre, irritating. I've left stores because the background music was so bad I became hyperaware of it. I'd like to hear music that creates energy. Something everyone could enjoy. It doesn't have to be complicated. Show tunes. Songs from *West Side Story*, *La Cage aux Folles*, *Cabaret*, even *Camelot's* overture. Something that leaves you with a good feeling. Gene Kelley and Fred Astaire kind of stuff like "Singing in the Rain" or "Puttin' on the Ritz."

—Lin Jakary

I cut hair at Bloomingdale's in New York for 18 years. I'm now in San Diego with two introductory offers:

\$12.50 haircut
regularly \$20.00 & up.

\$40.00 perms
regularly \$60.00
(both specials include conditioning, blow dry or set).
Valid through 4/12/84.
(Long hair extra)

A. Michael
Hair Designs West
228 West Washington
299-2732
Featuring products formulated by the Institute of Trichology



Gordon Jump
WKRP Cincinnati

• Work closely with Gordon Jump • Work on camera
• Interview with SAG agents • Adults and children

THIS WEEK'S SPOTLIGHT



Maria Lopez
"Times"
in new hit series
A.K.A. Pablo,
Simon & Simon



David Luther
in new hit series
A.K.A. Pablo,
Simon & Simon

Call DMA at (619) 229-0523
6363 El Cajon Blvd., San Diego, CA 92115

Do you really want to know "where the beef is?"



As seen on PM Magazine, Ch. 8, Ch. 10, Weekend Magazine, and Ch. 35, plus as seen in Union Tribune

David Luther & the Guys
invite you to **SPLASHDANCE**

Mon-Fri. at the Mission Beach Plunge
8 am-9 am Splash Aerobics (Advanced)
9 am-10 am Splash Dance (Beginner)
8 pm-9 pm Splash Dance II (Intermediate)

\$3.00 per class
\$1.00 off class with this coupon. Expires 5/30/84.
Splashdance record available at Tower Records.

PLATFORM BEDS

from **the bare woods™**

SIMPLY

A made-to-order platform bed at a reasonable price. Handcrafted of solid wood. Finished in your choice of 21 oil finishes. As low as \$160.00—twin, delivered.



Use with • Innerspring • Foam • Futon • Water • Air



SOPHISTICATED

Component storage everywhere. Ballbearing guided drawers under the bed and in the side tables. Hidden storage behind the task inlay bridge. Available as a complete system or separate pieces. All sizes, 21 finishes.

Bare Woods furniture is designed, built and finished in our San Diego shop to your order. Visit our factory showroom.

the bare woods

4678 Alvarado Canyon Road, San Diego 92130
10 am-7 pm Tues.-Fri.; 10 am-5 pm Sat. Closed Sun. & Mon.
Bare Woods furniture. Good things to live with.

Video Résumés give employers more than ink



Read how Video Résumés present the whole person not just their statistics

When Judith Benton lost her public relations job in February because of staff cutbacks, she was ill-prepared to reenter the job market on such short notice. "I needed something extra, something special," she recalls. Judy wanted to pitch her personality as well as her work background. Furthermore, she knew she had to distinguish herself from competitors clamoring for jobs in San Diego. So rather than rely on the standard resume, she captured her warm voice, enthusiasm, and verbal skills on videotape. The results: a more complete and vivid view of her personality and drive, her appearance and communication style, and her career goals. Since her video resume was less costly and more convincing for employers, she landed a job much sooner than she would have with traditional job search techniques.

Seeing is believing! Attend a free seminar to see if Video Resume® can help you.

Call 691-1301, Mon.-Fri. from 8:30 am-10:30 am

VIDEO Resume

Sepa Video & Associates

BREAK THE EYEGLASS HABIT



Extended Wear SoftLenses \$159 a pair* Bausch & Lomb Soft Contact Lenses \$59 a pair*

*when purchased with professional services, 1 hour service in most cases. Offer expires 4/12/84.

Also available: • Bi-focal soft lenses • Gas permeable silicone lenses • Asigmatism soft lenses • Flexible (conventional) lenses

Dr. Jack Perelman
Optometrist

Sports Arena area
Nordic Village Center
3545 Midway Dr., San Diego, CA 92131-1111

East County
Sawley Shopping Center
Mission Gorge Rd. & Cuyamaca Blvd., Santee, CA 92082-2228

The dolphin wedding band for men & women.



Gary Gilmore GOLDSMITH

Diamonds—Custom Design—Appraisals—Engraving—Repair
4919 Newport Avenue, San Diego 92137
Tuesday-Saturday 10:00-5:45



hairstyling company

La Jolla Village Square
May Co. Bldg., lower level
Mon.-Fri. 10 am-6 pm, Sat. 9 am-6 pm
Sun. 11:30 am-5:00 pm

455-1700

Oceanside
El Camino North Shopping Center
El Torito & Main Theater Center
439-4700

Expires 4/12/84

California Cut \$10.00 (men & women)

Our artistic technique is cutting the hair along its natural path of growth and volume of texture. The look is natural because the California Cut is natural, just shampooing brings back the cut. (includes shampoo & cut.) Good with coupon, selected styles, and by appointment only. New clients only.

European Perm \$35.50 (reg. \$52.50)
Is your hair too straight and hard to manage? You fine & has no body and needs fullness? Now is the time to reshape your hair with the most popular perm & method in Europe. Leaves your hair soft and looking natural (cut not included). Good with coupon, selected styles and by appointment only. New clients only.

Sculptured Nails \$18.00 (reg. \$35.00)
Long, beautiful nails can now be yours for that special occasion. Career Girl or Nail Artist. Good with coupon, selected manicures & by appointment only. New clients only.

Swedish Oil Massage \$25.00 (reg. \$35.00)
Relieving stress or muscle tension, exfoliating and balancing body structure. New clients only.

GIGANTIC FACTORY BACKED ELECTRONICS SPECTACULAR

Manufacturers & Mad Jack's
act to quickly reduce inventories!

SAVE FROM 25% TO 70%
off Mad Jack's regular marked prices on selected
major brand electronic components and accessories.

VIDEO EQUIPMENT · HOME STEREO PORTABLE STEREO · CAR STEREO VIDEO/AUDIO TAPES

Manufacturers have authorized hundreds of
thousands of dollars in additional deals to reduce
overstocks & inventories on key items! Due to
these greatly reduced prices, product is moving out
at an incredible rate! Act now to take advantage of
these super low prices while the best selection of
major brands is still available!

mad Jack's
AUDIO · VIDEO · TV



KIERSEY MESA 569-6920
12522 Glenhurst, Mesa Blvd.
Mon-Fri 9:00-5:00
Sat 9:00-7:00 Sun 10:00-7:00



EL CAJON BLVD 583-4141
4051 El Cajon Blvd.
Mon-Fri 9:00-5:00
Sat 9:00-7:00 Sun 10:00-7:00



SPORTS ARENA 233-5531
1350 Sports Arena Blvd.
Mon-Fri 9:00-5:00
Sat 9:00-7:00 Sun 10:00-7:00



NATIONAL CITY 478-8631
808 West 24th Street
Mon-Fri 9:00-5:00
Sat 9:00-7:00 Sun 10:00-7:00



LA MESA 460-7411
Highway 94 at Jackson Dr.
Mon-Fri 9:00-5:00
Sat 9:00-7:00 Sun 10:00-7:00

**\$5000. ON-THE-SPOT
INSTANT CREDIT**
90 days same as cash
No payments until May (O.A.C.)

MILITARY FINANCING
E-2 and up O.A.C.

SAN DIEGO'S CAR STEREO LEADER
CUSTOM INSTALLATION
Call for details

SERVICE DEPARTMENT
Call for details

How to Place Your Free Classifieds

CLASSIFIED ADS must be to the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

For Sale

WISCONSIN THE "American Dream" 1981 new in great shape for free entrepreneur. A professional vending cart. If you are interested in owning your own business, then this is it. Call 440-1000. Contact Mark at 212-2134 or Chris at 212-2134-8100.

LONGSHIRT'S 14K gold 18mm square men's watch, unique & beautiful, perfect, excellent running condition. 1375. Call 642-9386.

COUCH NEVER USED new, 1982, 2 years, new pillows, cushions, very attractive, worth \$1100, so far \$800. Call 462-9386.

WIGOR (LAWRENCE) JACKET Gentlemen's. Quality jacket, size 1300, new, \$175 or offer, contact call 462-9386.

BUSINESS CLASSIFIEDS. Businesses including all types of paid services, profit-making enterprises may buy ads for 12¢ per 25 words or less, plus 30 cents per additional word. Business classifieds may run for any consecutive number of weeks provided proper payment is received. All business ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle phone inquiries. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

ALL MAILED ADS SHOULD BE SENT TO:
READER CLASSIFIEDS
P.O. BOX 80803
SAN DIEGO, CALIFORNIA 92168

DEADLINES. Classified ads of any kind must be received by the Reader Service Dept. at 1225 La Jolla Village Drive, San Diego, CA 92161. Classifieds are accepted on a non-exclusive basis. All ads must be paid in advance. There will be a 15% fee charged for any ads received in uncollectible.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private parties and nonprofit organizations when no charge for their services. Ads of more than 25 words cost 30 cents per additional word. All free classifieds run for one week only and must be mailed in.

Section 3/Classifieds

READER'S SERVICE. Signature Super Dealer, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142

[illegible]

WATER SQUEEZING KIT with ultrasonic and 7 neoprene rollers.

MUSICAL EQUIPMENT) 1.8 mms

LEONARD: WITH: matron, 6-classes
1250 453-B176

post 5600 (after 1250) 418-1214

QUEEN waterproof including 3 sets
with matching pillows, heater, pad-
dles. Lifetime copy. \$95-255-0454.

MODERN CHAIR: Reclining, chocolate-tan, 1400 new sacrifice for \$125.

2. DOOR FROSTREE like new, \$185

HOUSE, furnished and decorated, for
 m's play. 3 rooms, value \$150. selling
 90


SET DOORS (padding) for opening ap-
 x 79-1/2". Good condition. \$35
 each.

ANTS

084

Atop the La Jolla Village Inn,
Corner Highway 5 and La Jolla Village Dr.
(619) 453-3500

of Moon Inn
atter Island Drive
-3411



Open daily for lunch and dinner. Early reservations: 2
Free garage parking on Sports Arena Blvd.

23-9800

APRIL 5, 1964 3

st. Leave
er guitar.
money-
smoking
x, exci-

dance?
party.

or best.
7-card
(04).

April 15
6:00 at

Robert
Fender
750 or
muson
00 Joe
at your

2-5
 rution
 around
 tapes,
 erashed
 re, side

all time
valuable
at any-

PS. Bill
A. Gens.
D. watt
Gens.
G. & L.

condi-
strain

with
couple
make

tional
ment

side for
115
band
below
le. Call
raters,
at 202

and
offer.

team
21.


•

(continued)

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

[illegible]

54965 Pinecrest Rd.,

 Open 7:00 am
7 days

**No Pan Pizza
York Calzones
Made Pasta**

**Luxury special
Calzones & Pasta
e price**

12/30/04. After 4:00 pm. Dine in only.

APRIL 5, 1964 11

standard 4
7-9206.
gine and
roll bar.
ter over
lure-up
Vista.
n, clutch
steered,
clean.
1600cc
cassette

new 3000
\$495.

condi-
NM, FM
book at

engine;
levator,
in trans

24/24/32
250 or

write
and runs
offer.

in good
Tennis

1,500

power
5600

drakes,
ity and

AM/FM

ercent
 radials,
 offer
 shape
 d lines
 good
 oning,
 or best
 and re-
 l
 r. Non-
 5/889

E*

will
h,

y.

APRIL 5, 1964 17

EYEGLASS CENTER

\$39 single vision
\$59 bifocal

- *This one low price includes:
- 1. Frame—plastic or wire
- 2. Glass or plastic lenses
- 3. Solid tint (plastic only)
- 4. Oversee included



\$10 DISCOUNT ON SECOND PAIR

NO-LINE BIFOCALS \$139 complete.
DESIGNER GLASSES from \$69 complete.
Discount to senior citizens.

San Diego
6086 University Ave.
(University & College)
287-3388

Chula Vista
1079 Third Ave.
(Across from K-Mart)
691-0684

Stereo Savings

STEREOS AT BARGAIN PRICES
New • Used • Close-outs
Top brand receivers,
tuners, tape decks &
SPEAKERS
We carry "Do-It-Yourself"
speaker components
for home and auto.

Down To Earth Stereo
5852 El Cajon Blvd. 286-8430
1/2 mi. West of College 286-9177

CANADIAN LOTTERY TICKETS

You could be the next winner!

**\$13.9 million won in January—
tax free**

For more information
please fill in the order blank below
or call (604) 291-0516 24 hours
Visa—MasterCard accepted

Name _____
Address _____
City _____ State _____ Zip _____
Mail to: **TRALEE SALES**
444 Robson St. Suite 15
Vancouver, British Columbia
Canada V6B2B5
(604) 291-0516 24 hours

TYPEWRITER CLEANING SPECIALS

**\$15.95 most model portables
\$19.95 most model portable electrics**

- Air clean, oil, full function check
- Turn platen
- Check ring & cylinder
- Check on feed motion
- Carriage tension
- Tab
- Back space

Offer expires April 30, 1984

ON-KEY TYPEWRITER MART, INC.
3567 University Ave. San Diego 583-0460



Offer expires April 30, 1984

ON-KEY TYPEWRITER MART, INC.

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

3567 University Ave. San Diego 583-0460

BIKE SHOP III



TUNE-UP SPECIAL
\$10

Includes: Adjusting brakes and gears,
and straightening wheels. Parts extra.

COMPLETE OVERHAUL
\$29.95

Includes: Packing hubs, headset,
bottom bracket and a tune-up.

4637 College Ave. (Corner of College & El Cajon)
286-4215
1125 N. 2nd St., El Cajon
444-9686 444-9677

[illegible][illegible][illegible]

CRITTER SITTERS

In-home pet care serving
the needs of your pets in
the security of their own
home while you're away



Feed • Love • Exercise

- Licensed • Bonded • Liability Insured
- 1, 2 or 3 daily visits depending on your pet's individual needs
- Eliminates trauma of boarding
- No possible exposure to Feline virus, kennel cough, etc.
- Pet stays in own "familiar" and "comfortable" surroundings
- Takes the worry out of leaving your pet

ASK ABOUT OUR OVER-NIGHT SITTERS
—DAILY, WEEKLY, MONTHLY RATES

DIANNE LONGGORD
Call: #508/3011821
231-8027

BUDGET AIR FARES

Round Trip
London
599 RT
Amsterdam
558 RT
*Paris
658
Madrid
699
Hong Kong
610
Tokyo
510
*Auckland
890

*student fares

4429 Cass Street
Pacific Beach

SPECIAL OFFER

Purchase a R.T. ticket to
Europe, Asia, or the South
Pacific from us at our low, low
fares and receive your choice
of the following gifts:

"Let's Go Europe"
—a guide for the budget
traveller

**Undercover passport/
money carrier**

**International student I.D.
card**

Offer expires April 16, 1984.

Council Travel/CIEE
270-6401
UCSD Student Center

[illegible]

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

WANT TO BUY OR SELL? Call 212-461-1111. We'll find you the best deal in the market. No commission. No hidden fees. No hassles. Just results.

"FINAL PHASE"

COLE MANOR South

The Best Deal In San Diego

From **\$49,950** to **\$467** per month

No first year home owner's dues**

2 1/2% down

VA, FHA financing available

4855 Cole Street San Diego, CA 619/270-6700

1-2 Bedroom Condominiums
 *Based on a purchase price of \$49,950. Down payment \$2050. Loan a month \$47.90. First and second year monthly payments \$353. Remaining 27 years payments are \$541. Homeowners dues and taxes are extra. Annual percentage rate 13.65%. Prices and financing subject to availability.
 **Limited offer.

Downtown Gaslamp Quarter

Space available in The Jewellers Exchange Bldg. Reasonable rates month to month, harbor views, 200-1400 sq. ft.

Call 233-9268 8am-4pm.

SALES BY APPOINTMENT

Call 233-9268 8am-4pm.

THE READER PUZZLE

No. 301, Quizinart

By Don Rubin
 We've "processed" nine objects and scattered their remains at the right. Using the bits of graphic information provided, see if you can identify the items, on the lines below.



- ### Rules of the Game
1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92183) by 9:00 a.m. Friday, eight days following the issue date.
 3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
 4. Employees of the Reader and their immediate families are not eligible.
 5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
 6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
 7. One entry per person.

R. JONES' 8811

©1984 United Feature Syndicate, Inc.

Winners of Answers to Reader Puzzle #299, Coasting Along

Coasting Along wasn't that hard, literally speaking. The correct solutions ("briefly"): 1) the Carolina coast; 2) the coasts of the Black and Caspian Seas, along with the Sea of Azov, at the Caucasus; 3) the coast(s) of England; 4) the coasts of Burma and the People's Republic of Bangladesh; 5) the coasts of Mozambique, Tanzania, and Madagascar; and 6) the coasts of East and West Germany, Denmark, Poland, Sweden, etc.



©1984 United Feature Syndicate, Inc.

Twenty-nine entries (out of thirty-eight) were correct. The T-shirt winners are:

1. John F. Nieboer, El Cajon
2. Bill Kubitz, San Diego
3. Sharon Hester, San Diego
4. Tom Frank, San Diego
5. Mark Swanson, San Diego

CAMEL FILTERS

It's a whole new world.



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

Section 2

Events, Theater, Music, Film

The New Iconoclasts

"In one performance, [performance artist Tim] Miller seated the audience around a dinner table on which he cooked hamburgers, danced, and crawled in a pile of plastic silverware, while the spectators were surrounded by the sounds of bombs and images of dirigibles." This description gives an idea of the kind of art showcased in Sush's "Neofest," the second annual, month-long Festival of the New Arts. Each work and each artist is unique, but within a wide range they share certain preoccupations, certain techniques, and inspirations.

The inspiration for these creative, iconoclastic mixtures of acting, music, dance, cabaret, sculpture, film, and other less definable media goes back to that tremendous period in the first decades of this century, during which "modern" art came into being. The moral complacencies and comfortable attitudes toward reality of the Nineteenth Century were exploded. Art now said shocking things in a shocking way, breaking apart the very form of art in order to make its points. Many of the artists that will appear at Sush are quite articulate about the sources of what they do: Alfred Jarry's absurdist-satirical drama, constructivist sculpture, German expressionist films, Russian futurist poet-performers such as Mayakovsky, the Dada movement.

These artists share with each other and with their predecessors the desire to break down the boundaries separating the various arts and the fascination with popular forms that naturally cross those boundaries. The descriptions of their performance pieces read like a mad cornucopia of controlled chaos: "clothing, performance, sculpture, installation . . . theater, dance, cabaret, parade, pageant, comic books, beauty contests . . . ritual, music, drama . . . anagrams, riddles, puns, alliterative rhyme . . . a single unifying sculptural object . . . projections . . . impressions, dialects, movie clichés, jazz, rock, pop, hymns, chants, TV themes . . . documentation, narrative . . . art making through the use of the body . . . powdered pigments, cotton shrouds . . . slides, audiotapes, autobiography . . . exaggerated speech patterns, gestural movement, botanical references . . . voice, contrabass, percussion, noise modules . . . poems, stories, bits of interviews . . ." Much of this art is humorous, grotesque, entertaining, but at the same time much of it has a serious purpose: social commentary on the bizarre contradictions of our time, in religion, science, art, social mores, cultural myths, war, and peace. And — curiously — these serious preoccupations remain (with a few superficial changes) the same as those which inspired the early-Modernist origins of this art. "The New Arts," Sush's prospectus proclaims them — and yet their newness belongs to a rich tradition more than three-quarters of a century old!

All "Neofest" events will take place at 8:00 p.m. at Sush, 852 Eighth Avenue, downtown. Friday, April 6: Pat Olesko, "The Sirene of O" or "Clothing as a Second Thought." Saturday, April 7: Kathy Rose, "Primitive Movers" and "Strange Ditties." Sunday, April 8: Alternatives 5, art making through the use of



James Grigory

Getting It Backwards

There are two amazing details surrounding the eleventh San Diego Crew Classic which convenes this Saturday. The most amazing thing? That 1300 athletes from forty-two clubs and colleges will travel here to partake of the dubious privilege of sweating their tails off to determine who can go backwards on water fastest — a kind of Olympics for galley slaves.

The second most amazing thing about this weekend's regatta — the first major regatta of the crew racing season, and next in importance only to the championship races at the end of the season — is that the event will be held on West Mission Bay instead of in some secret cove in Bermuda, where U.S. authorities can't touch it. Or so one might surmise, judging from the 1983 San Diego Crew Classic official program (page one) wherein special gratitude is expressed to a major underwriter of the event, our own J. David & Company.

The sport of crew racing originated in England in 1827, and, in 1852, was introduced to these shores by Harvard and Yale. It's no surprise today that the old Eastern universities are still involved; they're stuck with it. When the young student-athletes visit the gym at Harvard, they find those walls papered with photos of their fathers, grandfathers, and great-grandfathers dressed in rowing duds and imploring their progeny to sign up and pull. At Yale the crew coach routinely reminds freshmen prospects of their duties to tradition by taking them to the university's art gallery to view Thomas

Eakins's fatally romantic painting of John Biglin rowing a single scull up the Schuylkill River in 1873. But what about these newest, land-grant, prairie colleges that are coming to row — Sacramento, SDSU, and the rest? There's no obligation to history here, no stuffed-shirt ghosts to draft these undernourished to service in the fields, to force them to train like pack animals, inducing them to repeat a thousand times that single, monotonous motion of pulling against the water, or to make

them trust that miserable wimp of a coxswain to tell them where they are going. What sort of people would volunteer for such work? Folks without both oars in the water would be my guess.

Crew racing's redeeming aspect is that it is a pleasing spectator sport, particularly at the San Diego Crew Classic, where the weather, the site, and the competition usually combine to produce a first-rate spectacle. Races in a variety of classes will begin at 6:00 a.m. on Saturday, April 7, and continue throughout the day, with one race every ten or fifteen

(continued on page 8, col. 3)

Words of Commitment

Although a great many of her poems are purely lyric, with no political content, Denise Levertov is undeniably a "poet in the world." In an essay by that name, she describes herself as a writer who believes that "morality . . . demands of us that we sometimes leave our desks, our classrooms, our libraries, and manifest in the streets, and by radical political actions, that love of the good and beautiful, that love of life and its arts, to which otherwise we pay only lip service."

Unlike many contemporary poets, Levertov doesn't eschew didactic poetry as a means of expressing her concerns about war and peace. Yet her grace and skill as a writer are most consummate when she unites

image and anger — as in a passage from "The Dragon of Revolutionary Love," written after she went to Hanoi in 1972. . . . a whole child hurries to school with a legless child on his back. . . . both of them flushed with pride. . . . Denise Levertov is associated with the Black Mountain poets — Robert Duncan, Charles Olson, and Robert Creeley, all of whom were influenced by the works of Ezra Pound and William Carlos Williams — though she never visited that remarkable educational experiment in North Carolina which brought together such creative and innovative artists as choreographer Merce Cunningham and composer John Cage. In fact, Levertov never attended school. She was educated at home by her father — a Jewish-born Anglican priest whose lifelong dream was to unite Judaism and Christianity — and her mother.



Denise Levertov

Levertov has since taught at Vassar, Radcliffe, UC Berkeley, and MIT. She has a dozen books to her credit, has served as poetry editor of *The Nation*, and currently teaches at Stanford. Kenneth Rexroth calls Levertov "the most subtly skilled poet of her generation, the most profound, the most modest, the most moving." Always beneath the graceful surface of her language are compassion and a deep humanity (the exquisite "Cloud Poems," dedicated to her former husband, voice her empathy with his suffering as much as her own pain upon their divorce).

Such qualities are present also in her poems on larger political themes, most recently about the threat of nuclear war — as in the title poem from *Candles in Babylon*. Through the midnight streets of Babylon, between the steel towers of their

(continued on page 8, col. 3)

CAMEL FILTERS

It's a whole new world.

Today's Camel Filters, surprisingly smooth.

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

Section 2

Events, Theater, Music, Film



James Grigaly

The New Iconoclasts

"In one performance, performance artist Tini Miller scatted the audience around a dinner table on which he cooked hamburgers, danced, and cranked in a pile of plastic silverware, while the spectators were surrounded by the sounds of bombs and images of dingbats." The description gives an idea of the kind of art showcased in Sushu's "Neoform," the second annual, month-long festival of the New Arts. Each work and each artist is unique, but within a wide range they share certain preoccupations, certain techniques, and inspirations.

The inspiration for these creative, iconoclastic mixtures of acting, music, dance, cabaret, sculpture, film, and other less definable media goes back to that tremendous period in the first decade of this century, during which "modern" art came into being. The modernist complacencies and comfortable attitudes toward reality of the Nineteenth Century were exploded. Art now said shocking

things in a shocking way, breaking apart the very form of art in order to make its points. Many of the artists that will appear at Sushu are quite articulate about the sources of what they do: Alfred Jarry's absurdist-surrealist drama, constructivist sculpture, German expressionist films, Russian futurist poet-performers such as Mayakovsky, the Dada movement.

These artists share with each other, and with their predecessors, the desire to break down the boundaries separating the various arts and the fascination with popular forms that naturally cross those boundaries. The descriptions of their performance pieces read like a mad cornucopia of controlled chaos: "clothing, performance, sculpture, installation, theater, dance, cabaret, parade, pigment, comic books, beauty contests, avant-garde cartoons . . . ritual, music, drama . . . images, riddles, puns, alliterative rhyme . . . a single unifying sculptural object . . . projections, impressions, dialects, movie clips, jazz, rock, pop, lyrics, chants, TV themes, documentation, narrative, art making through the use of

the body . . . powdered pigments, cotton slacks, slides, audiotapes, autobiography . . . exaggerated speech patterns, ground movement, botanical references . . . voice, contrabass, percussion, nose modules, poems, stories, bits of interviews . . ."

Much of this art is humorous, grotesque, entertaining, but at the same time much of it has a serious purpose: social commentary on the bizarre contradictions of our time, on religion, science, art, social mores, cultural myths, war, and peace. And—curiously—these various preoccupations remain (with a few superficial changes) the same as those which inspired the early-Modernist origins of this art. "The New Arts" Sushu's prospectus proclaims them—and sets their newness belonging to a rich tradition more than a few quarters of a century old.

All "Neoform" events will take place at 8:30 p.m. at 7501 15th, Eighth Avenue, downtown. Friday, April 6: Dan Olesko, "The Source of Life" or "Clothing as a Focused Thought." Saturday, April 7: Kathy Rose, "Primitive Movers" and "Strange Drives." Sunday, April 8: Alternatives 5.

(continued on page 8, col. 3)

Getting It Backwards

There are two amazing details surrounding the eleventh San Diego Crew Classic which convenes this Saturday. The most amazing thing? That 1300 athletes from forty-two clubs and colleges will travel here to partake of the dubious privilege of sweating their tails off to determine who can go backwards on water fastest—a kind of Olympics for galley slaves.

The second most amazing thing about this weekend's regatta—the first major regatta of the crew racing season, and next in importance only to the championship races at the end of the season—is that the event will be held on West Mission Bay instead of in some secret cove in Bermuda, where U.S. authorities can't touch it. Or so one might surmise, judging from the 1983 San Diego Crew Classic official program (page one) wherein special gratitude is expressed to a major underwriter of the event, our own J. David & Company.

The sport of crew racing

originated in England in 1829, and, in 1852, was introduced to these shores by Harvard and Yale. It's no surprise today that the old Eastern universities are still involved; they're stuck with it. When the young student-athletes visit the gym at Harvard, they find those walls papered with photos of their fathers, grandfathers, and great-grandfathers dressed in rowing duds and implying their progeny to sign up and pull. At Yale the crew coach routinely reminds freshman prospects of their duties to tradition by taking them to the university's art gallery to view Thomas

Eakin's fatally romantic painting of John Biglin rowing a single scull up the Schuylkill River in 1873.

But what about these new-wave, land-grant, public colleges that are coming to row? Sacramento, U.C. Davis, Humboldt, Irvine, our own USD and SJSU, and the rest? There's no obligation to history here, no stuffed-shirt ghosts to draft these onerous traditions into service in the shingles, to force them to train like pack animals, in hazing them to repeat a thousand times that single, monotonous motion of pulling against the water, or to make

them trust that miserable wing of a coxswain to tell them where they are going. What sort of people would volunteer for such work? Folks without balls, or in the water would be my guess. Crew racing's redeeming aspect is that it is a pleasing spectator sport, particularly at the San Diego Crew Classic, where the weather, the site, and the competition usually combine to produce a first-rate spectacle. Races in a variety of classes will begin at 6:00 a.m. on Saturday, April 7, and continue throughout the day, with one race every ten or fifteen

(continued on page 8, col. 3)

Words of Commitment

Although a great many of her poems are purely lyric, with no political content, Denise Levertov is undeniably a "poet in the world." In an essay by that name, she describes herself as a writer who believes that "morality . . . demands of us that we sometimes leave our desks, our classrooms, our libraries, and manifest in the streets, and by radical political actions, that love of the good and beautiful, that love of life and its arts, to which otherwise we pay only lip service."

Unlike many contemporary poets, Levertov doesn't eschew didactic poetry as a means of expressing her concerns about war and peace. Yet her grace and skill as a writer are most consummate when she unites

image and anger—as in a passage from "The Dragon of Revolutionary Love," written after she went to Hanoi in 1972: a whole child hurries to school with a legless child on his back.

Denise Levertov is associated with the Black Mountain poets—Robert Duncan, Charles Olson, and Robert Creeley, all of whom were influenced by the works of Ezra Pound and William Carlos Williams—though she never visited that remarkable educational experiment in North Carolina which brought together such creative and innovative artists as choreographer Merce Cunningham and composer John Cage. In fact, Levertov never attended school. She was educated at home by her father—a Jewish-born Anglican priest whose lifelong dream was to unite Judaism and Christianity—and her mother.



Denise Levertov

Levertov has since taught at Vassar, Radcliffe, U.C. Berkeley, and MIT. She has a dozen books to her credit, has served as poets editor of *The Nation*, and currently teaches at Stanford. Kenneth Rexroth calls Levertov "the most subtly skillful poet of her generation, the most profound, the most modest, the most moving." Always beneath the graceful surface of her language are compassion and a deep humanity (the exquisite "Cloud Poem," dedicated to her former husband, voice her empathy with his suffering as much as her own pain upon their divorce).

Such qualities are present also in her poems on larger political themes, most recently about the threat of nuclear war—as in the title poem from *Candies in Babylon*. Through the midnight streets of Babylon

(continued on page 8, col. 3)

READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92108.

Dance

Ballet, The Legend of Josaf and the Holy State will be featured in the California Ballet Company's season finale, Friday, April 6, 8 p.m., and Saturday, April 7, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 560-5676 or 440-2277.

Film

For Children, films will be shown Friday, April 6, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5168.

"Journeys," The Wallflower Order Dance Collective combines dance, mime, and martial arts in this performance, Saturday, April 7, 8 p.m., Educational Cultural Complex, 4141 Ocean View Boulevard, Southeast San Diego. 230-2827.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 8 p.m., 3255 Fifth Avenue, Hillcrest. 239-1711.

Circle Dancing, meditative "Sati dancing" is conducted weekly, Mondays, 7 p.m., Mission Hills Congregational Church, 4070 Jacklaw Street, Mission Hills. 295-8677.

"Vasil and Vasilina," Inna Pop-Jakovaya's 1981 film, the first adaptation of a work by the Russian writer Valentin Rasputin, will be shown in the continuing political film series, Thursday, April 5, 7 p.m., Mandeville Auditorium, UCSD. Limited seating. Free. 454-4450 or 452-2106.

"Yugoslavia," an interview with the late Yugoslav president Tito highlights this study of life in Yugoslavia, Sunday, April 8, 1 p.m. and 3:30 p.m., room P-32, Palomar College, 1840 West Mission Road, San Marcos. 744-1150 or 727-7539 x2153.

"Joan of the Angels," based on the famous Devil of London case, this Polish film (with English subtitles) by Jerzy Kozlowski about a priest sent to exorcise the devil from a convent, will be screened Wednesday, April 11, 7:30 p.m., auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 434-3341.

Music

Chamber Concert, the renowned Tokyo String Quartet, sponsored by the La Jolla Chamber Music Society, returns to perform Haydn's Quartet in F Major, one of Beethoven's "Rasummskys" Quartets, the C Major, Friday, April 6, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 434-3341.

Smetana Centennial continues with Karel Husa conducting the San Diego Symphony in his Two Sonnets from Michelangelo, Thursday, April 5, 7 p.m., Friday, April 6, 8 p.m., and Sunday, April 8, 2:30 p.m., Civic Theatre, 203 C Street, downtown; Frantisek Smetana, grand-nephew of Bedrich Smetana will give a cello recital, including works by Dvořák, Martiní, and Kraft, Friday, April 6, 8 p.m., South Recital Hall,

SISU, the SISU Opera Theatre Workshop, with the Czechoslovak School Dancers of Los Angeles, will perform Smetana's The Bartered Bride, Saturday, April 7, 8 p.m. and Sunday, April 8, 1 p.m., South Recital Hall, SISU, 265-6947 or 565-9947 or 265-6031.

Piano and Violin Recital, pianist Dore Lawrence and violinist Greg Lawrence will perform a classical program, Friday, April 6, 7:30 p.m., Habitar Bookshop, 4711 Third Street, La Mesa. 697-7922.

Folk Concert, West Texas country blues guitarist "Tomcat" will appear Friday, April 6, 8 p.m., 1260 Robinson, Hillcrest.

Nueva Canción de Chile, the musicians "Grupo Rait" will perform from a repertoire of traditional Latin American folk music and modern works, Saturday, April 7, 7:30 p.m., Great Room Cultural Center, 1947 Thirtieth Street, Golden Hill. 212-5029.

(continued on page 4)

James M. Nederlander Presents CHRISTINE MOVIE

IN CONCERT, ONE PERFORMANCE ONLY

MONDAY
APRIL 16, 1984
8:00 P.M.

FOX
THEATER
BOX OFFICE
NOW OPEN



Tickets \$15.50 available at all Sears and location locations in charge by phone (San Diego) (MC/Visa only) 231-3554. For information Phone 231-8995.

Celebrate Passover COME TO CHABAD

First Seder—Monday, April 16 6:30 pm
Second Seder—Tuesday, April 17 7:00 pm

Simcha
Spirit
Yagada
Explanations

Yiddishkeit
Delicious Meal
L'Chaim

Reserve Now
Round, Handbaked Shmurah Matzahs Available

For information and reservations call
265-7700

6115 Montezuma Rd., San Diego
8550 Villa La Jolla Drive, La Jolla

ESP PSYCHIC SPECTACULAR

Sunday, April 15

All day, 11:00 am-6:00 pm
America's best clairvoyants, astrologers,
card readers and palmists.

"Stunningly accurate."

—Channel 8, "Sun-Up"

"Rare, stimulating."

—"Tonight Show"

Door donation \$2.00
HOLIDAY INN VALLEY BALLROOM
595 Hotel Circle South, Mission Valley
L.A. Wholistic Group (213) 871-8054

The Pops Are Back With A BANG!

Matthew Garbutt, Resident Pops Conductor

SUMMER UNDER THE STARS WITH THE SAN DIEGO POPS

The San Diego Pops is back with another terrific season of all your favorite music. Our 11 week season starts June 27 at Hospitality Point.

BIG DISCOUNTS FOR EARLY SUBSCRIBERS!
Up to 20% discount over individual ticket prices by subscribing before April 30.

EVERYONE'S FAVORITE PROGRAMS

GERSHWIN & GERSHWIN June 27, 28, 29, 30
AMERICAN SALUTE July 4, 5, 6, 7
FIEDLER'S FAVORITES July 11, 12, 13, 14
OLYMPIC SALUTE July 18, 19, 20, 21
POPS GOES TO THE MOVIES July 25, 26, 27, 28
RICHARD RODGERS & FRIENDS August 1, 2, 3, 4
BIG BAND SOUNDS August 8, 9, 10, 11
POPS ON BROADWAY August 15, 16, 17, 18
THE VERNON OF JORDAN STRAUSS August 22, 23, 24, 25
AN EVENING WITH COLE PORTER August 29, 30, 31
ALL TCHAIKOVSKY SPECTACULAR September 1, 5, 6, 7, 8

All concerts at 7:30 p.m. at
Hospitality Point, Mission Bay

20% Discount on Gallery and Cabaret Seating!

11 CONCERT SUBSCRIPTION PRICES

Select Wednesday, Thursday,
Friday OR Saturday evenings
VIP Cabaret Seating \$165.00 ea.
97.00 ea.
Gallery Seating 20% DISCOUNT
57.00 ea.
20% DISCOUNT

5 CONCERT SAMPLER SERIES

PICK YOUR CONCERTS! (Wed-Sat)
Five performances for the price of four:
Cabaret Seating \$44.00 ea.
20% DISCOUNT
26.00 ea.
Gallery Seating 20% DISCOUNT

Sampler subscribers not guaranteed the same seats for all concerts, but will receive best seating available before individual ticket sales begin.

SUBSCRIBE BY PHONE

To charge your season tickets call **283-SEAT**

Or MAIL IN your order today.

Sorry, no orders taken in person at the Symphony office.

For more information, call

San Diego Pops

P.O. Box 5175

San Diego, CA 92103

283-SEAT

Subscription Order Form

(please print)
NAME _____
ADDRESS _____
CITY, STATE, ZIP _____
PHONE _____ (Day) _____ (evening)

11 WEEK SEASON Select Wednesday, Thursday, Friday OR Saturday evenings

| EVENING | SECTION | # OF SEATS | PRICE EACH | TOTAL |
|---------|---------|------------|------------|-------|
| | | | | |
| | | | | |
| | | | | |

5 NIGHT SAMPLER SERIES Select any nights; min 5 match to make your own series. All 5 performances in same section but not necessarily same seat.

Cabaret Samplers @ \$44.00
Gallery Samplers @ \$26.00

Please redeem the samplers immediately for the following evenings. Sampler orders will be filled before individual ticket orders. You may exchange Samplers coupons either when you purchase Samplers, or prior to performance at Hospitality Point box office.

| DATE | OR GALLERY | # OF SEATS |
|------|------------|------------|
| | | |
| | | |
| | | |

11 week subscription totals
Sampler total \$ 1.00
Handling charge \$ 1.00
TOTAL \$ 2.00

PAYMENT (personal check or charge)

☐ Check enclosed ☐ MasterCard ☐ VISA

Card # _____

Expiration Date _____

Signature _____

Reserve Priority for future Summer Season!

Make checks payable to:

San Diego Pops

P.O. Box 5175

San Diego, CA 92103



Anything can happen.



Cuervo
Premium Tequila

READER'S GUIDE

(continued from page 2)

Multimedia Concert, the program by doctoral candidate and composer John Feller will include jazz Suite for Piano, with dancer, Emergence, for solo percussion, Augmentation, for solo viola and dancer, On Tuesday I Poked My Uncle, for baritone and trumpet, and Requiem for a Jazzer, for solo ensemble and jazz band. Sunday, April 7, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

Organ Concert, Jared Jacobson offers a program of French music. Sunday, April 8, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Piano Recital, Peter Gsch will perform works of Chopin, Beethoven, Ives, and others. Sunday, April 8, 3 p.m., Performance Lab.

Palmat College, 1140 West Mission Road, San Marcos. 744-1150 x2316.

Jazz Performance, the MiraCosta College Jazz Band will perform. Sunday, April 8, 4 p.m., MiraCosta College Theater, One Barnard Drive, Oceanside. 757-2121 or 755-5555.

Oratorio, Haydn's The Seven Last Words of Christ will be performed by the ninety-voice Westminster Choir with soloists and chamber orchestra. Sunday, April 8, 7 p.m., First Presbyterian Church, 320 Date Street, downtown. 232-7513.

Chamber Concert, the Los Angeles Chamber Orchestra returns with a program including Mozart's Symphony No. 27, the

Piano Concerto No. 23, Copland's Clarinet Concerto, and the Massimiliano of Richard Strauss. Sunday, April 8, 7 p.m., East County Performing Arts Center, 212 East Main Street, El Cajon. 442-2277.

Choral Concert, Johannes Brahms's A German Requiem will be presented by "Music Series 1984" and performed by the Chancel Choir and Masterwork Choral soloists, orchestra, and organist. Sunday, April 8, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. Free. 297-4366.

Guitar Concert, the UCSD Guitar Quartet will feature both contemporary and traditional works for classical guitar. Sunday, April 8, 8 p.m., Performance Space B210,

Mandeville Center, UCSD. Free. 452-3229.

Chamber Recital, the Allegretto Quartet will perform Tuesday, April 10, 8 p.m., Goodwyn Chapel, Point Loma College, 3032 Lomaland Drive, Point Loma. Free. 222-6474 x344.

Avant-garde Jazz Musician, Anthony Braxton will appear in a solo performance. Wednesday, April 11, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Puppet Show, the Kent family will enact "Beauty and the Beast." Friday, April 6, 10 a.m., Saturday, April 7,

11 a.m., 1, 2:30, and 4 p.m., and Sunday, April 8, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theater, Presidents Way, Balboa Park. 452-0794.

World Figure Skating Champions, including local favorite Tiffany Chin, will perform on the ice. Saturday, April 7, 8 p.m., San Diego Sports Arena. 224-4171 or 226-8212.

Library Cast-offs, your chance to pick up great books at bargain prices comes at the used book sale of the San Carlos Library. Saturday, April 7, 9:30 a.m., San Carlos Library, 7265 Jackson Drive, San Carlos.

Special

Puppet Show, the Kent family will enact "Beauty and the Beast." Friday, April 6, 10 a.m., Saturday, April 7,

TO LOCAL EVENTS

Czechoslovak Ethnic Day, folk dancing, a brass band, and a food fair will highlight this event, which is part of the Smetana Centennial. Saturday, April 7, 1-10 p.m., South Record Hall Plaza, SDBI.

"Neofest", the second annual Festival of the New Arts opens with the performance piece, "The Source of 47" or "Clothing as a Second Thought" by Pat Olesko. Friday, April 6, 8 p.m.; live dance and animation made up Kathy Rose's "Primitive Movers" and "Strange Dances." Saturday, April 7, 8 p.m., a multimedia performance by Alternatives 5 is scheduled for Sunday, April 8, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Poetry, Denise Levertov, one of this country's major poets will read and discuss her work in the continuing "Living Writers" series. Thursday, April 12, 7:30 p.m., Casa Real, Artec Center, SDSU. Free. 265-5204 or 265-5237.

"Love and Rockets", cartoon

Sports

Power Boat Racing, over sixty boats in twelve classes, including hydroplanes, will compete, sponsored by the Pacific Power Boat Club. Sunday, April 8, 9 a.m., north end, East Vacation Isle, Mission Bay.

Regatta, more than 1000 athletes from forty-two clubs and universities, including Olympic hopefuls, will compete in the eleven San Diego Crew Classic. Saturday, April 7, 6 a.m. to 4 p.m., Balboa Point off West Mission Bay Drive. Free. 488-1039.

Baseball, the Padres play Chicago. Friday, April 6, 7:05 p.m., San

Diego's Jack Murphy Stadium. 283-7328 or 283-4494.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Baseball, the San Diego Clippers meet the Golden State Warriors. Friday, April 6, 7:35 p.m., San Diego Sports Arena. 226-8436.

Sunday, April 7, 9 p.m., KPBS, Channel 15.

"Aquatic Summer", follow the return of Aquatic Summer and Harker sea music, including grand in this live program of the thirteen-part series "Living Wild" which airs Sunday, April 8, 8 p.m., KPBS, Channel 15.

Oscar Night rolls around for the fifty-sixth time, the conferring of cinematic laurels airs Monday, April 9, 9 p.m., KGTV, Channel 15.

"The Queen of Spades", Tchaikovsky's opera based on a tale of obsession and intrigue by Alexander Pushkin, is presented in the original Russian, with subtitles. Monday, April 9, 9 p.m., KPBS, Channel 15.

Radio/TV

"Star Wars", the radio adaptation of this intergalactic saga returns for another run, beginning Thursday, April 5, 7:30 p.m., and continuing through twelve more weekly episodes. KPBS-FM (89).

"The Importance of Being Earnest", Oscar Wilde's delightful comedy of errors may be seen

WEST COAST BALLET THEATRE
2225 Torrey Pines Rd. • La Jolla, CA 92037 • (619) 457-5305
in residence at The Children's School

Patricia Hoffman, Director
AGES 4 THRU ADULT
PROFESSIONAL FACULTY

CLASSICAL BALLET
Patricia Hoffman
Marilyn Davis, Marjorie

JAZZ
Lolly Kane
Nancy Ransom

BREAK DANCING
John Decker, Hester

Please call for further information
657-5305

Institute of Scientific Nutrition
presents a FREE lecture

Immunity & Auto-Immunity
"The Nutritional Connections & The Missing Link in Abnormal Weight Gains"

Dr. Bajon will discuss the use of the E.L.I.S.A. Test for food sensitivities and Candida, cytotoxic testing, and vitamin therapy on immune function. Dr. Bajon is a nutritional pharmacist practicing prevention and detection methods to balance body chemistry, increase energy, and prevent cellular malnutrition.

Dr. Stephen Bajon

Wednesday, April 11, 18 & 25, 8 pm
Call to reserve space—seating is limited
8950 Villa La Jolla Dr., Ste. #1242
452-0634 • La Jolla (behind El Torito)

UCSD University Events Office presents

TANIA MARIA

LOVE
Explosion

G.A. \$8.00, UCSD St. \$5.00
APRIL 19, THURSDAY, 8:00 P.M.
Mandeville Auditorium

UCSD Box Office & Ticketron: 452-4559

WE STILL LIVE IN A DEMOCRACY AND IT'S UP FOR GRABS.

LET'S CLAIM OUR AMERICAN HERITAGE

For the first time we will have a county democratic convention in San Diego, Saturday, April 14, 1984. This will be a replica of the national convention to be held in San Francisco. The first 600 democrats to register will be able to attend. Delegates fee: Regular-\$15 Student-\$7.50. Call 283-7392 or 239-5287.

YOUR VOTE IS VITAL

Your action can make a difference. Personally I think that Gary Hart is our best chance for a positive future. If you would like to join me in making San Diego a model for new politics, please call 481-7551 or 455-5438. David J. Harris

Coming to UHS!
The Future of Wellness at the Workplace
with
Willis Goldbeck
President, Washington Business Group on Health.

Seminar A—Monday, April 16 • Seminar B—Tuesday, April 17
(Seminar A is not a prerequisite for Seminar B)
7:00-10:00 pm each evening at Schroeder Hall
\$17 both evenings, \$10 per evening

Willis Goldbeck is the leading authority in America on health-related issues in industry. In these seminars, **Willis Goldbeck** will focus on the workplace as a provider and a purchaser of health care.

The University for Humanistic Studies
2445 San Diego Avenue
San Diego, CA 92110
Call (619) 296-7204 registration/information
State approved under California Education Code 94310 (b).

SAN DIEGO ARTS FOUNDATION
presents

DANCE THEATRE OF HARLEM
ARTHUR MITCHELL AND KAREL SHOOK, DIRECTORS

Electric

With orchestra
Four days only!
Friday, April 21 & 22, 8:00 pm
Saturday, April 23 & 24, 8:00 pm
Seaside
Streetcar Named Desire
Firedrill
April 26 & 27, 8:00 pm
Pas de Dix
Adagio
Fall River Legend
Douglas

Tickets: \$12.00, \$7.50, \$5.00, \$2.50
Chargeable: 455-8788 (no service charges or all ticketless outlets, Sears stores, Fox Theatre Box Office and Fox Chargeable 231-3554 (32/ticket service charge)
For group sales information phone 459-9788

The Dance Theatre of Harlem's San Diego performances are made possible in part by a grant from the National Endowment for the Arts and the California Arts Council.

CELEBRATE WITH SAN DIEGO'S FAVORITE
California Ballet Company
on
California Ballet Day
April 6th, 1984

East County Performing Arts Center

featuring
"Legend of Joscelin" (1984)
"Holberg Suite" (1984)
"The Nutcracker" (1984)

APRIL 6th 8:00 PM
APRIL 7th 2:30 & 8:00 PM
\$14.00 \$10.00 \$7.00

TICKETS AVAILABLE AT
LOCAL BOX OFFICES AND
ALL THEATRE BOX OFFICES

STARRING
Denise Dabrowski
Patrick Noller • Douglas Heyenor

FOR MORE INFORMATION CALL
(619) 594-7676 OR (619) 440-2277

UCSD University Events Office presents

ANTHONY BRAXTON

ANTHONY BRAXTON is a multi-instrumentalist, composer who has been acclaimed as the renaissance man of avant-garde jazz. As the originator and popularizer of the solo saxophone concert, Braxton has evolved an aesthetic that combines jazz improvisation with the structural sophistication of contemporary classical music.

G.A. \$5.00, UCSD St. \$3.00
APRIL 11, WEDNESDAY, 8:00 P.M.
Mandeville Auditorium

UCSD Box Office & Ticketron: 452-4559

READER'S GUIDE

Science Fiction, the second of thirteen weekly radio-dramatic features of Ray Bradbury's short stories. Night Call, Vol. 1, Tuesday, April 10, 9 p.m., KPBS-FM (89).

"The Killing Floor," Moses Ginn and Damien Leake star in this American Folklore presentation of Chicago's slaughterhouse workers and their efforts to unionize. Tuesday, April 10, 9 p.m., KPBS, Channel 15.

"The Gondoliers," Gilbert and Sullivan's classic 1899 opera about two Venetian gondoliers, one of whom might also be the rightful king of Brataria, airs Wednesday, April 11, 9 p.m., KPBS, Channel 15.

Lectures
Photographer Duncan McCosker will offer a lecture and slide presentation on his show "Barbers."

now being displayed in the Museum of Photographic Arts. Thursday, April 5, 7:30 p.m., auditorium, Natural History Museum, Balboa Park, 239-5262.

"France and the World Today," will be the topic for Hugues Cuvillier of the French Embassy Press and Information Service in New York. Thursday, April 5, 8 p.m., room 11, Hefner Hall, SDSU. Free. 265-5204 or 265-6244.

The Art of Operatic Production will be discussed by Ian Campbell, San Diego Opera's general director. Friday, April 6, 10 a.m., room 111A, Administrative Complex, UCSD. Free. 452-3409.

"The Egyptian Book of the Dead," theosophical perspectives will be offered by Elise Hart of the Theosophical Society of Pasadena. Sunday, April 8, 10:10 a.m., room 103, Casa Del Prado, Balboa Park. Free. 298-6784.

"Euripides: The Poet as Prophet," Bernard Knox, Director of the Center for Hellenic Studies in Washington, D.C., will discuss the most controversial of the Greek tragedians Wednesday, April 11, 3 p.m., South Recital Hall, SDSU. Free. 265-5386.

The Alaskan Wilderness will be featured in a narrative and slide presentation by Pat Workins, sponsored by the Tetra Pares Coastal Group. San Diego Sierra Club, Monday, April 9, 9 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle. 233-7445.

"Women's Social Mobility in Nineteenth-Century France," history professor William Sewell will lecture. Wednesday, April 11, 3 p.m., room 221, Hefner Hall, SDSU. Free. 265-6524.

Galleries
"Black Artists on the Galapagos"

"Quarter," five artists will be on display through April 21, opening with a reception for the artists. Friday, April 6, 6 p.m., Gallery of the Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

Kinetic Sculpture, works by George Baker will be on display through May 15, opening Saturday, April 7, at the Weeger Gallery, Fine Arts Building, 4618 Cass Street, La Jolla. 454-4448.

"Encroached," an installation by Jean Haberecht may be viewed from April 9 through April 20, with a reception April 15, 7 p.m., Flors Canto Gallery, Art Building, SDSU.

Sculpture, the work of Los Angeles artist Joyce Kuhl will be on display through April 14. Installation Gallery, 447 Fifth Avenue, downtown. 232-0915.

"Lettertime," a post-war, avant-garde movement centering on the letter as sound and visual form, will be displayed through April 15, Monoculture Art Gallery, UCSD. 452-2130.

Paintings and Drawings by Sydney Kovac will be on display through April 15, Richard Peterson Studio, 711 Eighth Avenue, downtown. 236-0284.

"American Art Since 1970," paintings, sculpture and graphics from the Whitney Museum of American Art will be on view through April 22, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Hidago Market, Tijuana," a photographic exhibit by Richard Hughes will be featured through April 22, Artforum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Subway," Bruce Davidson's photographic exploration of the New York City subway system will be displayed with Duncan McCosker's "Barbers," scenes of the Pacific coast through April 28, Museum of Photographic Arts, Balboa Park. 239-5262.

Stoneware and abstract forms, the ceramic work of Harrison McIntosh will be displayed through April 28, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"The Last and First Eskimo," a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 29, Museum of Man, Balboa Park. 239-2001.

"Photographic Narratives," hand-colored prints of props at-

TO LOCAL EVENTS

targeted for the camera by George Legrady will be on view through April 29, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541 or 454-0267.

April Foolery, the first Annual International Humor in Art exhibition continues through April 30, A.R.T. Beale Gallery, Suite 16, 2802 Juan Street, Old Town. 295-0075.

New Paintings by Paul Krotter may be viewed through May 5, Patti Ande Gallery, 660 Ninth Avenue, downtown. 233-9242.

Figurative Paintings of Frank Dixon will be displayed through May 5, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"Fifty Years of Bahar," original watercolor illustrations by Jean de Brunhoff for his children's books will be displayed through May 6, San Diego Museum of Art, Balboa Park. 232-7911.

"The English School," more than one hundred works by nineteenth- and twentieth-century figurative artists will be displayed through May 31, Orr's Gallery, 2222 Fourth Avenue, Hillcrest. 234-4765.

EXPERIENCE
The San Diego Symphony
(David Attenborough, Music Director)

KAREL HUSA
Directing his own work, Two Sonatas for String Quartet, symphony soloists performing Haydn's Sonatas Concertantes, and more.
Civic Theatre—Thursday, April 5, 7:00 pm.
Friday, April 6, 8:00 pm. Sunday, April 8, 2:30 pm.

OLIVER KNUSSON, ROSEMARY HARDY
American premiere of Knusson's "Songs & a Sea Interlude" from the opera "Where the Wild Things Are."
Soloist soprano: Rosemary Hardy.
Also Stokowski's orchestration of "Pictures from an Exhibition."
Civic Theatre—Thursday, April 12, 7:00 pm.
Friday, April 13, 8:00 pm. Sunday, April 15, 2:30 pm.

Free Introduction to Reiki
A self-help technique for natural healing.
April 5, 7:30 pm

Reiki class
Laurie Savran
Reiki Master
April 7 & 8
1:00-5:00 pm
C.E.U.'s available

For information call 234-2312 or 230-1833

TELESEAT
283-SEAT

The San Diego Symphony Orchestra Association
P.O. Box 3175
San Diego, CA 92101
Phone: 239-9721

10TH ANNIVERSARY RETROSPECTIVE CONCERT
3'S COMPANY & DANCERS

Celebrate a Decade of Dance

April 20 & 21
UCSD Mandeville Auditorium

Three's Company's most acclaimed repertory works!
Valse Triste • The Mist Leaves No Scar • Dances to Klee • Octet for One • Glassworks • Triad

\$10.50 General admission
\$6.50 Students/seniors/military
Special rates for groups
Call 296-9523 for reservations/charge-by-phone

The San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art presents
Foreign Exchange: A 4-Part Series
A part of the San Diego Festival of the Arts.
April 27 **The Jan Garbarek Group** with Bjørnhaug Weber (Norway)
April 28 **Dusan Bogdanovic** (Yugoslavia)
May 4 **L. Subramaniam** (India)
May 5 **The Henry Threadgill Sextet** (USA)
Tickets available at all **TELESEAT** locations. For reservations and further information call San Diego Jazz Festival 459-1404.
*Funded in part by a grant from the California Arts Council.
Copyright 1979, 1984 San Diego Jazz Festival, Inc.

The World Saxophone Quartet
David Murray, Julius Hemphill, Oliver Lake, Hamiet Bluiett
Thursday, April 5, 8:00 pm
Brunwig Drug Building, 363 5th Avenue
Downtown in the Gaslamp Quarter between J & K
One block up from the old Spaghetti Factory.
Tickets on sale now at all **TELESEAT** locations. Call 459-1404 for information. General admission \$8.00, San Diego Jazz Festival members \$6.00.

NEOFEST
THE SECOND ANNUAL FESTIVAL OF THE NEW ARTS
April 6-28, 1984
Events at 8 pm
6 Friday • PAT OLESZKO
The Score of C or "Clothing as a Recurrent Thought." Solo performance of costume "performance" combines clothing, performance, & sculpture.
7 Saturday • KATHY ROSE
"Primitive Movers" & "Strange Ditties." Unique multi-media combination of live dance & animation, both created by Rose.
8 Sunday • ALTERNATIVES 5
An evening of performance poetry, featuring: Irena Goodwin (Poland), Jesus Popolito (Mexico), Clio Peak, Pedro Pertierra (Spain), Poyessa Genetica (Guillermo Gomez-Pena & Sara Jo Bernier), and Turtles.
OLESZKO 97/igen. adm., \$5/Sushi members
ROSE & **ALTERNATIVES** 45/igen. adm., \$3/Sushi members
Presented by Sushi, Inc., 852 Eighth Ave., San Diego, CA 92101 • Information 238-6466

Paranormal Healing...
Is it a miracle or a fraud?
Find out for yourself! Saturday, April 28 at **Healing in the New Age**
A one-day symposium on psychic surgery, laying on of hands, spiritual mind healing, exorcism, healing with breath and light, and crystals and healing. Hear and meet Rev. Alicia Morgan Light... the healer whose life story was featured in the movie "Reincarnation"... and five other experts.
Call Holistic Promotions, 280-0310, and leave name and address to receive a free flyer.

evian's GREAT SHAPE NATIONAL AEROBIC CHAMPIONSHIP
We're looking for the best aerobic dancers in San Diego!
Work up a three-minute routine that includes high leg kicks, push-ups, sit-ups and running in place. The categories are individual, mixed pairs and teams of three. Judging will be based on skill, originality, enthusiasm and appearance.
April 13-15
La Jolla Village Square
Brought to you by **evian**, natural spring water and **SHAPE**, magazine!
Further information available at your health club or call (213) 981-6096

Name _____ Phone _____
(Note: Team or Mixed Pair, one name only)
Address _____ CITY _____ STATE _____ ZIP _____
Club Affiliation (if any) _____ LOCATION _____
Individual \$15 (____M____F) Mixed Pairs \$25 Team \$35
Checks Payable To: National Aerobic Championship
7248 Santa Monica Blvd., Suite 101, Beverly Hills, CA 91210
T-shirt size: SM MED LG XLG
Waiver: In consideration of the acceptance of my entry, I understand, intending to be legally bound, my request, my resources, administrators and assignees, do hereby waive and release the organizers of this contest, from all claims for damages arising from my participation in and travel to and from this event. I also certify that I am physically fit and able to participate in this event. Further, I grant permission to any and all of the above mentioned to use my likeness for any purpose.
SIGNATURE _____ DATE _____
In participation with **IDEA** Sanctioned by **APX**

THREE'S COMEDY
featuring:
Turk Pipkin, Dave Wood, & Bill Kirchenbauer
An evening of side-splitting comedy with three of the funniest guys we could afford to bring!
April 5, Thursday, 8:00 p.m.
Revelle Cafeteria
G.A. \$5.00, UCSD St. \$3.00
UCSD Box Office & Ticketron: 452-4559

6 APRIL 5, 1984

APRIL 5, 1984 7

READER'S GUIDE TO THE THEATER

Sphinx, he learns that the cause has come true. In the end, however, the playwright adds a twist to the story in a crucial departure from the original legend. *Phaedra* is presented in a stripped-down, expressive mode. (Sm.)
Phaedra (Sm.)
 The Pacific Playhouse presents the story of *Phaedra*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

when given the opportunity to return to "her civilization." (Sm.)
Phaedra (Sm.)
 The Pacific Playhouse presents the story of *Phaedra*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

playwright Richard Medugno, is the story of two men, long time friends, who meet after a year's separation. What begins as a humorous retelling of better days is interrupted by a jolly lady, a mysterious box, and painful memories. *Justice*, by New York playwright Bernard Shaw, is about a cold-blooded killer whose desire for infamy has led him to commit the "ideal crime." The play takes place in an interrogation room, where a policeman, a psychiatrist, and finally the victim's father (who shows up with a gun) confront the murderer. Richard Medugno directs both productions. Cast members are Ken Lundeen, T.C. Davis, Ellen Cameron, Bob Bloomgren, and Tom Kelly. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

desires, strengths, and weaknesses—and also with the many forms that love can take. Dorothy Stone and Kim McCullum have directed the production. Members of the cast are: Hasty Darnett, Nancy Bennett, Kathleen Hickey, the set design is by McCullum and Jim Bush. The costumes are by Ingrid Hickey, and the lighting is by Scott Lacroix. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

the Little Prince. Project Vanguard Productions is staging a dramatic adaptation of the popular story by Antoine de Saint-Exupéry. Michael Taser directs the production, which will include music and dance. Westmar College Theatre presents the world premiere of William Adams' stage adaptation of Ray Bradbury's science fiction classic, which takes a comic glimpse at the colonization of Mars. Adams also directs the production, which features an original musical score, written by Anthony Adams and performed on flutes of the political instruments created by Henry Parich. Members of the cast,

many of whom play multiple roles, include: Duddy Ashbrook, Claudia Kettner, Charmaine Laitura, Christopher Lowry, David Dabney, Dennis Dabney, Dwayne Daniels, Dennis Dabney, Tom Erickson, Cory Lange, Pat Clifton, Sheila Dowling, John Douglas, and Kevin Mann. David Boyd is the technical director. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

READER'S GUIDE TO THE THEATER

the Little Prince. Project Vanguard Productions is staging a dramatic adaptation of the popular story by Antoine de Saint-Exupéry. Michael Taser directs the production, which will include music and dance. Westmar College Theatre presents the world premiere of William Adams' stage adaptation of Ray Bradbury's science fiction classic, which takes a comic glimpse at the colonization of Mars. Adams also directs the production, which features an original musical score, written by Anthony Adams and performed on flutes of the political instruments created by Henry Parich. Members of the cast,



The Tales of Uncle Remus at 8:00 p.m. Matinee Sunday at 2:30 p.m.

PRIMITIVE MOVERS AND STRANGE DITTIES
 As part of its second annual Festival of the New Arts, the South Gallery presents two solo performances by Kathy Ross, a program recently performed at New York's Museum of Modern Art. In the first, Ross, who is a dancer, is standing room only. In the second, Ross, who is a dancer, is standing room only.

Caribbean rhythms, expressionist shapes in an animated film illuminate the artist's body in various ways. The animation, choreography, and performance of both pieces are created by Kathy Ross. Costumes are by Mary Bright. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

THE SORROW OF O, OR CLOTHING AS A SECOND THOUGHT
 As part of Theatrical, is second annual

Festival of the New Arts, the South Gallery presents two solo performances by Kathy Ross, a program recently performed at New York's Museum of Modern Art. In the first, Ross, who is a dancer, is standing room only. In the second, Ross, who is a dancer, is standing room only.

THE TALES OF UNCLE REMUS
 The Magic Mammie Children's Repertory Company offers Joel Chandler Harris' classic tales of the South, in a new adaptation by Lynn Henderson. Directed by Ginglyfey Lowry, the production combines live actors, puppets, music, and special effects to recreate Uncle Remus and his memorable tales, and the audience is encouraged to help tell the story by miming actions, giving cues to the characters, and by participating in a variety of other ways. Cast members are: Delores Fisher, Alan Goya, Kent Bishby, Jill Harris, and Brian McMillan. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

TWO ON THE AISLE
 The Covenant Arts Theatre is offering a musical revue that traces the history of music of comedy from vaudeville and melodrama to more modern expressions of the form. Tom Rauch, who has adapted the show for the stage, directs the production. Members of the cast include: Gary Dennis, Paul Trent, Theresa Brainer, Mike Cox, Carl Dorman, and James McDonald. The set design is by Gary Dennis, the lighting is by Gary McDonald, and the choreography is by Chris Paterson. Donnie Biddison is the musical director. Levels Junior High School Auditorium, 5170 Greenleaf Avenue (one block west of Waring Road), San Diego, through April 8, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 584-0991.

Linda May, Barbara Kornatowski, Sally MacLellan, Mae Arter, John Howard, John P., Bernard Andrews, and Linda MacLellan. A baroque dinner precedes the show. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

TEAHOUSE OF THE AUGUST MOON
 The Southeast Community Theatre presents John Patrick's World War II comedy about the misadventures of an Army captain assigned to bring U.S. democracy and efficiency to a village in China. *Glory Ann Knight* directs the production. Members of the cast include: Willis Goodnow II, Kevin Jones, C. Jean Williams, Larry Harwell, William Theodore Frazer, and Rachel Mangindin. The set is designed by Bob Adkins. The costumes are by C. Jean Williams, and the lighting is by Rachel Mangindin. (Sm.)
Justice (Sm.)
 The Pacific Playhouse presents the story of *Justice*, which Louis L'Amour has adapted for the stage from James Everett Sewer's biography of Jason. Of Irish descent, young *Phaedra* is captured by the Trojans during the French and Indian War. "Com Teased," she was adopted by an Indian family. The play describes her fears, efforts to escape, and her gradual understanding of the language and customs of her new family. It also describes the dilemma she faces

TWO ON THE AISLE
 The Covenant Arts Theatre is offering a musical revue that traces the history of music of comedy from vaudeville and melodrama to more modern expressions of the form. Tom Rauch, who has adapted the show for the stage, directs the production. Members of the cast include: Gary Dennis, Paul Trent, Theresa Brainer, Mike Cox, Carl Dorman, and James McDonald. The set design is by Gary Dennis, the lighting is by Gary McDonald, and the choreography is by Chris Paterson. Donnie Biddison is the musical director. Levels Junior High School Auditorium, 5170 Greenleaf Avenue (one block west of Waring Road), San Diego, through April 8, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 584-0991.

TWO ON THE AISLE
 The Covenant Arts Theatre is offering a musical revue that traces the history of music of comedy from vaudeville and melodrama to more modern expressions of the form. Tom Rauch, who has adapted the show for the stage, directs the production. Members of the cast include: Gary Dennis, Paul Trent, Theresa Brainer, Mike Cox, Carl Dorman, and James McDonald. The set design is by Gary Dennis, the lighting is by Gary McDonald, and the choreography is by Chris Paterson. Donnie Biddison is the musical director. Levels Junior High School Auditorium, 5170 Greenleaf Avenue (one block west of Waring Road), San Diego, through April 8, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 584-0991.

HAMMOND STUDIO OF DANCE
 announces
Chris Aguilar
 of
Jazz Unlimited
 to teach beginning & intermediate jazz classes
 Monday & Thursday evenings

Call now for information
 626 San Rodolfo (behind Handgum)
 Solana Beach 481-1464, 756-2292

The dinner is
 Great
 The show is
 The Fantastic
LYRIC DINNER THEATRE
 West-Sat. Dinner 6:00, curtain 8:00
 Sunday matinee Lunch 12:00, curtain 1:45
 Sunday night Dinner 5:00, curtain 6:45
 7578 El Cajon Blvd., La Mesa 444-1196

The San Diego School of Acting and Video Techniques
 New April Classes
 Start Saturday, April 7
CHILDREN'S Basic On-Camera Acting
 Starts Tuesday, April 10
Video Concepts Workshop with Hollywood Director RANDOLPH ROBERTS.
 Starts Tuesday, April 24
ADVANCED On-Camera/Scenes for T.V. Series.
 For information and brochure call
459-3331

PROFESSIONAL ACTING CAREERS

in film, television and theatre are available if actors know how to go after them!

GET ALL THE FACTS!

in an information-packed two-day

BUSINESS AND PROFESSIONAL SEMINAR FOR ACTORS AND ACTRESSES

Presented by The North Coast Repertory Theatre, in association with Acting World Books, publishers for the Professional Acting Community

personally conducted by

LAWRENCE PARRIS

one of Hollywood's foremost career makers; coach of many stars; casting director; talent agent and manager who has helped many of today's stars achieve worldwide success!

With special guest speakers:

STEVE STEVENS **KATHLEEN JOHNSON**

Leading agent of top film and television players; Casting director of motion pictures, television, former casting director of top motion pictures, movies of the week, pilots and series, and television.

CASTING-NEWS, INTERVIEWS, READING FOR ROLES • AGENT GETTING, AGENCY PROCEDURES • PHOTOS AND RESUMES THAT WORK • AUDITION TIPS AND SCENES • THE FILM AND STEP BY STEP (READING, WRITING AND ACTING) • PROMOTION • THEATRE ROLES AND COMMERCIALS • ALL TYPES OF CONTRASTS • COMMERCIALS • CONTINUOUS CAREER BUILDING... AND MORE!

TWO SATURDAYS / APRIL 28TH, MAY 5TH

(10 am to 5 pm both days)

at The North Coast Repertory Theatre, in the Plaza of the Four Flags, just east of the intersection of I-5 and Lomas Santa Fe Drive in Solana Beach.

SEATING IS LIMITED! RESERVE NOW!

Call 741-5122 for complete information or mail the registration form now, to avoid missing out on this important one-time event!

To: Acting World Books, P.O. Box 3044, Hollywood, CA 90078

REGISTER ME!

Enclosed is my check or money order in the amount of \$100 covering the registration fee for the Business And Professional Seminar For Actors And Actresses at North Coast Repertory Theatre in Solana Beach on Sat. April 28th and Sat. May 5th. Send attendance materials packet to:

Name _____

Street address _____

City _____ State _____ Zip _____

Telephone () _____

(Make check or money order payable to Acting World Books)

OPENS TONIGHT!

THE BOWERY THEATRE
 presents
A LATE SNOW
 by Jane Chambers

Compassionate, sensual & stirring... a commentary on love, the many forms it can take & the profound effect it has on the lives of five women.

April 5 May 13

Thurs.-Sun., 8 pm

480 Elm St. Reservations 232-4088

KNOWING JUSTICE

by Richard McGro

by Bernad Super

Two explosive new one-act Final Performances

Thursday, Friday & Saturday

8 pm & 4

Margaret Public Theater

3717 India St.

Reservations 298-8111

DEATHTRAP

by Ira Levin

A Comedy Thriller

On stage through April 8

Thursdays, Fridays, Sat. 8pm-8pm

Sundays-2pm

Information & Reservations 481-1055

NORTH COAST REPERTORY THEATRE

(next to Walker Scott)

Plaza of the Four Flags-Solana Beach

East of Intersection of I-5 and Lomas Santa Fe Drive

STAGE SEVEN JAZZ • BREAK • BALLET

DISCOUNTED MONTHLY PRICES (Must be used within 30 days)

Single Class Price \$6.00

6-14.00 (\$5.25 per class)

Unlimited Beginning Jazz Only \$60.00 per month

Unlimited Intermediate Jazz Only \$60.00 per month

Unlimited Inc. and Advanced Jazz \$75.00 per month

SUMMER SYMPOSIUM BROCHURE AVAILABLE NOW

1041 7th Ave. (Downtown) • Phone for information • (619) 234-4647

DANCE

SPECIAL JAZZ BATES

Unlimited Beginning Jazz Only \$60.00 per month

Unlimited Intermediate Jazz Only \$60.00 per month

Unlimited Inc. and Advanced Jazz \$75.00 per month

SUMMER SYMPOSIUM BROCHURE AVAILABLE NOW

1041 7th Ave. (Downtown) • Phone for information • (619) 234-4647

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

When in the mid-Sixties my teenage music buddies and I would scour local record shops looking for anything by the British band, John Mayall's *Bluesbreakers*, it was for two reasons. Primarily, it was because we liked Mayall for his ability to breathe new life into blues standards with brilliant interpretations and arrangements, and for his own songwriting, distinctive, strangled falsetto vocals, and modest but appreciable instrumental skills. The second reason was that it seemed as though every time Mayall put out a record, it introduced another previously unheralded guitar whiz. The 1966 *Bluesbreakers* featured some hot, beautiful blues guitar by a young cat named Eric Clapton; its follow-up, *A Hard Road*, was notable for the playing of guitarist Peter Green (who would go on to found the original Fleetwood Mac); and the next album, *Crusade*, introduced a nineteen-year-old Clapton clone named Mick Taylor. Of the three, Taylor was the least original stylist, but that proved to be an advantage in that more than any other Bluesbreakers string man Taylor was capable of adapting his playing to suit Mayall's mercurial nature and



JOHN MAYALL

serpentine forays through acoustic and electric blues, blues-rock and boogie, and jazz-blues.

As it turned out, *Crusade* was also a straightforward if somewhat self-conscious declaration of the purpose of Mayall's career, which was to campaign for a widespread recognition of the blues and blues musicians. In the years following the release of that

and Freddie King. What was particularly impressive about Mayall's late-Sixties commercial breakthrough was that it came at a time when the press — even the music press — was more likely to run stories about the drug culture, the San Francisco Sound, the hippie movement, or the color of the *Monkees'* undies than about a white Briton's emulation of black American blues artists. But if there was nothing about Mayall more newsworthy than the quality of his music, his reputation as a sort of benevolent, musical George Steinbrenner who selected only the best performers from the available talent pool afforded him invaluable word-of-mouth publicity.

In addition to Clapton, Green, and Taylor, other celebrated musicians who toiled in Mayall's Sixties bands included Jack Bruce (Cream), Mick Fleetwood and John McVie (Fleetwood Mac), Hughie Flint (McGuinness-Flint), Mickey Waller (Jeff Beck Group), Anisley Dunbar (Mothers, Jefferson Starship), Ken Harty, Paul Williams (Allan Holdsworth), Dick Heckstall-Smith (Colosseum), and Andy Fraser (Free). Unfortunately, Mayall's skill in picking musicians was matched only by his inability to hold on to them, and by 1968 the desertions of Mayall's sidemen to potentially greener pastures were getting more attention than the band's music. When

Taylor, one of the most faithful and longest tenured of Mayall's musicians, accepted an invitation to join the Rolling Stones in 1969, Mayall took a leave of absence from the music scene and emerged a year later with a new band and a newer strategy for playing the blues. The keening guitar leads of Clapton, Green, and Taylor were supplanted by the relative quiet of Jon Mark's acoustic guitar. The muted sax and flute murmurings of Johnny Almond were heard in place of the more agitated horns of past bands. And there was no drummer. Mayall had decided that the other instruments could create their own rhythmic tension without the aid of a skinsman, and with this substantially toned-down instrumental approach he released the appropriately titled *The Turning Point* in 1970. That album contained one song, "Room to Move," which received an amazing amount of radio play for a blues tune, and *The Turning Point* went on to become Mayall's best-selling effort.

But just when Mayall's quest for a stable, firmly committed band seemed at an end, Mark and Almond left to form the Mark-Almond Band, and almost as if surrendering to fate Mayall proceeded to record and perform with a constantly changing retinue of musicians. Eventually this revolving-door policy brought him into contact

(continued on page 14)

Avalon Attractions & KS103 welcome

From a Piano Man to An Innocent Man... BILLY JOEL LIVE

ON SALE
SATURDAY

THUR - MAY 3 - 8PM
SAN DIEGO
SPORTS ARENA

TICKETS: \$15.00 & \$12.50
AVAILABLE AT ALL MAD JACK'S SOUND CENTERS,
SPECIAL SERVICES, SELECT FIRST WORLD
TRAVEL CENTERS, ALL ARENA TICKET OUTLETS
AND THE SPORTS ARENA TICKET OFFICE.

Fahn & Silva presents

9/10 The Rock of the 80's! WELCOME

NEXT WEEK
TICKETS GOING FAST!

Romanticis

FRIDAY APRIL 13 8 P.M.
UCSD GYM

Tickets \$11.50 advance, general admission
Tickets available at UCSD Box Office

Produced by Fahn & Silva Presents &
UCSD Pop Events Committee

9/10 The Rock of the 80's! AND MIGHTY 690 WELCOME

IN ASSOCIATION WITH JAMES M. NEDERLANDER

THOMPSON TWINS

"INTO THE GAP '84"

ON SALE SATURDAY

ONE SHOW ONLY!

AND SPECIAL GUEST **re-flex**

FRIDAY, MAY 11, 8 PM
FOX THEATRE
720 "B" STREET

ALL SEATS RESERVED - \$13.75 AND \$11.75. TICKETS AVAILABLE AT FOX BOX OFFICE, SEARS, 32ND STREET MARVAL STATION, AND ALL TICKETRON OUTLETS. TO CHARGE BY PHONE, CALL TELERON: 231-3564. SELECT SEATS MAY NOT BE AVAILABLE.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

When in the mid-Sixties my teenage music buddies and I would scour local record shops looking for anything by the British band, John Mayall's *Bluesbreakers*, it was for two reasons. Primarily, it was because we liked Mayall for his ability to breathe new life into blues standards with brilliant interpretations and arrangements, and for his own songwriting, distinctive, strangled falsetto vocals, and modest but appreciable instrumental skills. The second reason was that it seemed as though every time Mayall put out a record, it introduced another previously unheard guitar whiz. The 1966 *Bluesbreakers* featured some hot, beautiful blues guitar by a young cat named Eric Clapton; its follow-up, *A Hard Road*, was notable for the playing of guitarist Peter Green who would go on to found the original Fleetwood Mac; and the next album, *Crossfade*, introduced a nineteen-year-old Clapton clone named Mick Taylor. Of the three, Taylor was the least original stylist, but that proved to be an advantage in that more than any other Bluesbreakers string man Taylor was capable of adapting his playing to suit Mayall's mercurial nature and



JOHN MAYALL

serpentine forays through acoustic and electric blues, blues-rock and boogie, and jazz-blues.

As it turned out, *Crossfade* was also a straightforward if somewhat self-conscious declaration of the purpose of Mayall's career, which was to campaign for a widespread recognition of the blues and blues musicians. In the years following the release of that

album, Mayall succeeded not only in his efforts to popularize the blues, but also in his attempts to draw attention to musicians who had previously been known only among blues cultists. The bluesmen who benefited, directly or indirectly, from Mayall's proselytizing include such now-familiar names as Albert and B.B. King and late masters such as Sonny Boy Williamson, J.B. Lenoir,

and Freddie King. What was particularly impressive about Mayall's late-Sixties commercial breakthrough was that it came at a time when the press — even the music press — was more likely to run stories about the drug culture, the San Francisco Sound, the hippie movement, or the color of the Monkees' undies than about a white Briton's emulation of black American blues artists. But if there was nothing about Mayall more newsworthy than the quality of his music, his reputation as a sort of benevolent, musical George Steinbrenner who selected only the best performers from the available talent pool afforded him invaluable word-of-mouth publicity.

In addition to Clapton, Green, and Taylor, other celebrated musicians who toiled in Mayall's Sixties bands included Jack Bruce (Cream), Mick Fleetwood and John McVie (Fleetwood Mac), Hughie Flint (McGuinness-Flint), Mickey Waller (Jeff Beck Group), Aynsley Dunbar (Mothers, Jefferson Starship), Keef Hartley, Paul Williams (Allan Holdsworth), Dick Heckstall-Smith (Colosseum), and Andy Fraser (Free). Unfortunately, Mayall's skill in picking musicians was matched only by his inability to hold on to them, and by 1968 the desertions of Mayall's sidemen to potentially greener pastures were getting more attention than the band's music. When

Taylor, one of the most faithful and longest tenured of Mayall's musicians, accepted an invitation to join the Rolling Stones in 1969, Mayall took a leave of absence from the music scene and emerged a year later with a new band and a newer strategy for playing the blues. The keening guitar leads of Clapton, Green, and Taylor were supplanted by the relative quiet of Jon Mark's acoustic guitar. The muted sax and flute murmurings of Johnny Almond were heard in place of the more agitated horns of past hands. And there was no drummer. Mayall had decided that the other instruments could create their own rhythmic tension without the aid of a skinsman, and with this substantially toned-down instrumental approach he released the appropriately titled *The Turning Point* in 1970. That album contained one song, "Room to Move," which received an amazing amount of radio play for a blues tune, and *The Turning Point* went on to become Mayall's best-selling effort.

But just when Mayall's quest for a stable, firmly committed band seemed at an end, Mark and Almond left to form the Mark-Almond Band, and almost as if surrendering to fate Mayall proceeded to record and perform with a constantly changing retinue of musicians. Eventually this revolving-door policy brought him into contact

(Continued on page 14)

Avalon Attractions & KS103 welcome

From a Piano Man to An Innocent Man... BILLY JOEL LIVE

ON SALE
SATURDAY

THUR - MAY 3 - 8PM
SAN DIEGO
SPORTS ARENA

TICKETS: \$15.00 & \$12.50
AVAILABLE AT ALL MAD JACK'S SOUND CENTERS,
SPECIAL SERVICES, SELECT FIRST WORLD
TRAVEL CENTERS, ALL ARENA TICKET OUTLETS
AND THE SPORTS ARENA TICKET OFFICE.

91' / The Rock of the 80's!
WELCOME

NEXT WEEK
TICKETS GOING FAST!

Romantics

with special guest
Wang Chung

FRIDAY APRIL 13 8 P.M.
UCSD GYM

Tickets \$11.50 advance, general admission
Tickets available at UCSD Box Office

PRODUCED BY FAHN & SILVA PRESENTS & UCSD POP EVENTS COMMITTEE

91' / The Rock of the 80's! AND MIGHTY 690
IN ASSOCIATION WITH JAMES M. NEDERLANDER
WELCOME

THOMPSON TWINS

"INTO THE GAP '84"

ON SALE
SATURDAY

ONE
SHOW
ONLY!

AND SPECIAL GUEST **re-flex**

FRIDAY, MAY 11, 8 PM
FOX THEATRE
720 "B" STREET

ALL SEATS RESERVED - \$13.75 AND \$11.75. TICKETS AVAILABLE AT FOX BOX OFFICE, SEARS, 3RD STREET NAVAL STATION, AND ALL TICKET OUTLETS. TO CHARGE BY PHONE, CALL TELERON 231-3554. SELECT SEATS MAY NOT BE AVAILABLE.

LEHR'S GREENHOUSE

TONIGHT!

KGB-FM 101 FLASHBACK PARTY!

featuring
DJ Gabriel Wisdom
with
Music from the 60s
Tonight, The British Invasion
1/2 price admission with KGB card

In Lehr's East Wing...

Moving Targets

ROCKIN' WEEKEND

Friday & Saturday, April 6 & 7

Moving Targets



plus

Two bands
Two dance floors
Three bars
Three music video screens
\$3

SUNDAY

Sunday, April 8
Drink specials & surprises

THE REFLECTORS



LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
1/2 PRICE DEEP
FRIED ZUCCHINI

MONDAY

91X NIGHT with STEVE WEST

Drink specials, surprises, major premiere movie ticket giveaways
and 91X personalities.

LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
1/2 PRICE
POTATO SKINS

THE REFLECTORS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, April 10 & 11

Tuesday is...
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL

plus



THE LONDON BROTHERS

Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

SUNDAYS MONDAYS
Vodka \$1.25 Long Island Iced Teas \$1.25
TUESDAYS WEDNESDAYS THURSDAYS
Irish Coffee \$1.25 Kafe \$1.25 Margaritas \$1.25

1828 Camino del Rio South, Mission Valley, 92108

Concourse, downtown, 236-6520.

Scorpions: Sports Arena, Thursday,
April 26, 8 p.m. 224-4176.

Walter Egan and Sanchez Barnard:
Belly Up Tavern, Thursday, April 26,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

Merle Haggard: SDSU's Open Air
Theater, Friday, April 27, 8 p.m.,
San Diego State University,
265-6947.

Minute Men: SDSU's Backdoor,
Friday, April 27, call for time, Auto
Center, San Diego State University,
265-6562 or 265-6947.

Weather Report: Humphrey's,
Friday, April 27, 6:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT.

Tom Scott: Humphrey's, Saturday,
April 28, 6:30 and 9 p.m., 2303
Shelter Island Drive, 283-SEAT.

Club listings are compiled by Ron
Armstrong. If you wish to be
included, please call 265-8982
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

North County

Barr-X Ranch House, 119 East
Broadway, Vista, 724-0510: Elton,
J.R., and the Country Gals,
country, Thursday through
Saturday; dance instruction,
Tuesday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
John Mayall and the Bluesbreakers
with Mick Taylor, rock and rhythm
and blues, and the Marsha Ball
Band, rhythm and blues, Thursday;
Bratz, rock, Friday and Saturday;
the Mar Dels, vintage rock, Sunday;
Four Eyes, rock, Moving Targets,
rock, and the Blond Bruce Band,
blues and rhythm and blues,
Monday; Bratz, rock, Dirk
Debonaire, rock, and Tall Cotton,
country, Tuesday; Jerry McCann
and Show of Hands, rock,
Wednesday. Afternoon Concerts:
Bob Long's Red Point Quartet, pop,
hoogle, and jazz, Wednesday; the
Chicago Six, Dixieland, Friday; the
Chicago Fifteen, swing, Sunday.

Betty's Burger Garden, 2747
Carlsbad Boulevard, Carlsbad, John
Lawrence and the Real Duckin'
Blouse Band, jazz, Saturday
afternoon.

Bobby G's, 485 First Street,
Encinitas, 436-7297: Johnny
Almond Rhythm Revue, rock and
blues, Thursday through Saturday;
Spectra, rock, Sunday through
Tuesday; Network, rock,
Wednesday.

Booker's/Panhandle Coffeehouse,
Flower Hill Center, 2670 Via de la
Valle, Del Mar, 755-3735: The
Byard Allard Trio, jazz, early
evening Friday.

The Bridge, 1103 North Hill Street,
Oceanside, Don Terrison, country
and contemporary, Sunday and
Monday.

The Captain's Anchorage, 190
North El Camino Place, Encinitas,
942-1400: Fran & Doran,
contemporary, Wednesday through
Saturday.

Charlie's Niteclub, 680 West San
Marcos Boulevard, San Marcos,
744-4120: Wes Reo and the
Countrymen, country, Wednesday
through Saturday.

The Chipping Block, 10783
Jamacha Boulevard, Spring Valley,
726-8770: Hip Pocket, rock,
Tuesday through Saturday; live
rock, Sunday and Monday; call club
for information.

The Country Side Restaurant and
Lounge, 450 Douglas Drive,

MOM'S

276-4653
945 Garnet, P.B.
Live rock Tuesday through Saturday

Thursday-Saturday, Tuesday & Wednesday
April 5-7, 10 & 11



Rapidly becoming S.D.'s hottest band

Thursday
\$1.00
Long Island Iced Teas all
night and free admission

Friday & Saturday

\$1.00

cover 8:00-8:30 pm

\$2.00

cover 8:30-9:00 pm

Tuesday

\$1.00

well drinks all night and
free admission

Wednesday, April 11
Amateur T-Shirt Contest
Cash prizes
\$200

plus

\$1.00

Vodka drinks all night and
free admission.

While you dance, watch yourself
13" Video Screen

New

Happy Hour
8:00-9:00 every night

**50¢ well drinks,
draft beer & wine**

Coming
April 17

POCKETFUL

Avalon
ATTRACTIONS

KGB-FM
WELCOMES



ON
SALE
FRIDAY

Always Priest

WITH SPECIAL GUEST

GREAT WHITE

MAY 9 - 8PM
SAN DIEGO SPORTS ARENA

TICKETS: \$12.50 & \$10.50

AVAILABLE AT ALL MAD JACK'S SOUND CENTERS, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS,
ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA BOX OFFICE.

Oceanside, 727-0860. New Country, country, Wednesday the night Sunday, Lone Star Country, country, Monday and Tuesday.

The Cupboard, The Vineyard, 1330-6 East Valley Parkway.

Escondido, 743-0421. Roseland and Vince, light classical and jazz, early evening Friday; live music, early evening Saturday; call club for information.

Distillery East, 755 Metcalf Street.

Escondido, 743-0421. Roseland and Vince, light classical and jazz, early evening Friday; live music, early evening Saturday; call club for information.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733. Reflectors, rock, Thursday through Saturday; with Dirk Debonaire, rock, Friday; Darius and the Magnets, rock, Sunday; the Echoes, 300 rock, Tuesday; Dirk Debonaire, rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010. Don Tennyson, country and contemporary, Wednesday through Saturday.

Fireide Lounge, 439 West Washington, Escondido, 745-1931. Randall, rock, Thursday through Saturday; Pam, rock, Wednesday.

Fish House West, 2633 South Highway 101, Carlsbad, 753-6438. Nickey Ricket, contemporary, Thursday through Saturday.

Glenn's, 380 North El Camino Real, Encinitas, 942-1676. The Rhythm Kings, rock and blues, Thursday through Saturday; comedy night, Sunday; Paul, rock, Monday; the Mar Dels, vintage rock, Tuesday; Reflectors, rock, Wednesday.

Henry's, 284 Elm Street, Carlsbad, 729-4044. Tony Seraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Bear Boys, vintage rock, Sunday; live music, Monday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614. Wheels, rock, Thursday through Saturday; Mike Chandler and Nan Cio, soft rock, Sunday; The Brian Cameron and Hollis Gentry Ensemble, jazz, Monday and Tuesday; live music, Wednesday; call club for information.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 596-2400. Michael Edwards, contemporary, Thursday through Saturday; the Rondeaux Brothers, contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831. Russ Kirkpatrick and Dan Lehner, contemporary and country, Wednesday through Saturday.

Muhane's, 340 East Grand Avenue, Escondido, 741-0935. Random Sample, rock, Thursday through Saturday; Tony Tarvin, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; the Echoes, 600 rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771. The Bad Boys, rock, Tuesday through Saturday; live rock Sunday and Monday; call club for information.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Peggy Watson, Deborah Liv Johnson, and Rick Eriksen, folk and topical music, Thursday; Mary McCallin and Jim Ringer, folk, country, and contemporary, Friday; Tom Hall and Henry Suban, country and blues, Saturday; Tobacco Road, vintage jazz and boogie-woogie, Sunday; Old Time Hood Night, Tuesday; Narca Bowman, Tom Caxson, and Charlie Holdaway, traditional and contemporary folk music, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas, 496-1248. Fredall, contemporary jazz, Friday and Saturday and Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0414. Paul, rock, Friday and Saturday; the Five Candles Lovers, blues jam, Sunday afternoon.

Pizza Chalet, 958 South Santa Fe, Vista, 758-5740. San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerado Club, 1237 Pomerado Road, Poway, 748-1135. High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12175 Poway Road, Poway, 748-7286.

596-2070. Miss D'Neen, rock, Wednesday through Saturday; Ambition, easy rock, Tuesday through Sunday.

Ralph and Eddie's, 380 Grand Avenue, Carlsbad, 729-2886. Incognito Rickers, rock, Wednesday through Sunday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000. Ted and Dave, contemporary, Tuesday through Thursday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766. Clutch Cargo, contemporary, Tuesday through Saturday; Freestyle, contemporary, Tuesday and Wednesday.

Road's Hidden Acres, 1700 Carmel Valley Road, Del Mar, 481-9656. The Bob Long Band, jazz and variety, Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-8080. Conco, country, Wednesday through Saturday.

Treppie Room, 1270 Main Street, Ramona, 789-3755. Green River, country, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171. Brass Sax, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. Rick Backus and Harmony, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, Rhythmic Rock, rock, Thursday through Saturday; Turf Room, Just Us, contemporary, Tuesday through Saturday; Derby Room, Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531. Gail Lee and Firecracker, country, Wednesday through Sunday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. Planet, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

Saturday, Just Us, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Joe Azzurro Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday; Dring Room, Peter Roberchert, contemporary, early evening Thursday through Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766. Clutch Cargo, contemporary, Tuesday through Saturday; Freestyle, contemporary, Tuesday and Wednesday.

Road's Hidden Acres, 1700 Carmel Valley Road, Del Mar, 481-9656. The Bob Long Band, jazz and variety, Friday and Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-8080. Conco, country, Wednesday through Saturday.

Treppie Room, 1270 Main Street, Ramona, 789-3755. Green River, country, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171. Brass Sax, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466. Rick Backus and Harmony, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, Rhythmic Rock, rock, Thursday through Saturday; Turf Room, Just Us, contemporary, Tuesday through Saturday; Derby Room, Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531. Gail Lee and Firecracker, country, Wednesday through Sunday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. Planet, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

Ch. Cafe, Revelle Campus, Torrey Pines Road, UCSD, 532-2311. Tronsters, ska and reggae, and Bowling for Lava, rock, Friday; Eterni-Cosplay, music of the Grateful Dead, Sunday afternoon.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. The Joe Novello Quartet, jazz, Wednesday through Saturday; the Elements, contemporary, Tuesday and Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176. Louis Anderson, Yakov Smirnoff, and Tim Thomson, comedy, Friday and Saturday; auditions, Monday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Sandy Stewart and Company, contemporary, Tuesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. The Rick Elias Band, rock, Thursday through Saturday; Notice to Appear, rock, Sunday and Monday; Four Eyes, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-8010. People Movers, contemporary, Wednesday through Saturday; Triple Play, Thursday.

contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. Gloria Michaels and Spring Fever, contemporary dance music, Thursday through Saturday; the Elements, contemporary, Tuesday and Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176. Louis Anderson, Yakov Smirnoff, and Tim Thomson, comedy, Friday and Saturday; auditions, Monday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. Sandy Stewart and Company, contemporary, Tuesday through Saturday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. The Rick Elias Band, rock, Thursday through Saturday; Notice to Appear, rock, Sunday and Monday; Four Eyes, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-8010. People Movers, contemporary, Wednesday through Saturday; Triple Play, Thursday.

Islandia Hotel, Circle Lounge, 1441 Quince Road, Mission Bay, 224-3541. Sander and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Features, rock, Thursday.

through Saturday; Bobby Chevrolet and the Shames, rock and blues, Sunday and Monday; David Bradley and the Maria Band, comedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262. Double Day, music and fun from the '50s to the '80s, Friday and Saturday.

DIXIE JAZZ
Saturday 9 pm
CHICAGO SIX JAZZ BAND
TUBA MAN
7149 El Cajon Blvd.
1 block east of 70th
698-6042

POLKA DANCES
every Friday & Saturday
at 8:00 pm
ALL-YOU-CAN-EAT SMORGASBORD
from 5:00 pm
\$5.25
BAVARIAN INN
1410 Broadway,
Chula Vista
425-4000

PROPHET PRODUCTIONS PRESENTS
FEATURING
YVONNE DEANE
THE MIGHTY INVADERS
REGGAE ROCKERS
SAT APR 7
CLUB REGGAE
251A BROADWAY IN GOLDEN HILL
(CARPENTERS HALL)
\$10 IN ADVANCE - BE AT THE DOOR
ALL AGES WELCOME
FOR TICKETS & INFO, CALL 239-5139 OR 263-1966

BACKDOOR
The Backdoor's Heavy Metal Series returns
ROUGH CUTT
plus San Diego's
ALLIES
April 6 • 9 pm
Students \$4.50, general \$5.50
Coming soon:
April 13—RAIN PARADE with
TELLTLE HEARTS
April 27—MINUTE MEN plus
TEX & THE HORSEHEADS
May 11—AGENT ORANGE
Tickets available at all Ticketron outlets, Aztec Center Box Office and OH the Record.
For more information: 265-6947 or 265-6562.
Presented by the Associated Students of S.D.S.U. and Cultural Arts Board.

Le Chalet
Entertainment by the Sea
DANCING
LIVE ENTERTAINMENT
7 NIGHTS A WEEK
HAPPY HOURS:
WEDNESDAY 5-9, 95c well drinks for everyone wearing a San Diego bar T-shirt.
FRIDAY 4-5, 95c well drinks.
MONDAY-SATURDAY 5-7, \$1.25 well doubles
TRANZACTION
Thursday, Friday & Saturday
April 5, 6 & 7
The blues are back.
Sunday & Monday
April 8 & 9. No cover.
Tuesdays & Wednesdays
April 10 & 11. No cover.
Saturday Pool Tournament 2 pm
5046 Newport Ave. • Ocean Beach
222-5300

We have the best seats for
DURAN DURAN April 16 & 17
SAXON April 14
ADAM ANT April 22
SCORPIONS April 26
WARREN BEATTY April 6
VAN HALEN 5/20 & 5/21
ROMANTICS 4/13
TEMPTATIONS & FOUR TOPS 5/9
JOE JACKSON 5/27
JOHN COUGAR
MELLENBAMP 4/20
EARTHSHAKES 4/22
JOHN DENVER 5/18
ALL PADRES GAMES
BEACH BOYS CONCERT 5/13
ANGELS/ODDERS also available
Deposits now
JUDAS PRIEST • BILLY JOEL • CULTURE CLUB
GEORGE BENSON • ROD STEWART
'84 OLYMPICS • OLYMPIC ICE SKATING • SOCCER PLAYOFFS
World's largest
ticket agency **xMurray's** tickets
San Diego, Classhouse Square 224-3747 North County, Flower Hill Mall, Del Mar 431-0522
Vista, American Express, MasterCard

DOS AMIGOS
APRIL
NEWSLETTER
"Our 21st Anniversary Monthly Publication"
Volume 2, No. 9
1904 Quivira Road, (Marina Village) San Diego, CA 92109
Join us for
EASTER SUNDAY BRUNCH
Bring your family and amigos to enjoy our great
Brunch menu, from 10-2 p.m., along with our
strolling mariachis, complimentary champagne
and incomparable marina view... muy bueno!
\$6.95 per person
Call us to book your
BANQUETS & PARTIES
We can handle groups of 20-200 guests for your
special affair (at reasonable prices). Call Chuck
at 223-8061.
P.S. Both of our newly-covered patios are muy
bueno for private parties.
Meet our April
CELEBRITY BARTENDERS
...every Wednesday, 5-7 p.m., pouring for their
favorite charity during Happy Hour:
April 4—Larry Kapiloff (Judge) with Mike Gotch
April 11—Dennis Morgino (Ch. 39)
April 18—Bob Heckel (M.B. Boat & Ski Club)
April 25—OPEN
Tuesdays are always
LOBSTER NIGHT
at Dos Amigos, with the best deal this side of Puerto Nuevo. We're still serving a 1 1/2 lb. split lobster with tortillas, rice and beans—from 5:30 p.m. 'till they're sold out.
\$10.95 per person
Delizioso!
Try Our Delicious
RECIPE OF THE MONTH
Camarones (shrimp)
30 oz. fresh shrimp (med. size—butterfly) 2 oz. lemon juice 2 oz. cooking sherry
1 Teaspoon white pepper 2 lb. butter
3 oz. fresh garlic (chopped) 1 Teaspoon salt 1 bunch parsley
Peel, devein and rinse shrimp. Whip all ingredients (except shrimp) together, making garlic butter. Melt garlic butter over flame, then add shrimp and saute about 2-3 minutes. Serve 5 oz. shrimp over bed of rice (enough for approx. 6 persons).

Victor's, 1100 Recreates Street, Port Loma, 228-0711. 12 p.m. to 2 a.m. Music: contemporary. Thursday through Saturday. Norman's, 1100 Recreates Street, Port Loma, 228-0711. 12 p.m. to 2 a.m. Music: contemporary. Thursday through Saturday. Norman's, 1100 Recreates Street, Port Loma, 228-0711. 12 p.m. to 2 a.m. Music: contemporary. Thursday through Saturday.

Windrose, 1935 Quincey Road, Marina Village, Mission Bay Park, 223-2335. The Ron Bolton Band, rock, Wednesday through Saturday. Live rock, Sunday and Monday. Call club for information. Friday and Saturday.

San Diego North

The Albion Country Saloon, Town and Country Hotel, 3400 Hotel Circle North, Mission Valley, 291-7131. Diamond Rough with Terry Durling, country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

The Alamo, 3003 Clairemont Drive, Clairemont, 276-2240. Floor, rock and roll, Tuesday through Saturday. Bachelorette, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022.

Forward Motion, top 40 dance music, Tuesday through Saturday. Rock dance with big band music, Sunday afternoon. The Hal's Rock, jazz, rock, Monday.

Black Angus, 10350 Friars Road, Mission Valley, 363-2862. Tens, rock, Tuesday through Saturday. The Blarney Stone Pub, 5017 Balboa Avenue, Clairemont, 276-2240. Irish music with Sean McKivier, Wednesday through Saturday.

Hunbury's, 9908 Mira Mesa Boulevard, Mira Mesa, 528-8666. Ar Nova, rock and roll, Thursday through Saturday.

Carriage House, 2405 Balboa Avenue, Clairemont, 278-2997. Dan's, country, country originals, Wednesday through Saturday.

El Rio, 3330 Mission Center Road, Mission Valley, 291-8361. Michael Edwards, contemporary, Tuesday through Thursday. Live jazz, Sunday. Call club for information.

Gold Coast Lounge, Town and Country Hotel, 3400 Hotel Circle North, Mission Valley, 291-7131. Pomo Bar, Jack Pollack, Tuesday through Saturday. Sharon Skidgel, Sunday and Monday.

Haji Baba, 104 Mission Valley

Center West, Mission Valley, 298-2010. Live jazz music and entertainment, Tuesday through Saturday. Tuesday with open stage belly dancing. Tuesday live jazz music, Sunday.

Holiday Inn/Mission Valley, Circle 5, 390 Hotel Circle North, Mission Valley, 291-3720. Fortune, contemporary, Tuesday through Saturday. Call club for information.

Islands Lounge, Harbortel Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Impulse, contemporary, Tuesday through Saturday. Moment's Notice, contemporary, Sunday and Monday. The Ducktail Revue, vintage rock.

Tuesday and Wednesday.

Kearny Mesa Bowl, 5855 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. Triple Play, contemporary, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Jesse Davis, contemporary, Tuesday through Saturday. Bill Brackett, comedy and music, Monday.

Levy's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Pogo, rock, Thursday. Moving Targets, rock, Friday and Saturday. With automatics, rock.

Friday, Reflector, rock, Sunday and Monday. The London Brothers, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Patsy and Prince, contemporary, Sunday and Monday. The Rebecca Drake Rising Star Review, Sunday.

Navajo Inn, 8055 Nacala Road, San Carlos, 435-7300. HBC, rock and roll, Tuesday through Saturday. Red Hot, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Alhambra, 286-2873. Pro Brigham's Preservation Band, Disneyland, swing, oldies, Friday and Saturday.

Montevideo Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1628. The Twonotes, rock, Tuesday through Saturday. Rick Hall, contemporary, Sunday and Monday. The Rebecca Drake Rising Star Review, Sunday.

Smuggler's Inn, 902 Fashion Valley, Fashion Valley East, 291-7129. The Backwaters, music and banjo from the 30s to the 80s, Tuesday through Saturday.

Spirit, 1130 Barnes Avenue, Bay Park, 276-3903. HBC, rock, rock, Thursday, Dana and the Magnets, rock, Irresistible Zee, rock, Urban Umbrella, rock, and Shell, rock, Friday. Jay Harris and the Speedsters, rock, the Hard.

Pavilion Lounge, Town and Country Hotel, 3400 Hotel Circle North, 291-7131. Pan Luvans, contemporary, Tuesday through Saturday.

Smuggler's Inn, 902 Fashion Valley, Fashion Valley East, 291-7129. The Backwaters, music and banjo from the 30s to the 80s, Tuesday through Saturday.

Spirit, 1130 Barnes Avenue, Bay Park, 276-3903. HBC, rock, rock, Thursday, Dana and the Magnets, rock, Irresistible Zee, rock, Urban Umbrella, rock, and Shell, rock, Friday. Jay Harris and the Speedsters, rock, the Hard.

rock, Mitchell Cornish and the Hell Hounds, rock, and the Seventh, rock, Saturday. Peanut Butter and Blue, live, Tuesday. Underpelt, rock, A.R.C., rock, and Stretch, rock, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 265-2272. In Tucson, piano bar, Thursday through Saturday.

The Stadium Club, 1005 Fairmount Extension (at Twain), Mission Gorge, 282-3296. Billy Thomas and the Ambush Gang, country, Friday and Saturday. Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461.

Get Ready!!
Beginning
Tuesday,
April 17th

AT THE
ALAMO

\$3333.33 CASH
"LIP SYNCH CONTESTS"
Cash prizes
Weekly • Semi-finals • Finals
Start rehearsing now!!
Pick up entry blanks and information
sheets at the Alamo.
3093 Clairemont Drive
276-0301 • 276-3437 • 276-2240

JOE'S MURPHY'S
Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 372-3220
presents

FEATURES
Thursday-Saturday
BOBBY CHEVROLET & THE SHAMES
Sunday & Monday
DAVID BRADLEY & THE HAMAC BAND
Tuesday & Wednesday

Thursday, April 12th
4th ANNIVERSARY OF THE SIRS BROTHERS
• Open bar 8:00-8:25 pm - well, call and domestic beer
• Free special edition T-shirts plus many other treats

CARLOS MURPHY'S
HAPPY HOUR!!
4 pm to 7 pm
20 Foot Table
• Mon: Black Tie Affair Nite!
• Tues: Nostalgia Nite!
• Wed: Western Fling Nite!
• Thurs: Mexican Fiesta Nite!
• Fri: Be Daring Nite!

STEVE HUDSON
APRIL'S FOOL is back!
April 4th thru 7th

LA
April 18th thru 21st!
Entertainment 7 nights a week. NO COVER!
4303 La Jolla Village Drive 457-4170

Oh! Ridge
Musical comedy show

Anthony's Harborside
Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations, 212-3358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

MONK'S

Tonight
Devocean

through Saturday, April 14

Wednesday is well night
Well cocktails 95¢, Iced tea shooters & kakis
2 for \$1.00

Thursday is Happy Hour all night long.

Monk's
10475 San Diego Mission Rd.
563-0060

Win Duran Duran tickets at Blue Meannie Records

BLUE MEANNIE is giving away 3 pairs of tickets for the upcoming DURAN DURAN concert in San Diego. To enter, just answer the questions below on a separate sheet of paper with your name, address, and phone number. The first 100 correct answers will be given a chance to win the tickets. The first 100 correct answers will be given a chance to win the tickets. The first 100 correct answers will be given a chance to win the tickets.

1. When did DURAN DURAN sign with Sire? (month and year)
2. What day, month, and year did Duran and Andy get married?
3. What are the names of Simon's brothers?
4. When is Simon getting married?
5. What are the banding members of DURAN DURAN?
6. What club in New York City is Simon's favorite?

7. Where did Simon and I like to go?
8. Where is Simon's favorite band?
9. When did DURAN DURAN get their name?
10. Why was the last member of DURAN DURAN to join the band?
11. What club in Birmingham, England did the band go to?

NOTE: Winners will be notified by phone immediately after the drawing. Tickets will be given out one hour before doors.

NOW IN STOCK!
Latest superb photo book
Duran Duran
in Japan
\$19.95 - 2nd ed. \$14.95 - 3rd ed. \$12.95
\$10.95 - 4th ed. \$9.95
\$8.95 - 5th ed. \$7.95
\$6.95 - 6th ed. \$5.95
\$4.95 - 7th ed. \$3.95
\$2.95 - 8th ed. \$1.95
\$0.95 - 9th ed. \$0.95

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

Tuesdays through Saturdays

The fabulous Spud Brothers

No Cover

AT THE ALAMO

FLYNN

GIANT \$3333.33 LIP SYNCH CONTESTS
Beginning Tuesday, April 17. Get entry blank at Alamo now.

\$1 THURSDAY LADIES' NIGHT SPECIAL - ALL NIGHT LONG
Well drinks • wine • domestic beer

\$200 WEDNESDAY LADIES' T-SHIRT NIGHT CASH PRIZES
Free tank tops to contestants

\$1 EVERY THURSDAY LONG ISLAND ICED TEAS ALL NIGHT LONG

75¢ ANY DRINK IN THE HOUSE
from 8:00 pm to 9:59 pm

Friday & Saturday
BIG FUN ROCK WEEKEND
Door charge Tuesday-Thursday \$2, Friday & Saturday \$3.
Must be 21 with proper I.D.

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Bowl
276-0301 • 276-2240 • 276-3437

Wind rose

presents

Wednesday-Saturday, April 4-7

Ron Bolton



Sunday & Monday, April 8 & 9
Rock 'n' roll with

NETWORK



and



9IX's Jim LaMara
presents
Best of oldies but goodies
every Tuesday—no cover



Wednesday-Saturday, April 11-14

Ron Bolton Band

Every Friday at 7 pm



International Fashion Auction by
FASHION INTERNATIONAL
You name the price! (Free giveaway every show)

The Windrose weekly drink specials:
Sunday: Cerveza Gold \$1.25
Monday: Heinekens on draft \$1.25
Tuesday: Margaritas \$1.25
Wednesday: Soly Kazes \$1.25
Thursday: Iced Teas \$1.25

Wind rose

223-2335
The best of live rock & disco in San Diego
At Windrose, we serve fun!

Joe Stewart, contemporary.
Wednesday and Thursday: Egypress,
contemporary; Friday and Saturday:
Danny Lopez, contemporary.
Sunday through Sunday.

The Lee's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge: 280-9944; Costa V,
contemporary, Thursday; Sunday:
Monda, and Wednesday: Lee
Stewart, contemporary, Tuesday,
Friday, and Saturday.

Wrangler's Roost, 6608 Mission
Gorge Road, Mission Gorge,
280-6263; Steve Cruz, country,
Tuesday through Saturday; live
country music, Sunday and
Monday; call club for information.

San Diego South

Anthony's Harborview, 1335 North
Harbor Drive, downtown.
232-6358; Off Bridge, comedy and
music, Tuesday through Saturday.

Artes Bowl, Tropicana Lounge,
4356 Thirtieth Street, North Park.
283-3135; Double Dose, music and
fun from the '50s to the '80s.
Thursday: Moud Company,
contemporary, Friday and Saturday.

Barack Bill's, 1880 Harbor Island
Drive, Harbor Island, 297-1673;
Eddie Preston, contemporary,
Wednesday through Saturday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010;
Ricky and the Jets, vintage rock,
Wednesday through Saturday;
Tommy Becker, comedy and music,
Sunday and Monday; Double Dose,
contemporary, Tuesday.

Bodie's, 6149 University Avenue,
East San Diego, 383-5706; Lone
Riders, rock, Thursday; Luna, rock
and Mitch Cornish and the Hell
Hounds, rock, Friday; the Beat
Farmers, rockability and country,
Nego Nixon, blues and rhythm and
blues, and the Outriders, rock and
country rock, Saturday; the Curbs,
rock, Sunday; Deadline, rock,
Monday and Tuesday; the
Hurricanes, blues and rhythm and
blues, Wednesday.

Cafe Angelique, 1578 West Lewis
Street, Mission Hills, 299-3250;
David and Francesca Savage, light
classical, early evening Saturday
and Sunday brunch.

Cafe del Rey Maro, 1549 El Prado,
Balboa Park, 234-8511; Dale
Vernon, piano and guitar variety,
Tuesday through Saturday evenings
and Sunday afternoon.

Crossroads, 345 Market Street,
downtown, 233-7856; Ella Ruth
Padgett, jazz, Friday through
Sunday; the Big City Blues Band,
jazz, Wednesday and Thursday.

Doc Masters, 2051 Shelter Island
Drive, Shelter Island, 233-2572;
The Spod Brothers, 50s rock and
comedy, Tuesday through Saturday;
live music, Sunday and Monday,
call club for information.

Dookie's, 4225 El Cajon Boulevard,
East San Diego, 283-6581; Paul
Grigg, piano bar, Wednesday
through Monday; Patti Glenn,
piano bar, Tuesday.

Drowey Muggie's, 31st and
University, North Park, 298-8584;
Sam Hinton, folk, Thursday; Baggle
Taggle, variety — Renaissance to
jazz, Friday; Paradise Street Band,
Irish and original music, Saturday;
Paco Sevilla and Rodrigo, flamenco
guitar, Sunday; Old Time Host
Night, Monday; Samsa Gail Cull
Rand, Irish music and dancing
Bears, folk and country, Tuesday;
Blugrass Jamboe, Wednesday;
Early Evening Show, Lynn Hall,
Latin American harp, Thursday;
Tom Cihoun, folk music and
original songs.

Fat City/China Camp, 2137 Pacific
Highway, downtown, 232-6866;
Most Valuable Players, jazz, Friday
and Saturday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island.

THE GREAT ESCAPE

VIDEO CLUB
RESTAURANT • MAGIC LOUNGE

Dress code: must have proper I.D.

Tuesday through Saturday
**50¢ WELL
DRINKS**
Beer & wine 8:00-9:00 pm
Tonight!

**COLUMBIA PICTURES
MOVIE PREMIERE PARTY**
Robin Williams in



Be there or be a Red Square!

Every Thursday
LADIES' NIGHT
25¢ DRINKS
10:30-11:30 pm

Friday & Saturday
50¢ WELL DRINKS
Beer & wine 8:00-9:00 pm

Tribute to Flanigan's
'Beat the Clock Night'
6:00-6:30 **25¢ drinks**
6:30-7:00 **75¢ drinks**
7:00-7:30 **\$1 drinks**

Only on Sunday & Monday
FUNK & SOUL MUSIC

Tuesday
**STYLE
MAGAZINE
MODEL SEARCH**
Winner photographed for cover of
Style Magazine plus \$300
in cash and prizes
Contest every Tuesday
Finals on April 30

ICED TEAS \$1
All night

Wednesday
NUTS 'N' BOLTS NIGHT
All the ladies receive a bolt
and all the men receive a nut.
Only three matching pairs. 1st
pair to match receives
\$100.00
in cash & prizes
**FRESH FROZEN
STRAWBERRY OR
REGULAR MARGARITAS
\$1 ALL NIGHT**

Dress code: must have proper I.D.
6205 El Cajon Boulevard (1 1/2 blocks east of College Blvd.)
287-7332

224-8242; J.J. Frank and the
Coalition Orchestra, pop, the
Zorgonian Jazz Quartet, jazz,
Friday through Sunday.

Hotel Inter-Continental, 333 West
Harbor Drive, downtown, 234-1500;
Mike Wolford, Garmar Biggs, and
Jim Plank, jazz, Tuesday through
Sunday.

Hotel San Diego, 339 West
Broadway, downtown, 234-0021;
Juke Box Lounge: Skip Garcia,

contemporary and original,
Contemporary Room: The Big Little
Band, swing, Friday happy hour; Ira
Cobb's Jazzbo, Dixieland, early
evening Sunday.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island,
224-3577; Bruce McKeethen, piano
bar, Wednesday through Saturday;
Alexa Thomas, contemporary,
Monday and Tuesday; Larry Moore,
contemporary, Monday through
Friday happy hours.

Imperial House, 505 Kalmia (at
Park Boulevard), Hillcrest,
234-3525; Bruce Jure and Richard
James, jazz, Friday and Saturday.

"The Invader", at the dock at 1806
North Harbor Drive, downtown,
288-9898; The Invaders,
contemporary music for dancing,
early evening seven nights.

Jelly Roger, 807 West Harbor
Drive, Sargent Village, 233-4300;
John Barker and Melissa
McCracken, contemporary,
Wednesday through Saturday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017; Kinat
Biscuit blues, blues and rhythm
and blues, Thursday through
Saturday; the Hurricanes, blues and
rhythm and blues, Tuesday; Jimmy
Rodgers, ballads and folk rock,
Wednesday.

**Mona Lisa Restaurant and
Cocktails**, 2080 Indio Street,
downtown, 234-4893; Guy and
Jackie with Gil Warner and guests,
Italian songs, pop standards, and
opera, Saturday.

Our Place, 2424 Fifth Avenue,
Hillcrest, 232-1773; The Art Resnick
Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480
Market Street, downtown,
238-8839; Dining Room: Mel Goot,
jazz piano, lunch time and early
evening Friday and Saturday.

Patrick's II, 428 F Street,
downtown, 233-3077; The Sy
Bailey Trio, jazz, Wednesday; Pro
Brigham's Preservation Jazz Band,
jazz, early evening Thursday;
Nathan, '50s and '60s light rock
for dancing, early evening Friday
and Saturday.

Prophet Restaurant, 4461
University Avenue, East San Diego,
283-7448; The Orion Band, classical
guitar, early evening Wednesday
and Saturday; Lori Bell and Friends,
jazz, early evening Thursday; Lori
Bell and Shep Meyers, jazz, early
evening Sunday.

Raphael's, Travelodge Tower, 1960
Harbor Island Drive, Harbor Island,
291-6700; Jarrett Renshaw,
acoustic, contemporary guitar, early
evening Tuesday through Saturday.

Salerno's, 3102 University Avenue,
North Park, 280-4163; Richard
James and Friends, jazz, early
evening Tuesday through Thursday;
Anna Bjarnson, Herman Salerno,
and guests, opera highlights, pop,
and show tunes, early evening
Friday and Saturday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2900; Doris Cole,
contemporary, Thursday through
Saturday; Ducktail Revue, vintage
rock, Thursday and Friday happy
hours and Monday evening.

Solekaid's, 425 West B Street,
downtown, 232-7588; Harvey and
the 52nd St. Ave, jazz, standards,
contemporary, and show tunes,
Friday and Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
290-9110; Dasty and Melissa,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

The Top of the Park, Park Manor
Hotel, 325 Spruce Street, Hillcrest,
295-2181; Mardil Milligan,
contemporary guitar and Friday
happy hours and Saturday evening.

Triton, 6911 El Cajon Boulevard,
East San Diego, 383-3240; The
Bruce Cameron and Hollis Gentry
Ensemble, jazz, Thursday through
Saturday.

Triglan House, 6174 University
Avenue, East San Diego, 682-1070;
Quest, rock, Thursday through
Saturday; the Idemny Minnow,
Rhythm Blues, rock and blues,
Wednesday.

Tuba Man's, 2531 University
Avenue, North Park, 285-9426;
Gone With the Wind, jazz, Friday
and Saturday.

Blugrass, Friday; the West Coast
Band, rock, Saturday.

Tuba Man's No. 2, 7149 El Cajon
Boulevard, East San Diego.

608-6042; Tobacco Road, vintage
jazz and boogie-woogie, Thursday;
recorded music, Friday, Monday,
and Wednesday; the Chicago Six,
Dixieland, Saturday.

it came from another dimension or maybe another TIME

from the makers of CLUB I-D... you'll be strong with the Roxy Club

OPENING SOON!
(OF COURSE, NOT FORGETTING CLUB I-D EVERY MONDAY AT THE COPA CLUB) 454-0856

DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach 755-6733

Thursday, Friday, Saturday

REFLECTORS

Both bands nominated — Best New Music

Every Sunday
Original Music Sundays
Week #2:
"As Heard on
KGB Homegrown"
Darius and the Magnets

Every Tuesday:
'50s & '60s Night
This week:
The Echoes

plus Laws of Motion

Every Wednesday
Big Wednesday Happy Hour
featuring 25¢ beer, \$1 wells, also salad
and chips, surf flicks, and more fun with
DIRK DEBONAIRE

Play better music
by playing music better.

Study with the finest
contemporary music faculty
in San Diego.

JazzSchool
creating musicians

a nonprofit organization
Hal Crook, Director
284-5240

Sponsoring the **HAL CROOK JAZZ ORCHESTRA**
Every Monday, 8 pm at the Bachanal

Pancho's

Thursday, April 5 7:00-9:00 pm
Buy one well drink and get second drink for a penny.
Music with B.J. Pancho

Friday & Saturday, April 6 & 7

Back by popular demand

PURL



Sunday, April 8 4:30-8:30 pm

5 CARELESS LOVERS & BAD HABIT HORNS
and a special guest from L.A.

Kamikaze Night. \$1.00 kamikazes, free appetizers.

Tuesday

Boys' Night Out. Any well drink 2 for the price of 1 for everybody.

Wednesday

Ladies' Night. 2 for the price of 1 well drinks for everybody.

Friday-Sunday

Breakfast \$5.00 aea.

1309 Camino Del Mar, Del Mar 481-0414



Harvey & 52nd Street Jive

Friday & Saturday

Enjoy a unique dining experience with a taste of San Francisco at

SOLEDAD'S

425 West "B" Street, Downtown San Diego, 232-7588
PRESENTED BY BRADY AND ASSOCIATES

East County

Antonio's Hacienda, 700 North
Johnson, El Cajon, 442-9827.
North Ground, contemporary,
Friday and Saturday.

Raxter's, 1025 Fletcher Parkway,
El Cajon, 442-9271. Rock, rock and
roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue,
El Cajon, 440-5055. The Head
Band, rock and roll, Tuesday
through Saturday.

Barney Stone Too, 7059 El Cajon
Boulevard, La Mesa, 463-2263. Irish
music with Brian Connolly,
Wednesday through Saturday.

The Boonocks Restaurant, 8320
Parkway Drive, La Mesa, 465-3660.
Jerry Burchard, contemporary
Piano, Thursday through Saturday;
Brax Robbins, contemporary,
Sunday and Monday; Jim Moore,
contemporary, Tuesday and
Wednesday.

Bull and Bear, 690 North Second
Street, El Cajon, 440-5757. Chain
Reaction, contemporary, Tuesday
through Saturday; Delene,
contemporary, Monday.

The Calypso Lounge, 975
Greenfield Avenue, El Cajon,
440-9026; Ron Morris,
contemporary, Friday and Saturday;

Circle D Corral, 1013 Broadway, El
Cajon, 444-7443. Country
Casanova, country, Tuesday
through Saturday; Cottonwood,
country, Sunday and Monday.

Don's West, 5286 Baltimore Drive,
La Mesa, 462-0533. Southern
Comfort, country, Wednesday
through Sunday.

El Amigo, 1340 Broadway, El
Cajon, 442-9537. Tom Bartles,
classical guitar, Wednesday through
Saturday.

Finn Springs Inn, 15505 Highway
80, El Cajon, 443-9566. Free Rein,
country, Friday through Monday.

George Joe's Restaurant, 9586
Murray Drive, La Mesa, 469-6158.
Danny Topaz, contemporary and
variety, Thursday through Saturday.

The Horseshoe Tavern, 7664
Broadway, Lemon Grove, 469-6344.
The Smith Brothers, country rock,
Friday and Saturday.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0517. Terry
Schell, contemporary, Tuesday
through Saturday.

Kentucky Stud, 11377 Woodside
Avenue, Santee, 448-3402. Shadow
Riders, country, Friday through
Sunday.

Lakeside Hotel, 9940 River Street,
Lakeside, 443-9591. Red Lane and
Ramblin' Fever, country, Friday
through Sunday.

Live Oak Springs Resort, Old
Highway 80, Boulevard, 766-4286.
Country Connection, country,
Saturday.

Lorenzo's, 586 Broadway, El Cajon,
442-9696. Groundsdepot,
contemporary and country, Tuesday
through Saturday; Pro Brigham's
Preservation Band, Dixieland jazz,
Sunday and Monday.

Magnolia Mulvaney's, 8861
Magnolia Avenue, Santee,
448-8550. Ipa Facto, rock, Tuesday
through Saturday, with Heroes,
rock, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon,
447-4500. Hubson and Best with
Dave Sizemore, contemporary and
variety, Wednesday through
Saturday; Steve Morris, comedy and
contemporary, Sunday through
Tuesday.

Our Favorite Place, 8646 Mission
Gorge Road, Santee, 448-5240. Bob
Sortillon and Key Largo,
contemporary and oldies, Thursday
through Saturday evening, and

Bobby G's



Thursday-Saturday,
April 5-7
**JOHNNY
ALMOND
BAND**

Sunday-Tuesday, April 8-10

SPECTRA



Wednesday-Saturday,
April 11-14
NETWORK

Serving food from 11 am-9 pm—7 days a week

Movielodge: well drinks at happy hour price
with La Paloma ticket stub

485 FIRST ST., ENCINITAS 436-7387

Baccharal

8022 Clairemont Mesa Blvd. 560-8022



Thursday, Friday & Saturday
April 5-7 also Tuesday-Saturday
April 10-14

FORWARD MOTION

Every Monday—music starts at 8:00 pm

**HAL CROOK
14-PIECE JAZZ BAND**

EL RICO

RESTAURANT • ENTERTAINMENT

297-8361

MEXICAN FOOD
WITH THE SOUTH AMERICAN TOUCH

Now Featuring

Sunkys Live Jazz

—and—
Michael Edwards

Tuesday
Wednesday
Thursday NIGHTS

Drink Specials All Day — All Night

Late Night Happy Hour
Starting at 10 P.M.

IMPULSE

IMPULSE
IMPULSE
IMPULSE
IMPULSE

Tuesday thru Saturday
Beginning at 9 p.m.

**THE
ISLANDS**

RESTAURANT
HANALEI HOTEL 2270 Hotel Circle North
Mission Valley 297-1101

**THE
WILD TURKEY**
5080 Bonita Road, Bonita 267-2550

Mondays **\$1.25 tequila drinks**

Tuesdays **Ladies' t-shirt night**
\$1.00 well drinks, 75¢ beer & wine

Wednesdays **Win a \$25 bar tab!**
\$1.25 vodka drinks, 75¢ beer & wine

Thursdays **Men's t-shirt night**
\$1.25 kamikazes, 75¢ beer & wine

There's only one place in town where you can see and hear
San Diego's #1 homegrown band

THE BLAZE

Tuesday-Saturday
9:00 pm-1:30 am

Charger Season Tickets in the new section of the stadium.
Call 267-2552. Bus to stadium plus after-game drink



SANDY STEWART

Tuesday through Saturday, 9:00 pm-1:00 am

Clarice
RESTAURANT

Summer House Inn 7955 La Jolla Shores Dr.

early evening Sunday.

The Ox Bow Inn, 9816 Campo
Road, Spring Valley, 460-9010.
Center Stage, country and music of
the '40s and '50s, Tuesday through
Thursday; Alton and the Ox Bow
Country's Lads, country, Friday and
Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 438-1111. Prophet, rock
Thursday through Saturday;
Geopie, rock, Sunday and Monday;
Diamond, rock, Sunday through
Wednesday.

Sutton's, 7353 El Cajon Boulevard,
La Mesa, 469-1590. Steve Mouzas
and Finest Action, contemporary,
Tuesday through Saturday; Ten
Koor and T.S.B., one-man band
variety, Sunday and Monday.

Silver Spur, 7941 Mission Gorge
Road, Santee, 448-4882. Jerry Baze
and a Touch of Country, country,
Wednesday through Sunday.

Spring Valley Inn, 9034 Campo
Road, Spring Valley, The Best
Farmers, rockabilly and country,
Sunday.

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

Van Winkle's, 10055 Mission Gorge
Road, Santee, 449-0060. California,
country, Thursday through
Saturday.

South Bay

Ravens Inn, 1410 Broadway,
Chula Vista, 425-4000. The Gene
Devera Polka Band, polka music,
Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula
Vista, 426-9200. RPM, rock,
Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue,
Imperial Beach, 429-5300. Some
Girls, rock, Thursday through
Saturday; France, rock, Wednesday.

China Five Restaurant, 569 H
Street, Chula Vista, 426-9551. Rex
Paris, contemporary, Thursday
through Saturday.

Country Bumpkins, 1862 Palm
Avenue, Imperial Beach, 429-1161.
The Savory Brothers, country,
Tuesday through Saturday; live
vintage rock, Sunday and Monday;
call club for information.

Dance Machine, 1862 Palm Avenue,
Imperial Beach, 429-1161. In
Colour, rock, Thursday through
Saturday; The End, rock, Sunday
and Monday; Crystal, rock, Tuesday
and Wednesday.

Dock's Cocktail, 317 Third
Avenue, Chula Vista, 422-1566.
Rick Lyons, contemporary, Tuesday
through Thursday; Jeff Bryon,
contemporary, Friday and Saturday.

Hungry Hunter, 1344 Palm
Avenue, Imperial Beach, 423-0953.
Eddie Cunningham, contemporary,
Thursday through Saturday.

Hutch's, 1463 Palm Avenue,
Imperial Beach, 423-3479. Country
Comfort, country, Friday and
Saturday.

Joey's, 415 Broadway, Chula Vista,
420-4828. Louise and Pina,
contemporary and Latin, Thursday
through Monday; The Rebels, rock,
oldies, and Latin, Tuesday and
Wednesday.

La Mesa, 1441 Highland Avenue,
National City, 474-3222. Bruce
Robbins, contemporary, Tuesday
through Thursday; East Coast,
contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511
Sweetwater Road, National City,
475-7332. Frank Dixon and Country
Night Life, country, Friday and
Saturday.

The Lantern, 1322 Third Avenue,
Chula Vista, 427-4200. Red Alert,
rock, Thursday through Saturday.

Marisol, 1680 Broadway (at Main

THE TWO-TONES ARE BACK



Tuesday-Saturday
For the entire month of April at

887 Camino del Rio
San Diego
291-1638

Cizme's
in Encinitas

LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, April 5-7 **RHYTHM KINGS**

Sunday, April 8
COMEDY COMES TO NORTH COUNTY

Professional comedians who have appeared in
clubs from New York to Las Vegas

M.C. TONY STONE

Monday, April 7
PURL

Tuesday, April 8
MAR DELS

Wednesday, April 9
THE REFLECTORS

DANCING
380 N. El Camino Real • 942-1676

LOOKING FOR MR. GOOD BOD SPRING FINALS



Come see the best
of spring '84...

* Winners from the previous 10 weeks compete

* Double the prizes - \$200 CASH!!

* \$1.50 Ice Teas

* LADIES night!!

Crystal's Emporium

500 Hotel Circle North, Mission Valley
294-4010

Street, Chula Vista, 92015.
Culver's, La Jolla, Thursday through
Sunday.

The New Trophy Lounge, 969
National City Boulevard, National
City, 437-5733. Venue and the
United Express, contemporary.
Thursday through Sunday. Live
music, Monday through
Wednesday, call club for
information.

Oasis Bar, 1121 Third Street,
Chula Vista, 426-2977. Four Star
Country, Friday through Sunday.

Old Bonita Store Restaurant, 4014
Bonita Road, Bonita, 479-3537.
Tony Irvine, contemporary, country
rock, and country, Thursday, with
Wayne Gire, Friday and Saturday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-5889. Goodall
Boys, country, Tuesday through
Saturday.

Wild Turkey, 5080 Bonita Road,
Bonita, 267-2550. The Blitz
Brothers, rock and roll, Tuesday
through Saturday; dance to
recorded music, Sunday and
Monday.

PERFORMERS

Performers, venues, and times are compiled by
this magazine. If you wish to be
included, please call 263-9392.
Performers, venues, and times are
free.

Rock & Roll

A.K.A.: Spirit
The Johnny Almond Rhythm
Revue: Bobby G's, Trojan Horse
Ar Nova: Barbary's
Automobile: Let's Go House
Whiskey Flats

The Bad Boys: Normandy Cocktail
Lounge
Bandit: Fricole Lounge
Band of Ages: Spirit
BRC: Vango Inn

The Beat Farmers: Budde's Spring
Valley Inn
The Rebel Boys: Henry's
Bible Black: Spirit
The Blitz Brothers: Wild Turkey

Bobby Chevrolet and the Shames:
Joe Murphy's

The Ron Bolton Band: Windsor
Bore Crossed: The Cafe
Bowling for Lanes: The Cafe
Brata: Billy Up Tavern

Michelle Cornish and the Hell
Hound: Spirit, Budde's
Crystal: Dance Machine
The Curbs: Budde's

Darius and the Magnets: Distillery
Nightclub, Spirit

Deadline: Budde's
Diamonds: Park Place
Dick Debonaire: Billy Up Tavern,
Distillery Nightclub

Mink DeVille: Rodas
Ducktail Revue: Sheraton Harbor
Island, Islands Lounge

The Echoes: Distillery Nightclub
Maloney's Escamado
The Features: Joe Murphy's, Old
Pacific Beach Cafe

Flower: Alamo
Four Eyes: Billy Up Tavern
France: Bull N' Stick

Graphic: Park Place
Grave Digger: Billy Up Tavern
Joe Harris and the Specialists:
Spirit

The Head Band: Black Angus/El
Cajon
The Yards: Spirit

Hennes: Magnolia Maloney's

Hip Pocket: Chipping Black
Blissom: Mink DeVille
Incognito Rockers: Night and
Edie's

In Color: Dance Machine
Invisible Zoo: Spirit
Ipsa Facta: Magnolia Maloney's

Kicks: Budde's
The London Brothers: Rodas
Lela: Escamado

Lone Riders: Budde's
Luna: Escamado After Dark
Bla's

The Mar Dicks: Billy Up Tavern,
Gizmo's

John Mayall and the Bluesbreakers:
Billy Up Tavern

Jerry McLean and Show of Hands:
Billy Up Tavern

Miss D'Meanor: Pucio Mine Co.
Moving Targets: Billy Up Tavern,
Lehr's Greenhouse

N-E-A: Distillery East
Network: Billy Up Tavern
New Salem: Spirit
Notice to Appear: Hulsdon

Outriders: Budde's
Paris: Fricole Lounge
Plants: Whiskey Flats
Pagan: Let's Go House

Prophet: Park Place
Punk: Gizmo's, Panchos

Quest: Trojan Horse
Random Sample: Maloney's
Sasquatch: La Chula

Red Rock: Billy Up Tavern
Red Alert: Vango Inn, The Lantern
The Reflectors: Distillery
Nightclub, Alamo's

The Rhythm Kings: Gizmo's
Ricky and the Jets: Vivaldi House,
Whiskey Flats

Robert Harris: Vivaldi Entertainment
Center
RPM: Black Angus, Chula Vista

The Seventh Spirit
Shell Life: Spirit
The Source: Beach Club
Spectra: Billy Up Tavern

The Spud Brothers: Doc Masters
Status: Turquoise Lounge
Terminal Shock: Distillery East

Tops: Black Angus, Mission Valley
Transaction: La Chula
Trebles: Distillery East

The Twonettes: Monterey Whaling
Co.
Unhappily: Spirit
Urban Umbrella: Spirit

The West Coast Blues:
Whiskey Flats
The West Coast Twisters:
Whiskey Flats

Wholes: 110 House
Yikes: Beach Club

Chesley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Contemporary/ Top 40

Ambitions: Pucio Mine Co.
Jody James: Hungry

The Joe Asanovic Trio: Rancho
Bernardo Inn

John Barker: Hungry
Hunter/Oceanside

John Barker and Melissa
McCracken: Jolly
Rager/Seaport Village

Jeff Bryan: Dock's Cocktails
Jerry Burchard: The Boondocks
Restaurant

Chain Reaction: Bull and Bear
Norman Clifford: Victor's
Clutch Cops: Rodas's

Doris Cole: Sheraton Harbor
Colin and Karen: La Posada del
Sol/La Jolla

Costa V: The Leo's/Mira Mesa and
Mission Gorge
Dennis Cole: Tom Ham's

Jim Hawley: Old Pacific Beach Cafe
Lighthouse
Eddie Cunningham: Hungry
Hunter/Imperial Beach

Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Company

Rich Hunt: Maloney's Escamado
Hudson and Best with Dave
Stammore: Mr. Bill's Backroom
Saloon

Impulse: Islands Lounge
The Invaders: "The Invader"
Restaurant

Tony Irvine: Old Bonita Store
Restaurant
Jack and Diane: Rodas's Inn
Justice: Mongolian

Just Use: Vista Entertainment
Center, Ramada Inn
Bruce Robbins: Boondocks
Restaurant, La Mesa

Russ Kirkpatrick and Dan Lehrer:
Jolly Rager/Oceanside
Fred Land: Alamo's

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Neutral Ground: Antonio's

Hudson and Best with Dave
Stammore: Mr. Bill's Backroom
Saloon

Impulse: Islands Lounge
The Invaders: "The Invader"
Restaurant

Tony Irvine: Old Bonita Store
Restaurant
Jack and Diane: Rodas's Inn
Justice: Mongolian

Just Use: Vista Entertainment
Center, Ramada Inn
Bruce Robbins: Boondocks
Restaurant, La Mesa

Russ Kirkpatrick and Dan Lehrer:
Jolly Rager/Oceanside
Fred Land: Alamo's

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

Colin and Karen: La Posada del
Sol/La Jolla
Costa V: The Leo's/Mira Mesa and
Mission Gorge

Dennis Cole: Tom Ham's
Jim Hawley: Old Pacific Beach Cafe
Lighthouse

Eddie Cunningham: Hungry
Hunter/Imperial Beach
Jesse Danks: La Hacienda Cantina

Marley Days Quartet: Caltamaron

Devocan: Mark's
Double Dose: Ace Band, Vivaldi
House, La Jolla

Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Michael Edwards: Hungry

Hunter/Rambo: Bernardo, El
Rico
The Elements: Hotel Del Coronado

Express: M.P., The Leo's/Mira
Mesa
Fortune: Holiday Inn/Mission
Valley

Forward Motion: Bacchanal
Finn and Doran: Captain's
Anchor

J.J. Frank: Alamo's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's

Frederick: Rodas
Sidy Garcia: Hotel San Diego
Island

COBB'S JAZZ: 1980's San Diego
Bruce Cameron and Holly Gentry
Ensemble, c. 1980s
Cobb's Jazz Quartet, 1980s

COBB'S JAZZ: 1980's San Diego
The Chicago Fifteen: 1980s
The Chicago Six: 1980s
Cobb's Jazz Quartet, 1980s

COBB'S JAZZ: 1980's San Diego
The Chicago Fifteen: 1980s
The Chicago Six: 1980s
Cobb's Jazz Quartet, 1980s

DURAN DURAN

LIVE IN CONCERT - EXCELLENT SEATS -
APRIL 16 & 17 SPORTS ARENA
OLYMPIC FIGURE
SKATING TOUR April 7
GRATEFUL DEAD April 7
SAXON & ACCEPT April 14
CHRISTINE MCVIE April 16
ADAM ANT April 22
EURYTHMICS April 22
WEATHER REPORT April 22
SCORPIONS April 26
MERLE HAGGARD April 26
BERLIN April 29
BILLY JOEL May 3
NITZ GATNOR May 16
VAN HALEN May 20 & 21
DAN FOGLBERG June 1

NOW ACCEPTING DEPOSITS FOR
Michael Jackson, Queen, Culture Club, Journey, Pink Floyd,
Elton John, Rod Stewart, Springfield

TICKET EMPORIUM

Your personal ticket agent. Phone orders accepted.
8650 Miramar Road, San Diego 92126 **578-7669**
(Also a 24-hour concert line.) Open Saturdays & Sundays
331 W. Broadway, San Diego 92101 **232-4166**
Open Saturdays & Sundays



HAL CROOK, Sunday, May 10, 1980 College Theater

Wayne Jure: *Imperial House*
Latin Jazz Ensemble: *Salmon*
Jure: *Imperial House*
John Lawrence and the Real
Duckin' Blues Band: *Betty's*
Harper Garden
The Bob Long Band: *Radio's Hidden*
Lovers
Bob Long's Red Point Quartet:
Belly Up Tavern
Media: *Chuck's Steak House*
Joe Morillo Quartet: *Chuck's Steak*
House
Most Valuable Players: *Fat*
City China Camp
Shag Nevers: *Prophet Restaurant*
Ella Ruth Piggies: *Crossroads*
The So Rainey Trice: *Patrick's II*
The Art Re. Nick Tice: *Star Player*
Ron Satterfield and Keyes Leflaw:
Solidus
Tobacco Road: *Droney Maggie's*
Toby Marx: *No*
Linda Wakefield: *Rancho Hernandez*
Tom
Mike Wofford, Gunner Biggs, and
Jim Plank: *Hotel*
Inter-Continental
The Zangorian Jazz Quartet:
Harmon Herby's

Wind, La Chulet
King Biscuit Blues: *Mandolin*
Wind
Bob Long's Red Point Quartet:
Belly Up Tavern
Maggie's Bluesbreakers: *Belly Up*
Tavern
Majo Nixon: *Radio's*
Ella Ruth Piggies: *Crossroads*
The Rhythm Kings: *Glen's*
Tobacco Road: *Droney Maggie's*
Toby Marx: *No*
Linda Wakefield: *Rancho Hernandez*
Tom
Mike Wofford, Gunner Biggs, and
Jim Plank: *Hotel*
Inter-Continental
The Zangorian Jazz Quartet:
Harmon Herby's

BUCK'S TICKETS

San Diego's largest discount ticket outlet.
We have the lowest prices on all major
concerts, sporting events, and theatrical
performances. Call today for more
information.

WORLD FIGURE
SKATING TOUR
Dancing Bears: *Droney Maggie's*
The Blood River Band: *Belly Up*
Tavern
Bobby Chevrolet and the Shames:
Joe Murphy's
Tom "Cat" Courtney: *Texas*
Tobacco
The Five Careless Lovers: *Pancho's*
The Hurricane: *Radio's*, *Mandolin*

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

ROMANTICS
Saturday, April 13 - 7:30 p.m.
Sunday, April 14 - 1:30 p.m.
Friday, April 13 - 7:30 p.m.
Saturday, April 14 - 1:30 p.m.
Sunday, April 15 - 1:30 p.m.

Country/Country Rock

Alton and the Ox Bow Country
Lads: *Ox Bow Inn*
Rick Backus and Harmony: *Village*
Center John Nelson
Jerry Bate and a Touch of Country:
Silver Spur
The Real Farmers: *Radio's*, *Spring*
Village Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel
Gail Lee and Firecracker: *Whiskey*
Club
Lone Star Country: *The Country*

Everything Else

Phil Beecher: *author variety*, *Mike*
Flowers, *El Fandango*
Big Little Bands: *variety*, *Hot*
San
Anna Bjornson and Herman
Salerno: *opera highlights* and
pop and show tunes, *Salerno's*
Bill Brackett: *comedy and music*, *La*
Hacienda Central
David Bradley and the Manie
Band: *comedy and music*, *Jose*
Murphy's
Catherine Espinoza: *folk*, *harp*
music, *Old Time Cafe*
Paul Gregg: *variety*, *Bar*, *Dave's*
Parti Glenn, *variety*, *Dave's*
Gay and Jackie and Gil Warner
variety, *pop to open*, *Monte Lisa*
Restaurant
Tim Roemer: *one-man band variety*,
Sutton's

Side Restaurant and Lounge
Ron Morin: *Valerie Country*
New Country: *Country*
Restaurant
Outrigger: *Radio's*
Wee Wee and the Countrymen:
Cherry's, *Life*, *Life*
The Saver Brothers: *Country*
Burgundy
Shadow Riders: *Kentucky Stud*
The Smith Brothers: *Thine*
Valerie Inn
California: *Lon Winkle's*
Center Stage: *Ox Bow Inn*
Dan Connor: *Carriage House*
Cottonwood: *Circle D Corral*
Country Casanova: *Circle D Corral*
Country Comfort: *Hutch's*
Country Connections: *Live Oak*
Spring: *Robert*
Coyote: *Stacy's Coach Inn*
Dancing Bears: *Droney Maggie's*
Diamond Rough with Terry
Darling: *Valerie Country*
Salmon
Frank Dixon and Country
Nightlife: *Landmark Cocktail*
Lounge
Elton, J.R., and the Country
Gals: *Burn's Ranch House*
Four Star Country: *Circle D Corral*
Wayne Gabe and Tony Irvine: *Old*
Florida Stone Restaurant
Gone Fishin': *Toby Marx*
Goodall Boys: *Palmerton Star*
Green River: *Exotic Room*
Grasspepper: *Pomerado Club*
Toby Marx: *Old Florida Stone*
Restaurant
Russ Kirkpatrick and Dan Lehner:
Sally Rogers, *Ox Bow Inn*
Red Lane and Rambler: *Fever*
Lakeside Hotel</

do away with his tradi-

do away with his tradition — the generalizing effects of memory — to the original directly quotation. Outside of the DEAD MEN DON'T TALK example leaps at other one offers for its show of audacity to its own, on the other every last scratch on every sprocket jump, an every faded gray, and on on the sound-

[illegible]

"This radio station listens to you."

Ernie Kovacs, Station Manager, KLZZ 106.5 FM

A few weeks ago, we asked you to call and tell us what you'd like to hear on the all-new KLZZ. And to help us become San Diego's Class FM. Your favorite radio station.

So you called. We listened. And now most of our music's in place. But we still need to know what else you want to hear. More news? Sports? Contests?

Just tune to 106.5 on the FM dial. Give a listen. Then call 560-1065 and tell us what it takes to make our KLZZ yours.

KLZZ Stereo 106.5

San Diego's Class FM

APRIL 5, 1964 39