

READER

FEBRUARY 21 TO FEBRUARY 27
THIS WEEK IN SAN DIEGO
SAN DIEGO'S ONLY COMPLETE MOVIE GUIDE
BEST OF THE TELEVISION WEEK
GUIDE TO THE MUSIC SCENE
AND MORE
SAN DIEGO'S MOST PECULIAR WEEKLY

HANDY PERSONS

"Girls are handed dolls; boys are given hammers to play with... a girl isn't going to build up muscle carrying dolls around." So he teaches leverage added to strength. "With leverage you can move the world if you just get back far enough."



—Gale Fox—

Reynard Way, famed for its holistic nosey, its petite print shop, its flying carpet boutique, Reynard Way, named "State" in stately downtown, renamed "Gold-frisch" as it flies up to Blvd Hill. Reynard Way, unashamedly zoned for the unorthodox: Reynard the whimsical Way proudly presents a new tenant and a new idea. Just after the sign changes from "State Street" to "Reynard Way", accidentally tucked between auto repair and typewriter repair, lives Project Repair. Its business is home

repair, but it is not a business. Project Repair was an idea: presented by the Companionship, a group experienced in community work, funded first by United Way and then co-funded by Revenue Sharing, made tangible by belongings, tools, teachers, students, staff, paper, telephones. The ingredients sound familiar. But Repair has been unique since November 6, 1972 when it began offering classes in home repair to women poised toward self-employment. From here and there came the students, women whose fathers, brothers, husbands had

taught them a tantalizingly little skill; women who could not get into the union and could not afford a commercial trade school; women who had never before considered learning a skilled trade. That first year, a few women came to be trained as self-employed handy-women. For others, whose objective was self-maintenance rather than vocation, short-term do-it-yourself-type courses were provided. This year, many more applicants are specifying interest in the vocational course, and many of those who enroll in a short class readily for career training. All Repair classes cover topics in electrical, plumbing, and carpentry repair. Tuition is set non-profitably at no more than the particular student can afford.

The buildings of Project Repair, temporary tin, pimply stucco, freshly-painted clapboard, mark the growth of the program. The original structure, a housey storefront, divided naturally into front office and rear shop. Having been, in the memory of the Reynard Way mailman, first massage parlor and then janitorial business, it provided the genes for trade and service. This auspicious parentage, the neighboring repair businesses, plus the encyclopedic disregard of the joint (potential practice ground for student handy-women) makes for an apt setting. The first year, the shop area was expanded; this year, the interiors are being improved. Where a retired storefront once stagnated, repair projects now erupt on the tight triangle of lawn.

The classroom is the shop, with Repair-built drafting table, Repair-built sawhorses, Repair-installed circuits, Repair-tooled (one of them doubles as a phone booth. It was the only choice for privacy and quiet conversation.) and Repair-bought tools. Tools. The prosthetic ability to make a woman's hand sharp for cutting, heavy for hammering, strong for wrenching; tools, for fixing pipes, making shelves, replacing switches, tools, stools, and safety rules, supplied by the Project, shared by the students. Repair offers a well-stocked shop and teaches proper handling and maintenance of tools.

Teaching does not confine itself to the premises at Project Repair. Milton Strosow, vocational course instructor and father of three, charming in his powder blue work shirt and loosely tailored trousers, explains, "In class I teach them the best way, on the job, they're correct-

ing someone else's mistakes." Improvisation. The shop is the place for learning civic and getting the feel of the tools. "On the job," are contributed by low-income and/or generous people around town who do not mind a whole classroom of plumbers learning in their bathrooms.

Milt does not pretend that his women students are as strong as a class of men. "Girls are handed dolls; boys are given hammers to play with. Now a girl isn't going to build up muscle carrying dolls around." So he teaches leverage added to strength. "With leverage you can move the world if you just get back far enough."

Milt teaches his students one thing: they teach him another. In the middle of a narrative, "We're doing this for the landlord, uh, the landlady, land person, see how they've brainwashed me!" He is quick to notice and laugh at his new vocabulary.

The success of Milt's teaching methods will be determined, in part, by how quickly he is replaced. Now, at the beginning, it is difficult to find women qualified to teach home repair skills. As the Project spreads interest and knowledge in this field, however, more women industrial arts instructors will become available.

The head teacher, Sue Metzger, is a handywoman turned teacher coaxed administrator who is eager to get back to the repair work itself. ("Look at this nice tile!" With a tradesperson's eye, she pays more attention to the walls of the restaurant than to the food.) Sue has been a carpenter ever since only recently when she happened to help add a room to her home. She discovered a love for the work. Subsequently looking for training in carpentry, she found she was too old (over 31) to enter an apprenticeship program, and wound up in a year long, 20 hour a week cabinet-making class at City College — the only woman in the class. "Women cannot just go out and get on the job," she says. "They need their own experiences." The need that Project Repair fills. Sue joined the program during its first weeks, as a teacher, proper by the way. Perhaps because of her legal background ("lawyers specialize in applying method"), perhaps because of her "recent ignorance" in home repair, she emerged a natural teacher. This year, as Supervisor of Workshop and Training, she is responsible for the instructors and students of the Project.

Broad-r supervisory responsibility for the Project belongs to Joyce Nower. Joyce, the Director, was the first, and long the only, staff member. In selecting the tangibles of Repair, whether teachers, students, application forms, locations, Joyce chooses supportive, positive elements which will enhance a woman's confidence. Joyce carries her talents as poet, activist, teacher, speaker, organizer, observer of the status of women to the front office and bathes the air in her sense of humor. As is typical of alternative agencies, she performs with gusto both administrative duties and clerical drudgery. No one associated with the Project is remote. Students attend board meetings; the head teacher cleans the toilets; the secretary expresses her opinions.

The students of Project Repair vary greatly in age, background, motivation — from teenager to do-it yourselfer to mother to middle-aged to vocational trainee to social security recipient. Mailee enjoys the work of the handy-woman and likes to imagine herself working part time and choosing her own hours. Vicki views old houses as an extension of antiques and the repair of one as artistic as the renovation of the other. Joyce M. wants to teach. She values the Repair experience for the new way of thinking she is learning. "I can learn well without understanding, but that's memorization. Repair work is like constantly figuring out puzzles," and for the confidence she is gaining: "enough not to feel intimidated about taking things apart." Judy considers her Repair course the ideal learning situation, with on-the-job training, lacking at college courses, and a faster more comprehensive method than that of the apprenticeship programs.

Non-business is good at Project Repair and getting busier. An afternoon vocational class (places still available) will begin in a couple of weeks. The spring series of short classes will start next month. Thoughts for the future of the Project turn towards adding specialist classes to the general home repair curriculum, and toward the establishment of a cooperative business among vocational program graduates.

On Reynard Way, the street that is a neighborhood unto itself, #2631 is evolving its own brand of neighborliness. Ideas and inquiries are welcome.

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BOB DYLAN IN LOS ANGELES END OF A CONCERT, END OF A TOUR

Steve Epeneter

The entire stage is glowing in red light as Dylan and the Band's Robbie Robertson face off for the opening guitar riffs of "Highway 61 Revisited".

The entire crowd is on its feet and the upper aisles begin to fill as Dylan sings "Don't Think Twice It's All Right".

There is a slightly longer pause between songs, and the shouted

requests of the audience grow louder as Dylan glances at Robertson before stepping up to the mic.

Once upon a time / you dressed so fine / You threw the bums a dime / in your prime Didn't you?

Suddenly a row of floodlights bursts to life illuminating the first twenty rows of the audience.

People'd call / say "beverage call" / You're bound to fall / you thought they all were kiddin' you.

Ushers are pushed aside as people swarm towards the stage. More banks of lights flash on, lighting sections of the audience as it leaves its seats and moves towards the stage.

Tell me how does it feel / to be without a home / like a complete unknown / like a rolling stone?

The entire floor is now filled with laughing, cheering people under

bright white flashing lights as Dylan sings.

You're restless now / you've got no secrets to conceal.

Suddenly it is dark again except for a dimly lit empty stage. As the crowd begins to scream for more, a single beam of light is cast upon a revolving crystal sphere suspended over the audience, throwing starlike dots of light throughout the darkness.

As Dylan and the Band return to the stage a giant Valentine greeting unfurls from the ceiling directly opposite the stage.

As the house lights go back on Dylan, now wearing a pair of shades, he moves to the microphone wailing.

Hey, Mr. Tambourine Man, play a song for me!

As Dylan sings he watches the

PHOTOGRAPHS STEVE EPENETER

audience intently, as they had watched him, then smiles as bouquets of flowers land onstage.

Before the cries for more can even be heard, Dylan is singing.

How many roads must a man walk down / before you can call him a man / Yes / how many seas must a white dove sail / before she sleeps in the sand / Yes / how many times will the cannonballs fly / before they're forever banned / The answer my friend is blowin' in the wind / The answer is blowin' in the wind.

As the Band leaves the stage, Dylan removes his guitar and calls Bill Graham, "the man who made this all possible," out onto the stage. Graham starts to say something, but changes his mind and just smiles and waves as he and Dylan leave the stage.

Rheingold is the most preposterous of Wagner's operas... a story so insane that you would think it had been composed by that infantile fake J.R.R. Tolkien.

THE TAIL WAGS THE DOG



—Jonathan Saville—

The San Diego Opera's production of Wagner's *Rheingold* was surprisingly good as a musical experience. Conductor Walter Herbert surpassed himself (how lucky San Diego is to have him), and the augmented orchestra played splendidly, aside from some ghastly bloopers in the brass. A number of the singers were excellent, and not a single one of them was horrible — something quite extraordinary for a Wagner performance anywhere in the world. I particularly admired Marvellée Cariaga, whose velvet-voiced Fricka was worthy of the greatest Wagnerian mezzo, and — strangely enough — the Fasolt of Philip Booth. This gross German giant is usually sung by a gross German croaker, but Mr. Booth, with his excellently produced bass voice and fine appreciation of the singing line, uncovered the expressive and beautiful music usually smothered by less gifted interpreters of the role.

As for the non-musical side of the production, I came away feeling that Wagner would have been better served had the opera been performed as an oratorio. *Rheingold* is the most preposterous of Wagner's operas, the one in which there is the greatest distance between the quality of the music and the quality of the libretto. That grotesque story about dwarfs, hordes, helmets of invisibility, magic rings, and chunks of gold piled up to conceal the goddess of youth (you can still see her eye through a chunk) is a story so insane that you would think it had been composed by that infantile fake J.R.R. Tolkien presents enormous challenge to the stage director. The present production simply ignored half the challenges and it responded to the other half

with varying degrees of ineptness. There is the dragon, for example. Director George London, who has been around in Nibelungen land long enough to have known better, apparently decided to play this scene for laughs, in spite of the fact that Wagner's music makes it perfectly clear that the dragon is meant to be terrifying. The silly wriggling marionette that stuck its nose out from the wings made you expect the imminent appearance of Kukla and Fran. A similar lack of imagination and refusal to be guided by the music spoiled the descent into Nibelheim. Here both the music and the action call for fierce earthy crags rocketing upward on the scum, so as to make the audience feel that they, along with Wotan and Loge, are rapidly sinking into the underground dwarf realm. Instead, the projection showed us a bland, serene, sideways movement of what looked like waves or clouds — all quite inappropriate and dramatically meaningless. The problem of the swimming Rhine-maidens at the beginning was "solved" by putting three dancers in cable-suspended harnesses and relegating the three singers to the pit. But the new problems caused by this "solution" — the muffling of the voices, which detracted greatly from the musical effect of the scene, and the fact that the voices quite evidently did not come from the visible Rhine-maidens, which destroyed the drama of their bnylay with the lustful Alberich — these problems were simply ignored. And how about the ludicrous spectacle of the earth goddess Erda rising through a clearly visible trapdoor practically in the middle of the stage (a classic case of a round peg in a square hole)? Or the ratty Discovers of the Vahalla projection, scarcely worth the mountain of post-Wotan road too? Or the supernaturally feeble rainbows

bridge, totally inadequate to express the glory of Wagner's music? I was glad to hear this production of *Rheingold*, but — in spite of the handsome sets by John Naccarato — I wasn't very likely to see it.

Precisely the opposite was true of my reaction to the Old Globe's *Threepenny Opera*. Pogo Kellner's stage set was one of the most imaginative this exceptionally talented designer has done. Brigitte Sitt's costumes were equally good — a gaudy potpourri of exquisitely shabby rags; and director Craig Noel captured just the kind of burlesque exaggeration this sour socialist morality play demands. But as drama, *The Threepenny Opera* is pretty ineffective stuff, even when so brilliantly enhanced. Bertolt Brecht's idea of theatre — his notion that the audience must be emotionally alienated from sympathy with any of the characters, and that in this way the cool rationality of their minds will be better preserved for understanding the play's useful social message — this idea simply does not work. Like all art, theatre is a means of manipulating emotions; what we learn from a drama we learn through our heart and our nerves, not through our analytical intelligence. Not one theatre-goer in a hundred could tell you that the message of *The Threepenny Opera* is that the man who robs a bank is less wicked than the man who founds one. The message does not come through, and the play itself is so crude and the characters so invariably unpleasant that no emotional involvement is possible either.

What saves *The Threepenny Opera* — if it can be saved at all — is its music. This too is far from first-rate. Kurt Weill's score, with its mixture of phony jazz and phony Bach, reveals the same lack

(continued on page 6)

READER'S GUIDE TO THE MUSIC SCENE

THE ALAMO: GENE DAVIDSON and THE STARROUTERS, nightly, 3093 Claremont Dr., Claremont, 276-2240.

ANCIENT MARINER: BRANDY CREEK, Wednesday through Sunday, STEVE CORD, Monday and Tuesday, 2725 Shelter Island Dr., 224-8242.

ASPEN PUBLIC HOUSE: EVANGELINE MADE, through Saturday, February 23, JAZZ SESSION, Sunday, February 23, 3:30 to 7:30 p.m., THUNDERBOLT THE WONDERCOLT, 10:00 a.m. to 1:00 p.m., Sunday and Monday, 916 Pearl, La Jolla, 459-3300.

BLUE RIDGE MUSIC: ALPINE: JOHN and DONNIS, Friday, February 22, 8:00 and 10:00 p.m., 588 First St., Encinitas, 753-1775.

BOATHOUSE: JOHN HARTMAN, nightly except Sundays and Mondays, 2040 Harbor Island Dr., 291-8011.

BOOM TRENCHARD: THUNDERBOLT THE WONDERCOLT, Friday and Saturday, SWEETFIRE, Sunday through Thursday, 2888 Pacific Highway, 291-5555.

CINNAMON CINDER: THE GIESSER GANG, Friday, Saturday, and Sunday, 7578 El Cajon Blvd., La Mesa, 463-9883.

CLIMAX LTD.: POWER, Tuesday through Sunday, record hop, Monday, 2022 Market St., 239-9336.

FOLK ARTS: THE KORN FAMILY, old time country music; OLD TOWN, contemporary music with guitar and fiddle, Friday and Saturday, February 22 and 23, 8:00 p.m., 3743 Fifth Ave., 291-1786.

HUSSONG'S NORTH: formerly Ole Ole, THE MOLE PEOPLE, 221 N. Highway 101, Solana Beach, 755-8870.

IRON HORSE: O.D. CORRAL, through Sunday, February 24, SPRING FEVER, starting Tuesday, February 26, 8238 Parkway Dr., La Mesa, 465-7663.

JRB: FOGHAT, Sunday, February 23, 8:00 and 11:00 p.m., 4025 Pacific Highway, 296-3855. TANTUM, HARD TIMES, NEW FRONTIER, and OMAA ORCHESTRA, Wednesday, February 27, 7:00 p.m., No age limit.

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LEDBETTER'S: MISS, Tuesday through Saturday, JUMBALAYAH, Sunday and Monday, 5524 El Cajon Blvd, 583-4524.

P. RODNEYS: JUMBALAYAH, Friday and Saturday, February 22 and 23, 271 N. Highway 101, Solana Beach, 755-1729.

THE PEOPLE: DOUGLAS JOHNS and DAVID GEORGE, Thursday through Saturday, TOMCAT, Sunday, 4870 Voltaire, Ocean Beach, 223-9773.

SPORTS ARENA: EMERSON, LAKE and PALMER, with BACKDOOR, Thursday, February 21, 7:30 p.m., 224-4176.

WALLBANGERS: BURGUNDY EXPRESS, Tuesday through Saturday, rock n roll all stars, Sunday, rock n roll talent show, Monday, Midway and Rosecrans, 223-3138.

THE WESTERNER: THE CATALINAS, nightly, 22 West 7th, National City, 474-2919.

THE ZODIAC: THE "H", from Mexico City, Tuesday through Sunday, 1725 S. Hill St., Oceanside.

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EVENTS

SPORTS

BASKETBALL: Conquistadors vs. New York Mets. Golden Hall, S.D. Convention and Performing Arts Center, Friday, February 22, 7:30 p.m. 236-6510.

ROLLER GAMES: S.D. Sports Arena, Friday, February 22, 8:00 p.m. 224-4176.

BOXING: Fan Appreciation Night — all seats only \$2. David Love and Chu Cho Garcia — 10 rounds, middleweights. The Coliseum, Friday, February 22, 8:00 p.m. 232-6362.

CROSS COUNTRY RUN: sponsored by the San Diego Logging Council, open to all ages, starting at Torrey Pines Rd. and La Jolla Shores Dr., Saturday, February 23, 8:30 a.m.

RUGBY: San Diego State vs. Pomona Aztec Bowl, San Diego State, Saturday, February 23, 2:00 p.m. 222-3445.

THACK: Annual El Cajon 1/2 Marathon (13.1 miles). Also Novice 5 mile, Granite Hills High School, Fourth and Madison, El Cajon, Saturday, February 23, 2:30 p.m. (sign up to enter, 1:30 p.m.), 274-5555.

HUNTING: Santa Fe Hunt Club cross-country hunt and combined training event, P.O. Box 100, Big Lanes Road, Jamul, Saturday and Sunday, February 23 and 24, 427-8820.

HOCKEY: Gulls vs. Portland, S.D. Sports Arena, Sunday, February 24, 7:00 p.m. 224-4176.

BASKETBALL: Aztecs vs. Arizona State, S.D. Sports Arena, Tuesday, February 26, 8:00 p.m. 286-6947.

BASKETBALL: USD vs. Chapman College, USD Gym, Wednesday, February 27, 8:00 p.m. 291-6480, ext. 354.

SPECIAL EVENTS

NATURE WALK: to Imperial County's Yuha Wash, site of an ancient sea which contains large areas of fossil oysters and other marine animals. Saturday, February 23, Bring lunch, water, and hiking shoes. Call 232-3651, ext. 22 for reservations. S.D. Natural History Museum, sponsor.

DOG SHOW: Silver Bay Kennel Club's all-breed show, over 3,000 entries representing 114 breeds. Ring Crosby Hall and Exhibit Hall, S.D. County Fairgrounds, Del Mar, Sunday, February 24, 8:30 a.m. No charge. 445-1043.

INTERNATIONAL GUPPY SHOW: sponsored by the San Diego Guppy Association. Majorca Room, Casa del Prado, Balboa Park, Sunday, February 24, 9:00 a.m. to 5:00 p.m.

USD WOMEN'S WEEK: fashion show sponsored by Walker Scott. Founders Dining Hall, Monday, February 25, 5:30 p.m.; a panel on "Women Working with Other Women," the Rose Room, Tuesday, February 26, 11:00 a.m. variety show that evening at 8:00 p.m. in Camino Theatre; noon mass on Wednesday (Ash Wednesday) with speech on Mary, the Mother of Christ, Church of the Immaculate. (See next week's Reader for following events), 291-6480, ext. 354.

MUSIC

SAN DIEGO SYMPHONY CHAMBER ORCHESTRA: with conductor Peter Eros and soloists Claude Cummings, soprano, and Charles Haeckel, tenor, Music at Mission, Copley, Brinton, and Haydn, Camino Theatre, University of San Diego, Thursday, February 21, 8:00 p.m. 291-6480, ext. 354.

BAROQUE CHAMBER MUSIC: Vivaldi, Telemann, Corelli, and Handel, presented by the Festival Chamber Ensemble, St. Peter's Episcopal Church, Del Mar, Friday, February 22, 8:00 p.m. 453-2000, ext. 2095.

PIANO RAGS: by Scott Joplin, performed by Joshua Rifkin. A concert for the La Jolla Chamber Orchestra, Sherwood Hall, La Jolla Museum of Contemporary Art, Friday and Saturday, February 22 and 23, 8:00 p.m. 453-4421.

ELECTRONIC TAPE CONCERT: four new "Sound Sculptures" by Steven Garber, Warren Burt, Brian Morgan, and Reinhard Berg, Matthews Campus Recital Hall, UCSD, Saturday, February 23, 8:00 p.m. 453-2000, ext. 2095.

PIANIST PAUL PARMLEE: will perform "Sonata in C Major, No. 60" by Haydn, "Italian Concerto" by Bach, and "Sonata in A Major, D959" by Schubert, Camino Theatre, University of San Diego, Sunday, February 24, 4:00 p.m. 291-6480, ext. 354.

FLUTE AND CLASSICAL GUITAR: part of Spring Chamber Music series, S.D. Public Library, third floor Lecture Room, Tuesday, February 26, 7:30 p.m.

LECTURES AND TALKS

THE SECOND WORLD WAR, CIVIL RIGHTS AND THE COURTS: Richard T. Ruten, professor of history, San Diego State, Room 2722, USB, Revelle Campus, UCSD, Thursday, February 21, 7:00 p.m. 453-2000, ext. 2077.

PARTICIPATORY DISCUSSION AND SUMMATION: ISSUES SINCE THE 50s: Joyce Shaw, artist and faculty member, UCSD, Sherwood Hall, La Jolla Museum of Contemporary Art, Thursday, February 21, 7:00 p.m. 453-2000, ext. 2061.

A.D. COLEMAN: photography critic for the New York Times and Popular Photography, will lecture on photography, USB 2622, Revelle Campus, UCSD, Thursday, February 21, 7:30 p.m. 453-2000, ext. 1995.

INSTITUTIONAL E.S.P. AND CREATIVE PICKPOCKETING: a demonstration by Vic Perry, the "world's greatest pickpocket," Apollon Theatre, Mesa College, Thursday, February 21, 8:00 p.m. Fine Arts Recital Hall, Grossmont College, Friday, February 22, 8:00 p.m. 465-1700, ext. 321.

BEHIND THE BROKEN WORDS: an evening of poems, songs, and fragments of plays, including works by e.e. cummings, Ferlinghetti, Millay, Dylan Thomas, Yeats, Auden, Wallace Stevens. Presented by Roscoe Lee Browne and Anthony Zerbe, Revelle Cafeteria, UCSD, Friday, February 22, 9:30 p.m. 453-2000, ext. 1391.

EIGHT TO LIVE: legislation will be discussed by California State Senator David Roben, Castanaran Hotel, Saturday, February 23, 1:30 p.m. Free and open to the public. 459-6297.

KERO ANTOYAN: will give painting lecture and demonstration, San Diego Gas and Electric Auditorium, Saturday, February 23, 7:30 p.m. 234-5946.

A CLASSIC FORM OF ETHNIC HUMOR: JEWISH HUMOR: Dr. Murray Goodman, acting provost, Revelle College, and professor of chemistry, UCSD, Room 1106, Humanities and Social Science Building, Mesa College, Monday, February 25, 7:00 p.m. UCSD, 453-2000, ext. 2077, 56.

VISUAL ARTS — TRANSFORMATIONS IN THE AVANT-GARDE: 1800-1974, series of lectures by Time Magazine art critic Robert Hughes, Humanities Library Auditorium, UCSD, Monday evenings, February 25, March 4, and March 11, 8:00 p.m. Free and open to the public. 453-2000, ext. 1995.

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AN EVENING IN CHINA: lecture by Dr. Irene Cheng, Sears Community Room, El Cajon, Tuesday, February 26, 7:30 p.m.; College Grove Shopping Center Community Hall, Thursday, February 28, 2:00 and 7:30 p.m. 465-1700, ext. 321.

EXORCISM: a talk by Jesuit Father Karl Palandt, raised in Bohemia, a veteran of the German army and WWII, Russian P.O. camps, Camino Theatre, University of San Diego, Tuesday, February 26, 7:30 p.m. 291-6480, ext. 354.

MEXICAN MURALISTS: ANCIENT AND MODERN: "The Archeological Pictures," lecture by Harry W. Crosby, La Jolla photographer and author, Copley Auditorium, Fine Arts Gallery, Balboa Park, Wednesday, February 27, 5:30 p.m. 232-7931.

SOVIET RESEARCH IN PSYCHIC SELF-REGULATION: a lecture by Dr. A. Lewis, a specialist in the influence of psychic energy on physical systems, Ben Polak Fine Arts Center, La Mesa, Wednesday, February 27, 1:30 p.m. 462-1700, ext. 221.

ELLIOT RICHARDSON: former U.S. Attorney General will speak on "Political Morality and the Future of the Two Party System," Southwestern College gym, Wednesday, February 27, 6:00 p.m. 420-1080, ext. 265.

THEATRE

DIARY OF ADAM AND EVE: adapted from Mark Twain's short story, performed by the Repertory Theatre of America, Student Center, Grossmont College, El Cajon, Thursday, February 21, 8:00 p.m. 465-1700, ext. 321. Free and open to the public.

ONE-ACT PLAYS: "Two Blind Beggars and a Less Blind..." — a new play by Mark Abbot; "Infanta" — an adaptation by Lewy Olson of Oscar Wilde's story, and "Red Peppers" by Noel Coward, S.D. Junior Theatre in the Balboa Park Puppet Theatre, Thursday and Friday, February 21 and 22, 7:30 p.m. Saturday, February 23, 12:30 and 3:00 p.m.

KING OF HEARTS: by Jean Kerr and Eleanor Brooke, presented by the North County Community Theatre, Eucalyptus Auditorium, 120 Eucalyptus, Vista, Friday and Saturday, 8:00 p.m. Through March 5.

BLOOD WEDDING: a modern folk tragedy by Francisco Garcia Lorca, presented by UCSD's Drama Department, UCSD Theatre, Matthews Campus, February 22, 23, 24, 28, March 1, 2, and 3, 8:00 p.m. 453-2000, ext. 2491.

THE BARBER OF SEVILLE: by Rossini, presented by the Comic Opera Theatre, Grossmont High School Auditorium, Sunday, February 24, 2:30 p.m.

NO EXIT: by Jean Paul Sartre, Center Stage, Balboa Park, Tuesdays through Sundays, 8:00 p.m. Opens Tuesday, February 26, 239-2255.

COME BLOW YOUR HORN: by Neil Simon, Coronado Playhouse, Friday, Saturdays and Sundays, 8:30 p.m. through February 23 435-4856.

AMPHITRYON 38: by Jean Giraudoux, Mission Playhouse, Old Town, Fridays and Saturdays, 8:30 p.m.

THREE PENNY OPERA: by Bertolt Brecht (music by Kurt Weill), Old Globe Theatre, Balboa Park, Tuesdays through Saturdays, 8:00 p.m. 239-2255.

THE GLASS MOON POST: A play by Todd K. Bakesley, Crystal Palace Theatre, Friday, Saturdays, and Sundays, 468-8001.

THE IMPORTANCE OF BEING ERNEST: by Oscar Wilde, S.D. State Drama Department, Main Stage, S.D. State, February 21, 22, 23, 8:00 p.m. 286-6033.

TARTUFFE: by Moliere, Cassius Center Center Stage, Balboa Park, Nightly except Monday, 8:00 p.m. 239-2255.

FILMS

THE PEOPLE VS. WILLIE FARAH: documentary film about Chicano clothing workers. Speakers Michael Trujillo and Linda Paquette, The Militant Forum, 4535 El Cajon Blvd. Friday, February 22, 8:00 p.m. 286-1262.

MIDDLE EASTERN FILM: English sub-titles, dramatic comedy, featuring Abdel Haliz and top Middle Eastern singers and dancers, Hoover High School Auditorium, Saturday, February 23, 8:30 p.m.

MUSEUMS AND GALLERIES

ANNUAL CREATIVE WEAVERS: exhibition, wool and flax spinning and crocheting as well as twining, inkle-loom, tapestry-loom, bobbin-lace, pin-weaving and braiding, fly-shuttle loom, and back-strap technique. Also completed works and live sheep of two area 4-H clubs will be shown. S.D. Museum of Man, Balboa Park, through February 24.

CLOISNON: by Maggie Seely, Botswana baskets and gourds from Ethnopia, Gallery 8, International Center, Matthews Campus, UCSD, 453-2000.

THE BEAUTY OF THE GHETTO: by Ernie Barnes, Continuing: c/s, drawings and watercolors by E.I. Cause, Orr's Gallery, 234-1762.

GRADUATE STUDENT SHOWS: sculpture by Steve Beck, through Friday, February 15; graphics/communications exhibit by John Masar, through Friday, February 22. San Diego State Art Department Gallery.

BERND AND HILLA BECHER: German conceptual photographers, La Jolla Museum of Contemporary Art, through March 31, 454-0183.

CAROL MOSS: a one-woman show, Woodcuts, original c/s, ceramics, and stoneware, Gallery at Land's End, 484 Cass, Pacific Beach, 270-7820, through March 4.

HEURISTIC FORMULATIONS: a sculpture exhibition by local artist Ida Horowitz, UCSD Art Gallery, 1280 Humanities Library, UCSD, through March 15, 453-2000, ext. 1382.

INVITATIONAL WATERCOLOR SHOW: Art Department Gallery, San Diego State, February 25 through March 15, 286-5204.

LAGUNA ORIGINALS: featuring Frank Whipple and his miniatures, Harbor Island Hotel and 1250 Prospect, La Jolla.

SHIRLEY LICHTMAN: sculptures, a one-woman show, Artists Co-operative Gallery, 3731 India Street, through March 7, 272-2336.

EXTRAS MUST ENTER THRU EAST GATE: photographs by Kelly Crawford, Unicorn Theatre, Pearl and La Jolla Blvd., La Jolla, through March 1.

THE HISTORY OF SOUTH BAY: artifacts, historical photographs, and antiques. Also, outdoor sculpture by Ron Tatro, Southwestern College Art Gallery, through March 1, 420-1331.

CERAMIC PAPERWEIGHTS: works by Bob Stone, Triad Gallery, 3701 India Street, February 10 through first week in March, 200 6843.

SILHOUES IN FIBRE: body adornments, dimensional forms, by Chuck Koehler, Spin It Weave It Studio, 840 Leland Blvd., El Cajon, February 2 through April 13, 447-4745.

GRAPHICS: by Martha Matthews, WATERCOLORS by Robert Watts, San Diego Art Institute, Balboa Park, through February 24, 234-5846.

JAPANESE INK PAINTING: sixty-two paintings from the Edo Period (1600 to mid-1800's), Fine Arts Gallery, through March 3, 232-7931.

MAKE YOUR OWN KIND OF MUSIC: marimba, drum, guitar, bells, and brass chimes and complete instructions for making them. Ethnic Music Room, S.D. Museum of Man, Balboa Park, open daily 10:00 a.m. to 4:00 p.m. 239-2001.