

THIS WEEK: SALES AND BARGAINS
STRAIGHT FROM THE HIP WITH MATTHEW ALICE
NEXT WEEK: SMALL IMAGES WINNERS

READER

SAN DIEGO'S MOST PECULIAR WEEKLY MARCH 7 TO MARCH 13

looks it, but it was too big a piece to distribute for free. Some of the melodramatic verbal exchanges are enjoyable for Jones's flaring face. But Sealing's script is pitifully retard.

MCQ — The sneak attack snuggles at a place this John Sturges gas story in the immediate vicinity of earlier, cynical Wyatt Earp westerns which accept that only by climb outside official channels can the man satisfy justice and peace. Despite John Wayne, looking as presentable in modern civvies as in his old-fashioned cowboy garb, the film is a bit of a letdown.

A PENNY SAVED IS A PENNY EARNED!

—Carlos Bey—

In the good old days, in the days of dinners at Bully's or the Mexican Village and nights on the town, in the days of three-figure green government checks for a well-paid naval officer, thrift shops were an easy refuge both for my slightly damaged or slightly too-smug khaki uniforms. The greying lady behind the counter at Goodwill always smiled approvingly when I asked her, could she use any of these? Now, in the leaner days, now as an under-fed graduate student, I've not only learned the benefits of the Cheap Eats route (The Penman on Tuesdays, Tug's on Thursday) and the pleasures of staying home, drinking Gallo and watching "The Movie" on Channel 6, I've also learned a few in's and out's of the thrift shop circuit.

Thrift shops are really the most logical solution in the American system of super-productivity, buying more than one needs, and overwaste. Ask yourself, now. Who really needs nine pairs of shoes or twenty-three short-sleeved shirts? Or two television sets, for that matter. Thrift shops are a more charitable solution to overabundance than over-crowded garages, garage sales, or stuffed garbage cans. Thrift shops are a better alternative for the real needy than stealing or trying to out-scrounge Fred Mart.

Let's be more specific. Last week at Disabled American Veterans on Market Street they had wrinkled but nice shirts in both the 25c and the 60c racks; there were brushed coats for \$2.75 (men's suits for \$5, \$10, and \$12.95, and some double knit slacks for \$2.65. A few blocks away, across the street from the infamous Ratner Clothing factory on 13th Street, Amvets was offering two wedding dresses, one for \$18.40, one for \$30, a navy commander's dress blue coat for \$1.95, a pair of U.S. Divers fins for \$1.95. At Volunteers of America, at 401 G Street, they had Return to Peyton Place on sale for 50c and sheets of religious music for 10c each. At the Salvation Army store, at 220 G Street, they were selling an aged Royal Typewriter for \$24.95. And still, at the very same time, eight blocks away, at 402 Fifth Street, Goodwill Industries was selling used, sterilized mattresses for \$5, paperback copies of *Argot* for 50c, and an electric range for \$25. In the words of Mrs. Blanche Ruley, the Goodwill store manager, "Thrift stores make sense. The more you can get in town, look at these suits. The cheapest you can get on the outside is a \$60 or \$70 suit at C&R. Here, they're \$10 or \$15. Look at this. Here's a fine fabric, a



A Short Treatise on Thrift Shops As A Helpful Hint to Braving The New World In Which We Find Ourselves MCMLXXIV

nice one, a Penny's Towncraft." Well, now maybe you're a little snooty for a Penny's Towncraft, but really, really, they do have something for everybody. After all, the Salvation Army store and the Volunteers of America store both take BankAmericard.

Who would you meet on the thrift shop circuit? Most of the stores in downtown San Diego are alive with the chatter of middle-aged blacks and Mexican-Americans, but you also see ordinary young couples thumbing through the children's clothes, nostalgia buffs flipping through the stacks of 45 records, trying to decide between Rosemary Clooney and Jerry Lewis, and young braves

least at Goodwill's downtown store, who come up from Titana and Escondido and buy things for resale, according to Goodwill's Mrs. Ruley. Mrs. Ruley says the contributions received by Goodwill are sorted, cleaned and repaired "up there" (she points to the second floor), and the better things are sent to the neighborhood stores, like the Pacific Beach Goodwill, where they can get higher prices. The not-so-good merchandise is sold at the downtown store. "This double-knit suit here, for example," Mrs. Ruley holds up the \$16.60 price tag of a silver suit, "you'd see more of them at the neighborhood stores."

The only other sorting between stores that seems to go on is the Salvation Army's allocation of antiques and nostalgia items to its "Unique Store" at 304 Rosecrans and the allocation by Disabled American Vets of most of its furniture and appliances to its Chula Vista store. Otherwise the stores are pretty well balanced.

According to Charles Schmelen of the Disabled Vets organization, a filthy, calm, comfortable man, the thrift business is fascinating but hard. "The important thing is to keep things moving. We've got to keep it moving or we'd be dead." The problem is that even if there's a mere small tear in the sleeve of a coat or a button loose on a shirt, the item won't sell. People want to buy the clothes ready to wear. "Course I know how hard it is to get a button sewn on. I've been married—what is?"

EARLY TO BED EARLY TO RISE!

years? And I still can't get my wife to sew on a button. Some women just won't do it." In any case, this predilection on the part of thrift store customers means everything has to be repaired or "ragged out" (thrown away for rags). We'll do some upholstery on furniture, but we can't take anything that's so bad that we can't make anything after the \$5 sterilization cost. It's real funny business, sometimes even when the mattress has been sterilized—we're required to do that by State law—there'll be a stain on it and no one will buy it.

An average piece of clothing is given four weeks on the racks. If it doesn't move, it's marked down, then we give it another two weeks. If it doesn't make it by then, it's ragged out. Course the special racks—the 60c and 25c ones—help keep things moving."

I was dying to ask Mr. Schmelen if some of the clothes he was wearing—a very nice brown sweater—were from the shop. How about the employees, uh, do they buy a lot of the merchandise themselves? They do have problems, he admitted. "When an employee first goes to work, they tend to go on a buying spree. But we discourage it, and we don't let them touch anything until it's priced and out on the racks so they don't get any special advantages over anyone else. Otherwise, they'd be supplying their friends and neighbors."

Mr. Schmelen wants to describe the benevolence that the proceeds of the thrift shop operation go to support. "Across the street we have our rehab shop. We get disabled vets from the V.A. Hospital and the V.A. Day Treatment Center. We pay them a minimum wage but they don't really carry their own. For most of them it's a matter of just learning the work-day routine, showing up for work on time. We have a contract with Convar, we get their floor sweepings, sort them and resell them." The thrift shop proceeds also provide counselors who help the disabled veteran get his legal benefits from the federal government.

Schmelen seems to agree that the other thrift shops are also providing charitable services. Goodwill hires the handicapped to sort, repair, clean, and price its goods; the Salvation Army uses its revenue to "re-educate needy men." And Schmelen and other people in other stores seem to think there's not much over-all difference between stores in the prices or goods. For the person looking for a thrift shop bargain and trying to find the store to patronize, it's a matter of poking around, coming back again and again, and becoming a real regular on the circuit.

Jamaica Joe's
PRESENTS
NEW ANGEL
The reviewer's priorities are indicated by one to four stars, and anticipated by the black spot. Unrated movies are for non-university.

As these listings are subject to change at the drop of a hat please be sure to check with the listed theatre.

American Graffiti — The peak adventures, climactic decisions, and profound self-revelations of an irrepressible quartet of bottom buddies (four diverse types from class pre to hot road hood) who would not speak two words to one another in four years of high school.

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GUIDE TO THE MUSIC SCENE

THE ALAMO: GENE DAVIDSON AND STEVE GORD, Monday and Tuesday.

ASPEN PUBLIC HOUSE: ROBERT SAMPSON, THOMAS HANGERS, Sunday 3:30 to 7:30 p.m. 916 Pearl, La Jolla.

BACK DOOR: DORY PREVIN, Frida Diego State Art Center, 289-8562.

BLUE RIDGE MUSIC: SAM HINTON, 8:00 and 10:00 p.m. 368 First St., Island Dr. 291-8011.

BOATHOUSE: GLOVE ROAD, Tuesday, 291-8011.

BOOM TRENCHARD: THUNDER, Saturday, SWEETFIRE, Sunday through 5:55.

CINEMAS CINDER: WARLOCK ELEVENTH HOUR, Sunday, March 1, 1983.

CLIMAX, LTD.: THE DIFFERENT SENSATIONS WILD, formerly the Club 12, 2020 Market St. 239-9336.

FOLK ARTS: MARTIN HENRY, San Diego country singer; CHARLIE TANNER & THE CAROLINA POOL PICKERS, old time country square music; Friday and Saturday, March 8 and 9, 4:00 p.m. 3143 Fifth Ave. 291-1788.

HUSBANDS OF THE NORTH: formerly Ole Ole THE MOLE PEOPLE, 221 N. Highway 101, Solana Beach, 755-8870.

IRON HORSE: SPRING FEVER, Tuesday through Sunday, 8238 Parkway Dr., La Mesa, 465-7663.

IVY BARN: THE MANDELA LIGHT COMPANY, Friday and Saturday; BILL ROBINSON, Tuesday, Wednesday, and Thursday, 911 Camino del Rio South, 296-9154.

JAFS: NEW RIDERS OF THE PURPLE GAZE, Thursday and Friday, March 7 and 8, 8:30 p.m.; HAWKWIND, Saturday, March 9, 8:00 and 11:00 p.m. 4025 Pacific Highway, 296-3653.

JOLLY OX: RICH FAULKNER, Tuesday through Friday, 881 Camino del Rio South, 291-1823.

LEOSETTERS: MISS, Thursday, Friday, Saturday, March 7, 8, and 9; WHISKEY CREEK, Sunday; HERBIE BLUES BAND, of Homegrown album fame, starting Tuesday, March 12, 8:30 p.m. 562 E. Canon Blvd. 463-4524.

P. RODNEY'S: MAULI DAY, Friday and Saturday, March 1 and 2, 271 N. Highway 101, Solana Beach, 755-1729.

THE PEOPLE: DOUGLAS JOHNS and DAVID GEORGE, Thursday through Saturday; TOMCAT, Thursday; RHODAN BOURGEOIS, Monday through Wednesday, 400 Voltaire, Ocean Beach, 223-9773.

RODEWAY INN: MOONLIGHT BAY COMPANY, Tuesday through Saturday, 2901 Nimz, Shelter Island, 224-3655.

THE SPORTSMAN: JAN NAT-E, Thursday, March 7; TYRONE DAVIS, Friday, Saturday, and Sunday, March 8, 9, and 10; jam session, Sunday, March 10, 11:00 a.m. to 4:00 p.m. 5079 Logan, 266-0797.

STAG AND HOUND: LARRY PAGE, Tuesday through Saturday, 5404 Balboa, 279-2390.

STRAW HAT PIZZA PALACE: PACIFIC BLUEGRASS, Saturday, March 9, 8:00 p.m. Jackson and Fletcher Parkway, La Mesa, 460-0042.

V.P.W. HALL: TULLIE BASCOMBER'S JAZZ-ROCK BAND, first public performance, Saturday, March 9, 9:00 p.m. 1032 19th St. (B Street exit on I-5), 223-7587.

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

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

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

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A HELL OF A PLAY

There are no extenuating circumstances... to wash away one drop of the blood on Estelle's hands.

—Jonathan Saile—

Jean Paul Sartre's *No Exit* is playing at the Carter Center Stage in an excellent production.

No Exit takes place in a locked hotel room that is evidently Hell. Here two women and a man are brought together after their deaths, to spend eternity tormenting each other. In this Hell there are no devils, pitch-forks, thumbscrews or racks. Each of the three people has been expertly chosen (who the Expert might be is never even hinted at) as the ideal person to make the other two miserable—love-to-hate relationships, condemn their sins, keep their moral wounds forever open and forever saluted. "Hell," as Sartre proclaims in the play's most famous line, "is other people."

Sartre is an eminent philosopher, and this play — by its very nature — has no plot, little action, and a great deal of talk. It does not sound inviting, and audiences may be understandably apprehensive that they are about to be treated to a slightly dramatized philosophical lecture. They need have no fear on this account. Sartre may well have constructed his play as an illustration of his existentialist theory, and in fact it is easy to analyze it in terms of the clichés existentialism has made popular: freedom, authenticity, faculty, bad faith, the "Other." But behind the immense screen of brilliantly manipulated abstractions in Sartre's philosophical works there lies something much more concrete and much more capable of dramatization: a disquieting realization that in many ways grotesque

human being, whose idiosyncratic character gives shape and meaning both to his philosophy and to his fiction and plays. This is not to deny the intelligence and pertinence of Sartre's ideas. It is simply to restate a truth known to everyone but philosophers — namely, that ideas are a spume over a vast groundswell called "character."

The character that is revealed by *No Exit* is real and consistent if not overly charming. Sartre is overwhelmingly concerned with violence and cruelty, with selfishness, cowardice, and hatred. The man, Garcin (played in this production with searing power by Michael Smith), ran away from his country's call to arms in the Second World War, and tortured his wife with his infidelities. Inez, a dominating Lesbian, viciously destroyed the romance between her girlfriend and a young man. Estelle married an old man for his money, murdered her illegitimate baby, and proudly took as a proof of her irreducible sinfulness the fact that her lover subsequently killed himself in anguish. Virtually all Sartre's characters are like this: incapable of nobility or self-sacrifice, constantly using other people as means towards their own aggrandizement or pleasure, instinctively cold, hard, and sadistic. One looks in vain for a sincere act of kindness, for some human warmth, for a sign of affection — even for a bit of natural animal cheerfulness. For Sartre's philosophical works there lies something much more concrete and much more capable of dramatization: a disquieting realization that in many ways grotesque

mutuality. Sartre analyzes this state of things in his philosophical writings, treating it as the general human condition, and he presents it in his fictional works as the norm for all his characters. But the source of this vision of human life is not in philosophical analysis or in observation of mankind; its source is in Sartre himself.

In addition, Sartre is a Puritan moralist of the most rigid and pitiless sort. Every human weakness, every failure of nerve, every act of destructiveness or self-destructiveness is condemned with a harshness and ruthlessness that John Calvin himself might have found excessive. There is no forgiveness in Sartre's moral world. Garcin's cowardice is treated exclusively as the result of his own free choice. Inez is responsible for her cruelty, for her unyielding will to power, even for her sexual preferences (Sartre has a particular animus against homosexuals); there are no extenuating circumstances, in inheritance, upbringing, situation, or natural human fallibility, to wash away one drop of the blood on Estelle's hands. For just as Sartre's characters never feel compassion for each other, however much they may be suffering from their own wickedness or from that of others, so Sartre never feels compassion for them, or for himself, or for us.

This total lack of compassion is so unusual, so unlike ordinary human attitudes, that it imparts a peculiarly nasty — and at the same time vitally intense — flavor to every bit of writing Sartre has looked up, from his massive, intellectualist and Marxist treatises to

his viciously polemical journalistic articles (this is the tone of much French intellectual life) as well as plays such as *No Exit*. *No Exit* purports to portray the human condition. In fact, it portrays only a small part of it, with all the generosity, tenderness, and humor of our lives resolutely excluded. But the part it does show is so brilliantly heightened by rhetoric, drama and a true stage sense that an audience — like the one at the Carter — tends to forget how limited and partial Sartre's vision is.

No Exit presents a director with stupendous challenges: only three characters, one very uninteresting set, no story line, and a view of reality as cold, hard, and thin as lead plate glass. Asaad Kelada has met these challenges with superb imaginative power. His

treatment of the theatre itself as a prison, with all the exits walled up; his use of sound effects, from the oppressively roaring trains that fills the theatre for some ten minutes before the play begins to the repeated shocks of the violent closings of "Hell's" only door; his subtly expressive modulation of the lights, his perfect sense of timing — these make *No Exit* an un-interruptedly absorbing and often electrifying experience. Mr. Kelada is blessed with a cast of five actors. Mr. Smith, giving further evidence of his very great talents (he is even better than he was in last year's *Goring*), plays Polly Puterbaugh, hard as nails and bitter as aloes in the role of Inez; and Kathe Argo, who resourcefully covers the vivaciousness, vacuity and cold egotism of Estelle. This is a production you will want to see.

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Have I got a deal for you
SALES AND BARGAINS

—Suzanne Choney—

Amidst all the rushing around from station to station, a lot of people have been so concerned with merely obtaining gas, that when they get up to the pumps, they jump out of their car, grab the nozzle, and let'er rip until the \$3 or \$5 limit is reached. They quickly get and move on, leaving the car behind them unwittingly. Just a few minutes later, they are back in the car, and forward before they can get back into their car.

Which is fine, except for one thing: in all the rush, less and less people are checking to see how much they are paying per gallon, or how many gallons they are getting for their \$3's worth. Did you look, last time you were at the pump, to see how much you paid for what you were getting? Probably, you were glad to get gas at all, and didn't even care.

Unfortunately, a check by the Internal Revenue Service showed that since November, 78% of the service stations in San Diego County have been overpricing their gasoline.

And there is a very simple way to check to see if you are being overcharged. On each pump, look for a blue and white sticker, provided by the Economic Stabilization Division of the IRS. It will state the correct price you should be paying per gallon. Then

look at the pump price. If the pump price is higher than the sticker price, you can call the local Economic Stabilization Division of the IRS, 293-5151, and file a complaint.

Edward H. Schaum, manager of the ESD office in San Diego, said that the local office has received over 1500 complaints in only the past week, and that \$21,500 in excess charges were refunded to the general public for that one week period, 1000 gallons.

How do the refunds work? Basically, if a station is caught overcharging, say, 2 cents per gallon, you can buy gas or charge a service fee to open your hood or wash your windshield.

Stations that will sell gas by appointment only, or insist that you buy a \$10 sticker for preferential treatment are also violating Federal Energy Office regulations and can be punished.

Schaum said that until the FEO releases further word on tie-in sales, such as buying to get your car washed in order to get gas, those

types of sales will be permitted. Schaum recommends that if you call to file a complaint, know the name of the station (i.e., Moshe's Mobil), and the address or location (Northwest corner, Gasoline Way).

Some sales going on this week:
Women's clothing — Marsi's in Fashion Valley and Chula Vista, 50% off on their stock of dresses, coats, blouses, sportswear and accessories. Sale will end March 9.

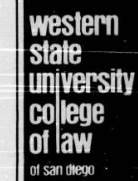
Picture frames — 50% off on picture frames — finished, unfinished, decorator, contemporary, classical, hand-carved, gold leaf and misc. empty frames. Aaron Brothers Art Mart in San Diego, 2790 Midway Drive, La Jolla, 7420 Girard; and La Mesa, 8396 Alvarado Road. Frames with glass are not included in this sale. Sale will run until March 8.

Records — The Warehouse has some good buys on newly-released LP's — Cal Tjader's *Last Bolero in Berkeley* and Tower of Power's *Back to Oakland*, \$3.19 each; National Lampoon's *Missing Tapes* and the Pointer Sisters' *That's A Plenty*, \$3.79 each, plus other new releases in the same price range.

Editor's note: If you know of any sales or bargains going on in San Diego, write to Suzanne Choney, c/o The Reader, P.O. Box 92052, San Diego, CA 92168.

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Events

SPORTS

TRACK: S.D. City College vs. Palomar College, Balboa Stadium, Friday, March 8, 3:00 p.m. 234-8451.

BASKETBALL: Conquistadors vs. San Antonio, Golden Hall, Friday, March 8, 7:30 p.m. 236-6510.

10th RANKED WELTERWEIGHT, Armando Muniz vs. Walter Charles, 10-round main event, The Coliseum, Friday, March 8, 8:00 p.m. 232-8632.

RUGBY: San Diego State vs. U.C. Riverside, San Diego State vs. UCSD, 1:00 and 2:30 p.m., Saturday, March 9, Artec Bowl, San Diego State, 222-3445.

BASKETBALL: Conquistadors vs. Virginia, Golden Hall, Saturday, March 9, 7:30 p.m. 236-6510.

LECTURES AND TALKS

THE JAPANESE DECISION TO SURRENDER, lecture by Alvin Cox, director of Center for Asian Studies, San Diego State. Part of series on WWII. 2722 USB, Revelle Campus, UCSD, Thursday, March 7, 7:00 p.m. 453-2000, ext. 2077.

THE DUCHESS OF MALFI, Dr. Ronald H. Hill, instructor in English, discusses the Elizabethan play, Salomon Lecture Hall, DeSales Hall, University of San Diego, Thursday, March 7, 7:30 p.m. 291-6480, ext. 354.

EXORCISM, a talk by Jesuit priest John P. Leary, president of New College, Sausalito, Montgomery Junior High School, 2470 Ulric St. Thursday, March 7, 8:00 p.m. Free and open to the public. 279-2300.

TERRORISM, Is Kidnapping the Way to Social Change, a Socialist View of the Symposium Liberation Army, talk by Bruce Marcus, chairman of the Socialist Workers Party, The Millant Forum, 4635 El Cajon Blvd. Friday, March 8, 8:00 p.m. 280-1292.

FLYING SAUCERS ARE REAL, a lecture by physicist Stanton T. Friedman, Student Center, Grossmont College, Friday, March 8, 8:00 p.m. 465-1700, ext. 361.

LAUGHING THROUGH LIFE: an Effective Use of Humor in Daily Life, Business, Teaching, Socially and Alone, a lecture by Robert E. Kavanagh, counseling psychologist, UCSD, Monday, March 11, 7:00 p.m. 2722 USB, Revelle Campus, UCSD. \$5 admission. 453-2000, ext. 2077.

OROZCO, THE FACE OF MAN, part of lecture series on Mexican muralists, this one by Rosalind W. Thomas, Copley Auditorium, Fine Arts Gallery, Wednesday, March 13, 5:30 p.m.

DRIP DRIP DRIP, Ave Viva Reality, Runaway Out of Control, Joseph Byrne, Marketing Vice-president for Union Oil faces a panel of questioners, including San Diego's Harold Keene, Mesa College Gym, Wednesday, March 13, 8:00 p.m. 278-2300.

LEADING LADIES OF THE EAST, a documentary film about Indira Gandhi and Golda Meir, introduced by Dr. Irene Chang, Sears Community Room, El Cajon, Tuesday, March 12, 7:30 p.m. 465-1700, ext. 321.

MUSEUMS AND GALLERIES

ARTIFACTS from Melanesia and Polynesia, tapa cloth from Fiji, baskets and combs from the Solomon Islands, purses, placemats and jewelry from Tonga. Gallery 8, International Center, Matthews Campus, UCSD, Through March, 453-2000, ext. 1945.

NAVAJO SPINNING, featuring Peruvian Highlands drop spindle techniques, with Virginia Jeffers, Thursday, March 7, S.D. Museum of Man, 238-2001.

POTTERS GUILD SHOW, juried potters show with live weekend demonstrations. S.D. Museum of Man, Through March, 238-2001.

PAINTINGS AND ASSEMBLAGES by Reese Shaw, Triad Gallery, Through March 28, 299-6543.

THREE ONE-WOMAN SHOWS: paintings by Diane Calder Belsley and Irene Malbon, Gonsky and photographs by Judy Dater, Southwestern College Art Department, Chula Vista, 420 1080, ext. 265.

OIL PAINTINGS by Francoise Giot, Founders Gallery, University of San Diego, Through March 15, 291-6480, ext. 354.

ARTISTS' EQUITY SHOW, including sculpture by Shirley Lichtman, oils by Joan Braley, watercolors by Robert Perine, mixed media by Eleanor Blangsted, graphics by Lenore Simon, and macramé by Jackie Anderson, Wells Fargo Bank, La Jolla, Through May 3.

SAN DIEGO SMALL IMAGES 1974, The 10 winners of the Reader-Jack Glenn Gallery contest of photography, drawings, prints, and paintings will be exhibited along with other selected entries, Jack Glenn Gallery, 424 Fashion Valley, March 8 through March 30, 291-5970.

THE WOMEN ART OF SOUTH ASIA, costumes, icons, and fibers, Founders Gallery, University of San Diego, Alcala Park, Through March 29, 291-6480, ext. 354.

HAIKIAN PRIMITIVE PAINTINGS, by Francois Turenne des Pres, with tales from Haitian folklore, S.D. Public Library, downtown, Through March 30.

OIL/ACRYLIC by Mary Moller, MIXED MEDIA by Barbara Weston, San Diego Art Institute Gallery, Balboa Park, Through March 31.

BERND AND HILLA BECHER, German conceptual photographers, La Jolla Museum of Contemporary Art, Through March 31, 454-0165.

HEURISTIC FORMULATIONS, a sculpture exhibition by local artist Ida Horowitz, UCSD Art Gallery, 1260 Humanities Bldg., UCSD, through March 15, 453-2000, ext. 1360.

INVITATIONAL WATERCOLOR SHOW, Art Department Gallery, San Diego State, February 25 through March 15, 286-6204.

20TH CENTURY EUROPEAN SCULPTURE, Rodin, Renoir, Moore, Gonzalez, Denier, Bourdelle, and Bonnaire, The Common Room, 424 Fashion Valley, March 8 through April 20, 291-5970.

ACRYLICS by Pauline Rozelle, S.D. County Law Library, Through March 31, 236-2231.

CHILDREN'S PLAYS: "Where's Mother Goose?" and "Oh Nell, Poor Nell," Actors Quarter Theatre, Saturdays at 2:00 p.m. Through April 13, 234-9325.

UNDER THE YUM YUM TREE: a comedy by Lawrence Roman, Patsy Playhouse, Escondido, Thursdays, Fridays, and Saturdays, 8:00 p.m. Through March 30.

THEATRE

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STAR SPANGLED GIRL, Neil Simon's play, Uncle John's Family Theatre-Restaurant, Thursdays, Fridays, and Saturdays, 9:30 p.m., Sundays, 7:00 p.m. 463-2012.

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARGOLDS, by Paul Zindel, San Diego State Experimental Theatre, Thursday, Friday, and Saturday, March 7, 8, and 9, 8:00 p.m. 286-6033.

OF MICE AND MEN, based on John Steinbeck's story, Actors Quarter Theatre, Fridays and Saturdays, 8:30 p.m. Through April 13, 234-9325.

THE INNER CITY MOTHER GOOSE, readers' theatre, based on a collection of poems by Eve Meriam, Little Theatre, San Diego State, Friday, March 8, 9:00 p.m. 286-6033.

THE PRIMERS OF ELDRITCH, by Lenford Wilson, presented by the Mesa College Drama Department, Apollon Theatre, Mesa College, Thursday, Friday and Saturday, March 7, 8, and 9, 8:00 p.m. 286-6033.

NO EXIT, by Jean Paul Sartre, Old Globe's Cassius Carter Stage, Balboa Park, Tuesdays through Sundays, 8:00 p.m. Through March 31, 238-2255, Sunday matinee, March 10, 2:00 p.m.

BORN YESTERDAY, by Garson Kanin, San Diego Little Theatre, County, Escondido, Del Mar, Fridays and Saturdays through March 16, 8:30 p.m. 297-0338.

IRMA LA DOUCE, with actress Lita Lee, Off Broadway Theatre, Tuesdays through Fridays, 8:30 p.m.; Saturdays, 6:00 and 9:30 p.m., Sundays, 2:00 and 7:30 p.m. Opens Wednesday, March 6, Through March 31, 235-6535.

THREE PENNY OPERA, by Bertolt Brecht (music by Kurt Weill), Old Globe Theatre, Balboa Park, Tuesdays through Saturdays, 8:00 p.m. 238-2255.

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

FILMS

A SEA FOR YOURSELF, by Hal Jessup, Friday, Saturday, and Sunday, March 8, 9, and 10, La Paloma Theatre, Encinitas, 753-6855.

CHILD CARE: People's Liberation, Young Puppeteers of South Vietnam, (Two films) Changing Times Bookstore and Community Center, 145 Highway 121, Solana Beach, Friday, March 8, 7:30 p.m. 755-5410.

COURAGE OF THE PEOPLE, a dramatized version of Bolivian labor conflict, Changing Times Bookstore, Solana Beach, Tuesday, March 12, 7:30 p.m. 755-5410.

FELIX GREENE'S FILMS ON CHINA, Changing Times Bookstore, Solana Beach, Wednesday, March 13, 7:30 p.m. 755-5410.

MUSIC

SAN DIEGO SYMPHONY, music of Prokofiev, Wagner and Liszt Also the Overture to Wagner's Tannhauser, Peter Eros conductor, pianist Garrick Chiswick as soloist, S.D. Civic Theatre, Thursday and Friday, March 8 and 9, 8:00 p.m. 236-6510.

MESA COLLEGE COMMUNITY ORCHESTRA, Beethoven's Concerto No. 4, Opus 58, Copland's Fantasy for Chamber Music, James E. Whitsett conductor, Harriet Myer pianist, Madison High School Auditorium, 4833 Dolva Dr., Friday, March 8, 8:00 p.m. 278-2400.

YOUNG PEOPLE'S CONCERT, final in this series by S.D. Symphony, "Music from Different Nations," including Khachaturian's Sabre Dance, Liszt's Hungarian Rhapsody, and the "Fire Dance" from Manuel de Falla's El Amor Brujo. Also music by Copland, El Salon Mexico and the first, third, and fourth movements of Rodeo, S.D. Civic Theatre, Saturday, March 9, 10:00 a.m. and 12:00 noon, 236-6510.

THE MONDAY NIGHT SINGERS, the Chamber Singers, and the Chamber Choir, Matrigers by Ross J. L., Escondido Playhouse.

and sacred works by William Byrd and Gesualdo, Revelle Cafeteria, UCSD, Saturday, March 9, 8:15 p.m. 453-2000.

SLAVONIC MUSICAL SELECTIONS from divine liturgy, sung by the St. George's Serbian Orthodox Church Choir, St. Brigid's Catholic Church, Pacific Beach, Sunday, March 10, 4:00 p.m.

PIANO-CELLO CONCERT, with Holace Koman pianist and Alice Connolly cello, music of Bach, Mozart, and Richard Strauss, Camino Theatre, University of San Diego, Sunday, March 10, 4:00 p.m. 291-6480, ext. 354.

THE UNIVERSITY OF REDLANDS CONCERT CHOIR, sacred and secular choral works, including excerpts from recent Broadway musicals, First United Methodist Church, 2111 Camino del Rio South, Sunday, March 10, 8:00 p.m. 295-2885.

MUSIC OF THE AMERICAS FESTIVAL, Sunday, March 10, Organ concert by Don Rhodes, Theatre organist, Fox Theatre, downtown, 9:30 a.m.; Shaped Note Singers, music from the Southeast, 1410 Lunds Dr., Del Mar, 10:30 a.m.; County Fiddlers Jambores, S.D. County Fiddlers Assn., Matthews 409, UCSD, 8:00 p.m.; Orchestra Concert, La Jolla Civic/University Symphony, works by Rudhyar, Revueltas, Rice, Healy, and Barber, Revelle Cafeteria, UCSD, 8:30 p.m. Monday, March 11: John Cage's Concert for Piano, also works by Feldman, West, and Chavez, Matthews 409, 12:00 noon; Mini Concert, the Atherton, 1008 West St., La Jolla, 12:00 noon; Tuesday, March 12: Country and Western, Montezuma's Re-enge, Revelle Plaza, UCSD, 12:00 noon; "The Disintegration of Our Musical Culture with the Re-emergence of the Archaic Approach to Sound," a lecture by astrologer/composer Dane Rudhyar, Matthews 409, 8:15 p.m. Wednesday, March 13: Music of Sousa, performed by the U.S. Marine Band of San Diego, downtown La Jolla, 12:00 noon; Dane Rudhyar Chamber Concert, performed by UCSD Chamber Ensemble with Marcia Mikulak, pianist. (See next week's Reader for continuing events.)

SPECIAL EVENTS

KITE CONTEST, Annual Ocean Beach contest, parade from C. B. Recreation Center to beach, Saturday, March 6, 2:00 p.m. 223-1175.

INTERNATIONAL NIGHT, buffet dinner of exotic foods from Malaysia, China, Spain, Mexico, Vietnam, Colombia, Finland, Jordan, and Japan, folk dances and music by international students, dancing to live orchestra, Student Center, Grossmont College, Saturday, March 9, 7:00 p.m. 465-1700.

AQUAMARINE ROCK DIG at the Mack Mine near Rincon Springs (North County). Interested rock hounds should bring rock hammers and screens plus lunch and water and meet in Natural History Museum parking lot, Balboa Park, Sunday, March 10, 9:00 a.m. 232-3821.

PURIM CELEBRATION, Pageantry, music, and dancing associated with the Jewish holiday of Purim, with guest performers from Temple Beth Israel, Sunday, March 10, S.D. Museum of Man, 238-2001.

TOUR OF THE SOUTHERN CALIFORNIA COAST, a bicycle tour beginning at parking lot of Salk Institute, returning the 100 miles to Long Beach along the coast, and returning the next day. Sponsored by American Youth Hostels, Saturday and Sunday, March 9 and 10, S.D. American Youth Hostels, 1031 India St. 238-2644.

PACIFIC COAST INDOOR CHAMPIONSHIP RODEO, including Marine Corps vs. Navy Bucking Mule Contest, cowgirl game roping competition, Albert Ostermaier and his Logzans, and Australian horses, rodeo clowns, and other features, S.D. Sports Arena, Friday, Saturday, and Sunday, March 8, 9, and 10, 224-4178.

This events page is compiled each week by the Reader and is a service sponsored by Cost Less Imports. Events for listing should be sent to READER EVENTS, Box 60603, San Diego, CA 92116.