

INSIDE:
SAN DIEGO'S ONLY COMPLETE MOVIE GUIDE
TELEVISION, MUSIC GUIDE, THEATRE,
MUSEUMS AND GALLERIES, CLASSIFIEDS,
AND OH SO MUCH MORE!

READER

SAN DIEGO'S MOST PECULIAR WEEKLY

APRIL 18 TO APRIL 24

I'm Cheap — Fly Me

Tunisia will be sponsoring a huge jazz festival through July and August. It will take place in Tabarka, where you will be able to sleep in grass huts on the beach.

—Kitty Morse—

For those of you who feel traveling fever as summer arrives, or who desire a change of scenery and atmosphere, rejoice! There are lots of alternatives available! Cheap means of travel can be found for student and non-student alike. So count up your pennies and see how far you can get.

If you are organized and can think ahead of time about the program you would like to follow, two very well-done and free publications can help you make up your mind. *Triping*, put together by and for students, is well worth reading and sending away for. Write to Student Services West Inc., 235 E. Santa Clara Street, Suite 710, San Jose, CA 95113 or pick it up at the Student Services West office at U.C.S.D. or S.D.S.U. It is a very practical guide, full of useful tips acquired by experienced travelers. The other is rather fun if you have a special interest. *Festoon*, a travel guide to European festivals all through summer and fall. It will tell you all about the York Medieval Mystery Plays at York in England, the Thessaloniki Trade Fair in Greece, and the Running of the Bulls in Pamplona. You can get this publication by writing ASSU Travel Service Manager, 205 Trevelyan Union, Stanford, CA 94305 or from your respective Student Services West offices. You will also find a score of other guides in the library. *Let's Go: The Student Guide to Europe* is one of the best; it is put out by the Har-

vard Student Agencies for \$3.95. For those heading south of the border, *The People's Guide to Mexico* will tell you what to do. Flying is, for most people, the cheapest way to get to Europe, and there are several types of charters that will get you there safe and sound, but as Bill Keller, director of Student Services West at UCSD, warns all you travelers: "Stay legal, check out your charter companies, because the Civil Aeronautics Board is cracking down on the companies that are not following the rules." If you are lucky enough to be a student, your college or university will provide all the information you might need. To put a charter flight together, the "affinity group" is a good way. A minimum number of bodies is required, whether belonging to the same club or the same campus. Organizers do not have the right to recruit passengers from different campuses, except in special cases. To qualify for a club affinity group, you must be a member of that club for six months or more. No self-respecting club will break that rule, or it might get into a great deal of trouble, and you might just be cabin-bumped off a flight and your deposit never heard about again. Here is a sample of what UCSD students and extension members and their immediate families could expect: (the same is available to SDSU students and immediate families with different departure dates) on June 17th, 1974 UCSD students can go to New York for \$110. A flight to Tokyo at an incredibly low price is also in the making for UCSD and it could make your summer a memorable one. Charter round-trip fares are

cheaper sometimes than the regular one way fare. If you can make your mind up one month ahead of time, and it might be a little late for this year, you might consider flying to New York by charter and then taking a ship across. The French Line, Cunard, and the Italian Line put a few spaces aside each year for poverty stricken students. You can enjoy all the advantages of a luxury cruise for a fraction of the price, and eat and eat, and eat some of the best food in the world.

For non-students, the best way should be to join a club such as the United European American Club in San Diego, which besides being a very active social organization, has a fantastic schedule of charters all over the world. Membership of six months or more is required as well as a small membership fee. Find out by calling 233-8812.

Some of the big international airlines often have good deals that are not as highly publicized as their usual flights. The U.S. youth fare will be abolished June 1, 1974 and a lot of young people are flying first to Canada to purchase a youth ticket, where it is still available. It's best to travel during the off-season from October through April. Also consider excursion fares, 21 to 45 days or more. National flights are often more expensive on weekends; ask about the midnight coaches; the flights that leave at unpopular hours, and the ones that do not include meals, be sure you find out from your friendly airline reservationist or travel agent, since they often do not volunteer low-price information. Another way of getting on a charter flight is the UGC Travel Group Charter. You can reserve a seat without being a

member of anything, but the snag is you must do it 90 days ahead of time, put down a deposit and pay the balance 60 days before your departure. But it does shave off a sizeable amount from the fare.

Once you have crossed the Atlantic, you will find that student organizations offer a much wider range of discount travel than they do in the U.S. Purchase an International Student Identity Card before you go, from any campus travel bureau or from CIEE Student Travel Services, 777 United Nations Plaza, New York, N.Y. 10017. You will need to send a passport photo of yourself, proof of full-time student status and \$2. That little card is essential to you for hundreds of discounts on anything from museum admissions to jet flights and train travel within Europe. Yes, it even entitles you to discounts at movie theaters in the Latin Quarter in Paris!

Unfortunately for the United States, the trains are still an expensive proposition; that isn't the case in Europe where traveling by train is both fun and reasonable, and an excellent way of meeting your next host. England can be visited on quite a low budget, especially if you have bought a BritRail pass before leaving the U.S. You can travel up to one month in economy class for \$95 all through England, Scotland and Wales. With a Eurailpass, available to anyone in the U.S., you can travel all through Europe for \$190 for a month, and students pay only \$165 for it. This is especially useful if you intend to try to swallow all of Europe in one gulp.

If you feel like taking your time and meeting the natives, you might consider hitchhiking, but some countries are friendlier than others. England is a good place and so are the Scandinavian countries. France and Spain like clean-cut types, and girls preferably. You will find, however, that people are always helpful if you try a few words in their native tongue. It works wonders. For enjoying smells and sounds, there is nothing quite like a bicycle, motor-driven or human-powered. An organization called Eurobike, 410 16th Street N.W., Washington D.C., promises to put you on any type of bike your heart and pocketbook desire. It is run by the Dutch government, an expert in bicycle matters. They will also put a tour together for you if you wish. Besides eliminating quite a few energy-related pains, you might lose a few pounds even after stopping at a very luscious bakery on the way.

Camping trips are relative newcomers to the low-cost travel scene and are becoming increasingly popular. The most organized companies seemed to be based in England, such as the Contiki Travel Ltd., which specializes in camping trips through Eastern and Western Europe and as far south as the Sahara. Departures are from London on a charter flight, the UGC Travel Group Charter. You can reserve a seat without being a

member of anything, but the snag is you must do it 90 days ahead of time, put down a deposit and pay the balance 60 days before your departure. But it does shave off a sizeable amount from the fare.

Once you have crossed the Atlantic, you will find that student organizations offer a much wider range of discount travel than they do in the U.S. Purchase an International Student Identity Card before you go, from any campus travel bureau or from CIEE Student Travel Services, 777 United Nations Plaza, New York, N.Y. 10017. You will need to send a passport photo of yourself, proof of full-time student status and \$2. That little card is essential to you for hundreds of discounts on anything from museum admissions to jet flights and train travel within Europe. Yes, it even entitles you to discounts at movie theaters in the Latin Quarter in Paris!

Unfortunately for the United States, the trains are still an expensive proposition; that isn't the case in Europe where traveling by train is both fun and reasonable, and an excellent way of meeting your next host. England can be visited on quite a low budget, especially if you have bought a BritRail pass before leaving the U.S. You can travel up to one month in economy class for \$95 all through England, Scotland and Wales. With a Eurailpass, available to anyone in the U.S., you can travel all through Europe for \$190 for a month, and students pay only \$165 for it. This is especially useful if you intend to try to swallow all of Europe in one gulp.

If you feel like taking your time and meeting the natives, you might consider hitchhiking, but some countries are friendlier than others. England is a good place and so are the Scandinavian countries. France and Spain like clean-cut types, and girls preferably. You will find, however, that people are always helpful if you try a few words in their native tongue. It works wonders. For enjoying smells and sounds, there is nothing quite like a bicycle, motor-driven or human-powered. An organization called Eurobike, 410 16th Street N.W., Washington D.C., promises to put you on any type of bike your heart and pocketbook desire. It is run by the Dutch government, an expert in bicycle matters. They will also put a tour together for you if you wish. Besides eliminating quite a few energy-related pains, you might lose a few pounds even after stopping at a very luscious bakery on the way.

Camping trips are relative newcomers to the low-cost travel scene and are becoming increasingly popular. The most organized companies seemed to be based in England, such as the Contiki Travel Ltd., which specializes in camping trips through Eastern and Western Europe and as far south as the Sahara. Departures are from London on a charter flight, the UGC Travel Group Charter. You can reserve a seat without being a

ARCHIVES

Even Russia is extensively included in their team trips. How about a 5 week camping tour of France, Spain, Portugal and Morocco for \$304 plus \$52 for food? There's nothing like waking up in the morning with a "friendly" camel staring you in the eye. Unforgettable, I tell you! (Contact your travel agent or Contiki Travel Ltd., 62 Oxford Street, London W1N, 9LD).

I also found out to my surprise that Pan American has a new camping program called "Going Places" which does essentially the same thing as Contiki. All departures require at least 25 participants and the tours are as varied and they are interesting: 42 days in Scandinavia, Russia and Eastern Europe for \$399, with departures from London. They even promise you the steppes of the Ukraine and the Transylvanian Alps, "favorite hangout of Dracula!" The food-kitty will require \$60 from you, and you will sample local culinary delights along your way. "Grand Europe with a Cruise" tour concentrates on the Mediterranean countries, although it does include Germany, Austria and Switzerland, and also a dreamy cruise of the Greek Isles for a week (well worth the entire trip) for \$575 plus food-kitty expenses.

Always check with the student tourist office in the country you are visiting. Hundreds of low priced flights are available from Europe to various parts of the world from South Africa to India and anywhere in between. Your local student travel service can also provide details. They also give out lists of the cheapest (and usually) clean hotels in town, and most of them have a representative at the train or airport terminals. When totally lost, hang around the American Express, you will meet a lot of fellow-travelers eager to share information if not a stale piece of bread. If you prefer youth hostels, buy your hostel card in the U.S. from AYH, National Campus, Delawaplane, VA, 22025.

Actually, Europe is only a small part of the wide world we live in, as the brochures would say, and some of you may elect to go to Mexico. Many local organizations put together such trips, but one that held my attention is the one concentrating on the Yucatan Peninsula, the cradle of the Mexican culture. Hundreds of pyramids and temples; many of them still fighting off the jungle vegetation, are becoming increasingly appealing to American travelers, whether poor or rich. You can take the train from Mexico to Mexico City, change trains and proceed to Merida, capital of the Yucatan for a very reasonable amount of money. I am told that once you get there you are still allowed to sleep on the beach, but if you are less adventurous and prefer the ready-planned tour, Pacific Western Tours in San Diego has put together a very attractive package for ten days, including Chichen Itza and Uxmal, two outstanding Mayan ruins. The package costs \$399, everything included from San Diego. Yucatan apparently has already been besieged by the Europeans, so hurry! Grossmont College is also putting together a summer tour.

(continued on page 10)

Getting Off Drugs at Home

The other guy was kicked out a week after I started working there. And he died about a week later. Overdosed. So you see, it's a big goddam responsibility kicking people out.

Steven Swann

Sometimes I felt like not giving up and saying to hell with it. But I stuck it out longer than anyone else. Gino Osburn, manager, Tranquility House.

The idea of running a drug program for around fifteen people would hardly seem to be anyone's idea of tranquility, and since its inception in May 1972, Tranquility House, located in the South Park neighborhood, has rarely been allowed to live up to its name. Founded by CRASH Inc. (Community Resources And Self Help, a non-profit group of local citizens), Tranquility provides a family atmosphere where addicts can receive personal and group counseling, assistance in obtaining job training, help in furthering their education, plus anything else residents need to keep the residents (never referred to as "patients") functioning free of drugs. The ideal is that within six to nine weeks they will be able to survive free of drugs, within the general community that for the most part considers an addict, either "sex" or current, as a criminal.

Tranquility's problems in survival are hardly extraordinary considering the proverbial rock it plays. There are over forty other programs to help clean up San Diego's 10,000 addicts, but most let the addicts fend for themselves on the outside and usually lose the ex-addict back to drugs. None offers the in-residence family facility that Tranquility maintains. The only thing similar I know of is the Delancey St Project in San Francisco recently featured on 60 Minutes and commended for its volunteer work in the now infamous Heats' food program.

When Gino Osburn first joined Tranquility as an addict in May 1973, the house itself was recovering from a police raid in February that had caused internal hemorrhaging in the program. He heard stories of people lining up for fixes outside the bathrooms and unchecked drug dealing within the house. CRASH stepped in to redecorate the house, upgrade all facilities, institute tighter admission procedures, and begin a urine testing program. Frank Giordano was brought in from Tranquility's sister house,

Parolee, a halfway house for ex-convicts. New residents were warned that drug usage would not be tolerated and a disciplinary system involving temporary suspension of privileges for first offenders and eventual expulsion for repeated violators was begun by Giordano.

Under the new program Gino's self confidence grew, and he quickly became involved in the operations of running the house. Gino and Bill Mitchell, an affable resident who joined about the same time, showed themselves to be the two most interested in keeping everyone working together. Giordano offered them positions as co-house managers. Mitchell was eager to take the position but Gino didn't feel he was ready for the responsibility. Instead he became a peer counselor while Mitchell took over a house manager. As the summer wore on, however, Mitchell fell behind in his duties and Gino and Swann began acquiring the chores of the house manager.

By August, funding from the California Council on Criminal Justice, the House's main source of money, dried up, and Giordano felt the house needed some action in order to keep it solvent. He felt CRASH was abandoning Tranquility for Parolee, a notion not all house members shared, and this suspicion resulted in all feelings between himself and CRASH. It was Giordano's idea to make the house self-supporting by starting a business all the residents could get involved with. He encouraged speaking engagements to bring the residents into the community, talking up the problems of drug addiction to solicit publicity, and hopefully donations, for Tranquility. He felt there was a genuine crisis. CRASH remained adamant that there was no crisis and insisted funding would just take time to locate. Eventually both CRASH and most of Tranquility began to feel this feisty humanitarian's manner too abrasive and his methods counter productive. In September four months after he was brought in, Frank Giordano was kicked out.

Cliches between CRASH and Bill Mitchell also became inevitable

and he was asked to leave several times. But, according to Giordano, "Mitchell was always able to talk his way back in, he was a good negotiator." Mitchell was once casually accused of "chipping" (cheating on a habit by taking small doses, largely undetectable if caught properly), between urine testing days and inevitable rumors of drug dealing began circulating. "He had a playful attitude about drugs," Giordano recalls, an opinion most who knew Mitchell agree with. Soon after Giordano's departure, Bill Mitchell was asked to leave. This time he was unable to talk his way back in.

Mitchell and another Tranquility resident, Sheila, spent their first night away from the house at Giordano's. Frank's wife, Barbara, who worked at Tranquility as a volunteer, felt sure Mitchell was shooting up again, something she never felt he was doing while directly associated with the house. Bill and Sheila soon left for Texas with two warrants out for Bill's arrest. One for a robbery and another for auto theft concerning a car originally given to Tranquility but which, according to Gino, had been signed over to Mitchell.

Without a program director or house manager, Tranquility closed down in October, and Gino, with a couple of other residents, readied the house for a November opening. By the end of October, news drifted back that Bill Mitchell had died in Texas from an overdose of the "truth" drug, sodium pentothol. "Too little a dosage and you talk all night, too much and you never talk again," is the way one doctor explained his death. Sheila discovered his body on the bathroom floor where they were living. Mitchell's body was shipped to his wife in Oxnard, who had funeral flower money diverted into a fund for Tranquility.

Giordano feels CRASH made a mistake in making Mitchell leave before he had been convicted of any crime. "It was the sort of thing we were fighting against, this way of treating people." He recalled another resident who had been kicked out under similar circumstances. "The other guy was kicked out a week after I started working there. And he died about a week later. Overdosed. So you see it's a big goddam responsibility kicking people out."

In November 1973 the house partially reopened, accepting fewer residents in order to keep costs down, and throughout December Gino, as house manager, worked to keep one step ahead of the bill collectors. With faith in the system of everyone working together as a family, Gino, who has been at Tranquility the longest, has survived several house shakeups and kept his own reputation spotless at the point of being accused of police tactics by some residents.

New funding was finally secured in January through the Revenue Sharing Program, at a time when the house was down to six members. Since it fully reopened its doors in February, it has raised

itself to eleven and now maintains a waiting list. Two stipulations to the funding were that the money could not be used for bills incurred previous to January and that the present funding would be limited to six months to begin with.

No one doubts Tranquility will continue, for despite its difficulties it maintains a good record and has gained the respect of other drug programs.

At the far ends of the spectrum, in the time Gino has been there, they have had three OD's and at least six successes including one ex-resident now working at a Palm-dale, Cal. detoxification ward. In between that range are many ex-residents who maintain sporadic contact, but the most encouraging interest in Tranquility comes from Jim Monroe, program consultant, who is helping develop a similar program for the Narcotics Treatment Center run by the University of California.

And through it all Giordano's opinion of the basic program remains unchanged. "It should be clear that this approach works," he stated. "I'm convinced that if you treat people as human beings you can help anybody."

STRAIGHT FROM THE HIP

—Matthew Alice—

This week \$5.00 for the best question goes to W. Paul Carver. Matthew Alice will dilly-dally around with your questions if you'll just send them to him at the following address: Matt Alice c/o Reader, Box 80803, San Diego, Ca. 92138

Dear Matthew Alice,

I live in Pacific Beach without a car and spend most of my time riding or waiting for buses. Whether I'm going north towards La Jolla or south to San Diego, it always takes me an hour to reach my destination. At peak hours the "R" line is unbelievably crowded yet still continues to stop every fifty feet to pick up more passengers. What are the chances of express lines being instituted in this area before the summer influx of overpopulating tourists?

Pacific Beach

Dear Carol,

Yours is not the only question concerned with local mass transit needs. With regard to the bus situation, help is on the way, but it's coming on a local bus. The master plan developed over the last two years promises a sixty-three per cent increase in bus mileage providing for a capacity increase in bus mileage providing for a capacity of 128,400 passengers, 38,400 more than the present daily ridership. One hundred and thirteen new buses will be added and the twenty-five cent fare will be continued. Six new express routes, six new local routes, rerouting of eight existing routes, more frequent service on five routes using large buses (including the "R" line), and increased service on five routes using small, diesel buses are all part of the comprehensive plan for the near future. Since there is no room here to go into all the specifics of the better services, I can only recommend those with questions about their own particular area calling (though it is almost impossible to get through, and when you do, information is very hard to come by), or writing to the San Diego Transit, 239-8161.

In November 1973 the house partially reopened, accepting fewer residents in order to keep costs down, and throughout December Gino, as house manager, worked to keep one step ahead of the bill collectors. With faith in the system of everyone working together as a family, Gino, who has been at Tranquility the longest, has survived several house shakeups and kept his own reputation spotless at the point of being accused of police tactics by some residents.

New funding was finally secured in January through the Revenue Sharing Program, at a time when the house was down to six members. Since it fully reopened its doors in February, it has raised

itself to eleven and now maintains a waiting list. Two stipulations to the funding were that the money could not be used for bills incurred previous to January and that the present funding would be limited to six months to begin with.

No one doubts Tranquility will continue, for despite its difficulties it maintains a good record and has gained the respect of other drug programs.

At the far ends of the spectrum, in the time Gino has been there, they have had three OD's and at least six successes including one ex-resident now working at a Palm-dale, Cal. detoxification ward. In between that range are many ex-residents who maintain sporadic contact, but the most encouraging interest in Tranquility comes from Jim Monroe, program consultant, who is helping develop a similar program for the Narcotics Treatment Center run by the University of California.

And through it all Giordano's opinion of the basic program remains unchanged. "It should be clear that this approach works," he stated. "I'm convinced that if you treat people as human beings you can help anybody."

Dear Matthew Alice,

Since you know everything, maybe you will know something about the Delta Queen. Such as if she is still running, (and if so, from whom?) and what is the schedule. (If I was running from somebody I surely wouldn't put out a schedule!)

Please don't dilly-dally (a registered trademark of the American Association of Dilly-Dalliers and Thumb Chasers Inc.) with this question too long. (I would like to find her before the Coast Guard gets hold of her.)

And thank you in advance for your time and trouble. (Even though it only took you forty two and a half seconds to type up a reply to this.)

Sincerely,

W. Paul Carver

P.S. The Delta Queen runs on the Ohio and Mississippi rivers. I'll bet you can't even walk on water, let alone run.

Dear W. Paul,

Is your mother's name Henry Youngman? The Delta Queen is an old-time riverboat which runs on the Mississippi River between Cincinnati and New Orleans. In recent years the Coast Guard has tried to have her dry-docked for safety violations, but Congress has given the Delta Queen a reprieve. One of the corrected violations was having her wooden body covered with some space age fire-proof material. (Sounds to me like she's your kind of girl.) By the way, a friend of mine by the name of Gerry knew all about your dillying and only wished you'd been able to dilly. Better luck next time.

Matthew Alice

Let Daedalus Teach You To Fly!

Why Daedalus? We realize that when a student starts out, it is a pain to have an advanced Daedalus wing teach on some of the finest sand dunes on the West Coast. They're just a little bit bigger than the glider wings of the aircraft, and they're very soft.

We keep the class size down to nine people and since those nine are sharing three gliders for about five hours they're getting in more flight time than any other school can possibly offer. We also use a very unique glider, the Daedalus II, which has the main advantage of flying slowly enough so that we're able to be right next to you coaching you on the way down. Believe us, that in itself makes a big difference.

Since we desire gimmicks, we'll give you to you straight, the class lasts for a little more than five hours and costs \$20. To keep the costs that low, we use a phone answering machine. So when you call please leave your name and phone number so that we can contact you back.

If you've ever wanted to be a pilot, then I mean to be a better pilot.

Daedalus 755-3128



A Reader Classified Can Work Wonders!

It only costs \$50 for 35 words if you're a private party and \$100 for 35 words if you're a business.

Send your ad with payment enclosed to: ANNI, Box 80803, San Diego, Ca. 92138

Daedalus Records

APPROACH

COMING SOON TO SAN DIEGO IS A MOST "UNUSUAL" RECORD & TAPE STORE WITH THE MOST UNUSUAL "BENEFITS" FOR CUSTOMERS. **239-8161** A RECORD STORE WITH SPACE AGE CONCEPTS

DANCING

THURS — SUNDAY
9 pm — 1:30

★★★★★

SILVER HAWK

STARTS APRIL 25

★★★★★

KENNY & RICK LEHNIG

MONDAYS & TUESDAYS

9 p.m.

★★★★★

MARGARITA NITE

EVERY WEDNESDAY

9:30 p.m.



8238 PARKWAY DR., LA MESA

wallbangers
INVITES YOU TO ENJOY THE BEST!



WEDNESDAY NITE DANCE CONTEST
PRIZES!!! PRIZES!!! PRIZES!!!
FREE ADMISSION everynight before 8:30
HAPPY HOURS — 4 TO 8 P.M.

wallbangers
WHERE THE YOUNG PEOPLE ARE

A SHOWROOM LOUNGE WITH DANCING
LOCATED AT MIDWAY AND ROSECRANS

PHONE 223-3138



GAMES
BOOZE
BEER &
FOOD

★ SPAGHETTI NIGHT 49¢
EVERY MONDAY NIGHT
FROM 5-9 P.M.

★ SPAGHETTI, SAUCE,
GARLIC TOAST &
SALAD

OPEN FOR LUNCH • OPEN 7 DAYS A WEEK 11 A.M. UNTIL 2 A.M.

3565 SPORTS ARENA BLVD.

ADDRESS FROM THE SPORTS ARENA • ADDRESS FROM THUNDER BOWL

READER'S GUIDE TO THE MUSIC SCENE

THE ANCIENT MARINER: STARSHOCK, Wednesday through Sunday April 21, 9:30. Claremont Drive, Claremont, 224-8242.

ASPEN PUBLIC HOUSE: ROBERT SAVAGE GROUP, Tuesday through Saturday April 20, 9-1:30 a.m., ART PEPPER, saxophonist, Sunday April 21, 7-11 p.m., 916 Pearl, La Jolla, 459-3000.

ATTEC CENTER: The eighth annual San Diego State Folk Festival, assorted country, blues and folk singers, Wednesday April 24 through Sunday April 26, San Diego State University, 286-6947.

BLUE RIDGE MUSIC: ROB STRANDLUND and JOHN BOSLEY, folk singers, Friday, April 19, 8 and 10 p.m., 568 First Street, Encinitas, 753-1775.

BOATHOUSE: GLORY ROAD, Tuesday through Saturday, 2040 Harbor Island Drive, 291-4011.

BOOM TRENCHARD'S: BILL BRACKET, through Tuesday April 23, 2888 Pacific Highway, 291-5555.

BOTSFORDS: JOHN HARTMAN, guitarist, Tuesday through Thursday April 18, 8:30 — 12:30 a.m. and Friday and Saturday, April 19 and 20 from 9 to 1 a.m., 1206 Prospect, La Jolla, 459-6262.

CINNAMON CINDER: THE ELEVENTH HOUR, Friday through Sunday April 21, 7578 El Cajon Blvd., La Mesa, 463-9883.

FOLK ARTS: THE DOCTOR AVERY P. SNOOTFUL MEDICINE SHOW, featuring THE OLD HAT BAND and RAY BIERL, Friday and Saturday April 19 and 20, Jam sessions on Thursdays, 2143 Fifth Avenue, 291-1786.

IRON HORSE: SPRING FEVER, Thursday through Saturday, April 20, 20 and KENNY AND RICK LEHNIG, Monday and Tuesday, April 22 and 23, 5239 Parkway Drive, La Mesa, 465-7663.

IVY BARN: JOE AND DAVE, country music, Friday and Saturday April 19 and 20, 911 Camino Del Rio South, 296-9164.

JAFS: TILMAN THOMAS, Thursday, April 18, SONS OF CHAMPLIN, Friday April 19, BIG MOUTH, Saturday April 20, MIDNIGHT MUNCHIES, Sunday April 21, All shows start at 8 p.m., 4025 Pacific Highway, 296-3655.

JAMAICA JOE'S: JOHN STEWART, Sunday and Monday, April 22 and 23, two shows — 9 & 11:15 p.m., 3595 Sports Arena Blvd., 225-1251.

LEDBETTER'S: BLITZ BROTHERS, Tuesday through Saturday April 20, 5524 El Cajon Blvd., 583-4524.

NOTESOM FLOTSON: MOONSHOTS, Wednesday through Saturdays until May 1, Santa Fe Drive at I-5, 753-0329.

P. RODNEY'S: COTTONMOUTH, Friday and Saturday April 19 and 20, 9:30 p.m., 271 N. Highway 101, Solana Beach, 755-1729.

PARK PLACE LOUNGE: PEACH, an all-woman rock group, Monday and Tuesday April 22 and 23, 9 p.m., Parkway Bowl, 1280 Fletcher Parkway, El Cajon, 448-4111.

THE PEOPLE: DOUGLAS JOHNS and DAVID GEORGE, Thursday through Saturday April 20, 20, 21, 22, GINNA WILLIAMS, Monday through Wednesday April 24, 4970 Voltaire, Ocean Beach, 229-9773.

SPRINGFIELD WAGON WORKS: SWEETFIRE, Tuesday through Saturday April 20 from 8:30 to 12:30 p.m., 5255 Kearny Villa Road, Kearny Mesa, 565-2272.

WALLBANGERS: LIVE JIVE, Tuesday through Sunday April 22, Midway and Rosecrans, 223-3138.

ANDY'S SALOON
1114 El Cajon Blvd. • 465-5115
is a great place for
LUNCH
Enjoy ice cold beer and
super Mexican food at
low prices!
KITCHEN OPEN 11:30 A.M. ONLY — ANDY'S SPECIAL
8:30 A.M. — 1:30 P.M.

EL CHALAN
"for the adventurous only"
PERUVIAN
FOOD
AT ITS
BEST!
"EXOTIC, EXCITING,
EXTRAORDINARY"
5021 La Jolla Blvd., 459-7707
"OPEN FOR DINNER 5:30 P.M. — Reservations please"

**eatins
&
Drinking
pub**
3746 Mission Boulevard
San Diego CA 92108 488-2290
open 10-11:30 p.m. 7 days a week

Jamaica Joe's
IN CONCERT
JOHN STEWART
APRIL 21 & 22
2 SHOWS NIGHTLY
9 & 11:15
TICKETS ON SALE AT
JAMAICA JOE'S AND
TOWER RECORDS
3595
SPORTS ARENA
BLVD.
225-1251

Shanghai
Mandarin & Shanghai Style
Chinese Restaurant
COCKTAILS
FOOD TO TAKE OUT
MAY WE SUGGEST
OUR CHINESE
SMOCCASBOARD FOR
WEEKDAY LUNCHES
1017 prospect
LA JOLLA
454-5806

READER
PUBLISHED BY: Margaret
J. Morgan
ASSOCIATE EDITOR
J. Morgan
EDITORIAL ASSISTANT
J. Morgan
CIRCULATION
J. Morgan
ADVERTISING
J. Morgan
SUBSCRIPTIONS
J. Morgan
DISTRIBUTION
J. Morgan
SALES
J. Morgan
P.O. Box 80003
San Diego, CA 92180
(714) 229-6178

Concert Associates Present
THE IRON HORSE
SPECIAL GUEST STAR
DAN HICKS
SUNDAY APRIL 28 7:30 pm
SAN DIEGO CIVIC THEATRE
30 seats reserved 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30
Tickets available at San Diego Civic Theatre Box Office
3rd and 9th Streets, 10:00 a.m. to 5:00 p.m. 7 days a week
For information call 238-6310

More Jam for Your Bread!
99-BRAND NEW I-BR Apts. in mind-boggling supergraphic
surroundings! Ideally located near SDSU, including Covered
parking, A/C, carpets, blt-ins, Xtra Stowage, Pool, Bike
racks, Full Rec. center with Common Sauna.
Furnished & Unfurnished
THE ALLEY APARTMENTS
4860 Rolando Ct. Call 286-7080

From \$149.
ALLEY

THE HANGING GARDENS
PLANT BOUTIQUE
"The Finest in House Plants"
SALES
LEASING
MAINTENANCE
270-1404 4683 CLAREMONT DRIVE
CLAREMONT SQUARE SHOPPING CENTER

**free-flight
of SAN DIEGO**
Learn to Sky Sail.
In live five-lessons, for only \$500 per lesson, and
apply them all, if you wish to the purchase of your very
own Sky Sail.
Sky Sailing is safe! It's easy! It's family fun! Learn how
— now — from qualified, professional instructors! Free-
Flight of San Diego is the largest Sky Sailing school in
the County, but enrollment is limited! Call now!
For more information on America's fastest growing all season sport
Dial **297-1218** Now!
Register Now for Your Weekend Lesson
Free Flight of San Diego, P.O. Box 15722, San Diego 92115

Letters
ADDRESS ALL CORRESPONDENCE TO:
READER, BOX 80803, SAN DIEGO, CA 92138

THE SENSUOUS REVIEWER
Dear Sir:
Kathleen Woodward's article in the
March 14 to 20 issue of the Reader
provided me with a chuckle.
In a caustic tone she refers to "our
sensist society", then goes on to describe
an excellent guacamole as "sensually
smooth and generous."
Since the subject of sex seems to be
uppermost in Ms. Woodward's
thoughts, she probably should be
her role as a skin-flick reviewer and
leave restaurant reviews to those in-
terested in food.
A reader of the Reader.
THE TRUTH ABOUT D. SHEPHERD!
Dear Sir:
Duncan Shepard is to movie
reviewing as Charlie the Tuna is to
good taste. Shepard really wants to be
one of the cynical, sarcastic big guys
working for Time magazine, but Time
has turned him down as a shallow,
insensitive observer of human nature
who can see no artistry in a film unless
it hangs on an obvious, organized plot.
Bitter at his rejection, Shepard con-
sumes his sour grapes by inverting
Time's opinions and making them his
own while simultaneously imitating
Time's style. The resulting distaste
against such films as *The Last Detail*,
Cries and Whispers and *Don't Look
Now* make Shepard, like Charlie Tuna,
pitiful and ridiculous.
Perhaps Shepard sees himself as an
individualistic, aloof and excitingly con-
troversial. I see him as deliberately and
mechanically out of step with artistic
consensus. As a guide for moviegoers
he is, therefore, nearly worthless.
J.E. Eggers
STONES, STARS, AND SPOTS
Dear Dunc,
I, J. Stone, "rather too heavily on
random public addresses" (TTC/Chris),

ECONOMY STEREO TAPE DECK
New to use quality, sound on sound
capability. Features: remote control, 3
speeds
ONLY \$199
LA JOLLA MUSIC
1128 W. LA JOLLA
459-3375

U.C.S.D. CAMPUS PROGRAM BOARD PRESENTS
"THE GUITAR"
A Series of Three Outstanding Performers
Sun. April 28 — George Vick—Classical/Fiorenzo
Sun. May 5 — Morris Mizrahi — Lutenist
Sun. May 12 — Joe Pass Trio — Jazz Guitar
All Performances at 8:30 p.m.
Revelle College Cafeteria
Single Event Tickets: \$1.00 UCSD Student \$2 Gen'l Adm.
Series Tickets: \$2.00 UCSD Student \$4 Gen'l Adm.
Tickets Available UCSD Box Office — New Student Center
And At Door. For Information, Call 453-2000 Ext. 1391

INSTRUMENTS
around the world
La Jolla Music
459-3375

man, those addresses are some of the
high points of our civilization. Also, I
still can't find any correlation between
the summaries of any given movie, your
star system, and my opinion of any
given movie in question. To eliminate
one confusion, in one star for a good
movie or a bad one, in your opinion?
Sincerely,
David Stone

To reach over your first point (I won't
fall into a dispute with a Stone over the
value of another Stone) and clutch at
your question, I would suggest that in-
stead there may be no correlation between
my star ratings and your opinions, one
reason being that I am not familiar with
your opinions. Hopefully, though, there
is some correlation between my capsule
comments, on one hand, and my star-
and-spot, on the other, but I ought to
confess that star-and-spot is my fifth
language, and my fourth: Hopefully,
also, no confusion will be eliminated if I
say, first, that a star rating should never
be swallowed by itself, should be taken
only after a capsule comment, if at all,
and could well be preceded by an "in
addition" or an "in conclusion" or "in
other words." Second, and second, that
a one-star rating precludes to nothing as
one star and a good or bad, but
can, in conjunction with other factors at
play, represent kindness (Mimi
Breckinridge), muck (The Godfather),
fantasy (Sugar Hill), or stubborn
misjudgment (Life and Times of Judge
Roy Bean). — D.S.

ANOTHER CRUSH
Dear Editor:
Joni Mitchell's "Raised on Robbery"
is the first single release I have been
inclined to rush out to purchase since
"Sounds of Silence." The son's ballad
quality is something I could see leaning
up from the *From the River I-F*.
Upon hearing the album, I was con-
vinced it would be my record of the
year. Then, seeing Ms. Mitchell's per-
formance at the Anaheim Convention
Center, I was even further moved to
make the judgment that Joni is
probably the only person that could
ever be credibly compared to Laura
Nyro. Anyway, what I'm leading up to
is that I share Anne Hutchinson's
("Schoolgirl") has Crush on Joni
Mitchell's sentiments on said artist.
Timothy Spahn
San Diego

**"I was broke,
I was sad,
and I was homesick."**
**But now I'm rich,
I am happy,
and I want home
to see Mom
for Christmas!**
**All this great,
good fortune because
I sold my tape recorder,
my waterbed, my Chevy
truck, my Nikon lens
and my stereo with
a bunch of little of
50¢ Reader
classified ads."**
A.F. San Diego
Thirty-five words for only
50¢ for
individuals and only
\$1.00 for a business.



Greenhorns

There are many more bullfighters than there are bulls to be fought, so they will do almost anything to get recognition, to get a headline.

Mike Schaefer

Guillermo Montero's teenage countenance was set in grim determination, his chest thrust slightly forward in pride. His body—lean, supple, athletic. Dressed in the ornate, brocaded "suit of lights"

traditional for a bullfighter, he stood in the gate and tried to contain his fear enough to strut into the downtown Tijuana bullring dismally. It was all in the possibly futile hope of becoming a matador.

Brilliance is rare, awkwardness is more common than grace, and too often a clammy, sweating, shaking fear huddles them into ineptitude as they stand before a snorting, pawing bull. In a hundred little rings across Mexico, often miles from the nearest hospital, they go through their ordeal, their apprenticeship. The bulls they face are often rejects, ones that, because of some physical defect, for example blindness, are not allowed to grow to full-size but are sold off for novices to try to kill. The novices go into the ring knowing their skills are not perfect, facing the bulls anyway, paying for their mistakes with physical pain and sometimes death. There are many more bullfighters than there are bulls to be fought, so they will do almost anything to get recognition, to get a headline, something to show someone to get another bull.

Most, including Montero, are relatively unknown. He is a Mexican aficionado show up at the Sunday afternoon novilladas to fight for the brilliant ones and have a pleasant afternoon at the bullring. "It's like sitting sand," one said, "every now and then you find something."

In the beginning, all novices look like Montero did at the gate. Standing tall and proud in suits of lights, trying to suppress their fear, they anxiously await the bull which will be their responsibility to fight and kill. To those in the stands, the novice is just a name. At most, they know he is up in the bullfighting world. Smooth and confident, he brought out the nobility, bravery and honesty in the bull and in himself. He walked with ease and executed his moves with sureness as the bull charged at him again and again, doing its best to kill him. "Sure, I'm always scared," he admitted. "I start being afraid when I put on my suit of lights and I don't go away until my bull comes out. 'What then?' I just go out and fight it," he smiled.

There is no fear then, only intense thoughts of how to handle the bull. "I decide to do perhaps a few (passes) on the right and a few on the left," he said. "Then I go out and do them without thinking of anything more."

Montero, 19, dressed in street clothes outside the bullring, looks much like an average middle-class Mexican or American teenager. He smiles a lot, answers questions quickly without giving them much thought, and seems heavily interested in having a good time. He is good-looking. "But I don't have a wife or girlfriend," he said, quickly reaching down to knock the wood frame of his bed. Like many ambitious youngsters in numerous occupations, he wants to be a figure. How far he will get, no one knows. He has done well in Tijuana, though not even close to well enough to be a figure. But a reputation is not made in one fight, or even the ten professional fights he has had in his six month career. He has never been gored, and a serious goring is a major test of every matador's career.

He has had luck. His first cousin is Mariano Ramos, a top Mexican matador. Ramos is his bullfighting instructor, and Ramos's political influence in the bullfighting world has kept Montero out of the tiny villages without hospitals and has gotten him into the major rings, such as Tijuana and Guadalajara. In bullfighting, who befriends you is paramount. Ramos also convinced Montero's family to let him fight bulls, a profession they were hesitant about letting him enter. "I've always had love (love of novices) to kill," Montero said. "But I never had a chance to fight animals until Mariano became a matador."

Montero's father is a cattle dealer. Montero said he has completed ten years of formal education (one of Mexico's best matadors can neither read nor write) and would be studying to become a veterinarian if he were not fighting bulls.

A muscular, trim teenager, he trains by running (done partially so that he will be in good physical condition and recover quickly after a pleasant afternoon at the bullring). "It's like sitting sand," one said, "every now and then you find something."

In the beginning, all novices look like Montero did at the gate. Standing tall and proud in suits of lights, trying to suppress their fear, they anxiously await the bull which will be their responsibility to fight and kill. To those in the stands, the novice is just a name. At most, they know he is up in the bullfighting world. Smooth and confident, he brought out the nobility, bravery and honesty in the bull and in himself. He walked with ease and executed his moves with sureness as the bull charged at him again and again, doing its best to kill him. "Sure, I'm always scared," he admitted. "I start being afraid when I put on my suit of lights and I don't go away until my bull comes out. 'What then?' I just go out and fight it," he smiled.

There is no fear then, only intense thoughts of how to handle the bull. "I decide to do perhaps a few (passes) on the right and a few on the left," he said. "Then I go out and do them without thinking of anything more."

Montero, 19, dressed in street clothes outside the bullring, looks much like an average middle-class Mexican or American teenager. He smiles a lot, answers questions quickly without giving them much thought, and seems heavily interested in having a good time. He is good-looking. "But I don't have a wife or girlfriend," he said, quickly reaching down to knock the wood frame of his bed. Like many ambitious youngsters in numerous occupations, he wants to be a figure. How far he will get, no one knows. He has done well in Tijuana, though not even close to well enough to be a figure. But a reputation is not made in one fight, or even the ten professional fights he has had in his six month career. He has never been gored, and a serious goring is a major test of every matador's career.

He has had luck. His first cousin is Mariano Ramos, a top Mexican matador. Ramos is his bullfighting instructor, and Ramos's political influence in the bullfighting world has kept Montero out of the tiny villages without hospitals and has gotten him into the major rings, such as Tijuana and Guadalajara. In bullfighting, who befriends you is paramount. Ramos also convinced Montero's family to let him fight bulls, a profession they were hesitant about letting him enter. "I've always had love (love of novices) to kill," Montero said. "But I never had a chance to fight animals until Mariano became a matador."

Honk If You Love Movies

"Day for Night" ... translates as a peace offering to film critics, buffs, beginners: forget your differences and come together in mutual admiration of movies, in particular this one.

—Duncan Shepherd—

One of the obstacles to assaying movies, which is further aggravated in not a small way by the time delay between a movie's opening in Hollywood or New York and its opening in San Diego, is the mountain of pertinent information that you scale up and over before you reach any movie, face to face. Often enough, even the most tireless, onward-pressing moviegoer loses his way, his hope, his interest somewhere on the discouraging slopes—in the thick of a Pauline Kael four-thousand-word pudge, or in the shapless sprawl of an Andrew Sarris digression on Nixon's last press conference, or a woman's rally in Central Park, or the forty-five finest instances of color in film history—and decides he can continue to live, just as well, without

seeing the movie in question. The complications in trying to gaze clear-eyed at a movie—these complications are built up of everything you have seen and thought before of a given actor's, director's, writer's, or editor's work, and everything you have heard and read about his latest movie—are ample enough burdens to request dismissal from jury duty on the grounds of prior bias, foreknowledge, a pet hypothesis, great expectations, a bet placed in Las Vegas, and excessive exposure to accounts in the daily papers. On movies, though, there stands no obligation for viewers to, sooner or later, file out of the jury room in a happy harmony.

Before anybody gives, or takes an appraisal of a movie, the resolution to which he must swear, if the discussion is to remain free of the shrillness throughout and final

frustration, is that this criticism business is a kind of balancing act, inevitably. If the honor and good luck of the first speech at the dais should fall on a certain moviegoer—in other words, if he should catch a movie before it has been thrashed to bits by the press, at a distant film festival, at an invitational screening, at a sneak preview, or if he should catch a movie that has somehow slipped through the critics' nets, untouched, at a random drive-in or all-night grindhouse—he should realize, still, that this is the tentative first step only, and then comes the stampede. Usually, he must compete with the business of balancing, of choosing which camp to settle in, unobtrusively, of countering the established tilt, lightly, or jumping onto the heavy end, resolutely.

Certainly Francois Truffaut's *Day for Night*, which only now lands in San Diego, months after the festival at Cannes, again from the festival in New York, would not appear so high on the list of movies dragging around so many medals—the New York film critics awards, Best-Ten citations, the Oscar. It would be idiotic to grope for the elusive reasons why this little bubble was ushered by virtually every critic, with joined hands, to the highest place; to my overstrained eyes it appears obviously servile.

Truffaut's placatory movie about moviemaking—the atmosphere on the set is soapy with charm (Cortese's insecurity, Autant's wistful reminiscence, and tolerance (Leaud's childishness) and exaltation (crane

shots, Delerue's baroque trappings) translates as a peace offering to film critics, buffs, beginners: forget your differences and come together in mutual admiration for movies, in particular this one. It exudes something of the optimism and cleanliness of the Universal Studios tour, and it holds about as much surprise. Truffaut, in this valentine to film devotees (think if you love movies), traces a gentle, rounded profile of the movie world—there is none of the spiny scandal, heart-break, erosion, juice dispensed in *A Star Is Born*, *Sunset Boulevard*, *It's a Wonderful Life*, *Some Like It Hot*, *Here, Most of the "inside" information about moviemaking is already in the possession of anybody who has once read Joyce Huber, once watched Johnny Carson, once used his own head: the difficulty of getting a starved cat to lap milk on cue, an actress's miffing of run-through after run-through of a simple scene, a bottomless well of easily believable anecdotes and canny observations on film people. ("You kill one another more than most people")*

Where Truffaut's movie seems spineless is in its decided seeking out of shared knowledge and joint innuendo, the common ground, its notion of paradise. And on a balancing scale, it would weigh like a thumb nail clipping.

It scarcely should need saying that, whether in an appraisal of a movie or in a movie itself (and *Day*

for *Night*, not more, but simply more obviously than most movies, is itself an appraisal of movies), to add nothing that is in some way new, more, or on-a-lim is a waste for everyone. *Day for Night* is, of course, not like any other movie about movies, and its sweetness, placidity are not worthless; but its originality, what there is, is situated unconvincingly in its stripping away and smoothing down of what was most original in other movies-about-movies, and unlike those others, its grand goal seems to be agreeableness, please.

The same stiff line of argument could be extended from Truffaut's movie and the people who gobbie it up to movie criticism and the people who gobbie that art. It seems to me unthinkable that anyone would, with a clear head, set out to express someone else's opinion and likewise unthinkable that anyone would set out reading in hopes of securing his own opinion. Still, of all the return volleys I get to things I have set down in these pages, among the most confounding, and most popular, are the how-could-you-say-that-about-that-movie line, the is-that-movie-really-that-bad (or good) line, and the I-ever-agree-with-you line. The confounding assumption is made that we are, of course, talking about the same movie. We never are. I talk about my movie, and you about yours, and he about his.

BEST SELLING BOOKS

SAN DIEGO — FICTION

1. BURR/Gore Vidal
2. JAWS/Peter Benchley
3. WATERSHIP/William Golding
4. THE SHARPS OF THE HUNTER/Helen MacInnes
5. HEARD THE OWL CALL MY NAME/Margaret Crahan
6. COME NINEVEH COME TIRE/Allen Drury
7. THE PARTNERS/Louis Auchincloss
8. THE EYE OF THE STORM/Patricia White
9. CREATIVE DIVORCE/Neil Kravitz
10. WORKING/Clayton Kopp

SAN DIEGO — GENERAL

1. PLAIN SPEAKING/Mary Miller
2. YOU CAN PROFIT FROM A MISTAKEN CRISIS/Harry Browne
3. HOW TO BE YOUR OWN BEST FRIEND/Michael Newman et al.
4. THE JOY OF SEX/Alan Comfort
5. ALIEN/COOK'S AMERICAN/Alvin Cooke
6. CREATIVE DIVORCE/Neil Kravitz
7. MANAGEMENT/Peter F. Drucker
8. THE SECRET LIFE OF PLANTS/Peter Tompkins and Christopher Bird
9. ONE ERA AND OUT THE OTHER/Jan Leverston
10. TIMES TO REMEMBER/Rose Kennedy

Compiled for the Reader by San Diego Periodical Distributors

NATIONAL — FICTION

1. BURR/Gore Vidal
2. JAWS/Peter Benchley
3. THE SHARPS OF THE HUNTER/Helen MacInnes
4. COME NINEVEH COME TIRE/Allen Drury
5. POSTER OF FATE/Alvin Cooke
6. THE PARTNERS/Louis Auchincloss
7. THE FIRST DEADLY SIN/Lawrence Sanders
8. HEARD THE OWL CALL MY NAME/Margaret Crahan
9. THE HONORARY CONSUL/Dorothy Christie
10. THE EYE OF THE STORM/Patricia White

NATIONAL — GENERAL

1. PLAIN SPEAKING/Mary Miller
2. YOU CAN PROFIT FROM A MISTAKEN CRISIS/Harry Browne
3. HOW TO BE YOUR OWN BEST FRIEND/Michael Newman et al.
4. THE JOY OF SEX/Alan Comfort
5. ALIEN/COOK'S AMERICAN/Alvin Cooke
6. MANAGEMENT/Peter F. Drucker
7. THE SECRET LIFE OF PLANTS/Peter Tompkins and Christopher Bird
8. ONE ERA AND OUT THE OTHER/Jan Leverston
9. TIMES TO REMEMBER/Rose Kennedy
10. CREATIVE DIVORCE/Neil Kravitz

BEST SELLING LP AND SINGLE RECORDS

TOP LOCAL LP'S

1. THE STING/Martin Hamill
2. GREATEST HITS/John Denver
3. BUDHO AND THE CHOCOLATE BOY/Cat Stevens
4. ON THE BORDER/Engles
5. PRELUDE/Loose Joints
6. SHIMON/Grand Funk
7. CHICAGO/Chicago
8. IVE GOT A NAME/John Croce
9. GOLDEN AGE OF ROCK AND ROLL/Mot The Hoople
10. LIGHT SHINE/Jessie Colin Young

TOP LOCAL SINGLES

1. THEM FROM THE EXHIBIT
2. THE ENTERTAINMENT/Martin Hamill
3. LOCO MOTION/Grand Funk
4. HOOKED ON A FEELING/Blue Swede
5. IVE BEEN REARPAINTED/Chicago
6. BENNE AND THE JETS/Elton John
7. BAND ON THE RUN/Paul McCartney and Wings
8. THE SOUND OF PHILADELPHIA/MSB
9. DANCING MACHINE/The Jackson Five
10. SEASONS IN THE SUN/Terry Jacks

Compiled for the Reader by Warehouse Records

TOP NATIONAL LP'S

1. GREATEST HITS/John Denver
2. BAND ON THE RUN/Paul McCartney and Wings
3. CHICAGO/Chicago
4. LOVE IS THE MESSAGE/MSB
5. SOUNDTRACK/The Sing
6. TUBULAR BELLS II/Mike Oldfield
7. SUNSHINE ON MY SHOULDER/John Denver
8. THE LOCO MOTION/Grand Funk
9. THE LORDS OF PRAYER/Steve Austin
10. ILL HAVE TO SAY I LOVE YOU IN A SONG/John Croce

TOP NATIONAL SINGLES

1. TSOP/MSB
2. BENNE AND THE JETS/Elton John
3. HOOKED ON A FEELING/Blue Swede
4. BEST THING THAT EVER HAPPENED TO ME/Gladys Knight and The Pips
5. COME AND GET YOUR LOVIN'/Redbone
6. ON MY MYNKO Star
7. SUNSHINE ON MY SHOULDER/John Denver
8. THE LOCO MOTION/Grand Funk
9. THE LORDS OF PRAYER/Steve Austin
10. ILL HAVE TO SAY I LOVE YOU IN A SONG/John Croce

Copyright 1974, Billboard Magazine

FREE TUNE-UP

San Diego Suzuki wants you. As one of our customers. This ad is good for a free tune-up on any size motorcycle & complete diagnostic check. Tune-ups cost \$2.00. (Tune-up on 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 11

There are, in
play, some
y to relate a
man and in

CE

cunning, resource and adorability credited to the precocious little heroine,

book Nights, decent, and distorted, forlorn camera angles on the doomed characters. Directed, relatively self-controlled, by Michael Winner, with Charles Bronson.

- (Ken)

Night of the Cobra Women — Any autophotogenic, drawn secretly from the title and the director Andrew Meyer's New York underground origins, of an inside homage to Maria Montez was much too extravagant for this straight-faced but not unskilled, cheapie from the Philippines. Joy Bang's presence is comforting, not only as a honey-carrier from Meyer's underground efforts, but as a cue, like playing that can create a few clever little diversions with a pair of spectacles, a box of cookies, whatever.

- (Lowe, from 4/21)

Once Upon a Scoundrel — With Zero Mostel, directed by George Schaefer (Century Twins, Claremont Cove Park way)

Paper Moon — An artist, a mismatched charmer and a ten-year-old lumbay, played by Ryan O'Neal and his daughter Tatum, peddling gold embossed Grand Banks to glibbed widows in the Depression time Bible Belt. To enjoy his frauds, you, it is not really necessary to swallow all the cunning, resource and adorability credited to the precocious little hearse-

and BILLY SCHWARTZ

rections Suggested

-8535

1 '91 '92 Beer before show time.

or Furty (714) 225-4178

2 pm daily, Monday 1 pm-6 pm.

TS

NY



old globe theatre
barbours park san diego

and distributed every Thursday morning. **BUSINESS CLASSIFIEDS** are \$1.00 per 35 words per insertion.

THIS WEEK IN SAN DIEGO

MUSEUMS AND GALLERIES

SURFACE OF AN EGG, exhibition of works by Sybil Edwards. La Jolla Museum of Contemporary Art. Through May 5. 454-0183.

ALUMINUM COLLAGE by Walter Wolyta. S.D. County Law Library, 1105 Front St. Through April.

WATERCOLORS by Ralph Adloff. Mixed Media by Tania Kleid. S.D. Art Institute Gallery, Balboa Park. Through April 28. 234-5946.

PAINTINGS, collage and pastels, by Pat McReynolds, ceramics by Ted Salto. Artists Co-operative Gallery. Through April 24. 296-0500.

CALIFORNIA HAWAII Regional Exhibition, 100 selected works. Fine Arts Gallery, Balboa Park. Through April 21. 232-7931.

THE WOVEN ART OF SOUTH ASIA, costumes, looms, and looms. Founders Gallery, University of San Diego, Alcala Park. Through May 3. 291-6480, ext. 354.

MINIMALISM Robert Mangold, recent paintings and drawings. La Jolla Museum of Contemporary Art. March 23 through May 12. 454-0183.

TOULOUSE-LAUTREC GRAPHICS, 90 of his lithographs from the Baldwin M. Baldwin Collection. Fine Arts Gallery of San Diego, Balboa Park. From April 19.

DRAWINGS AND SCULPTURE by Channa Davis who has created a rotation system which can be interpreted in any medium. UCSD Art Gallery, April 9 through 24.

JOHNSON GRAPHIC COLLECTION, 55 graphics by Rico Letrun and Picasso from the Leslie L. Johnson collection. Fine Arts Gallery, Balboa Park. Opens April 19. 232-7931.

ENAMELS, works from the collection with examples from local craftsmen. Fine Arts Gallery of San Diego, April 13 — May 19. 232-7931.

WOMEN AND WOMEN'S WORK, special photography exhibit featuring the work of Dorothea Lange, one of the United States' greatest woman photographers. Library Foyer, Grossmont College, beginning April 15. 465-1700, extension 321.

GROUP SHOW of early 20th century American painters. Orr's Gallery, 2205 Fourth Avenue, through April. 324-4765.

SERIGRAPHS by Donna de Kindig and pottery by Eileen Gudmunson. Artists Co-operative Gallery, 3731 India St. April 14 through May 4.

JANOS SCHOLZ COLLECTION of drawings by European Baroque artists. Fine Arts Gallery of San Diego, April 13 through May 19.

MONUMENTAL PAINTINGS OF THE 60's, a new exhibit at the Fine Arts Gallery in Balboa Park. April 19 through June 16.

PAINTED DRAWINGS, one man show by Don Patterson. Triad Gallery, 3701 India Street. Opens Saturday April 20 through May 17.

PRE-HISPANIC FACES made of stone, shell, clay and bone found in Mexico and Central America from John Stern's collection. Museum of Man, Balboa Park. Day through June 30. 239-2001.

SUNSET PHOTOGRAPHY CONTEST, entries displayed at Scripps Cottage, San Diego State. Through Monday, April 29. Public invited to judge.

MUSIC

MISHA DICHTER, an artist recognized as a pianistic great by the Russians. 21 the Tchaikovsky Competition in Moscow in 1966, presented by the La Jolla Chamber Orchestra. Shermood Hall, 700 Prospect St. La Jolla. Thursday and Friday April 18 and 19 at 8:00 p.m. 454-0287.

MUSIC FOR THE MULTITUDES ON SIX FRIDAYS PLUS A THURSDAY, a recital featuring Lee Ryan, guitar, and Lizabeth Locke, flute. Fine Arts Recital Hall, Grossmont College. Friday April 19 at 11 a.m. and 8 p.m. 465-1700.

UNITED STATES NAVAL ACADEMY GLEE CLUB, directed by John Talley. First United Methodist Church of San Diego, 2111 Camino Del Rio South. Sunday, April 21, 8 p.m.

IGOR KIPNIS, harpsichordist in concert. Casa del Prado Theater in Balboa Park. April 23 at 8 p.m.

FRENCH PIANIST Francoise Regnat performs in last of Young Concert Artist Series, Revelle Cafeteria, UCSD. Sunday, April 21, 8:30 p.m. 453-2000, ext. 1391.

SPORTS

RUGBY, S.D. State vs. Long Beach, Aztec Bowl, Saturday, April 20, 2 p.m. 238-1233.

CITY/COUNTY TRACK MEET, sponsored by Parks and Recreation Department, Balboa Stadium, Saturday April 20, 4 to 10 p.m.

FIRST RACE OF THE SEASON, Cajon Speedway, April 20. Gates open and qualifying start at 6:30 p.m. Interstate 8 east to State 67 North. Bradley exit west 2 blocks to track entrance (adjacent to Gillespie Field).

GOLF TOURNAMENT OF CHAMPIONS, PGA professionals competing. La Costa Country Club course. April 21 to 28.

SPECIAL EVENTS

GREATER SAN DIEGO SCIENCE FAIR, 250 top projects from S.D. and Imperial Counties high schools exhibit in Federal Building, Balboa Park. Thursday through Saturday, April 18 through 20, 9 a.m. to 9 p.m.; Sunday, April 21, noon to 5 p.m.

PALM SPRINGS-BORRERO DESERT TOUR, sponsored by "California Garden" magazine, \$10. Depart from Balboa Park 8 a.m.; La Jolla Library 8:30 a.m.; Thursday, Friday and Saturday (April 18-20).

HIKE to a pegmatite mine in the Ramona area and a lecture on botany and botany lecture. Saturday April 20. Call 232-3821 for reservations.

POLICE PROPERTY AUCTION, Plaza Hall, S.D. Convention and Performing Arts Center, Saturday April 20 at 10 a.m.

MOUNTAIN NATURE WALK, Hike to mine in Julian area, rock hunting and botany lecture. Saturday April 20. Call 232-3821, extension 22, for reservations and details.

LAKEVIEW PARADE AND FAMILY FAIR, sponsored by Lakeside Chamber of Commerce. Carnival each day. Parade at 1 Saturday, April 20 at 10 a.m. Friday through Sunday (April 19-20). 561-1031.

SPRING GARDEN TOUR, Tour of miniature botanic garden of native California plants at "Canyon Trails" home of Helen Witham, Natural History Museum associate curator of botany, 5175 65th street, April 21 through 28. Daily 10 a.m. to 5 p.m.

UCSD'S SHOWCASE, two turn-of-the-century homes rededicated by San Diego Chapter, American Institute of Interior Designers with San Diego Historical Society, 2436 and 2460 F St. Tuesdays through Saturdays 10 a.m. to 4 p.m. and Sundays 1-5 p.m. 297-3258.

DANCE

SPRING DANCE CONCERT presented by the Performing Arts Department at Southwestern College, will include modern and ballroom dance numbers. Mayan Hall, Southwestern College, 800 Clay Lanes Rd. Chula Vista. Thursday April 18 through Saturday, April 20, 8 p.m. 420-1331.

"A SERIOUS (BUT NOT SOLEMN) AFFAIR", dance continuum in event-garden environment with jazz piano. Dance Room, Women's Gym, San Diego State University, April 19 and 20 at 8 p.m. 239-7854.

THEATRE

ADRIAN VII, by Peter Luke, first San Diego production. Old Globe Theater, Balboa Park. Tuesdays through Sundays, 8:00 p.m. 239-2255.

FATHER'S DAY, with Barbara Rush in starring role. Off Broadway Theater, Tuesdays through Fridays, 8:30 p.m.; Saturdays, 8:00 and 9:30 p.m.; Sundays, 2:00 and 7:30 p.m. Through April 28. 238-6535.

BOX AND COX, THE MONKEY'S PAW, VICTIMS OF DUTY, three plays by The New Heritage Theater. Stratford Court Theater, Del Mar beginning April 20. They will be presented in rotating order so that all shows may be seen in one evening. 488-7054 or 276-6999.

YOU CAN'T TAKE IT WITH YOU, a play by George Kaufman and Moss Hart, performed by the North County Community Theatre. Escalette Auditorium, 150 Escondido Avenue, Vista. April 19, 20, 26, 27. Curtain is at 8 p.m.

DETECTIVE STORY, by Sydney Kingsley. Mission Playhouse. Old Town, Fridays and Saturdays (opens Sunday, April 21). 295-8453.

BIMBO'S COSMIC CIRCUS, by Kenny Ortega and John Flynn. Off Broadway Theater, Tuesday through Fridays at 10:30 p.m.; Saturdays, 8:00 and 11:00 p.m.; Sundays, 5:00 p.m. 238-6535.

Southern California
First National BankST
National

BUTTERFLIES ARE FREE, the Leonard Gershe comedy. Uncle John's Family Restaurant/Theatre, 6766 El Cajon Blvd. Fridays and Saturdays, 6:30 dinner, 8:00 showtime; Sundays, 5:30 dinner and 7:00 showtime. 463-2012.

THE PRICE, by Arthur Miller. Cassius Carter Stage, Balboa Park. Tuesdays through Sundays, 8 p.m. Through May 12. 238-2255.

WESTSIDE STORY, stage play by United States International University School of Performing and Visual Arts. San Diego City College Theater. Tuesday April 16 through Sunday April 21, 8 p.m. 239-7854.

COMPANY, a musical by George Firth and Steven Sondheim, chosen Best Musical of 1970 by New York Drama Critics Circle and London's theater critics. SDSU Theater, 5402 College Avenue. April 19, 20, 24, 25, 26, 27, 8 p.m. 266-6033.

TARTUFFE, comedy by Moliere performed by the Drama Department at UCSD and directed by Eric Christmas. UCSD Theatre, Building 203, Mathews Campus. Opens Friday, April 19, performances are at 8 p.m. 453-2000, extension 1382.

THE IN-DWELLER, a new play by Ted Reed about a deceased woman who is brought back to life by her desolate husband. Cynara Palace Theater in Mission Beach. Opens April 18 through June 2. Fridays, Saturdays and Sundays at 8:30 p.m. 468-9001.

WHO'S AFRAID OF VIRGINIA WOOLF? a play by Edward Albee. San Diego Little Theater, Del Mar Fairgrounds, Fridays and Saturdays from April 19 to May 4, 8:30 p.m. 753-1858.

LECTURES AND TALKS

EXORCISM, POSSESSION AND THE OCCULT, first lecture in a series of eight exploring the historical and socio-cultural background of the phenomena of possession and exorcism, by the Rev. John C. O'Neil, M.A. Theology, coordinator, the White Institute of Psychoanalysis, former Jesuit priest. Auditorium, Humanities Library Bldg., Revelle Campus, UCSD. Thursday April 18, 7:30 p.m.

MARGALIT, dancer, musician and mime, is offering a lecture demonstration. Mathews Campus, UCSD, Friday April 19 at noon. 453-2000 extension 2095.

THE BLACK NATIONAL POLITICAL CONVENTION: A REPORT FROM LITTLE ROCK, a lecture by Omar Musa, Socialist Workers Party, includes film from Los Angeles. The Mission Forum, 4635 El Cajon Blvd., 2nd floor, April 19 at 8 p.m. 280-1692.

ALTERED STATES OF CONSCIOUSNESS and how to attain them, a lecture by Dr. James Fadiman, psychologist and counselor at Stanford University and former workshop leader at the Esalen Institute. Kearny High School Auditorium, 7551 Wellington Way. Friday April 19, 8 p.m. 234-8451, extension 211.

WOMEN IN MANAGEMENT — a two day conference with Melinda S. Sprague, Ph.D., management consultant and associate professor, dept. of Business Administration, SDSU, and Alice B. Sargent, M.A., counseling and psychological services, UCSD. Sheraton Harbor Island Hotel, 1360 Harbor Island Dr. Friday, April 19, 9 p.m. and Saturday, April 20, 9 a.m.

THE URBAN CONDITION IN THE 70'S: Its Problems and Policies, a lecture by Dr. Leonard J. Duhal, professor of public health and urban social policy, city and regional planning at UC Berkeley. UCSD, Building 111, Mathews Campus. Conference Room A. Monday April 22, 3:30 p.m. 453-2000.

THE WOMEN'S MOVEMENT: A LIBERTARIAN VIEW, a lecture by Sara Bass, editor of the Libertarian Alternative, one in a series of seminars. Room 2722, Undergraduate Science Bldg., Revelle Campus, UCSD. Tuesday April 23, 7:30-9 p.m.

THE GEOMETRY OF THE SIXTIES a lecture by Robert Mangold presented by the La Jolla Museum of Contemporary Art. Wednesday April 24, from 7 to 9 p.m.

FILMS

SUNSEED, film on New consciousness. Unicorn Cinema, La Jolla. Wednesday, April 24, 7 and 9 p.m. 296-3322.

This events calendar is compiled each week by the READER and is a service sponsored by the SOUTHERN CALIFORNIA FIRST NATIONAL BANK. All inquiries regarding the events listed here should be made to the READER — 454-1052. Send items for listing to the READER, Box 80803, San Diego, CA 92138. The deadline is the Friday before the following Thursday's issue.

We'll wait on you **Southern California First National Bank**

at 7:30.

Drive through **ST National**

Mondays and Fridays

At 30 key locations