

WINIFRED X. ON THE ROLLING STONES
S.D. SYMPHONY GOES TO THE STICKS (RANCHO BERNARDO)

READER

Vol. 4, No. 25 SAN DIEGO'S WEEKLY July 17 - July 23, 1976

I Scream, You Scream...

— Carlos Bey —

It's true that the issue of ice cream doesn't seem like a profound one. No one, as far as I know, has been injured or killed by bad ice cream this year in San Diego. No one has suffered impoverishment because of the rising price of ice cream. And no one — although I'm not on solid ground here — has been known to go through serious psychological trouble because of the ice cream issue. But because it, like movies, is one of the cheap escapes we look for ever more in times like these, and because there are definite differences in ice cream available in town, its seems prudent to me to deal with it here and now.

I have these friends in Point Loma who are real ice cream nuts and who for years have fed me with countless ice cream stories. They insist that the best ice cream in the whole world is an ice cream from Chicago called Vala's that sells for \$1.29 a pint. The closest place you can get it is at the Spirits of St. Germaine Liquor in Encinitas. Vala's has lots of exotic flavors — rippled ones with rum and burgundy — and each container tells on the bottom who the individual pucker was ("packed by Ruth"). Vala's, however, really isn't the most expensive around. Jorgensen's sells McCannell's ice cream for \$1.79 a pint.

Now, without even getting into the possible stickier issues of soft ice cream, sherbet, or popsicles, one could go on and on talking about the different preservatives and the cholesterol incumbent in the ice cream experience. But to keep things manageable, I'll have to assume that you are not an unflinching health food nut, and limit the discussion to a brief description of different outlets that exist in San Diego:

1. Undoubtedly the leader in number of stores, volume of sales, and — its detractors say — willingness to use preservatives and artificial flavorings, *Baskin Robbins* has expanded from its original 31 flavors to over 500 flavors. Although the Baskin Robbins outlets keep 12 or 15 permanent flavors (chocolate, vanilla, strawberry), every other month a new 20 or so flavors appear. Believe it or not, the most popular flavors at the Baskin Robbins I visited (on West Point Loma Blvd.) are Chocolate Mint and Jamocha Almond Fudge. But Paulines and Cream has become such a popular flavor, the West Point Loma store owner claims, that Baskin Robbins has enshrined it as a permanent flavor nationwide. In case your tastes run to the really kinky, you should know that the rotating flavors this summer include Pink Bubblegum and Banana Marshmallow.

Baskin Robbins prices seem to be the same as nearly every one else's prices: 25 cents for a single scoop, 45 cents for a double, and 65 cents for a triple. The hand-packed ice cream goes for 90 cents a pint, \$1.70 a quart, and \$3.30 for a 3-pound half gallon.

I have heard complaints that the Baskin Robbins factory in Borthank uses preservatives, artificial coloring, and only 8 per cent cream. These claims aren't refuted by Baskin Robbins people, but they state that they are not at all alone, especially in the use of preservatives and artificial coloring. There also heard rumors that certain Baskin Robbins — the one in La Jolla in particular — uses a hollow



scoop technique, but this is pretty much up to the individual franchise holder.

There are over 14 such franchises in the San Diego area. Though the businesses themselves sell for \$50-100,000, the Baskin Robbins octopus has spread itself even onto the Naval Air Station at Miramar and the Naval Training Center.

2. *Niederfrank's*, a locally owned chain, is also somewhat of an octopus these days, but "Papa" Niederfrank would have you believe it's the same old "Iowa Farm Ice Cream" he's been serving from his National City store since 1948. Since then, Niederfrank has gone into partnership with Dave Allen, owner of the Ice Cream Factory at the Balboa Plaza shopping center in Claremont, and there are now seven outlets in San Diego from Encinitas to East San Diego to National City.

Niederfrank's people are extremely outspoken about the difference between their ice cream and other ice cream. They have a total of 56 flavors available, all natural flavors, the Niederfrank's people claim — made with 14 per cent cream, and with the nuts and fruits mixed in naturally, not "stirred in after the ice cream is made like the others do it."

The prices at Niederfrank's are about the same as Baskin Robbins', except that the Niederfrank's honey flavors are slightly higher than their regular flavors (30 cents for a single scoop, 55 cents for a double, 80 cents for a triple).

One disadvantage of at least the

Claremont store is that it's hidden in a shopping center behind a shopping center (the Balboa Plaza is behind the FoodMart center on Genesee).

3. *Farell's* is a sort of suburban parlor whose most famous feature is the free sundae-and-lulabaloos birthday party. All one has to do is tell the waiter that it is one of your party's birthday and they will bring a free sundae to your table, sirens ringing and bells clanging. Farell's runs in tight competition with Billy's La Jolla and the Old Spaghetti Factory downtown for being the noisiest place in town. This same Point Loma ice cream nut couple I know once spent an entire birthday hopping from one Farell's parlor to another getting free sundaes; they told me that since no one has yet checked their I.D., they've been thinking of just trying the birthday routine whenever they feel up to it.

Farell's does not serve cones, and even their single-scoop servings are for a whopping 55 cents. But the hand-packed ice cream is not bad at 70 cents a pint.

4. *Father Nature's* new location in the Newport Plaza in Ocean Beach is a far cry from their more modest store near Cable and Voltaire. They seem to have evolved into a trendy, yet clean and businesslike place, and set back a little from the street scene on Newport, they seem to have shed some of the "O.B. is All Right" image. Father Nature's used to carry Niederfrank's, until Niederfrank's found out that Father Nature's had plans to manufacture its own

ice cream at a plant in Sorrento Valley.

Since about a year ago, then, Father Nature's has been carving ice cream from the Ice Creamery in Fullerton until they get the Sorrento plant in operation. One of the telling characteristics of Father Nature's is that they attempt to sell some flavors without artificial coloring: pistachio and mint chip that are both white. They also sell smoothies flavored by vegetable — guava, papaya, huckleberry, raspberry — and sweetened by apple juice, for 95 cents each. And they've been trying to switch their other ice cream flavors to natural colors, not with much luck. "People just won't buy strawberry unless it's pink."

5. *Swenson's*, a San Francisco-based chain, brags just as much about the size of its scoops as do Niederfrank's and Father Nature's about their naturalness. Swenson's, which already had an El Cajon branch, opened a store on the corner of Girard and Pearl about six months ago, and is in hot and heavy competition with the Baskin Robbins at the other side of Pearl. "Meet the Heavysweights," claims the sign as you walk in the door, only to stand behind a line of customers holding numbers. Swenson's says that their single scoops, which cost 35 cents, weigh a full quarter pound; their double scoops — a half pound — are 65 cents. The implication is clear — that you get a lot more for your money than at Baskin Robbins. There are some 40 flavors available, including Cappuccinos and Swiss Orange Clap, but the interesting thing about Swenson's are the San Francisco sundaes — the "Cott Tower," the "Black Bart," the "Table Carfats," and the offering of both Sasaparilla and Phosphates for 35 cents.

6. *Onk's Ice Cream*, next to Lucio's Pizzeria in Pacific Beach, seems to have taken the "makes-our-own-sundae" idea from Zip's, a soft ice cream place, applied it to both hard and soft ice cream, and tied it in well with every glutton's identification with a pig ("I know I'm a pig and I love it"). To encourage this empathy with pigs, there are human-like cartoons of bright pink pigs with pendulous stomachs and bright red tongues hanging out of their mouths painted on the walls. The bright white walls, ceilings, and furniture make me feel a little uncomfortable, like I'm on some modern movie director's set, but these pig cartoons really are pretty amazing. According to the Onk's people, they use Carnation ice cream, which, at 18¢ a can, has to be the richest I've run across. They admit that their scoops are somewhere between Baskin Robbins and Swenson's in size and that they do use preservatives. The scoops are priced the same as Baskin Robbins, Niederfrank's and Father Nature's, but the "make-your-own" sundaes with hard ice cream run 70 cents for two scoops and your choice of 10-20 different toppings.

7. *Martha's Creamery* moved a few months ago from Sunset 4111 to Voltaire where the offices of the Navy Dispatch used to be. Martha's is the only ice cream place I know that still has a slazy (I think) atmosphere that I think is just great. The owner seems to have plenty of time to talk about things with any customer (a lot different from Swenson's and most Baskin Robbins). The main problem I've had is that I've come several times when you'd expect an ice cream store to be open, and they haven't been. I always call first now.

EVENTS

JULY 17—JULY 23, 1975

DANCE

MODERN DANCE: performers are those currently enrolled in the national summer dance workshop at State, presented on loan in front of the Campus Lab School on Thursday and Friday, July 17 and 18 at noon, and in the tennis court area west of the Music Building, Friday, July 18 at 8:30 p.m. 565-4076.

THEATRE

JESTER'S BIG KNIGHT: children's theatre at Southwestern College, Mayan Hall, Mondays through Fridays, through July 24, 9:30 a.m. with a 2 p.m. matinee July 20.



GOODFELL: musical by John-Michael Tebelak and Stephen Schwartz based on parables of St. Matthew, Carter Centre Stage, Balboa Park, Tuesdays through Fridays, 8:30 p.m. Saturdays and Sundays, 2 and 8:30 p.m. 239-2255.

BARFOOT IN THE PARK: Neil Simon comedy presented jointly by Coronado Playhouse and the School of Performing and Visual Arts of USU. At Coronado Playhouse, Fridays, Saturdays, and Sundays, July 4 through August 3, 8:30 p.m. 211-4300 ext. 210.

STARLIGHT LIGHT OPERA: "Pam, Your Wagon," opens season at Balboa Park Bowl, Thursday, July 10 through 13 and July 17 through 20, 8:30 p.m. 232-3049.

TEA-HOUSE OF THE AUGUST MOON: John Patrick's comedy, at the Westminster Presbyterian Church Area Theatre, Fridays, Saturdays and Sundays through July 27 at 8 p.m.

MY FAIR LADY: the Lowe-Lerner musical, Stagnoshe Theatre, Grossmont College, Wednesdays through Saturday, July 9-12 and July 16-19, 8 p.m. 465-1700.

NATIONAL SHAKESPEARE FESTIVAL: Old Globe, Measure for Measure, Friday, July 18 and Sunday, July 20, The Tempest, Thursday, July 17 and Saturday, July 19 at 8:30 p.m. Much Ado About Nothing, Saturday and Sunday, July 19 and 20 at 2 p.m. 239-2255.

RAINBOW JONES: a new musical influenced by Aesop's Fables, opens at the City College Theatre, Thursdays and Sundays starting July 10 through the end of July, at 8 p.m. 239-7854.

ACTORS QUARTER THEATRE: presents Tobacco Road, and Sleeping Beauty Road, starts Friday, July 17, and continues through August 16, at 8:30 p.m. Beauty plays Saturdays and Sundays through August 17, at 2 p.m.

GALLERIES

DIANA VALENTINE: cast polyester resin sculpture, drawings and photos, La Jolla Museum of Contemporary Art, 10 a.m. to 5 p.m. through August 3. Work by Museum students also at museum until June 29, 454-0182.

ARNEY CAN PAINTING: 59 paintings by American artists from Colonial times to now, including Cagliotti, Heide, and Inness, June 28-August 10, Fine Arts Gallery, 232-7931.

JOHN HOFFMANN: 52 works on paper, Fine Arts Gallery, through August 10, 232-7931.

HEMMERBATH: 75 featuring batik, paintings, hangings, and accessories by women artists, Griffin Art Editions Gallery, through July 25, 434-9181.

EXPOSITION AMERICA: THE FAR WEST: a major exhibition of Indian arts, American landscape paintings by Bierstadt, Catlin and others, early American furniture and tools, at the Fine Arts Gallery, Balboa Park, opens Wednesday, July 2 through August 17, 10 a.m. to 5 p.m., all days but Sunday, 12:30 to 5 p.m. 232-7931.

ARTISTS CO-OPERATIVE GALLERY: juried exhibition of all media selected by Leonard Edmondson of Otis Art Institute, at the India Street Gallery, Tuesday through Saturday, through July 11 a.m. to 5 p.m. 296-0200.

WOODCARVERS JAMBOREE: juried show for Southwestern woodcarvers at the Mercado, Rancho Bernardo, Friday through Sunday, July 18-20 at 10 a.m. to 6 p.m. and noon to 5 p.m. Sunday, 277-2132 ext. 215.

V.L.LA MONTEZUMA: "The History and Romance of Quilts," with demonstration by Gail Louis, Sunday, July 20, 4 to 6 p.m. 239-2211.

ART INSTITUTE OFFERS \$7500: for winners of contest open to all San Diego artists, entries submitted to San Diego Art Institute, Wednesday, Thursday and Friday, July 22, 23, 24, 11:00 a.m. to 4:00 p.m. 234-5946.

PRIMITIVE MUSICAL INSTRUMENTS: from China, Tibet, Egypt, Africa, Laos, etc., at Bozzarini Trading Co. through July 31, 755-2646.

EVERETT GEE JACKSON: Paintings of Baja, Uptown's Gallery, through July 25.

PHOTOGRAPHY: by George Stahlman, upper lobby of the San Diego County Law Library, through July, 236-2231.

LECTURES AND READINGS

FOOD-EVENING LECTURE SERIES: varied lectures at Art and Sciences, Room 113, San Diego State, this week: "Food, Famine, Fuel, Inflation," Thursday, July 17, "On Knowing More Than You Can Tell: Our Sense of Calling and Commitment," Monday, July 21, "The Social Psychology of Drug Abuse," Tuesday, July 22, "Annual Biological Clocks in Hibernating Mammals," Wednesday, July 23. All start at 7:30 p.m.

JOAN LITTLE MUST BE FREE: is the title of a panel discussion with Tami Majada, NIA Cultural Organization, Rita Butterworth - San Diego del Sur chapter of NOW, and Yvonne Hayes - Student Coalition Against Racism, to take place at the Midland Forum on Friday, July 18, 265-1292.

SHARKS: "The Unpredictable Behavior of Sharks," illustrated talk by Mr. James Stewart, SIO diving officer and shark attack survivor, at the meeting of the American Cetacean Society at Vaughn Hall, Scripps Institution of Oceanography, Monday, July 21, 6 p.m. 566-3800.

LAW AND THE COMMUNITY: free lecture series by local attorneys. "The Role of the Prosecutor in American Justice," Thursday, July 17, "The Role of the Defense in Criminal Cases," Cabrillo Pacific Law School, Tuesday, July 22, from 7 to 9 p.m. 560-7666.

FILMS

THE LIVING RIVER: the ecology of one of the cleanest rivers in Britain, with underwater sequences on changes in its flora and fauna throughout the year, Natural History Museum, Saturday and Sunday, July 19 and 20, at 1:30 and 3 p.m. 232-3821.

HOLLYWOOD MUSICALS: presents Seven Brides for Seven Brothers, with Jane Powell and Howard Keel, Unicorn Cinema, Sunday, July 20 at 1 p.m.

BEN HUR: The original silent version at Organ Power Pizza, Monday, July 21, at 7:30 p.m. 463-0308.

PIONEERS OF MODERN PAINTING: film, Georges Seurat - The Most French of Painters, La Jolla Museum of Contemporary Art, Sherwood Hall, Wednesday, July 23, 8 p.m. 454-0183.

WESTERN: of the 30's starring John Wayne in his first important role, as a young outlaw and his influence on the lives of the passengers of a railroad-bound stagecoach, at the National City Public Library, Thursday, July 17, at 7 p.m. 477-3335.

SPECIAL EVENTS

SUN 'N SEA FESTIVAL: game and food booths, International dinner, Military Road, All-states picnic, art show, beach events include ten mile run, rough water swim, sand modeling and dry, dry races, Parade, in Imperial Beach, Thursday, July 17 through 20, call Imperial Beach Chamber of Commerce for schedules, 424-3151.

MUSEUM SPONSORS UNDERWATER SWIMS: competent swimmers with face masks and fins may register to explore with museum curator Dr. Radwin and Dr. Tegner, oceanographer, the marine life, abalone, spiny lobster, surf grass and schools of fish in the La Jolla Underwater Park, on Saturdays, July 19, August 2 and August 16, call 232-3821.

ROYAL LIPIZZAN STALLIONS: Golden Hall Community Concourse, Friday, July 18 at 8:30 p.m., Saturday, July 19 at 2:30 and 8:30 p.m., and Sunday, July 20 at 6 p.m. 236-6510.

25th ANNUAL MISSION SAN LUIS REY FIESTA AND BBQ: featuring arrival of Los Caballeros del Camino Real Trek, at Mission San Luis Rey, near Oceanside, trek 2 p.m. Sunday, BBQ 11 a.m. to 9 p.m. Sunday, continuous entertainment noon to 9 p.m. Saturday, July 19 and 10:30 a.m. to 9 p.m. Sunday, July 20, 737-3651.

FESTIVAL OF BELLS: 206th anniversary of the founding of Mission San Diego de Alcalá, games, shows, parades, Mexican food booths, blessing of the Bells and ring of the Angelus, noon Saturday, outdoor mass and blessing of animals on Sunday, at Mission San Diego de Alcalá, Saturday and Sunday, July 19 through 20, noon to 10 p.m. 283-7319.

MISSION BAY SAND CASTLE CONTEST: for all ages, at Crown Point Shores, Mission Bay Park, Sunday, July 20, registration at 10 a.m., judging, 1 p.m., awards 2:30 p.m. 276-2800.

SAN DIEGO DAHLIA SOCIETY SPECIMEN SHOW: Majors room, Casa del Prado, Balboa Park, Sunday, July 20, 1 to 5:30 p.m. 232-5762.

OVER-THE-LINE SOFTBALL TOURNAMENT: over 500 teams in elimination tournament, plus "Miss Emerson" contest and raffle team titles. Free bus from South Mission Beach, Fiesta Island, Saturday, Sunday, and Saturday, July 12, 13, 19, and Sunday, July 20 at Mariners Point, Mission Bay Park, 7:30 a.m. to 6 p.m.

SPORTS

PADRES BASEBALL: Chicago, Thursday through Saturday, July 17-19, St. Louis, Sunday, July 20 at 1 p.m., Monday, July 21 at 7 p.m. 283-4494.

BREAKERS PRO VOLLEYBALL: Breakers versus Southern California, Sports Arena, Friday, July 18, 8:00 p.m.

SYRIL PRESS MEMORIAL GIRLS ROUND-ROBIN JUNIOR TENNIS TOURNAMENT: singles and doubles, beginner and intermediate, Morley Field, Balboa Park, Wednesday through Friday, July 12-18, 8 a.m. to sundown, 236-5717.

MUSIC

CHAMBER ORCHESTRA: of the Jewish Community Center will perform at Horace Mann Junior High, Sunday, July 20 at 8 p.m. 583-3300.

EVENINGS IN THE PARK: at the Organ Pavilion, Balboa Park, Friday, July 18, "It's Circus Time," and Recreation Dance, Monday, July 21, "Square Dance Concert," Wednesday, July 23, "City-County Band Concert," 8 p.m. 236-6665.

The Events Page is compiled every week and is sponsored alternately by Southern California First National Bank and Bare Woods Furniture. Listings as well as drawings, photos, etc. should be sent to READER EVENTS, P.O. Box 80803, San Diego 92138 and should be received by the Saturday before the Thursday of publication.

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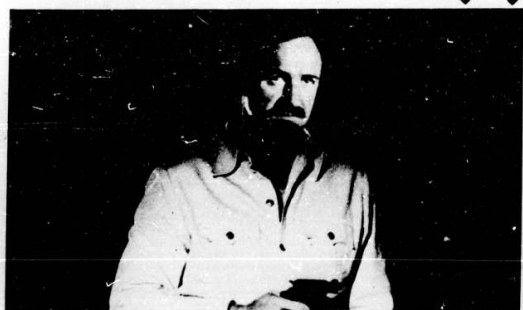
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The detective story was early counter-fiction popularity as a form for comment on the Twentieth Century's diseased society. Think of the political corruption in Dashiell Hammett's *Red Harvest* town of "Poisonville"; think of Raymond Chandler's *Ey* called Marlowe with his feet propped up on the Cahuenga Blvd. office desk waiting for a case to fall through the letter slot in the door; think of Ross Macdonald's exposure of the incestuous links that make every body in Southern California half-brothers. Today, this novel has been replaced by science fiction and media meditation but, half with a camp "like" for the Forties and half with an acumen for cinematic location and situation, it finds its way again and again into the plots of big directors' movies. Infatuated critics of Arthur Penn's *Night Moves* claim it the genre's heir to *Big Sleep*, and Stuart Rosenberg, who has an eye for a dead-pan camp writer like Terrence Malick from his *Pocket Money*, works plausibly with the Ross Macdonald book in *Drowning Pool*.

Penn's private detective is a Gene Hackman so full of personal psychoses that nobody wants to have him around. An ex-convict looking for a better life, he stumbles through the Beverly Hills crowd looking for a referee to help him call the shots in a world of total corruption that seems to have no rules. Hired on by a rich divorcee to find a runaway who may stay just at home to keep the trust fund payments coming in, Hackman is more a vehicle upon which to bestow the hard knocks and bitter truths of life than a detective engaged in tangible pursuit. The runaway sixteen-year-old lies merely at the end of mother's trail of lovers, but certain bridges along the way are hard for Hackman to cross. A best friend is a pre-Columbian art smuggler. He finds a body floating underwater in the Florida Keys. His wife, who is good friend to a lot of interior decorators, is involved with another man. Worse yet, she exposes unhappy childhood secrets about his father. Penn has moved away from his political interest in the way society manufactures the sort of anti-hero he deals with in *Bonnie and Clyde*. Instead, he has caught on to the Seventies psycho-analysis vogue and believes a detective's real pursuit is through the realm of his mind.

Rosenberg stays close by the

PUBLIC EYE(S)



Night Moves is a voyeur's delight with its camera lurking around bedroom windows and peeping through over-decorated screen doors.

public exposure, the national gangster, the sportsman, the actor. His film is an elliptical orchestration between presentism, beyond-daily-life situations. Hackman is in the pro-bail President's office, watching a stunt crew film a mid-air collision, catching his wife kissing in the front seat of a Mercedes-Benz. Penn's color is harsh and clinical: the green chair, the blue shirt, the red drapery are knife-blade slashes in the frame, unmediated by atmospheric tints or hues. Similarly, his camera moves deliberately, unimaginatively through each scene with a mathematic synecdoche: long shot from the left, medium shot from the right, close-up on the mouth or eye as the big time gets dealt or received. Rosenberg's characters are inconspicuous or unimportant. They lead their secret, decadent lives behind closed doors, desperately avoiding the public attention which might limit them all together. The seat belt that cannot be fastened in the rental car, the oilman who wears a cinnamon jump suit and dental cards reading glasses around his neck, the rich matron who vehemently refuses to share her beater-up straw sun bonnet, the secret

Penn's taste has the illusion of a detective's real pursuit is through the realm of his mind.

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STRAIGHT FROM THE HIP



Matthew Alice

Dear Matthew:
Are cactus plants really edible?

Now that's what I call a pointed question, and to get down to brass tacks the answer is yes. But it's not quite as easy as picking lemons off your neighbor's tree or harvesting those embarrassingly long zucchinis from your organic garden. It takes caution, discrimination, and at least a tsp. of healthy respect for these spiny succulents, to produce a tasty, painless, culinary treat.

Our local Agaves and Opuntias are the varieties most commonly used for food, in addition to the Yuccas and Sagueros. From top to bottom these plants can be consumed if either necessity or an urge for adventure overtakes you.

For example, you can dig up the roots and tubers and roast them. You can also gather the seeds, roast them, and grind them into flour. Or how about some Yucca plant petal soup? Or maybe chunks of Agave heart? And while you're slurping on the Prickly Pear Cactus's ruby fruit you can be collecting its tender stem pads for your vegetable course, unless of course you prefer the buds from the Joshua tree. The Century Plant Agave has blossoms just waiting for the crunch of your teeth, and for dessert some candied Barrel Cactus hearts can stick in aforementioned teeth with the best of them.

And last, but certainly not least, our neighbors to the south have devised what may be the best use for these plants (depending on your general inclination). They extract the nutritious juices from the crowns of certain Agaves, allow this "honey water" to ferment, and then drink the resulting pulque, which is more or less alcoholic. And going one step farther, by distilling the refined pulque, they finally arrive at tequila.

So however you plan on ingesting your next succulent, don't forget the salt.

Dear Matthew Alice:

Does Herbert Marcuse—the world's leading living Marxist—or I'm told, still teach at UCSD?

C. H. Barton

Las S.D.

Marcuse has not held a teaching position at UCSD for the past five years, although he maintains an office there and can be seen strolling through Revelle College from time to time. If you have never caught sight of him through the eucalyptus trees, and would like to get a look at him, you can try to attend one of the occasional lectures he gives on campus.

Dear Matthew Alice:

I still don't understand why the racehorse Ruffian had to be destroyed last week after breaking her leg. Was it just a dramatic gesture since she would never be able to race again? Couldn't she be used for breeding purposes, or just put out to pasture?

A. Wall

Visiting for the summer from Westchester

Going down in a blaze of glory might appeal to some (people, if not horses) but when cold cash from insurance settlements is involved, the dramatic gesture is usually upstaged by more mundane considerations.

For ordinary folk the decision to destroy one's animal is usually a practical one: even if an injured limb is capable of being reconstructed and even if the animal might go along with the necessary treatment, the costs involved for surgery, medication and care are often prohibitive, and until Blue Cross sets free to include canine benefits, most horse owners will be faced with making their painful choices on economic grounds.

For bedtime racing talk a horse has either or both racing and breeding value, with eminent logic in third. With Ruffian's receding career as she did (and her medical care had already cost several thousand) her racing value was clearly diminished. And since successful pregnancies and deliveries are difficult for crippled and hunting horses (Caesarian sections are safe on dogs and people but very risky on horses), her breeding value was doubtful.

Which means that if there's a \$7 million insurance policy pending, you'd be unlikely to send a three-legged horse out to pasture if you were the owner, but you'd be pretty sure that all the possibilities were exhausted if you happened to be on the other side of the transaction.

Lost in the Space Theatre

—Anne Hutchison—

Once I would have supposed that very few people ever had the opportunity to attend a press opening; that was before I began going to them myself. It appears that press openings are frequently "papered," as the theatrical phrase would have it, with friends and relations of anyone on the theatre's staff, of anyone having access to the front door, and with a surprisingly lavish hand by management and advertising agencies alike. At any rate, this theory accounts for the variety of the crowd at the Space Theatre last week. From blue jeans to double knit suits, every stratum of society was represented.

The Ruben H. Fleet Space Theatre and Science Center, desirous of launching its two newest productions with as much hoopla as possible, invited press and friends to a party before the showing, and a giddy crowd it was. The major attraction of the party were the free margaritas; at least, they didn't cost any money. But the line that would its way through the crowd was daunting in itself, and the reports of the quality of the margaritas, given by members of the staff, did not enhance the appeal. There was beer dip as well, and some crackers to go with it, but the alcohol drew a better crowd.

Before entering the theatre for the program, we were entertained by the balletic folk dancing of a half dozen young things in sombreroes, bleached muslin skirts, vixen-hair and full stage make-up. Their efforts did not meet with the attention they deserved, except from the spectators on the far side of the satin ribbon division. The fountain was by far more tempting than anything inside the enclosure, and at last we were permitted inside the theatre proper to behold

"Probes in Space" and "Viva Baja!"

The theatre is a trifle disorienting, with its odd curves and sloping steps; the size of the audience did nothing to ease the discomfort. Every seat in the house was filled and then they moved on to the wheelchair balcony. When order reigned at last, there were introductions from the stage members of the Space Theatre, filmmakers instrumental in producing the films, editors, cameramen and Mr. Fleet Space as well. After all the amenities were observed, the lights dimmed and a young guide began our tour of the stars.

A view of San Diego skies preceded "Probes in Space," giving the feature more of a local angle, and a brief history of astronomy was thoughtfully provided, very much in the style of the kind of superior educational film you might have seen in grammar school.

Eventually, the prologue gave way to the main feature, "Probes in Space," which follows various of the Mariner probes to Mercury, Venus, Mars, Jupiter and the rings of Saturn. There are assorted mock-ups of the planets' surfaces, dwelling particularly on recent discoveries of Mercury's moon-like qualities and the raging storms on Jupiter. Unfortunately, the red filter is used with monotonous frequency, making it difficult to distinguish one planet's storms from another. The voice over is delivered with suitable gravity by Malachi Throne, who makes all those superlatives sound nearly plausible.

"Viva Baja!" is really a travogue that incorporates all the best (or worst, depending on how strong your stomach is) features of a rollercoaster ride with dice bombing of the beaches in Baja. It's a fairly brief tour, but the coast

of Baja is irresistible, and so are the shots of Scorpion's lagoon, full of mating and spouting whales. But try not to listen to the narration. It imparts no information, and does that in a maddening fashion difficult to hear.

For dessert, after another handful of introductions, we were given a taste of "Laserium," the Space Theatre's number one hit of the year. It was announced at that time that the laser extravaganza would continue in its present booking for another year. Well, it is pretty. And it gives promise of really fascinating things to come in the laser field, but I'm not sure that's enough for a better evening's entertainment. You'd better have something else going for you when you go see it. A light show is a light show is a light show.

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—Jonathan Saville—

There are few experiences more uplifting to the spirit than a good outdoor summer music festival. A setting of natural beauty; an audience characterized by their passion for music; and performers as dedicatedly professional among the leaves and breezes as in the concert hall during the winter season. The mixture of pleasures, the deep impersonal pleasure we get from nature, and the deeper human pleasure we get from music is unique, and well worth the long journey, one must usually make to obtain it.

Very little of this applies to the concert of the San Diego Symphony at Rancho Bernardo last Saturday evening. The natural setting of Rancho Bernardo is pleasant enough — mild hills, young trees, new ranch-style houses, the clipped green of a golf course. But in its present youthful

PLUPPY LITTLE FRAGMENTS

The organizers of the concert seemed to feel that if you live in Rancho Bernardo you must be too blunted in your sensibilities to tell the difference between a decent amplification system and a piece of junk.

state there is something so artificial, so traditional, about this push-over-middle-class tract in the middle of nowhere, that even the loveliness of sky and lawn seems to lack the juice of life; although it may change in the future, right now it is a town without much character, in spite of its comfort and pretentiousness.

The audience in this setting consisted not — so far as I could tell — of passionate music lovers, but of casual townsfolk who wanted to hear some classical

music though they didn't know much about it. For a concert audience to know relatively little about music is no crime, but such a circumstance undoubtedly presents the performing musicians with a formidable challenge. Conductor Peter Eros wisely chose works which, in their simplicity of structure, flashiness of orchestration, and sheer melodiousness, are accessible to the most casual of listeners: selections from Bizet's *Carmen*, some Brahms' Hungarian Dances,

a pinch of Chachaturian, a spoonful of Sarasate. These are light works, of no great musical interest, but skillfully put together and full of fun. They deserve better performances than Mr. Eros and the San Diego Symphony designed to give them. However light these pieces may be, however unsophisticated the audience they are being performed for, they ought to be treated with the same kind of respect for phrasing, rhythmic pulse, dynamic expressiveness and tonal balance.

Similarly, the organizers of the concert seemed to feel that if you live in Rancho Bernardo you must be too blunted in your sensibilities to tell the difference between a decent amplification system and a piece of junk that makes the music sound as though it were being reproduced from acoustic recordings of 1915. If the way the music was performed was condescending, the way it was amplified was insulting.

This concert at Rancho Bernardo was, in my opinion, not only bad but irresponsible. It is irresponsible to take advantage of an audience's lack of musical knowledge by giving them perfunctory performances and a sound system that would be intolerable in a car radio. If people who have had little experience with classical music come out on a summer evening to spend an hour getting acquainted with it, such an audience deserves the best possible performances and the best possible technical equipment; that is how an unsophisticated audience learns to be a sophisticated one. And if the audience were hopeless, the performer would have a moral obligation to the composer and to the music itself. A Brahms Hungarian Dance ought not to be treated so carelessly and contemptuously even on a desert island. And Rancho Bernardo, with its friendly, willing, and educable audience, is scarcely that.

that one would accord to Mozart, Toscanini, Strakowski, Ormandy, Reiner, Szell, even the snooty Herbert von Karajan — all have conducted this sort of music with loving attention to each detail, magically transforming soap bubbles into exquisite crystal. But Mr. Eros seemed indifferent both to the music and to the audience. I have heard him interpret Beethoven and Bruckner with sensitivity and brilliance; but to hear him conduct the fluffy little fragments that made up the Rancho Bernardo concert one would have thought he had never before taken a baton in hand. His aim appeared to be to get through a bunch of old scores as quickly and with as little expenditure of energy as possible. Neither he nor the orchestra made any discernible effort to bring out the character of the music — its fire, its lift, its gypsy abandon. It was as though they all felt such contempt for the audience that they refused to exert themselves at all; the average Rancho Bernardoer (they seemed to call them) did not know the difference anyway.

Two works which appeal to what might be called the exotic in the erotic are Terry Rost's "Nothin' Says Lovin' Like Somethin' from the Oven" — a work showing three breast lovers surrounded by black lake far in a saucepan — and George Musinski's "Zebra (Trans-beastism)" — a drawing which reminds me of early morning hours on Manhattan's lower east side when lost-looking men-beasts prowled the silent city streets.

It's good to see that there are about an equal number of male and female artists represented in this show, and the gold ring, set with diamond and cloisonné, entitled "A Sweet Pea and Gentian" which won the judge's award for third prize is by Carol Wilcox of Del Mar, and is one of the approximately twenty entries from San Diego County which were included in the show.

Running simultaneously with the Erotica show at the Triforium Gallery is an exhibition of the metal sculpture of Pal Kopeny.

The gallery hours are 10-9:00 Monday-Friday, 10-5:30 on Saturday, and 12:00-5:00 on Sunday. And like other things which come in brown wrappers, there is a \$10.00 admission charge to the gallery during this show.

The gallery is located in the Scandia Plaza at 3191-B Sports Arena Blvd. □

Travels with My Aunt

—Eleanor Widmer—

The Restaurant: Hob Nob Hill
The Location: 2271 First Ave.
Type of Food: American
Price Range: Moderate, Average a la carte dinner, \$3.25

The Restaurant: The Restaurant
The Location: Adams Avenue in Carlsbad
Type of Food: Continental
Price Range: Expensive

Do you have an auntie visiting you this summer and have you wondered about a restaurant that served good American food in a "folksy" atmosphere? If so, Hob Nob Hill should do the trick. Not only the food would be appealing to the young, the home-style cooking here is tasty and appropriate for people of any age. But in the case of Hob Nob Hill, the ambience can not be separated from the food or the people who dine there. It's a unified system with waitress, decor, style of cooking, and clientele as American as the proverbial apple pie, as American as Norman Rockwell.

For example, the waitresses are middle aged, wear lace doilies at the back of their hair, present warmed soup spoons or ice forks for salad with cored celeriac. The bread and cakes are baked on the premises (known euphemistically as home-made bread and cakes). As the waitress places mini loaves of bread before you, she appears interchangeable with the woman she serves, who, in her own home would prepare this same bread with great pride.

For my aunt, Hob Nob Hill would have been dubbed a "ladies" restaurant, or a tea room of the Helen Hokinson variety. Middle aged women in expensive, conservative dress, most with their hair done professionally in expensive, conservative styles, dominate the place. To be sure, men dine there, but the tone remains *Travels With My Aunt*.

What about the food? It's good. For \$3.25 you have a choice of breaded veal cutlet or roast turkey or liver and onions or haddock fillet. With it, you are served the

mentioned mini loaves of bread which are delicious, choice of potato and vegetable. I am not a partisan of country gravy, but possibly your auntie loves it. If so, it is spooned with lavish hand over the veal cutlet and the chicken fried steak — steak fried in butter. The menu also boasts turkey croquettes, which highlighted my adolescent dining in Child's restaurant in New York. They don't make croquettes in many places anymore and these are tasty and cost \$2.85.

I do not advise the dinner (as against the a la carte) which costs \$15.00 additional. The soup is only fair and the salad standard. The hot apple pie with brandy sauce was good, but a bit heavy on corn starch or arrowroot filler. The specials of the day are the best: roast leg of lamb on Sunday, corned beef and cabbage on Monday, etc., all for \$3.25. The portions are not Herculean, but hopefully, neither is your aunt.

The luncheon menu, almost identical to the dinner, goes for \$2.95. This is really a good restaurant, though limited in terms of atmosphere. No beverages are served and the place is closed Saturdays. Review in a nutshell.

At the other end of the spectrum from Hob Nob Hill, where you can buy rolls and coffee breads to take home is The Restaurant, a most pretentious place. Want to impress your auntie with an expensive restaurant in a nautical surroundings? Try The Restaurant. But sailor, beware. It will cool your wallet faster than the icy fastidiousness of the waiters. The Restaurant costs bucks. Big ones. And in my opinion, unless you practice the greatest self control, it's not worth it.

Take the location: north on S. of the Laramar Ave. ramp, right on Adams, down 7 tenths of a mile to a beach house. Inside, Mercedes, Cadillacs, Jaguars, Indels, young waiters in "hippie" style shirts who call you, "Yes, Mahim," and "Yes Sir," in a manner that closely resembles "Sir." The establishment over looks a body of water which presumably gives it atmosphere.

Mostly it's the menu, particularly the wine list, which announces to you and your aunt that the subtle way to spend money is not at Lubak's or Mister A's, but at The Restaurant.

The menu comes in a ledger, hand written in elegant script with prices to match — \$8.95 for the dinner would be average without beverage, salad or desert. To get into the proper mood, you should sign the book and add a comment. The ones I saw consisted of, "Terrific night for Aunt Adelaide, Uncle Oscar and Lesvie and Alice." Or, "We had a memorable meal here." If you are not a guest signing type, save your strength for the wine list, presented in a hinged wooden book carved with a wood burning set. The prices of the wine could burn more than wood — no California cheapies, but imported bottles beginning with \$8.95 and up and up.

My strenuous objection to The Restaurant resides in this wine list. No water glasses are placed on the table and when I subsequently asked for water, it was as if I had committed a social gaffe. When I inquired about obtaining wine by the glass the waiter informed me that he really could not recommend the house wine, and that the cost for two glasses would hardly constitute a saving. Fortunately, my literary agent was taking me to dinner. She is a woman of sophisticated dining taste and after being told that a \$12 bottle of Montrechet was not available, but only a \$14 one, we settled for \$10 worth of white wine.

As for the dinner, it consisted of 3 courses for \$8.95. Three shrimp came in a mustard sauce (nothing to rave about in the ledger); crab bouque soup, served in a tim-crock, quite satisfactory. Our main course consisted of veal marsala. The portion was large, the marsala sauce good, the veal decent, but not as tender as one would wish. With it came a mountain of steamed carrots and hot French buttery bread.

In addition, we ordered one salad, green spinach with bacon and mushroom dressing. The

water did not seem to serve us an extra plate, so we had to use our bread and butter plates, like peasants. The salad cost \$1.25 a la carte.

Now, given a choice of any food, I would choose dessert. In Nice, France, I lusted after most of my money for desserts, and once had an orgy by ordering 4 desserts as my lunch. In a good restaurant, 3 would be my base minimum if I could afford it, and I regard myself as a desert maniac (expert). At The Restaurant the dessert menu comes on another wood burned log of log, but its prices are hardly primitive: \$3.00 for fruits flambe for two.

Of course, the chafing dish creates *et al* and when the fresh fruit sauté in liquor is flamed, it does make a gorgeous sight. The fruit is then spooned over vanilla ice cream.

The sauce was slightly brilliant (insufficient flaming which left the too obvious taste of liquor) but

the fresh fruit, blueberries, straw berries, bananas) was plentiful. Almost no one in the place ordered dessert, but they did come some bottles and bottles of wine.

Our bill, with coffee, came to \$34, dinner for two. I gulped with guilt. If we had not ordered wine or salad or dessert, we could have got away with \$20 for two.

Would I take my aunt to The Restaurant? No. Everyone there seemed to be enjoying the food and wine, but I had the feeling that status accrued to those who could order the most wine and hence have the highest bill. It's that kind of place. The food and atmosphere are good but not as outstanding as the management would have you believe. And the policy of not serving domestic, reasonable wines seems outrageously mannered for a beach house situated on a spit of water.

Auntie, opt for a Chinese banquet instead!

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for additional information: San Diego Astrological Society, P.O. Box 09060, San Diego 92109 238-1610

Guide to the Music Scene

The Music Scene's complete
weekly listings
Send information and photos to:
Hill AD-14 520/361-541
P.O. Box 10003, San Diego 92110

Alamo: Gene Lucas and the Star
Routers, country western, 3003
Governor Dr. 2-62240.

Alhambra: Stern, jazz, Tuesday
through Saturday, Jerry McBrown,
soft rock, Sunday, and Monday,
1309 Camino del Mar, Del Mar,
755-6144.

Ancient Mariner: Wichita, Wednesday
through Sunday, Guy and Nancy,
Monday and Tuesday, 2725 Shelter
Island Drive, 224-6242.

Atlantis Restaurant: People Movers,
Thursday through Saturday,
Sandy Sheehan with Lou and
Laughlin, Sunday and Monday,
2935 Imperial, Pacific Beach,
224-2334.

Beachhouse: Larry Page, folk and
soft rock, Tuesday through Saturday,
Lynn DeLamater, Sunday, 501 E.
Monday, 2940 Harbor Island Drive,
291-8011.

Beach Trencher's: Dan Murphy,
Wednesday through Saturday,
Sweeney, Monday and Tuesday,
2688 Pacific Highway, 291-5055.

Bonhofs Old Place: John Hartman,
soft rock, Wednesday through
Saturday, Gene Walsh, 306 and 406
music, Monday and Tuesday,
1205 Prospect, La Jolla, 469-6262.

Bump City: Ochoa, Latin and
rock and roll, Thursday through
Sunday, Ruessett, Friday and
Saturday, after hours 8th and
National, National City, 477-1011.

Cafe Del Rey More: As Children,
Wednesday through Sunday,
1549 El Prado, Balboa Park,
234-8511.

Casuarina: Herb Jeffery, July
16-21. Presented by the Society for
the Preservation of Jazz, 2999
Mission, 468-1081.

Chuck's Steak House (Escondido):
Bands, easy rock, Thursday through
Saturday, Glen Hughes, soft rock,
folk, Tuesday through Sunday,
1403 East Valley Parkway,
Escondido, 746-5100.

Chuck's Steak House: Sweetfar,
Wednesday through Saturday,
1260 Prospect, La Jolla, 454-5325.

Civic Theatre: Redbone and Sater,
Friday, 8 p.m. 202 C Street,
downtown, 236-6510.

Classic III: Free Spirit, folk, 1862
Palm Ave., Imperial Beach, 429-1161.

Clima: California Mailbox, soul,
Tuesday through Saturday,
Al Barker, top 40 music, Monday,
269 Mission, 239-6236.

Conception Bay Fish Co.: Sam,
soft rock, Tuesday through
Saturday, Soft Rock, soft rock,
Tuesday and Wednesday,
2905 Shelter Island Dr. 224-3611.

Coronado: Bullhorn, Saturday,
Haynes, 4 p.m., Sunday,
346 Market, 233-7856.

The Den: Sharnasty, Thursday,
Friday, and Saturday,
Avalanche, Monday, Tuesday,
and Wednesday, 583 North
2nd Street, El Cajon,
440-8806.

Culpepers: Danny Walker, soft rock,
7301 Gulf Coast Pl., 460-8400.

Elmer's New Saloon: Peneckett,
Tuesday, J.C. Oxford Band,
Tuesday through Saturday, later hours,
Brian Cabaret, southern and
hardcore, Monday, 4078 Adams
Ave., Kensington, 224-5066.

Folk Arts at Orange's: George
Wootton & Howard Carr, Friday
and Saturday, 122 W. Washington,
Hillcrest, 299-4144.

Golden Rollin Belly: Michael Ball and
Cousins, 299-4144.

Green Onion: Kahlos, Tuesday
through Saturday, 4000 Kearny Mesa
Road, 278-2230.

Haley's: (formerly the Yacht Club),
Splash, rock, Tuesday through
Saturday, Lucky Salt, rock, Sunday
and Monday, 4268 W. P. Loma
Bldg., 225-9559.

Harmony Restaurant: David Taylor,
soft rock and Betsy Smith, folk,
Thursday and Saturday, Peneckett,
Friday, Harwood, Sunday, 1877
Cable, Ocean Beach, 223-1144.

Iron Horse: Snatch, rock, Wednesday
through Saturday, 8238 Parkway Dr.,
La Mesa, 465-7683.

Island a Hyatt House: Bobby Spino,
hard rock, Monday through Saturday,
1441 Ocean Blvd., 222-5300.

Ivy Barn: Charlie, electric piano,
Tuesday through Thursday, 911
Camino del Rio South, 296-9164.

Jamaica Juke: Saroyan, Tuesday
through Sunday, 3595 Sports Arena
Bldg., 225-1251.

John Bull: Homefolk, soft rock,
Wednesday through Saturday,
2200 Highway, 415 Broadway,
Chula Vista, 420-4828.



HOWARD CAINE

Kona Kai Club: Mike Downham,
organist, Tuesday through Saturday,
1551 Shelter Island Dr., 222-1191.

La Paloma: The Johnny Otis Show,
featuring Shuggie Otis, Friday and
Saturday, 8 and 10:30 p.m. Call
753-4397 for ticket information.
1st and "D", Encinitas.

Le Baron Hotel: Waterfall, soft rock,
Tuesday through Saturday, 250
Circle North, Mission Valley,
291-1777.

Le Chateau: Ross, Wednesday
through Saturdays, 5046 Newport
Avenue, Ocean Beach, 222-5300.

Ledbetter's: Peter Rabbits, rock,
Monday through Saturday, 9524 El
Cajon Blvd., 583-4524.

The Lost Knight: Aubrey Faye Trio,
folk rock, Friday and Saturday,
4872 North Harbor Dr., 223-3632.

Main Gate: Larry Green and the
Fugitives, requests, Wednesday
through Saturday, 415 Broadway,
Chula Vista, 420-4828.

Mendolin Wind: Elmwood Bird Band,
country, Thursday through Saturday,
308 University, Hillcrest, 297-3017.

Mom's Saloon: Stevens Brothers,
rock, Tuesday through Saturday,
943 Garne, Pacific Beach, 488-3366.

Notsom Flotsam: Pure Corn, country
western, Thursday through Saturday,
417 Santa Fe Dr., Encinitas,
753-0229.

Nite Owl East: Barn a La, rock, 667 N.
Mollison, El Cajon, 447-3854.

Palms 500: Dr. Pepper, funk,
Tuesday through Saturday, 500 Hotel
Circle North, Mission Valley,
291-7131.

Park Place Lounge: Steamboat Willie,
top 40 music, Wednesday through
Saturday, Fox, rock, Monday and
Tuesday, 1280 Fletcher Parkway,
El Cajon, 448-4111.

The People: Harry Wolfe, Monday
and Tuesday, Dave Garcia and

Friends, folk and country,
Wednesday through Saturday, Tomcat
and Sam Chaimon, 1145, Sunday,
4070 Vista, Ocean Beach, 223-9773.

Pub 'n' Grub: Diane Whitley, folk,
soft rock, Thursday through Saturday,
5509 Jackson Drive, La Mesa,
465-0880.

Rain Tree: Jeremiah, Tuesday through
Saturday, 10550 Friars Road,
280-1141.

Reuben's Restaurant: Magic H, show
group, Tuesday through Saturday,
880 Harbor Island Drive, 291-5030.

Roadway Inn: Moonlight Bay,
soft rock, Tuesday through Saturday,
2501 Nimrod Blvd., 224-3655.

Royal Palms: Nova, Tuesday through
Sunday, starting July 22, Guest bands
on Monday, Caribbean and Elm,
Carlsbad, 720-2339.

Sandog Lounge: Holiday Inn,
Film Flam Band, soft rock, Monday
through Saturday, Hotel Circle,
291-5720.

Shelter Island Inn: Rose and the
Arrangements, Tuesday through
Saturday, 2051 Shelter Island Dr.,
222-0561.

Spank's Saloon: Gabriel, Tuesday
through Sunday, Thunderbolt the
Wondercock, Monday, 2855 Midway,
223-3154.

The Safety: Rising Sons, soul,
Wednesday through Saturday, 6323
Imperial Ave., 263-4590.

Sports Arena: Scott Phillips, country
rock, Wednesday through Saturday,
1152 Garment, Pacific Beach,
488-9301.

Tom Ham's Lighthouse: The 3rd
Generation, show group,
Tuesday through Sunday,
2150 Harbor Island Dr., 291-8110.

Top of the Arc: Breze, Sunday
and Monday, Valma Formosa,
Tuesday through Saturday,
Travelodge, Harbor Island,
291-6700.

Triton Restaurant: Joint Effort,
soft rock, Tuesday through
Saturday, College and El Cajon
Blvd., 583-3240.

Vacation Village (Barrel Bar): Aika
and the Happy Sammons,
show, Monday through Saturday,
274-4630.

Voyager: Nones, Rickert, rock,
Wednesday through Sunday,
Junior Gantz and the Gang,
Monday and Tuesday, 1901
Shelter Island Drive, 222-0421.

Wellington's: Tower, rock,
Tuesday through Saturday,
Midway and Rosecrans,
223-3138.

Sultan's Lounge: Santana Loo,
Richard Barman, middle eastern
lively dancing music, Monday
through Saturday, 2151 Hotel
Circle North, 291-0600.

Sundancer: Jumbaiyan, rock,
Friday and Saturday, 4287 Mission
Blvd., Pacific Beach, 272-7802.

Swan Song: David Cheney,
Hammer guitar, Thursday, Steve
O'Connor and Butch Lacey, jazz,
Friday and Saturday, 4287 Mission
Blvd., Pacific Beach, 272-7802.

Taurus Restaurant: Bobby
Shawn, Monday through
Saturday, 5252 Balboa Avenue
at Genesee, 560-5188.

Tiki House: Scott Phillips, country
rock, Wednesday through Saturday,
1152 Garment, Pacific Beach,
488-9301.

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Midway and Rosecrans,
223-3138.

SEE MICK JUMP

—Winifred—

Several years ago when asked what he thought about rock music, Marxist philosopher Herbert Marcuse replied, "It's impotent violence." At the time I had no idea what he was talking about and really didn't care since I considered myself the first and foremost fanatical rock fan outside of London. Mick Jagger became the perfect embodiment of all my fantasies and I no longer had to excuse my looks or thoughts—Jagger was doing it for me. I never worried about the sexiness in his lyrics because I assumed he was singing to Keith. Attending the Sonos Concert Friday I finally understood what Marcuse was talking about.

It started two blocks from the Forum where he got \$2.50 to park while at the lot right in front it was only \$1.75. I ended with guys trying to squeeze that last groen from you for a poster of a shirtless Mick as you left the show. I didn't feel the financial sting personally because I got a free \$10.50 ticket, plus a ride, and a scene like the Forum's is not even a waste of time if it makes you aware of what is going on.

Inside people in all sections complained that they couldn't see or hear well. The sound system was horrible to the point of distortion, the lyrics unintelligible, and there was a complete lack of communal feeling that people come to these mass gatherings for. Was it worth it to be herded about as so many cattle that had lost their way? There were policemen in the hallways telling you where to walk and in which stall to squat like monkeys giving you high school remarks as Jagger pranced on the stage doing a rerun of his own.

Before the show started, a roar went up. Thinking it was the Stones I looked towards the stage and followed thousands of fingers pointing across the crowd to a guard beating up a blond girl. Striking her repeatedly about the head with his club he was

accompanied by the harmonious howling of 30,000s herded into sections from which there was no escape. Miking it for all it was worth most people couldn't or wouldn't do anything until finally someone jumped on her and held her down while the guard retreated. Who caused it, what it was all about, no one had any idea. If you wanted to get a closer look at anyone or anything you soon found that it was impossible to walk down aisles since you were steering out doors and down corridors leading nowhere in particular.

• • •

If an artist stops developing is still an artist and if he is merely fashion does he go out of style? In a recent interview Jagger was asked questions that for the first time implied that his time had passed. Jagger responded by saying that he wouldn't want to end like Elvis, since all you have to do is look at Elvis' audience and you know where he's at. Elvis the overweight dinosaur of rock and roll is still music to their hair-sprayed minds, but what about Jagger, ten years from now singing in a crowd of middle aged victims of anorexia, the disease of the thin? So what about his audience of Friday night?

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rehearsal session of the sweet heart of Country Music to Loretta Lynn types, performer will be a little apprehensive about exposing them selves to the possibility of a long assuam mixed in with their fan. In the film *Game Shelter* there was an expression on Jagger's face as he watched Meridian Hunter being stabbed to death by a Hell Angel at Altamont. At the time Jagger was severely criticized for his lack of indifference on viewing this filmed murder, but who is the most vulnerable victim of that game?

A. A. Warhol, who once said that in the future (which should be about now) everyone will be famous for 15 minutes. Due to inflation and increased shortages that has recently been cut to 5 mins.

Towards the end of the L.A. show a potential Kamikaze Superstar suddenly leaped about eight feet up onto the stage landing in the middle of the Stones and ran amuck like an escapee from Rollerball. This freaked out Jagger, who crashed into Keith, who thought it was funny and as the body guards were closing in on the Kamikaze Star he suddenly realized that his five minutes were just about up so he dove head first into the eight row. Needless to say he was not too gently ushered out. The slightly bored audience fans all around the venue on their joints, safe in their concrete playground, waiting for the famous Galt Pegasus to appear. It was, harned outright in Baron Knog but in L.A. it came spilling out of a hole in the stage, a 20 foot prop that disgarded with a painted nail and knuckles spitting conflict while it gave the audience the finger.

Perhaps after seeing the film *Nash* ville, which is climaxed by the

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Page 16

(continued from page 15)
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HANG GLIDER Red sail, 17 feet. \$300. 280-1323.

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SMALL HONDA trail bike wanted. Will pay up to \$75.00. Call Larry at 296-6559.

196 YAMAHA 250 street twins (2), 17 mph spgs, extra chrome, runs good. \$250. (2) brake many spare parts. \$50. 1971 Honda 175 street and dirt. \$325. 469-1780.

74 SUZUKI TS250 4400 street miles. 50-60 mpg. Excellent condition. \$750 or best offer. Ken 468-6923 anytime.

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MUST SELL brand new yellow Schwinn Continental boys' 27-inch, 10-speed bike. Registered \$160. 10 days. Will sell for \$100.00. Call 279-7235 before 12 noon.

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10-SPEED Schwinn Varsity, 20" wheels or offer. 3-speed Raleigh. \$20. 453-1551.

MOTOCANE MIRAGE 10-speed men's bicycle. Excellent condition. 11 months old. \$140. Call Josh 273-7601.

25 PEUGEOT PX-10-LE Superior changes, finger tips, clutch. Mailard 700 Hubs. Super Champion rims plus extra chainring. 8 months old. Super nice. \$280 firm. 444-1306.

BIKE RACK fits VW bug, holds 2 bikes, permits easy access to trunk. \$10. Also Sears portable, electric typewriter. \$75. Both in good condition. 272-7502.

HONDA 350 SL 1971. Excellent condition, low miles. \$550. Call Fred 755-0559 miles or weekends.

1970 HONDA 450CL Good condition, must sell. \$600 or best offer. Ask for Fred. 454-0641.

1971 KAWASAKI 250 dirt bike. Great condition. \$250. 565-1155.

BOY'S 10-SPEED Schwinn Varsity. 17 frame. 24 wheels. Like new. \$85.00. 270-0729 evenings.

HONDA TRAIL 90 new piston and rings. Rebuilt. 100 mpg. \$125. 273-4771.

1973 HONDA SL100 \$325. 429-4344 after 6 p.m.

20 BOY'S Schwinn (Varsity) 10-speed. \$65. 297-1529.

Cars

Free Classifieds

How to Place Classifieds

Business Classifieds. Businesses (businesses include you if you are giving lessons, counseling, painting, selling real estate, etc.) may buy ads at the rate of \$3 for 25 words or less, plus 10 cents per additional word. All business ads must be paid in advance.
Free Classifieds: Ads of no more than 25 words are free to individuals and non-profit organizations who do not charge for their services. Ads of more than 25 words cost 10 cents per additional word. Ads must be typed on a 3x5 card and mailed to **READER CLASSIFIEDS**, Box 90803, San Diego 92138. Deadline for receipt of ads is Saturday, five days before the Thursday issue. If two insertions are desired, a duplicate 3x5 card must be enclosed in the same envelope. Ads run in no more than two consecutive issues. Absolutely no ads accepted over the phone; no ads accepted in person by Reader staff. No ads accepted postage due, no ads accepted with special headlines, capitalization, spacing, size, limit of 2 ads per week. We reserve the right to edit or refuse ads. Failure to follow these instructions may result in your ad being discarded. Unfortunately we cannot handle inquiries concerning the classifieds. Please do not call us to ask how to place free classifieds, to attempt to correct ads or to request the phone number from an ad you saw two weeks ago, or with other inquiries about the classifieds.

1971 CHEVY BEL AIR. Blue. 4 door. air, power steering and brakes. 50,000 miles. Excellent condition. \$1,200. 281-9269.

MIDDLE SEAT for 7 passenger VW bus also spare tire cover. Both new, never used. \$30. 263-8064, mornings, afternoons.

CASSETTE PLAYER/AM stereo radio for car with Dolby. Pioneer XP301. Still in box. Must sell. \$120 or 127-8555.

TOYOTA 72 Camra 4 speed, radio and heater, sharp. \$2000. 563-1917.

1961 FORD Econoline Van. 66 engine. 6 cylinder. 3 speed, paneled carpeted, no mileage, excellent shape. \$650. Must sell! Call 452-1289.

1970 TOYOTA Corolla 1200 Good condition. \$800 or best offer. Call Carol late afternoon or evenings at 274-2892.

1970 MERCURY Marquis Brougham. Blue with white vinyl top. Complete power. AM/FM, air, 77,000 miles. Good condition. \$1500. 286-2861.

WOOD CAMPER shell for small truck. shingle roof, plexiglass windows. \$225. 563-2140.

MERCEDES BENZ 1960 220B Clean, runs well. 20 mpg. \$795. 280-1323.

AM-FM STEREO Motorola push-button car radio. List price \$129. Will sell for \$60. Call Tina at 753-2595.

69 GMC 2 1/2 ton truck with 22 van box and hydraulic lift gate. Rebuilt engine, new tires, wiring, clutch, paint, etc. Used 7 times since. Excellent buy. 277-4863.

1966 FORD Bronco, good condition, low mileage. \$1900 or best offer. Call 481-0143 (after 6 p.m.) or 291-3766. Ask for Dave.

70 MERCURY Montego 2 door, auto, maps, am-fm, 15-18 mpg. \$1050 or best offer. 224-5022 days or 274-2350 nights and weekends. Ask for Gertie.

70 SAAB 99 green, Saab/radials. 2 door, 4 speed disc brakes, 25-32 mpg. Ford down rear seat. Going east. David 279-7509.

HURST CHEATER truck. New 700x13. \$40 for the pair. 453-2738.

73 MERCURY Montego 4 door. Air conditioning. Excellent condition. Must sell. \$2500 or make offer. Evenings and Saturday and Sunday 299-8798.

72 DODGE DART Swinger 6 cylinder, manual transmission, new tires. Like new, a perfect maintenance record. Excellent family or business car. good gas mileage. Blue Book \$1950. for sale at \$1800. 273-4771.

SERVICE may be going out of style, but not with us. We are very knowledgeable about sport and executive cars, and will take the time to help you with your individual needs. Best price in town for Michelin, Samsung, and Firestone tires, guaranteed. The Motoring Shop. 946 Turquoise Pk. 468-6515.

Rides

RIDE WANTED to Denver. Need desperately. Want to leave July 27 or 28th. Will share driving and all expenses. Call Gretchen at 278-4322 after 5:30 p.m.

RIDER WANTED to New England. Leaving July 20, camping and taking about two weeks. Looking for a new friend to share driving and expenses. Call Walt 223-8928.

RIDES AND RIDERS for travelers outside San Diego. Free referral service. Share expenses, preferred. Travelers Aid Travelboard. 232-7991, a free community service.

ANYONE GOING to the Frankie Valli concert at the Greek Theatre in L.A. this Saturday? I need a ride. Please call 253-3590. Ask for Philip.

RELIABLE MARRIED couple will drive your car from San Diego to New York. September or October. Call John and Janet. 224-6648.

NEED A RIDE to San Francisco? Leaving Sunday morning, July 20. Have plenty of room for riders willing to share driving and hopefully gas. 273-0050.

RIDE NEEDED to New England area, around end of August. Share gas, driving and I'd like to bring my bicycle. Bruce 272-7893 or 264-2109.

HEY, we're driving off into the sun toward Tucson, Arizona and can take two riders. Share gas, and driving. Call Nancy or Cathy. 468-6033.

RIDE NEEDED to San Francisco Bay area and end of July. Will share all. Melvin 755-1256. Del Mar.

RIDE NEEDED to San Francisco or Los Angeles, leaving July 18-20. Share gas. Call Lynn 287-1866 evenings after 8.

I'm driving east — Minnesota, Massachusetts, around August 30. Would like a rider to share my driving and gas. Call 453-8973.

DRIVING to Vancouver. Sunday. Need rider. 420-4770.