

READER

Vol. 5, No. 8 February 26 - March 3, 1976

SAN DIEGO'S WEEKLY

To the south of San Diego,
within range of the shadows
cast by the Coronado Bridge,
lies National City.
Frequently described
as the "backlot" of San Diego,
at first glance
NC lives down to its nickname:
and few people,
cruising to and from Tijuana,
feel any incentive to stop there.
A bright welcoming sign
beside Interstate 5
advertises NC's chief attractions:
"The Mile of Cars & Hotels
and Restaurants."
Not exactly prime tourist fare.
On either side of the freeway
the view is scrubby.
Uncultivated land,
weathered housing,
small manufacturing plants,
and undorned stucco apartments
give way to a modest city
whose billboards and neon announce
"Palmers Read," "The Westerner,
Dancing," "Mexican Food,"
and "Pawbroker."
The freeways, cars, and buildings—
everything on land—
is diminished by the imposing shapes
of the naval ships in the nearby bay.



NATIONAL CITY CONFIDENTIAL

By Bettina Brownstein

BACK IN 1868 the Kimball brothers paid \$30,000 for a former Spanish land grant, El Rancho de la Nacion, that comprised 23,632 10/100 acres of "good waterfront with deep water, thousands of acres of fine sloping land, and fertile table lands." Frank Kimball envisioned that "someday the land would be covered with fine residences surrounded with orange and lemon groves."

And for a time the Rancho prospered. Sheep were raised on a large scale, and citrus groves covered the slopes. An advertisement in the *National City Record*, January 31, 1885, offered for sale "Rancho Janal, 4,441 acres, with special inducements to colonies. A splendid location for all kinds of fruit, including the RAISIN GRAPE."

Kimball donated land to the Atchison, Topeka & Santa Fe railway company & NC thrived on the promise of becoming host to an important railway terminus. A wharf, hotels, and other structures were constructed as businessmen prepared for the influx of people. Finally, in 1885 the first AT&S train puffed in from the north. A temporary station was built, and at one time twenty-seven tracks led into town. But by 1895 San Bernardino had superseded NC as AT&S's Southern California center and NC slipped into economic decline. Mercifully, the Kimballs didn't live to see modern NC, which occupies the northwest corner of their original purchase.

Eating and drinking are the most active retail sales, followed by auto and auto parts.

TRACES OF THE happier era remain. The old train station has been revitalized as a restaurant,

and Victorian homes, with their air of musty gentility, are scattered throughout the residential sections.

From a burg in the boom-docks, NC has grown to a small city of just over 40,000. According to the SD Chamber of Commerce, NC's economic well-being is directly linked to conditions at the SD Naval Station, which overlaps the two cities. The 1970 census showed 10,661 military personnel residing in NC. The median family income is approximately \$8,000, or \$2,000 below county median; 64.9% of the families reported annual incomes of under \$10,000, compared with 49.1 countywide. Residential construction is oriented toward multiple units, which is explained by the large number of Navy people, and a young median age of 23.6 years.

Eating and drinking are the most active retail sales, followed by auto and auto parts. The major industries are wood products, aerospace parts, food, metal fabrication, and meat packing. The city government and Chamber of Commerce are trying to attract more industry, citing the station and rail service as inducements.

National Avenue is the center of that part of the city catering to the Navy crowd. Scattered along the way are a tattoo parlor, a pizza joint, a servicemen's center, bars and cafes. Several streets east is the more exotic Make-Your-Own-Burger, Yesterday's ice cream, and Philadelphia-style sandwiches for the automobile trade. The seldom see a pedestrian. The map activity seems to be jumping in and out of cars.

His quietly resolute air is reminiscent of Cesar Chavez minus the element of Indio mystique.

AZTEC PRINTERS NESTLES among a row of shops in back of a Der Wienschnitzel. It doubles as headquarters for the Ad Hoc Committee on Chicano Rights. The AHC, formed in 1971, captured the media's attention in the aftermath of the October 12, 1975 killing of Luis Rivera by Craig Short, a NC policeman. At the behest of the Rivera family, the AHC, which has been involved in civil rights matters, protested the acquittal of Short after Grand Jury and D.A. investigations. These protests grew into a movement to recall Mayor Kile Morgan and city councilmen, Michael Dalla and Luther Reid.

Herman Baca, Chairman of the AHC, has emerged as an articulate spokesman and forceful leader of the fight against city hall. His face has been seen frequently on the news.

I interviewed Baca on a weekday morning at Aztec Printers. There were two big presses in the back; in the front, a typewriter, some old desks and chairs, and a bulletin board covered with pertinent clippings and announcements. Baca's wife and several co-workers, including one Anglo, hosted around answering phone calls and attending to visitors. Baca is of medium height with shortish, dark hair and a thin mustache. Dressed in jeans and jacket, he is a warm, approachable man, using his intelligence, not to dazzle, but to communicate. He is concerned with the practical measures needed to achieve a better life for the residents of NC and is not much given to philosophizing.

(Continued on page 15)



NATIONAL CITY, CALIFORNIA

AZTEC PRINTING SHOP, NATIONAL CITY



Photography by John Lucas

City Lights

NEIGHBORHOOD ART

"The ghetto is all a matter of mentality," reflects Edly Edwards, looking out from the window of Edwards' Cultural Center, the project he originated six-and-a-half years ago and has directed ever since. His eyes stray across Imperial Avenue in Chula Vista to the House of Africa store. A crippled man fitted with a red-trim hat loiters at the corner. "Man is supposed to be like a chicken who can only walk to and from the trough, scratching. I try to give people something for creative minds: a place to do what they've been wanting to do all their life."

Edwards' Cultural Center consists of an art gallery, a craft center, a sewing center. The original building is the gallery.

where avid art admirers shuffle about, apparently unaware of the broken window, cracked plaster, and screeching door. Students paintings hang alongside



Edwards' own. The gallery does not discriminate between good and bad art; all canvases share equal wall space. Around the corner from the gallery is the craft center, an old house now cluttered with pots, macrame,

driftwood, and jewelry. Every afternoon from 3:30 to 5:30 the center becomes a loosely structured classroom. Blacks and Chicanos constitute the majority, although everyone is welcome, and classes, varying from drawing and painting to sewing, pottery, and macrame, are free.

"If only something like this would have been available when I was growing up, maybe I



wouldn't have gotten in. Today Edwards' Cultural Center is a non-profit organization. Through a Block Grant, the city provides funds amounting to \$54,000 a year. In addition, the gallery reinvests 15%

of whatever is gained from painting sales. Monies from the National Endowment for Arts and private donations also help make ends meet.

But the particular Block Grant program which funds Edwards' center is due to expire at the end of this year. Currently the Block Grant administrators are attempting to decide which of the 11 projects covered by the old plan can be carried over through other sources of funding. The future of Edwards' center hinges on this decision.

A new four million dollar Educational Culture project, to be run by community colleges, is expected to fill some of the gaps.

"We're being categorized right out of existence, I'm afraid," says Edwards. "I keep after the city all the time for more funds. They put me off by pointing to all the money spent on the new cultural project. It's like trying to fight big machinery. It can't be done. Yet, we've made it through hard financial times. We'll do whatever is necessary to exist."

Vicki Blum

February 26, March 3

February 26, March 3

Duncan Shepherd

The critical debate on Barry Lyndon has been drifting toward this crux: Is it sufficient for a movie to be merely one of the most beautiful ever made? Put like that, I wouldn't want any part in it. But there seem to be plenty of observers on both sides of the issue, yes and no, who are willing to argue from the twin premises that Kubrick's three-hour and four-minute adaptation of an early Thackeray novel contains more visual splendor than the Rose Bowl parade and the Rose Bowl game together, and also that it contains no more dramatic interest than you find on the face of the moon. The debaters on one

side speak in terms that have seldom been invoked since the death of Carl Dreyer: they speak of uncompromising rigor, austerity, purity, and of pianissimo and lentissimo effects, and of dauntless commercial risk. The debaters on the other team inevitably speak of Tony Richardson's *Tom Jones*—they speak of vigor, hot blood, carnality, and kicks.

It seems certain, anyway, that Kubrick was after something high-toned, and everything in his movie has been calculated to that effect; however, it seems to me he has not called on anything inside himself, but instead has chosen the easiest road imaginable, and like Thackeray's pushy upstairs hero, hopes to wrangle his way into high society by the company he keeps, the paintings he acquires, and the music he pays attention to.

It is easy enough for Kubrick to elevate the tone of his movie by entrusting the musical score to Handel, Bach, Vivaldi, Schubert, and Mozart. Too, he employs Michael Hordern's voice-dry, pedantic, facetious-to-function as the omniscient narrator out of 19th Century novels, which the movie audience

recalls vaguely from high school English (What the Dickens!). Sure, in today's movie scene Hordern's arch tone might pass for irony; but moviegoers might, for comparison's sake, consider brushing up on Austen, Meredith, Thackeray, others. (Kubrick even deprives his hero of the self-protection and self-esteem of the first-person narration that Thackeray allowed him.) And in his vaunted visuals Kubrick repeatedly tugs on our reverence for the Masters and their specialties. There are Constable's countryside and clouds,



are a much larger number of quite ordinary and empty face shots. Even at their most striking, Kubrick's images appeal to you in a removed sort of way—it's less a matter of how they look than of how he got them to look that way. I don't think I'm altogether insensitive to the unique possibilities of the ballyhooed Zeiss lens, specially adapted for cinematography by Karl D. Guller; but Kubrick's images are, it seems to me, tipped too much in favor of technology over taste. And to my taste, Barry Lyndon, in the cinematographic beauty contest, runs in hard-breathing competition with the likes of *Royal Daughter*, *Brother Sam*, *Sister Moon*, *Juliet of the Spirits*, etc., and well behind *Marie*, *Contempt*, *Family Diary*, etc. It is not one of the most beautiful movies ever made.

But if I have been sounding, so far, pretty sour on the whole thing, it's a wrong impression. I didn't find the picaresque narrative—the spiritual voyage of a naive Irish lad into face powder, lipstick, and disillusion—to be as barren of interest as I'd been led to expect. Kubrick's cultivated aloofness (there as elsewhere he likes to incarcerate people in vast chilly halls) in no way diminishes the sense of melancholy acquired by degrees over the long road, 184 minutes, though it sometimes introduces a certain savor to the episodes. Too often his superiority seems to spring from the quaintness of these 18th Century figures, with their cosmetic beauty marks, their gentlemanly dueling codes, their head-high, tin-soldier marches into volleys of rifle fire, their arranged marriages, on and on. It is easy to feel superior to people who haven't yet appreciated the principle of dialectical materialism, the benefits of vitamin tablets, and the taste of Hostess Twinkies.

So-So Beautiful

It is easy to feel superior to people who haven't yet appreciated the principle of dialectical materialism, the benefits of vitamin tablets, and the taste of Hostess Twinkies.

Watteau's courts, Corot's tree-lined lanes, La Tour's candlelight, and Vermeer's thin, cool sunlight shafting through windows.

Of course it can be argued that in all these things and in other—costumes, cofitures, sets, everything—Kubrick is exercising the most fastidiousidious to the period of the tale. Even at that, it is something of an extravagance to carry such fidelity to the 18th degree when anything beyond the 7th degree is apt to sail over the viewers' heads. In any case, if the argument in favor of Barry Lyndon depends on Kubrick's exactitude to the period ("Barry Lyndon" leaves one convinced that had the 18th Century possessed the technology to create a movie, it would have

come out looking just like Barry Lyndon," and "For Barry Lyndon the task is to shoot a film on location in the 18th Century... If the art had existed 200 years ago, these are the images photographers of the 1870s would have produced"), then the movie has been pushed past extravagance into time-machine foolery. If Kubrick were an eccentric, authentic antiquarian it would be one thing; since his last three pictures have been set in the future, it's another. Kubrick's pictorialism here is a particularly static sort. Often there is no more continuity between images than there is between color plates in a volume of the Time-Life American Wilderness series. And even when there is movement in individual shots—the actors' motions or

the camera's slow zoom-outs (beginning in a closeup and retreating to a landscape) of which Kubrick is so fond—the movement often seems to be solely in search of the nicest composition. There is rarely a good physical scene, like the army-camp boxing match in which the quick-fisted Ryan O'Neal unbends a bit, blooms momentarily. (O'Neal's characterization doesn't exactly grow in the course of the story, but it sneaks from time to time into understated, embarrassed Irish brogue—all in all, an understated performance.) Kubrick hits upon his images of overbearing beauty only once in a while, and in between them

Letters

A RIGHT TO LIMIT

Dear Margaret Chester:
Your article on Limited Growth (Feb. 19) overlooks some very relevant points. The Supreme Court has ruled that Redlands and therefore any community has a right to limit growth in terms of its resources and its welfare. Never again will you be able to argue about the constitutionality of limited growth. That is to say, an actual cap on growth through such devices as limiting the number of houses that can be built.

You have not found the reason why some companies do not move here. The Fidelity Assurance Society was a case in point. It said that San Diego was too large, growing too fast, and offered too many commuting problems for its workers. People want to live in smaller cities, as shown by all the many studies which have been done on this subject.

It is not conceivable that industry could employ the vast number of unemployed persons here. There are 75,000 unemployed here now and others who have given up trying to get a job. By no stretch of the imagination could industry take up this gap. The fact is that just many people come to San Diego. Some day that number must be limited or the County will collapse under the weight of unemployment and welfare cases.

The growth of the city has been one giant case of sprawl which costs much more in taxes and which will make a mass transit system impossible.

QUESTION OF RESEARCH

Dear Editor:
It will no doubt be of little surprise to you that I was very disappointed with the shallow and poorly backgrounded story that Margaret Chester did on "Limited Growth" in your Feb. 19-25 issue.

To be sure, there is plenty of room for disagreement over the wisdom of managing growth, and what its effect will be on the quality of life of the city. But Margaret's ignorance of the facts behind the Fairchild episode, her simple, unadorned statements such as "The (Wilson) did not mention how many more businesses decided against San Diego and how many were openly discouraged..." and a number of other distortions of fact were, frankly, disappointing.

Larry Thomas
Office of the Mayor

RESPONSE

Most of my background information was from a large pocket of papers the Mayor's office generously gave me. Copies of Council policies, past speeches by Wilson, reports of magazine articles, I also researched census figures and business reports from the newspaper. Besides talking to Larry Thomas, I interviewed civil engineers involved in plan preparation and talked to other professionals in the field.

I do not believe further research would necessarily change interpretation of the facts.

Margaret Chester

THE WHY OF EST

Dear Editor:
Your recent article, "Shock" (Feb. 12), could have done a great service by finding out why electroshock therapy (EST) is used, and why the psychiatric community feels it is a highly useful, but commonly misunderstood treatment modality.

Contrary to EST perpetuated in *One Flew Over the Cuckoo's Nest*, modern EST is done with anesthesia and is usually painless. It causes no fractures or musculoskeletal injury as the patient is given a small amount of curare, which temporarily paralyzes the patient during the procedure. A small modified seizure or convulsion lasting 15 to 30 seconds is

desired in order to stimulate the deeper centers of the brain to release chemical neurotransmitters.

A multitude of excellent research papers plus years of empirical success with medicines strongly incriminate low transmitter concentration as a major villain in the manifestation of the ubiquitous, often masked, monster of physiological depressive illness (PDI). This condition (PDI) is the horror, not the use of EST.

Low transmitter concentration is made manifest by any or all of the following: Alteration in mood, poor sleep, altered appetite, altered weight, altered sexual interest, chronic pain (usually headaches or low back pain), irritability, and anhedonia (inability to be happy, no matter what). The persistence of this state, and the failure of those around the victim to understand his/her illness leads to alienation, isolation, and finally hopelessness. Often alcoholism (or other drug use), divorce, loss of employment or matriculation, or suicide (attempts or successes) have occurred before the beast is recognized. If, on the other hand, the diagnosis is correctly made, and the patient is suicidal, the only way to rapidly restore adequate transmitter concentration is by EST. Correct drug therapy is also useful and effective, but often requires weeks to develop the same effective transmitter concentration possible with EST needed to prevent immediate harm.

No one would dispute that individuals of whatever is gained from painting sales. Monies from the National Endowment for Arts and private donations also help make ends meet.

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Reader's Guide to Local Events

Special Events

SNOWBALL FIESTA Sixteen tons of ice imported for ice sculpting contest, skating and snowball throwing. Sponsored by the UCSD Ski Club. Friday, February 27, 12 noon, outside the gym. UCSD, 452-3120.

"OUR HERITAGE" Ethnic dances by Cynary Folk Dancers. Saturday, February 28, 8 p.m., and Sunday, February 29, 2 p.m., Casa del Prado Theatre, Balboa Park. 463-5547.

MURRAY LOUIS DANCE COMPANY, in concert. Monday, March 1, 8 p.m., SDSU Theatre. 286-5547.

OLD TIMEY DANCE contra, square, and big sets. Every Thursday, 8 p.m., Artec Center, Council Chambers, SDSU, every Wednesday, 8 p.m., Juvy Gym Conference Room, UCSD. 454-0939.

FOLK PUPPETS FROM AROUND THE WORLD exhibit of puppets from India, Turkey, Mexico, China, etc., plus puppetry demonstrations on February 28, 1 and 2:30 p.m., San Diego Museum of Man. 274-0133.

WHALE WATCHING EXPEDITIONS The annual migration of California gray whales can be observed on daily boat trips and six-day trips to Baja California by H&M Landing. 222-1144.

Galleries

PHOTOGRAPHS by Robert Knudsen. Through February 29, Focal Gallery. 235-4237.

"INTERLACEMENTS" paintings by Robert Daves. Through March 6, Triad Gallery. 299-6543.

"WOVEN MOBILITY" a series of wall hangings and hammocks designed by Alexander Calder. Through March 6, Old Town Circle Gallery. 290-2506.

JURIED MEMBERSHIP SHOW, plus a one-man watercolor exhibit by Stanislaus Sowinski. Through March 30, San Diego Art Institute Gallery. 234-5946.

FREDERICK CHURCH 80 oil sketches and drawings by the 19th Century Romantic landscapist. Through February 29, Fine Arts Gallery. 232-7931.

RECENT PAINTINGS by Chen Tancheng, Professor and Director of the Arts Department, University of Chinese Culture, Republic of China. Through February 29, Fine Arts Gallery. 232-7931.

THE SUBSTANCE OF LIGHT Sunlight Dispersion, The Solar Burn, Point Source/Starpace, by New York artist Charles Ross. Through March 14, La Jolla Museum of Contemporary Art. 454-0183.

COLOR PHOTOGRAPHS by Phil Neale. Through February, Corridor Gallery, San Diego Public Library. 236-5800.

EASTERN EUROPEAN MOVIE POSTERS from the collection of Delmore Scott. Love Library, SDSU, through February 29.

STONEWARE AND CERAMIC ARTIFACTS from Costa Rica, Nicaragua and Panama. Heads, full figures, bowls, etc. Through April 26, San Diego Museum of Man. 239-2001.



Death Valley sand dunes photographed by Ullrich Meisel.

RECEPTION for American Indian artist, Fritz Scholder, and opening of an exhibition of his lithographs, paintings, and drawings. Friday, February 27, 4 to 7 p.m., Orr Gallery, 2222 Fourth Avenue. 234-4765.

"THE FIRST AMERICANS" Edward S. Curtis photos and text on the cultures of more than 30 Indian tribes. Through March, Lobby, San Diego Public Library. 236-5800.

PRINTS by Shirley Kalish. Through March, San Diego County Law Library. 236-2231.

GROUP SHOW of San Diego artists from the Artists' Cooperative Gallery. Through March 28, Designbank Gallery, 1262 Kettner Blvd. 236-1918.

CALIFORNIA-HAWAII BIENNIAL EXHIBIT Juried show of paintings, sculpture, and graphics by California, Baja California, and Hawaii artists. Through March 28, Fine Arts Gallery. 232-7931.

UNLIMITED SERIGRAPHS, circa 1951, by Jackson Pollock. Fine Arts Gallery. 232-7931.

POISONOUS NATIVE PLANTS are pictured in an exhibit of watercolors. Through March 22, Natural History Museum. 232-8221.

"DEATH VALLEY" an exhibit of photographs by Ullrich Meisel. Through April 18, Natural History Museum. 232-8221.

Film

EYE TO EYE WITH WILD ANIMALS, a documentary on experiments at the Budapest Zoo involving wild animals reared by dogs. Saturday and Sunday, February 26 and 29, 1:30 and 3 p.m., San Diego Natural History Museum. 232-8221.

THE NAVAJOES: A STUDY IN CULTURAL CONTRAST, documentary film. Sunday, February 29, 1, 2, and 3 p.m., Action Room, San Diego Museum of Man. 274-0133.

PACIFIC SHORES, Audubon wildlife film narrated in person by Norm Wakeman, photographer-lecturer. Wednesday, March 3, 8 p.m., Fine Arts Recital Hall, Grossmont College. 465-1700, ext. 321.

PROBES IN SPACE AND VIVA BAJA, return engagements, through April 4, Ruben H. Fleet Space Theatre. For showtimes, 238-1168.

Lectures

"DEAR ABBY" Abigail Van Buren, speaks at the 14th Annual Planned Parenthood Meeting. Thursday, February 26, 7:30 p.m., Scottish Rite Masonic Center. 275-2955 or 276-9649.

RAY BRADBURY, science-fiction author, lectures. Thursday, February 26, 8 p.m., Camino Theatre, USD. 291-6480, ext. 354.

POLITICAL PRANKSTER Dick Tuck discusses "The Role of Humor in American Politics." Thursday, February 26, 7 p.m., College Grove Shopping Center Community Hall. 465-1700, ext. 321.

POETRY READING by Rex Burrell, Marie Inkol, and Shelley Severn. Thursday, February 26, 7 p.m., Lecture Room, San Diego Public Library. 236-5800.

OPTIMAL HEALTH LECTURE SERIES John Boyer, consultant for the President's Council on Physical Fitness, discusses "Changing Your Lifestyle to Stay Young at Heart." Thursday, February 26, 7:30 p.m., Artec Center, SDSU. 286-5147.

"JURY COMPOSITION: AN ECONOMIC APPROACH" is the topic of Alvin Klevorick, Professor of Law and Economics, Yale University. Thursday, February 26, 8 p.m., Salomon Lecture Hall. USD. 281-6480, ext. 353.

THE STATE OF THE WOMEN'S MOVEMENT Group discussion. Friday, February 27, 7 p.m., Center for Women's Studies and Feminist Forum, 908 F Street. 233-8984.

SELF HYPNOSIS, A PRACTICAL TOOL FOR A POSITIVE LIFE Lecture by Edwin Yager from the Anxiety Treatment Center. Sunday, February 29, 3 p.m., State Mutual Savings and Loan, La Jolla. 299-4072.

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THE MATURING WOMAN Discussion led by Roseanne Shensa and Florence Warnock. Sunday, February 29, 7:30 p.m., Beach Area Community Clinic. 488-0644.

MEDIA AND THE ARTS Symposium with Clayton Brack, vice president of McGraw-Hill Broadcasting. Lowell Darling, Los Angeles performance artist; Price Hicks, woman producer at KCET, Los Angeles; Cecile McCann, editor and publisher of Artweek; and Claire Sorkin, documentary director for Pacifica Radio. Los Angeles. Monday, March 1, 7 p.m., Palomar College. 744-1150, ext. 255.

MEET THE MASTERS LECTURE SERIES Ian McCallum, Director of the American Museum at Bath, discusses "The American Museum in Britain: Past, Present, and Future." Tuesday, March 2, 10:45 a.m., Copley Auditorium, Fine Arts Gallery. Reservations by Friday, February 27, 232-7931.

UCSD NEW POETRY SERIES Open reading. Wednesday, March 3, 4 p.m., Revelle Campus Formal Lounge, UCSD. 452-4090.

Sports

SAN DIEGO INTERSCHOLASTIC FEDERATION BASKETBALL PLAYOFFS Championship games. Thursday, February 26, and Monday, March 1, Sports Arena. For more information, 224-4176.

TENNIS San Diego Invitational held at various tennis courts around San Diego. Thursday through Saturday, February 26 through 28. For information on times and places, 296-5547.

COLLEGE BASKETBALL San Diego City College vs. Palomar College. Saturday, February 28, 8 p.m., San Diego High School gym; USD vs. Chapman College. Saturday, February 28, 8 p.m., USD gym.

29TH ANNIVERSARY OF JAI ALAI GAMES Free general admission. Friday, February 27, through Wednesday, March 3, 8 p.m., Fronton Palace, Tijuana. 427-7762.

JOGGING "Cross Country Fun Run," sponsored by San Diego Area Jogging Council; one, three, or six mile jog through UCSD campus. Saturday, February 28, 8:30 a.m., North Torrey Pines Road and La Jolla Shore Drive. 232-7451.

MARINERS HOCKEY San Diego vs. New England. Tuesday, March 2, 7:30 p.m., Sports Arena. 224-4176.

Music

AMERICAN FOLK MUSIC with Sam Hinton, plus Sheila and Clark. Friday, February 27, 8 p.m., Room 107, Third College. USD. 452-3120.

YOUNG PEOPLE'S CONCERT "Special Sounds in Music" by the San Diego Symphony. Saturday, February 26, 10 and 11:30 a.m., Civic Theatre. 232-3078.

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SAN DIEGO SYMPHONY, conducted by Peter Erös, with guest pianist Paul Badura-Skoda, perform works by Liszt, Mozart, and Schumann. Thursday and Friday, February 26 and 27, 8 p.m., and Sunday, February 29, 2:30 p.m., Civic Theatre. 236-6510.

CHAMBER MUSIC by Pachelbel, Vivaldi, Mozart, and Corelli, performed by the Point Loma College Community Chamber Orchestra. Friday, February 27, 8 p.m., Goodwin Chapel, Point Loma College. 222-6474.

LOS ANGELES PHILHARMONIC, conducted by Zubin Mehta. Saturday, February 28, 8 p.m., Civic Theatre. 224-2063.

MUSIC-GO-ROUND Five homes in the Moonridge/Coromandel area of La Jolla will be open to the public with musical programs in each one: a benefit for the La Jolla Civic/University Orchestra and Chorus. Sunday, February 29, 1 to 4 p.m. For information, 453-7361 or 453-8185.

MINI-CONCERT Classical guitarist Joseph Trotter. Monday, March 1, 12 noon and 12:30 p.m., Athenaeum Music and Arts Library. 454-5872.

CHAMBER MUSIC CONCERT The Field String Quartet plays Dvorak's "American Quartet." Tuesday, March 2, 7:30 p.m., Lecture Room, San Diego Public Library. 236-6800.

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HARRY PARTCH U.S. HIGHBALL Saturday, February 28, 3:15, 7:00 and 9:30 p.m., SDSU Recital Hall, New Music Building.

BEGGAR ON HORSEBACK by George S. Kaufman and Marc Connelly. Through Saturday, February 28, 8 p.m., Main Stage, Dramatic Arts Building, SDSU. 286-6884.

THE IMAGINARY INVALID, classic farce by Moliere. Fridays through Sunday, 8:30 p.m., through March 27, Coronado Playhouse. 435-4556.

THE MOUSETRAP, a mystery melodrama by Agatha Christie. Fridays and Saturdays, through March 13, 8:30 p.m., San Diego Little Theatre, Del Mar Fairgrounds. 755-7358.

WHEN YOU COMIN' BACK, RED RYDER? comedy. Thursdays through Sunday, through February 29, 8 p.m., San Diego City College Theatre. 239-7854.

SHAKESPEARE'S ROMEO AND JULIET, presented by USU's School of Performing and Visual Arts. Thursday through Saturday, 26 through 28, 8 p.m., and Saturday matinee, February 28, 2 p.m., City Stage, 1727 Fifth Avenue, San Diego. 234-7911.

YOUR GOOD LIFE, written and directed by Susan de la Vergne. Fridays, Saturdays, and Sunday, 8:30 p.m., through March 14, Crystal Palace Theatre, Mission Beach.

AN EVENING WITH ABIE LINCOLN, a one-man show of readings, performed by Rex E. Hamilton. Every Friday and Saturday at 8 p.m., Sunday at 2 p.m., through February 29, Patio Playhouse, Escondido. 746-6669.

PERFORMANCE ART "Roberta Breitmore: An Alchemical Portrait" by Lynn Hershmann. Thursday, February 26, 12 noon, Revelle Plaza, UCSD, and Friday, February 27, 2 p.m., La Valencia Hotel, La Jolla. "The Osmotico Trilogy-The Staff, the Bowl, and the Book" by Larry Goodell. Tuesday, March 2, 8 p.m., Mandeville Art Gallery, UCSD, and seminar, Wednesday, March 3, 3 p.m., Mandeville Art Gallery. 452-2864.

I DO! I DO! Musical based on the play "The Fourposter." Tuesday through Sunday, March 2 through 7, dinner at 7 p.m., curtain at 8:15 p.m. (one hour earlier Saturday and Sunday), and Sunday brunch matinee, 12 noon, curtain at 1:30 p.m., Broadway Dinner Theatre. 234-3453.

WINTER PATRIOT World premiere of a dramatization of Thomas Paine's life by San Diego author Frances Badacke. Tuesdays through Sunday, 8 p.m., and Sunday matinee, 2 p.m., March 2 through April 4, Old Globe Theatre. 234-3601.

THE AU PAIR MAN, the London and Broadway hit by Hugh Leonard, every Friday and Saturday through February 29, Mission Playhouse in Old Town, San Diego State Historic Park, 3880 Mason Street. 295-5653.

A TRIP TO CHINATOWN, musical-comedy written by Charles Hoyt in 1891. Tuesdays through Sunday, 8 p.m., and Sunday matinee, 2 p.m., through March 21, Old Globe Theatre. 234-3601.

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1976 San Diego Reader First Annual California Clean Limerick Contest

Winners

First, the Reader staff gratefully acknowledges all the many entrants in the limerick competition, especially the several who mailed entries to us with a regularity that would cheer up a lifer at Leavenworth. Picking winners was not easy, one reason being that the line between good and bad limericks, like the line between good and bad puns, is not easy to discern. The entries that landed most readily on the bad side of the line were the bushful that were not limericks. Chalk it up to experience, and next time we'll flesh out the contest rules ("A limerick is a form of light verse consisting of five anapestic lines . . ."). Of the two rules explicitly stated—that the poems refer somehow to California and that they be clean—entrants had the most trouble complying with the "clean" rule. Which may explain why the most prevalent subject, by far, was Black's Beach, that notorious, socially acceptable outlet for suppressed impulses. The most prevalent element of style was the first line beginning "There once was . . .". The following are the contest winners and also-rans, and if anyone objects, speak now or forever hold your peace.

First Prize—\$25 to:

A practical Padre named Serra
Persuaded our tribesmen to wear a
Donation of clothes.
Then handed them hoses,
And assigned them to tilling the terra.

LoVerne Brown
San Diego

Second Prize—\$15 to:

There once was a man from Tacoma
Who exuded a dreadful aroma.
He yearned to be free,
So he moved to O.B.
Now nobody lives in Point Loma.

John Small
San Diego

Third Prize—\$5 to:

Said Bertha while sipping a malt,
"I've got goodies locked up in my vault.
When it comes to a quake,
I just down one more shake,
And say it's San Andreas' Fault!"

Bill Owens
San Diego

Honorable Mention to:

There once was a fellow named B.J.
Whose schedule permitted no leisure.
He slept in Corona,
And worked in Pomona,
But he lived on the Riverside Freeway.

John Small
San Diego

A hairy young man from St. Lou
Asked an ape at the Balboa Zoo,
"I too am a primate,
And do love your climate,
Is there room in your cage for me too?"

Stan Devlin
La Jolla

There once was an Ocean Beach resident
Who loved his home state without
precedent.
But he vowed that he'd scam
To Azerbaijan

Should Ronnie, ex-Gov., become
president.

J. Frampton
San Diego

And others:

On a hill in the East Frisco Bay
You can catch a Pacific Coast ray.
From your seat on the ridge,
The sun sinks past the bridge,
And the end of a Golden State day.

Joe Glennon
San Diego

With tuna our principal cargo,
We stashed all our cash with Wells Fargo.
Then came Ecuador
To claim albacore,
And our catch was recaptured by embargo.

LoVerne Brown
San Diego

A subject I'm trying to pick
To make me a win limerick.
A fox upon thee—
You Reader, though free,
Clean rhymes don't come all that quick.

Hank Weber
La Jolla

There was a young lass from Del Mar
Whose fame was acclaimed near and far.
A limerick she'd write
After working each night,
Supine in the back of her car.

H. Solier-Roi
La Mesa

There was a young man named Diego
Who said, "To California I may go.
The grapes and the sun
And massage parlor fun
May soon cure my pesky lumbago."

Evelyn Kingsland
La Mesa

There was a young man named Diego
Who said, "To California I may go.
The grapes and the sun
And massage parlor fun
May soon cure my pesky lumbago."

Evelyn Kingsland
La Mesa

There once was a feminist leader
Whose cause was in women's need here.
But she fixed her spouse
By selling the louse
Through a classified ad in the Reader.

John Small
San Diego

A clever young lass from Jamul
Not entirely happy with school,
Told the teacher one day
She'd return straightaway—
After parking was found for her mule.

Bill Owens
San Diego

I knew a young girl from Balboa
Who didn't know what it was for.
I'm happy to tell
She learned rather well,
And now is a prospering ho.

James Robinson
San Diego

A young man who wished on a star
Said he always had hoped to go far.
So he flew off from Nome,
Which used to be home,
And settled right down in Del Mar.

Mrs. Drus Abernethy
El Cajon

San Diego was once small, they say,
But it seems to be growing each day.
The "City in Motion",
I do have a notion,
Will soon be as big as L.A.

David Rosen
Del Mar

A beach in La Jolla called Black's
Is known for the nudes it attracts.
Without being crude,
The people I've viewed,
But the bunnies loved rubbing his back.

Mark-Elliott Lugo
San Diego

An overweight diver named "Bear"
Had a breath-saving gimmick quite rare.
Said his friends at the Cove,
Of the dive that Bear dove,
He's too fat to come up for air.

Bill Owens
San Diego

There once was a surfer named Nerf
Who was known as the King of the Surf
He tried a new twirl
But he sneezed on the curl,
And now he is pushing up turf.

Hope Warriner
San Diego

There once was a health nut named Reeds
Who'd satisfy all of his needs
By chanting a rite
And dining each night
On yogurt and sunflower seeds.

Margaret E. Allison
La Jolla

A tourist in his shiny Impala
Said "show me the way to La Jolla."
The abuse he did loose,
From his verbal misuse,
Made him wish to be back in Walla Walla.

T. C. Lurtz
San Diego

Two governors, father and son,
Have served in our capital. One
Was hearty and brash,
Played loose with his cash,
But the son's one whom fun seems to shun.

L. W. Brown
San Diego

I think that the spirit of Goya
Is haunting the streets of La Jolla.
While pausing to paint,
He whispers "How quaint!
I hope that my ghost won't annoy ya."

Ruth Purkey
San Diego

A royal chap named Raoul,
Lost her balance and crown in the sea—a
Great wave bruised her brains
And she no longer reigns
Within Southern California.

Debbie Hesse
San Diego

La Jolla's a great place to stay,
Where wealth is in open display.
The parties are fun,
The "right" things are done,
And rip-offs occur every day.

Elmo Bower
La Jolla

One Sunday in Balboa Park
The sun rose and it grew very dark,
In front of the Zoo,
I shook hands with Shamu,
And at Sea World I pinched an Ardvark.

Sue Lawrence
San Diego

There was a young chap named Raoul,
Learned to surf in his pool in Jamul.
His penchant for drink
Makes everyone think
He now rides his waves on a stool.

Jacob Barret
Pacific Beach

There once was a beach boy named Zack,
Who possessed a definite lack
Of surfer's ability,
Poise, grace, and agility,
But the bunnies loved rubbing his back.

Lucien Pillow
Imperial Beach

While workers from New Jersey's docks
Crave bagels and cream cheese and lox,
The men from right here
Crave tacos and beer
And burgers from Jack-in-the-Box.

Elmo Bower
La Jolla

There are those who call this town "Dago."
To them may I say "Hasta luego."
Pronounce our name right
Or flee from my sight,
Angelinos even say San Diego.

Hank Weber
La Jolla

Sweet singers and jugglers and mimes
Make merry this worst-best of times,
Broom our beaches and streets
Where the populace greets
Their efforts with quarters and dimes.

B. F. Collins
Pacific Beach

Two governors, father and son,
Have served in our capital. One
Was hearty and brash,
Played loose with his cash,
But the son's one whom fun seems to shun.

L. W. Brown
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San Diego

It is by now widely known that the San Diego Opera's production of Wagner's *Ring* was a remarkable success; more than that, it was an undeniable vindication of the company's decision, a few years back, to undertake the four operas of *The Ring of the Nibelung*. What was particularly notable about this production was the evenness in the quality of its various elements: good singing, good conducting, good orchestral playing, good direction, good scenic effects, Wagner is so hard to do well that the most eminent performances often fall down badly in one or more of these areas. In San Diego, the impression was of a well organized, pleasantly unified, consistently respectable staging of Wagner's masterpiece.

It is, for example, a rare Wagner performance in which you do not end up hating at least one of the singers so furiously that you positively rejoice when he succumbs to his wounds, or sinks into the earth, or goes up in flames. There were no such singers in the San Diego production: Baritone Noel Tyl, who was a dreadful mumbler and croaker as Wotan in last season's *Valkyrie*, sang the *Siegfried* Wotan with dignity, poignancy, fine resonance, and even a certain lyricism; the quality of the voice and the controlled emotionalism of the interpretation reminded me strongly of George London, though perhaps not at the very height of that singer's career.

An unusual lyricism was also characteristic of the *Siegfried* and the *Brunhilde*, Alberto Remedios and Marcella Cariaga. Both emphasized the smoothness of the vocal line, the melodiousness and arched phrasing that one always expects in Italian opera but so infrequently hears in Wagner. There is a lovely sweetness in both their voices, a quality that enabled them to bring out certain potentials of Wagner's score that are touched on only lightly in most performances. This was youthful *Siegfried*—fresh, cheerful, tender—and a very human, vulnerable *Brunhilde*. The grandeur and heroism in the roles was much less in evidence. In the love duet that closes the opera, the human sentiments of the youth encountering his first woman and the maid acknowledging her love for her conqueror quite outweighed the epic nature of the event: the



A Pleasant 'Ring'

... a huge, gruesome and rather amusing dragon, looking like a cross between a Gila monster and a San Francisco cable car—Wagner would have loved it.

grandson of the chief deity, created to recover Wotan's power and rescue the threatened gods, uniting with the passionate Valkyrie, whose act of self-sacrifice will redeem the whole world. Miss Cariaga's performance, in particular, eschewed the blazing, vibrant possibilities of *Brunhilde*'s role; the result, I take it, of the complete comfort with which she negotiates the soprano range (in spite of her having been a mezzo up to now), her psychological interpretation of the

awakened *Brunhilde* as more human than *Valkyrie*, and perhaps the weakened condition of someone who had been suffering (as Miss Cariaga had) from a severe flu for over a week. I was reminded of the young Kirsten Flagstad, whose voice Miss Cariaga's resembles in its easy power and its quality of cool velvet; there is the same air of effortlessness in vocal production, the same sense range (in spite of her having been a mezzo up to now), her psychological interpretation of the

Miss Cariaga's conception of this role—and, indeed, of herself as a dramatic singer—develops during the next few years. Among the other singers, Ashley Putnam was especially impressive: the voice of the forest bird is scarcely one of the great operatic roles (though Joan Sutherland has condescended to sing it and has done so with distinction), but Miss Putnam's performance revealed a beautiful and ardent soprano voice, with fine musicianship and a masterly com-

mand of the high range. Derek Hammond-Stroud and Paul Crook did well as the two repellent dwarves, making these roles sound a bit less ugly than they usually do and articulating the text intelligently (a virtue the other singers did not share). Geraldine Dekker's Erda was strong and musical; one would like to hear this singer in a less relentlessly brooding role, where she might demonstrate her command of other vocal effects as well.

The staging was thoroughly traditional. Majestic, lavishly naturalistic-romantic sets by John Naccarato (I particularly admired the final scene, with its lofty mountain crags and the rear projections of the magic fire); an acting style (nicely unified by stage director Ghita Hager) combining something of the human, something of the hieratic, and something of the grandiose-grotesque; evocative lighting by Bruce Kelley, the San Diego Opera's talented resident lighting director; a huge, gruesome and rather amusing dragon, looking like a cross between a Gila monster and a San Francisco cable car—Wagner would have loved it, for this was precisely the style in which he conceived and himself staged *The Ring of the Nibelung*. It is no criticism of Miss Hager and her co-workers, whose desire to remain true to the composer's intentions was expertly realized, if I express my feeling that this sort of staging, however much it may have been sanctioned by the master, is (even in such capable hands) a medium of communication far inferior to the music whose effects it is supposed to enhance. *Siegfried*'s battle with the dragon is filled with real, intense terror—it is one of those agonizing battles we have all had in our nightmares—and the music expresses the terror with shocking vividness; a snarling stage dragon, its lower jaw wobbling up and down like those of the hillbilly bears at Disneyland, belongs to a considerably lower level of art. The forest murmuring music, with its glorious evocation of nature and of human longing, is in a different universe of discourse from the conventional warming and brightening of the stage lights. The thunderstorm in Act Three needs more than a few projected flashes on a dark stage; the magic fire through which the intrepid *Siegfried* passes envelops and overwhelms us in the music, while in the cleverest of traditional stage effects it can merely rouse our aesthetic admiration. The modern Bayreuth solution—abstract sets, murky darkness, scarcely any action, and no dragon at all—recognizes the inadequacy of the older approach but offers no positive substitute for its own; in the Bayreuth *Ring*, the whole problem of staging this superhuman music drama is essentially given up as hopeless.

What Wagner's *Ring* needs is a transformation into another medium, one whose expressive power at least approaches that of the music. Who will give us a *Ring* on film, using all the techniques of naturalism, abstraction and phantasmagoria that the music calls for, techniques that are as inherent in the film medium as they are alien to the stage? Live singers, live orchestra (conducted, one hopes, as excellently as by Kenneth Smerchhorn in the San Diego production), but with the action filmed by Stanley Kubrick, as overwhelming to the eye as the music is to the ear. That will really be the art work of the future! □

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Reader's Guide to the

Music Scene

The Music Scene is compiled every Tuesday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA, 92138, or call 235-6176 by Sunday.

SAN DIEGO CONCERTS

Cold Blood with Lydia Pense: Galtier Room, Thursday through Saturday, 8 and 10:30 p.m. 2855 Midway Drive. 223-3154.

Sam Hinton, folksinger: Third College Classroom Building, Room 101, UCSD, Friday, February 27, 8 p.m.

Kiss: Sports Arena, Friday, February 27, 7:30 p.m. Sports Arena Drive. 224-4116.

Carmen McCrae: Caramoran Hotel, Thursday through Sunday, February 26 through 30, 9 and 11 p.m. Howard Robert: Tuesday and Wednesday, March 2 and 3, 9 and 11 p.m. 3999 Mission Blvd., Mission Beach. 488-1081.

The David Bromberg Band: Backstage, SDSU, Monday, March 1, 7:30 and 10 p.m. 298-6562.

CLUBS

The Alamo: Gene Davis and the Star Routes, country western, Tuesday through Sunday, 3:00. Claremont Drive. 216-2240.

The Albatross: Pete Filacio and Lon Fuzzon, folk, Tuesday through Saturday, 1300 Camino Del Mar. 755-6744.

Ancient Mariner: Stone's Throw, rock, Wednesday through Saturday, South end, Sunday through Tuesday, 2725 Shelter Island Drive. 224-8242.

Atlanta Restaurant: R.B. People Movers, pop, Tuesday through Saturday, Joy Ride, Sunday and Monday, 2505 Ingraham, Pacific Beach. 224-2434.

Bacchanal: Satisfaction, mellow rock, Wednesday through Saturday, Joe Marillo, jazz, Sunday, J's Dyanette Dance group, Tuesday, 8022 Clairemont Mesa Blvd. 560-8022.

Big A's: Latin Fever, Latin style music, Thursday through Saturday, 6149 University Ave. 286-1646.

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Butterfield Express: Barry and Chris, folk rock, Tuesday through Saturday, 6737 La Jolla Blvd. 459-3633.

Cafe Del Rey: Al. Children, soft rock, Wednesday through Sunday, 1549 El Prado, Balboa Park. 234-8511.

Chuck's Steak House: Chris Drake, Thursday through Saturday, John, Sunday and Wednesday, 1403 East Valley Parkway, Escondido. 748-5100.

Chuck's Steak House: Accordion, progressive jazz, Wednesday through Sunday, 1250 Prospect Place, La Jolla. 454-5325.

Big A's: Latin Fever, Latin style music, Thursday through Saturday, 6149 University Ave. 286-1646.

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Carmen McCrae: Caramoran Hotel, Thursday through Sunday, February 26 through 30, 9 and 11 p.m. Howard Robert: Tuesday and Wednesday, March 2 and 3, 9 and 11 p.m. 3999 Mission Blvd., Mission Beach. 488-1081.

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days, Saturday, 808 Thomas Ave., Pacific Beach. 488-9176.

Golden Barrel: Ed Wilson, country folk, Sunday through Thursday, Al and Dean, Friday and Saturday, 710 National Avenue, National City. 477-7678.

GRB: Hip Shot, Thursday through Saturday, Storm, Sunday and Monday, Full Moon, Tuesday, Work-Out Auditions, Wednesday, 225 15th St., Del Mar. 755-1414.

Haley: Grand Slam, Thursday through Saturday, Stephen's Brothers, Sunday, 4260 W. P. Loma Blvd. 225-9559.

Hotel Del Coronado Vista Lounge: Rita Moss Duo, organ/piano/vocal variety, Tuesday through Saturday, 1500 Orange, Coronado. 435-6611.

Chuck's Steak House: Accordion, progressive jazz, Wednesday through Sunday, 1250 Prospect Place, La Jolla. 454-5325.

Big A's: Latin Fever, Latin style music, Thursday through Saturday, 6149 University Ave. 286-1646.

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Knaus, Thursday through Saturday, 4302 Mission Blvd., Mission Beach. 270-3230.

La Maze: Bob Banks, Monday through Saturday, Don Miller, Saturday, 1441 Highland Ave., National City. 474-3222.

Le Chet: Bob MacLeod, Monday through Thursday, 5046 Newport, Ocean Beach. 222-5300.

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

The Lost Knight: Ajax, Thursday through Saturday, 4973 North Harbor Drive. 223-3622.

Main Gate: Brown Sugar, pop rock, Wednesday through Saturday, 415 Broadway, Chula Vista. 420-4828.

Mama's Mink: Fire Creek, western rock, every night except Sunday and Tuesday, 533 E. Main St., El Cajon. 442-9573.

Mammoth Walt: Aurs, Thursday through Saturday, Zealand, Tuesday and Wednesday, 3595 Sports Area Blvd. 225-1251.

Mandolin Wind: Ed Wilson, Wednesday and Thursday, Sugar Bear, Friday and Saturday, 308 University Ave., Hillcrest. 297-3017.

The Mississippi: Jim Boucher's Quartet, swing music, every night, 2201 El Cajon Blvd. 298-8866.

Mon's Saloon: Tight Squeeze, Tuesday through Saturday, 943 Garnet Ave., Pacific Beach. 488-3366.

Neutal Grounds: Glory, Tuesday through Saturday, Jumbalayah, Saturday and Monday, 47th and University, Hillcrest. 291-8074.

Nite Owl East: Bach's A's, rock, Tuesday through Saturday, The Social Workers, modern, Sunday and Monday, 667 N. Mission, El Cajon. 442-3854.

Organ Power: The Palm City Orchestra and Joshua T. Bowers, Friday and Saturday, 1238 Parkway Drive, La Mesa. 465-7663.

Iron Maiden: Ray Correa, acoustic guitar, Thursday through Saturday, Balboa and Genesee. 279-7033.

Island Hyatt House: Chris and Lee, pop, Tuesday through Saturday, 1441 Quivira Road. 224-3541.

Ivy Barn: Sugar Bear, contemporary rock, Friday and Saturday, 911 Camino Del Rio. 296-9164.

Jays Vegetarian Cafe: Thakara, star music, Friday, George Winston, Saturday, 134 W. Douglas St., El Cajon. 442-1371.

Joe's Fish Market: Rick Hunt, country folk, Tuesday through Saturday, Power Glide, rock, Wednesday through Saturday, East Valley Parkway, Escondido. 743-4444.

John Bull: Chuck and Kenny, soft rock, Wednesday through Saturday, 2200 Highland, National City. 474-2201.

Joe's Murphy's: Witchita, Sunday through Wednesday, Richardson and 297-1313.

Red Fox Steak House: Charlie Cannon, show tunes, Tuesday through Saturday, Carey Baker, sing-alongs, Sunday and Monday, 2253 El Cajon Blvd. 297-1313.

Ralph and Eddie: Drivin' Sideways, country rock, 370 Grand Ave., Carlsbad. 729-2989.

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February 26 - March 3

February 26 - March 3



CARMEN MCCRAE

Reuben's: Jony Gallo, pop rock, Wednesday through Sunday, Harbor Island. 291-5030.

Royal Palms Restaurant: Eddy Begun Trio, variety, every night, 3003 Carlsbad Blvd., Carlsbad. 279-2339.

The Safety: Peace, Love and Happiness, Thursday through Saturday, 6323 Imperial Ave. 263-4599.

Shakey's Pizzeria: George Schurr, ragtime piano, and Don Pathe the Flying Dutchman, banjo, Friday through Sunday, 7888 Ohlito, Kearny Mesa. 279-3300.

Shakey's Pizzeria: Danny Lopez, popular guitar, Friday and Saturday, 2720 Fletcher Parkway, El Cajon. 461-3771.

Shelter Island Inn: Bobby Shanon Trio, Tuesday through Saturday, Danny Salinas, Wednesday, 2051 Shelter Island Drive. 222-0561.

Steve Kowit

Burning in Water Drawing in Flame, by Charles Bukowski. Black Sparrow Press, Los Angeles, Ca. 232 pp. \$4.00.
Turtle Island, by Gary Snyder. New Directions, New York, N.Y. 114 pp. \$1.95 d/\$6.75.
New Poems, by Kenneth Rexroth. New Directions, New York, N.Y. 84 pp. \$2.95 d/\$7.50.

Poets love to talk about taking risks. Generally, the more pedestrian and mealy-mouthed the poet, the greater the risk he imagines he's taking. But every now and again a writer comes along who hacks through the walls of "artistic convention" and expands our living space. Charles Bukowski is that sort of poetic wreck.

Ignored by the major publishers and loathed by the academic poetry establishment, Bukowski has worked his way up through the literary underground of the "little" magazines and presses to become one of the few widely read and imitated poets of the decade. In an era when poems tend to be oblique, elitist, and impenetrable, Bukowski's are outrageously straightforward accounts of his life as drunk, lecher, horseplayer, and all-around no-good slob. They are romantic, funny, neurotic, compassionate, shamelessly self-pitying, and as savagely nihilistic as anything you are ever likely to read. Poems full of the quotidian horror of poverty and endless rain. This is from "On Going Out to Get The Mail":

and I reach down into the box
 and there is
 nothing—not even a
 letter from the gas co. saying they will
 shut it off
 again.

Not even a short note from my x-wife
 bragging about her present
 happiness.

My hand searches the mailbox in a kind of
 disbelief long after the mail has
 given up.

there's not even a dead fly
 down in there.

It is a nihilism spiced with the slapstick humor of a
 Celine:

if you can't stand the beat, he says get out of the
 kitchen. You know who said that?
 Harry Truman.

I'm not in the kitchen, I say. I'm in the
 oven.

Bukowski is the bad boy of American poetry, with a
 rascality for the tidy intellectuals and a finger for the
 clever professors with their suburban ironies, precious
 symbols, elegant allusions, their bagfuls of literary de-
 vices and rhetorical niceties. This is how he puts it in
 "The Talkers":

The boy walks with his muddy feet across my
 soul
 talking about recitals, virtuosi, conductors,
 the lesser known novels of Dostoevski;
 talking about how he corrected a waitress,
 a basher who didn't know that French dressing
 was composed of oil and so,
 he gabbles about the Arts until
 I hate the Arts,
 and there is nothing cleaner
 than getting back to a bar or
 back to the track . . .

Burning in Water Drawing in Flame contains much
 of Bukowski's poetry between the years 1955 and 1973.
 He is not always at his best. At his worst he is overbearing,
 foolish, sentimental, and self-involved. He struts through
 many of his poems with adolescent machismo and a beery

Bards By the Book

cynicism that is too attitudinized to be believed. Some-
 times his poems are simply half-baked; more like the work
 of a harried journalist racing a deadline than that of a
 poet wooing the bitch of perfection. But at his best his
 sweaty, lice-ridden muse is fed on raw hunks of the meat
 of human experience. One will not find anything like it
 in the delicately crafted, altogether bloodless verse that is
 being mass-produced by the universities. "I am the man,
 I suffered. I was there," wrote Whitman. It is true for
 Bukowski as well.

Like the time in New Orleans
 living on candy bars
 and watching the pigmen
 in a back alley with a French name
 as behind me the river became
 a gulf
 and the clouds moved sickly through
 a sky that had died
 about the time Casar was knifed,
 and I promised myself then
 that someday I'd remember it
 as it was.

If Bukowski is the laureate of the furnished rooms and
 back alleys of America, Gary Snyder is the spokesman for
 another America, a country that we are apt to forget
 exists: the raw, primordial land that we'd once our best to
 level, plunder, and pave into oblivion, and which Snyder
 calls *Turtle Island*, "the old/new name for the continent."

"The reason I am here is because I wish to bring a voice
 from the wilderness, my constituency," he says in one of
 the essays that conclude the volume. In "Tomorrow's
 Song" he explains:

The USA slowly lost its mandate
 in the middle and later twentieth century
 it never gave the mountains and rivers,
 trees and animals,
 a vote.

all the people turned away from it
 myths die, even continents are impermanent

Turtle Island returned.

But it's not his role as a social critic that gives Snyder
 his power; it's his ability to evoke the wild country that he
 loves, the timber trails and mountain streams, the
 "blinding storms of gold pollen." His music and language
 are like that of no other poet: his jagged spondee and
 staccato rhythms are transmuted in some remarkable way
 into musical correlatives of the gnarled, rugged land-
 scapes—whether Oregon or Japan—in which his poems
 are located.

Far light on the Bitterroots:
 scabble down willow slide
 changing clouds above,
 shapes on glowing sun-bell
 writing, choosing
 reaching out against eternal

It is in the conflict between the two worlds—the world
 of natural forces in which Snyder is at home and the mod-
 ern, temporary civilization in which he is not—that the most
 dramatic, revealing, and successfully realized poem in the

book takes place, "I Went Into The Maverick Bar." The
 poet tucks his long hair under his cap, leaves his earring in
 the car, and enters an America he'd left behind years
 before:

A waitress asked us
 where are you from?
 a country and western band began to play
 "We don't smoke Marijuana in Muskogee"
 And with the next song,
 a couple began to dance.

They held each other like in High School dances
 in the fifties.
 I recalled when I worked in the woods
 and the bars of Madras, Oregon.
 That short-haired joy and roughness—
 America, your stupidity.
 I could almost love you again.

We left—onto the freeway shoulders—
 under the tough old stars—
 In the shadow of bluffs
 I came back to myself.
 To the real work, to
 "What is to be done."

It was Kenneth Rexroth, in the 1950s, who first
 brought the work of Gary Snyder and the "beat" poets
 to the attention of a wide audience. Rexroth and Snyder
 are remarkably similar in their concerns. Existing outside
 the academic literary community, they are both poets of
 acute intelligence and learning, deeply committed to
 Buddhist philosophy and profoundly influenced by
 Chinese verse. They are both poets of the natural world
 in an age of urbane surrealism. Both are in love with the
 mountains and Pacific coastal escape.

Rexroth's verse is so thoroughly imbued with the in-
 fluence of the Chinese that to call three of the poems in
 his most recent collection "imitations" of the Chi-
 nese, as he does, seems superfluous. All his poems are
 imitations of the Chinese. But what superb imitations!
 Here's the entirety of "Cold Before Dawn":

Cold before dawn,
 Off in the misty night,
 Under the gibbous moon,
 The peacocks cry to each other,
 As if in pain.

And there is pain at the heart of many of the pieces
 in *New Poems*—a pervasive elegiac strain that is the
 consciousness of fragile mortality. It speaks most openly
 in the two poems about his first wife, poems among the
 finest in the collection—reminiscent of Rexroth's ex-
 quisite versions of Mei Yao Ch'en, whose lamentations
 are full of similar restraint and overwhelming grief.

The second half of *New Poems* contains more of
 Rexroth's translations from the Chinese—some co-trans-
 lated with Ling Chung—and translations of two poems
 by Marichiko, a contemporary Japanese poetess of sen-
 suous and erotic epiphanies.

Though the poems and translations in this volume are
 at times betrayed into banality by their rigorous sim-
 plicity, they are, at their best, resonant, passionate songs
 of luminous imagery and "voluptuous sorrow." Composed
 with classical balance and grace, they are exemplary of
 a wholeness and lyricism altogether rare nowadays.

Rexroth is a love-struck and melancholy old master,
 so much a part of the American poetic landscape that his
 achievement tends to be overlooked. It is a considerable
 one. Here's how "Confusion of The Senses" ends:

A bat flies through the moonlight.
 The moonlight fills your eyes
 They have neither its nor pupil
 They are only globes of old fire
 Like the deer's eyes that go by us
 Though the deer never see us

Your slender body quivers
 And smells of sequins.
 We lie together face to face
 To each other breathing in the moonlight.
 Do you hear? We are breathing. We are alive.

— Michael Davidson —

A good deal has been said recently about the signifi-
 cance of the "oral tradition" in poetry. Implied in the
 term is the desire to get away from the page and return
 to the poet's voice as the proper medium. Such a poetics,
 it is said, would return us to preliterary or native sources
 where "the tale of the tribe" has been passed on through
 generations of bards and singers.

There is something uncanny about the argument for an
 oral tradition . . . as though the poet should throw over
 print culture in favor of some primordial or primitive
 speech. No doubt there is something comforting about the
 idea of a poet addressing his listeners around a campfire,
 repeating an ancient tale of hunt and capture. And there is
 certainly a tendency, among certain poets, to treat a
 poetry reading as a kind of ritual or performance.

But what is it we "hear" in a poetry reading? For
 some, the very idea conjures up a nightmare of grace-
 school dramatic "recitations." For others, it's a chance
 to see if the voice we imagined from the page relates at
 all to the physical voice of the poet. Hopefully, the
 reading will help locate the voice which the poet imagines
 he has and towards which his vocal delivery reaches. In
 any case, the tension between the two voices often
 becomes the most interesting aspect.

Various readings around town (at the Loft, John
 Cole's Bookstore, State University, Las Hermanas, the
 Public Library, UCSD, etc.) allow one to relocate the
 poem in relation to its poet. Those held in UCSD's
 Revelle Formal Lounge on Wednesday afternoons offer
 a kind of sampler for what goes on elsewhere, ranging
 from absolute performance (Jackson MacLow), to con-
 fessional lyricism (Kathleen Fraser), to storytelling
 (Fielding Dawson), to incantation (Jerome Rothenberg).
 What becomes clear from this variety is that writing does
 more than serve as a vocal "score" of the poet's voice.

Thinking back on the readings of the last half year, I
 must confess to having had a good number of my expec-
 tations overturned. Poetry I had enjoyed in print, like
 that of Susan Griffin, seemed overburdened by repetitions
 and flat language when read aloud. On the other hand, a
 poet like Jackson MacLow, whose work had always
 seemed vacant on the page, came alive in performance.
 MacLow has worked long and hard at a performance-
 oriented poetry involving areas of chance and improvisa-
 tion. In his reading, he used everything from multiple
 performers (vocal and instrumental) to tape recorders to
 his own single (and vital) voice. What I found most
 appealing about his live work was the ability to handle a
 number of events at once. In his long "Light Poem for
 Rochelle Owens," the interruptions, distractions, and
 qualifications surrounding the act of writing are included
 as a series of variations; the subject (the poet, Rochelle
 Owens) blends into the resistances facing the poet as
 he writes.

Of all the poets who read during the fall quarter,
 Jerome Rothenberg is perhaps the best known through
 his efforts as an editor of anthologies of ethnopoetry
 (*Shaking the Pumpkin, Techniques of the Sacred*) and the
 magazine *Altcheringa*. His work falls more clearly into
 the tradition mentioned earlier, with an emphasis upon
 vocal and ritual performance. But something remains
 missing from the poems; the ritualistic "frame" is asked
 to carry the weight of fairly uninteresting language. His
 translation from the Seneca Indian, "A Song of My
 Song, In Three Parts," for example, comes off as a mini-
 malist exercise:

It's off in the distance.
 It came into the room.
 It's here in the circle.

(from *Poems for the Game of Silence*)

My preference in Rothenberg's work goes more towards
 his long epic, *Psalm/1931*, with its dautrophobic,
 domestic picture of Jewish-familial origins. But the read-
 ing of *Psalm/1931* was not the best of his work.

Other readings simply added little to the page
 (Kathleen Fraser, John Hollander, Fielding Dawson
 stories, which I had loved reading in the past, revealed

BY EAR, HE SAID



Drawing by Rick Geary

The "Slinger" of Dorn's
 poem is a kind of existen-
 tial outlaw who, like
 Howard Hughes, is every-
 where at once and nowhere
 to be seen.

real flaws of vision, sexual and political, that made the
 reading somewhat nerve racking. Dawson relies on a
 reading style combining a Tom Sawyerish enthusiasm
 with a rigorous ear for phrasing and cadence. But the
 voyeuristic quality in the prose, his blindness towards
 implications of his own sexual cupidity, raped against an
 otherwise fine delivery.

The most satisfying reading so far has been that of Ed
 Dorn, who currently teaches at UCSD and who is usually
 associated with the Black Mountain school of poets.
 Dorn read Book Four of his long western epic, *The
 Slinger* (Winnow, 1975). To a certain extent, the poem
 speaks directly to a Southern California experience and
 the curious displacement of "place" as an historically-
 culturally fixed determination (the phenomena of the
 trailer park and the drive-in hamburger or movie
 would be models here). And this displacement comes as
 a function of latter-day robber barons like C. Arnold
 Smith, Robert Vesco, and Dorn's own favorite, Howard
 Hughes, whose control over vast areas of land creates their
 peculiar disembodied and groundless characters. The
 "Slinger" of Dorn's poem is a kind of existential outlaw
 who, like Howard Hughes, is everywhere at once and

nowhere to be seen. His draw is fast because it has no
 object:

Bullets are not necessarily specific.
 When the act is
 so self-contained
 and so dazzling in itself
 the target can disappear
 in the heated tension
 which is an area between here
 and formerly.

The language of *The Slinger* derives from a combination
 of western soap opera, newspaper, rock-and-roll lyric,
 scientific-cybernetic argot, Shelleyan rhapsody, and comic
 strip dialogue. Dorn's handling of these styles emerged in
 the reading without excessive "dramatic" inflection, but
 certainly with a subtle modulation of voice to create
 character.

The poem exists as a sort of masque (he calls it a
 "tapesty" at one point) in which the various characters
 speak: the Slinger, the dance hall girl Lil, the Very Stoned
 Horse (also known as Claude Levi-Strauss, the name of the
 French anthropologist providing a lovely pun for that),
 other great western enterprise: the blue jeans, Kool
 Everything (a kind of Sixties acid king), Dr. Flamboyant,
 and the enigmatic "I" who doggedly questions and de-
 scribes everything he sees. The characters move in the
 general direction of Las Vegas, a place which we all know
 exists more as a function of the dollar and Howard
 Hughes' imagination than it does as a place. Lil puts it
 in a nutshell:

they say he moved to Vegas
 or BOUGHT VEGAS and
 moved it.
 I can't remember which.

It would be impossible to describe a scenario for any of
The Slinger, let alone Book Four. Events appear in non-
 sequential time and non-localized space. The ostensible
 location for the entire poem is the American Southwest.
 Dorn creates the atmosphere of its impermanence through
 a narrative which shifts among the various characters
 ("The curtain might rise anywhere on a single speaker").
 If the Southwest is fertile soil for exploitation and appropria-
 tion, it could be said to have its center in a Swiss bank
 as easily as in the giant power station at Four Corners
 (of which Dorn makes mention more than once). In this
 world, the "Scarcity Industry" allows for cars to be con-
 verted into avocados, tires into tortillas; that is, the econo-
 mies which put cars and food in a parallel relation-
 ship transforms the values by which we see a car as,
 simply, a car. It becomes a sign of the various industries
 (petroleum plays the primary role in Book Four) which
 establish the price of everything in the country . . . in-
 cluding an avocado and a tortilla.

Dorn never steps back to "describe" such processes,
 since description only identifies one thing in terms of
 another—a form of doubletalk, as far as the Slinger is
 concerned. Rather, he speaks from "within" each com-
 plex. At one point, a "Hill of Beans" appears, appearing in
 a Big Brotherish tone, issuing declarations like
 "Achievement comes through absolute power and power
 comes through strength." But a Hill of Beans, it is said,
 "don't amount to nothing" (a statement which may
 sound rather cavalier to one for whom beans is a staple).
 The character known as "I" says of this adage, "I'm
 interested in the fixations, usually," indicating that the
 substance of things has given way to their powers of
 reference, their function as codes.

The political-economic allegory of *The Slinger* is
 undercut throughout by Dorn's incisive wit. Talking
 cracker-barrels, hills of beans, stoned horses, and avocado
 cars create the bizarre entourage for his western hero.
 In the reading, Dorn's endless punning and joking are
 handled with a cool, self-possessed voice that maintains
 the flat texture of the masque. His part in the Slinger's
 own detachment becomes total.

What is offered in the poem and reading is no camp
 satire or new comic mythology. Dorn investigates the
 ground of myth itself in the appropriation of landscape
 and the mediation of language by system. And his own
 engagement with the language of his poem intensifies
 the "oral impulse" in contemporary poetry to include
 the voice as a problem rather than a solution.

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THREE PHOTOGRAPHERS seeking fourth at roommate. Del Mar on the beach, own room, furnished, \$150 month plus utilities. Marshall, 452-2003, days. Dan or Pat, 755-1334, evenings.

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MALE-FEMALE roommate needed. Furnished condominium on Mission Beach, Ocean Front Walk. Two bedrooms, two-bath, fireplace, dish-washer. \$147.50, utilities, \$110 month plus half utilities. Sharon, 583-3448, after 4 p.m.

FEMALE ROOMMATE wanted to share luxurious house on Mission Bay overlooking Mission Bay Yacht Club. Non-student preferred. \$150 21-30 months. 488-7204.

WANT TO RENT, quiet, professional woman needs cozy, moderate-sized, single or apartment, 1 1/2 bedrooms. North Park Mission Hills, Kensington area. 277-8873, extension 42 or 286-3586.

FOR RENT, own room in peaceful Ocean Beach house. Clean, light, view. Ideal. All utilities included. \$100, 589-5945, after 5 p.m.

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REDUCED, NEGOTIABLE rent, comfortable, light, unfurnished room, best case. Disorganized, puzzling bachelor needs arduous, amusing, thorough, south-eastern female as haphazard house-keeper, singer. Jackerando, 296-4756.

ROOMMATE wanted to share excellent three-bedroom house with yard near SDSU with two non-smoking, easy going, clean, neat grad students. \$98 plus utilities. 583-8184.

PROFESSIONAL COUPLE need quiet house with yard to rent. We have a beautiful shepherd dog. Rent under \$200. Jeff, 222-2770.

LADY who called about renting a condominium in Genesee Highlands 1444 Camino Real for \$300 month. We lost your name and phone number. Please call Barb or Pat, 755-1475.

STUDENT DESIRES student to share two-bedroom house in Pacific Beach near Crown Point. Call okay, \$95 month, 10-30 utilities. 272-1049.

OAKWOOD, Responsible female, 24+, to share furnished two-bedroom, two-bath apartment in Pacific Beach with garage. \$147.50, including utilities, tennis, pool, parties, jacuzzi, sauna. 276-4603.

WANT FEMALE to share four-bedroom, two-bath house in quiet neighborhood of San Carlos. Kitchen and laundry privileges. 464-8300.

ROOMMATE wanted to share quiet, two-bedroom apartment, with garage, in South Mission. Must be lady class, graduate or law student preferred. References. 272-3759.

QUIET MALE, 29, wants averse female to share apartment or small house near ocean. Henry, 6.

GRADUATE STUDENT, 28, wants to join one or two other females in spacious house with yard. Prefer self-growing interest. 224-4490.

FEMALE ROOMMATE wanted. Own room in older, two-story house with fireplace overlooking the coast in La Jolla. \$80 month. 454-4076.

LAW STUDENT seeks mellow, generous individual to share room, two-bedroom house in La Playa section of Point Loma, by March 1. \$125. Barry, 273-2900.

HELLO, Will share two-bedroom apartment shelter in Ocean Beach with third person (own room) \$74 and one-third utilities. 5071 Muir, Lore or Marge, 225-8939.

ROOMMATE wanted. Female only, own room, three blocks from beach. \$92.50 month, plus utilities. 725-1718. If the phone is disconnected, come by 4841 Coronado in Ocean Beach between 10 a.m. and 6 p.m.

RELIABLE, employed male, des. quiet, single-unit rental or garage in North County area. Unsub. \$125 month. Excellent references. 458-5945, after 5 p.m.

LOOKING FOR three-bedroom house with fenced yard and garage for three adults, one child, one dog. References. Prefer San Diego area. Under \$275. 295-4298.

MALE ROOMMATE needed to share apartment, meals, with three medical students in La Jolla. Very close to UCSD. \$78 month, plus utilities, food. 453-0935.

ROOMMATE, either male or female, for Ocean Beach apartment. Rent is \$105 for bedroom, own bath, very nice place. Stacy or Jon, 287-8544 or 226-8117.

ROOMMATE, male or female, needed to share apartment in Lakeside with young, easy-going couple interested in art, philosophy, to share one-third utilities. 443-3092.

HOUSEMATE wanted to share large, four-bedroom, two-fireplace house in University City. Large room with bath. \$150. Dogs welcome. 452-1891.

COUPLE NEEDS another couple of similar age (22-28), with creative interests in art, philosophy, to share three-bedroom house in Point Loma-Ocean Beach area. \$150 couple. April 1, 223-3148.

HOUSE FOR SALE, University City, semidetached three-bedroom, two-bath, pool, patio, extras. Close to schools, shopping, bus. \$98,900. 453-2220.

HOUSEMATE needed, either gender, own room, two-bedroom duplex, Pacific Beach, yard, garden, \$100 month. 29+, art student, quiet. 272-8141, evenings or weekends.

ROOMMATE wanted for two-bedroom Sunset Cliffs apartment. Fast to the beach, great view, fireplace, dishwasher. Prefer over 21. \$140 month. 223-8864, after 5.

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WOMAN TRAVELING to Turkey, Iran, Syria and Iraq. If you have been there, please call. 467-6843. Specialize in information on hotels, Bertha, 291-0289.

VOLUNTEERS NEEDED to transport young hemodialysis patient from North County area to Grandview Hospital. Please send name and phone number to 3570 Wilson, San Diego, 92104.

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USED LADDER and spool table. Must be cheap, but in good condition. Don't have much money, but need these two items. 222-7501.

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PEOPLE WHO want to trade football cards. Fred Preston Person, Joe Olsen, Ernie Holmes, Chuck Foreman, Alan Page, Fred Cox, more, Jonathan, 279-3810.

WANT FIFTEEN people interested in Italian class in Claremont area. More details. Beth, 279-3810.

WE NEED BOOKS for charity project. Hard, soft backs, old, new, text books, encyclopedias, National Geographic, Playboys, comics. Free pick up. Tax deductible. 232-2265.

TWO INDUSTRIOUS, attractive, male carpenters need financial assistance to carry through on several pre-designed projects. Ethel, 465-2297.

SURFER MAGAZINE, 1961-62, original issues in good condition. Volume 1, number 2, numbers 1 and 3, volume 3, number 6. Greg, 755-7480.

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THEATRICAL PRODUCER seeks financial backers for potential smash hit by dramatic playwright, titled, "The Superiority of Being Roberto." Send financial statement to Ellen Sturnella, P.O. Box 3124, San Diego, 92103.

JOURNAL with national circulation needs volunteers. Graphic, editorial, miscellaneous, help of all kinds needed. Now! Call Tyrell Collins, 222-2141.

WANT Old newspapers from October 13, 1974 to March, 1975. L.A. Times or San Diego Union. Will pay reasonable price. Jim, 279-8214.

ANYONE HAVE a flourishing herb garden? I need some companions by the end of February. Jan, 466-8801.

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1964 VW CAMPER, rebuilt engine, new interior. \$800. 454-016.

1961 VOLVO P544 816. Good engine and transmission. Needs new drive shaft and upoints. Call evenings, 561-3978.

'69 Plymouth Roadrunner, 383 cu. in., Hurst 4 speed, fast, wide tires, asking \$1685 or best offer. Call Vic after 2:30 at 287-4880.

'71 VOLKSWAGEN. Excellent condition. Must sell, sacrifice, \$1200. 483-0935.

FIVE TRU-TRACS Tires, 11-15, mounted on 15-69 Chevy rims, will fit Toyota 4x4, tubes and balanced. Good condition. \$150. 270-7416.

1971 FIAT 124 Station Wagon, excellent condition, new shocks, brakes, transmission, only \$1655. 222-3989.

RARE 1967 Lotus Elan 2+2, blue, Weber, low miles, many extras, in excellent condition. Never raced. \$3795 or offer, 279-6772.

'71 TOYOTA 2-door Mark, air, stereo, stock. All major items rebuilt. \$2195 or we trade for '71 or newer large van. 235-4114 days.

THE EXPERTS ARE RECOMMENDING. "Need minor body work and paint job. Great transportation, little wear and it's a classic. 965-6318 evenings or weekends.

1969 RED DATSUN Pickup, 1300cc engine, carpeted, shell, new tires, new shocks, new transmission. Must sell—moving. Make offer. Dave, 283-8819.

1974 DATSUN 610. Loaded with air, rally group, new Michelin steel radial, plus extras, low mileage. \$3700. 454-4712, keep trying.

VW BUS. 1960 Commuter, Chamer, new brakes last week, free engine and running gear, 5 good tires, rusted, needs towel \$600. 287-8544 or 275-8117.

'65 JAGUAR. A true classic. Good condition. Asking \$4200. Dan Rose, 755-1254 after 6 p.m.

1955 CADILLAC. Good transportation, good investment for restoration. Mike, 277-0745.

'63 GMC CAMPER. 305V8, big, rugged, reliable, 4 speed, stove oven, furnace, water, etc. A bargain at \$1500. 270-4553.

Lessons

YOGA, TAI CHI courses start Wednesday evening, March 3, at the downtown San Diego Y.M.C.A. Gain relaxation and energy. For information, call 232-7481.

READERS THEATRE GOES TO ENGLAND AND YOU'RE INVITED

THE INSTITUTE FOR READERS THEATRE announces its FOURTH NATIONAL SUMMER WORKSHOP

to be held in England for 4 weeks
JUNE 28—JULY 23

6 UNITS OF UNIVERSITY CREDIT

WORLD FAMOUS GUEST ARTISTS arranged by the distinguished producer Paul Gregory, Lord Olivier has accepted the University's invitation to participate informally (subject to professional availability)

OUTSTANDING FACILITY with a large staff for personalized attention to beginning, intermediate, and advanced students.

UNIQUE ENTERTAINMENT PACKAGE: Special exclusive events. Backstage visits at Stratford and the Old Vic. Attendance at London Theatres. Trips to historic literary sites.

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EXCITING READER THEATRE STUDY in the environment of Literary England.

For further information call: OFFICE OF CONTINUING EDUCATION
San Diego State University
286-5152

Enrollment is limited to permit individualized instruction and arrangements.

Laurence Olivier

CERAMIC LESSONS, beginning and advanced. New Craft II, 1247 28th Street at "A". 235-0722.

GUITAR AND BANJO lessons. Learn folk, rock, reggae, blues and other styles at my house or yours. Call Morris McIntyre at 461-1699 for an appointment.

HOW TO GET in touch with yourself. Close your eyes and let your energy do the work for you. By Mira Fairbanks. Class February 22, 12:30 to 5 p.m. \$15. National Center for the Exploration of Human Potential, 978 Chichester, 474-2733.

HATHA YOGA—private and small group classes in a friendly, peaceful, warm environment. Radhika Yoga and Dance, 1818 W. Lewis, Mission Hills, San Diego. 299-1443 or 299-3984.

ONGOING JEWELRY construction class, Wednesday evenings, 8 to 10 p.m. Instructor: Steven Bricker. Supplies and tools furnished to beginners only. Class fee, \$40 for 8 lessons. Bead Bag, 3636 30th Street, 299-1780.

PIANO TEACHER, Juilliard trained. Excellent with children. Instruction includes theory and music appreciation. Instruction for serious students at all levels. 295-4081.

EXERCISE CLASSES for women. Tuesday and Friday evenings and Thursday morning. Mission Hills Congregational Church 4070 Jackwood Street. Call 296-4942, 4-6 p.m.

TENNIS LESSONS or something more? "Tennis Dynamics" is a professionally unique approach to the instruction of tennis. Affiliated with U.S.A. Call 755-6486 or 436-3611 for details.

LOW prices. \$50/hour, five hour course \$2250. English, Western and Eastern. Haynes Ranch, Lakeside. 443-2157.

BLUES HARMONICA lessons for beginning and intermediate students. People's prices. 272-8532.

BALLROOM DANCE classes. Fox trot, swing, cha cha, rumba, waltz, etc. Wednesdays, 8-9 p.m. Call 296-4842, 4-6 p.m.

NEED HELP in learning the Thai language. Will exchange for help in English language. 270-7194.

INA FELSHER's Thursday acting class temporarily suspended until April 8, 7 p.m., Cardin Center, 2422 Congress Street, Old Town. Please return to Monday classes instead. 224-3531.

PRINT YOUR OWN color pictures from negatives or slides. Fast color class begins Tuesday, March 2nd, 7-9:30 p.m. Color theory, darkroom, and materials are included. Call the Photo Workshop for registration and information. 284-9431.

LEARN TO USE your camera; develop and print your own pictures. Basic photo class begins Wednesday, March 17, 7-8:30 p.m. For additional information and registration, call 284-9431. The Photo Workshop.

YOGA TEACHER wanted in exchange for music lessons, Eastern or Western theories, most instruments. Prefer female teacher. 483-2297.

RIDING LESSONS. Supervised by professional. All levels. \$10/hour. Low prices. \$50/hour, five hour course \$2250. English, Western and Eastern. Haynes Ranch, Lakeside. 443-2157.

ABSOLUTELY ADORABLE! Orphan, free to good home. Fat and jumpy. Already wormed. Cricket, 264-6143.

RABBITS. MAKE nice pets or raise your own meat. Three dogs and two birds. New Zealand and Red Satin. \$4 each. 286-7788 or 296-5989.

LEARN FOLK GUITAR. Experienced and very patient teacher welcomes students from absolute beginners through advanced. Learn to fingerpick, play fast melody, and lots of songs and styles. Diana Sternbach, 488-1895.

HELPI I DESPERATELY need long distance transportation. Six-year-old A.O.H.A. mare. Sweet, sound, and kind. Will consider trade for hot sports car. Valerie, 753-7806, after 6:30.

HAVE A HOME for homeless positioners? We're rather out of cash need an aquarium. Please call Bill or Paul, 453-7308.

FISH EQUIPMENT. Two-gallon tank with light for guppy display. Heater, pump, three filters, and rocks plants etc. All for only \$20. 296-4714.

LOST DOG. Golden Retriever. He likes people. Little girl in his back pocket. Shari, 488-3825.

LEAVING THE mainland beginning March. Two female calico kittens, nine months old, need good home. Mary, 281-7163.

FOUND—Mission Hills. Lovely male liver and white Springer Spaniel. Owner please contact or will give to good home for animal shelter fee. 297-9497, evenings.

LOST—SOUTH Mission Hills—February 10, rusty buff cocker male, 10 months, tan rolled collar. Reward, I miss him. 236-4994 or 295-4276.

ABSOLUTELY ADORABLE! Orphan, free to good home. Fat and jumpy. Already wormed. Cricket, 264-6143.

RABBITS. MAKE nice pets or raise your own meat. Three dogs and two birds. New Zealand and Red Satin. \$4 each. 286-7788 or 296-5989.

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February 26, March 3
ADORABLE AKC. Norwegian Elkhound puppies, six weeks old, \$100. Dan or Shelley, 290-4897.

FREE TO GOOD homes. Collie labrador puppies, one male, one female, all black, 10 weeks old. 460-7451, after 7 p.m.

AKC KEESHOND pups, akin to huskies, only smaller, fluffier, and more adorable. \$50. 296-1031 or 582-3745.

WILL THE PERSON who borrowed my dog please return it to me? It's the only thing that loves me. Blood Golden Retriever, in Pacific Beach. Chuck, 488-3825.

UNTIED AKC Boston Terrier male, well marked, built, seeks experienced Boston Terrier female. He needs practice. First three ladies free. 460-5690, after 6 or weekends.

DALMATIAN PUPPY. AKC, nine months old, liver, male, \$50 or best offer. 454-0883.

AKC GOLDEN Retriever puppies born January 12. Beautiful, frisky, healthy puppies from excellent parents, \$50. 753-4610.

THE GIRL WHO picked up the free kitten. Please call me immediately and leave your phone number. Very important. Joanna, 436-0719.

Photo
JOIN SAN DIEGO'S finest rental darkroom/lab. Special student rates. The Safelight, La Jolla, 5517 La Jolla Boulevard. 454-8411.

QUALITY CAMERA repair by factory trained technicians. Free estimates. Most repairs done within a week. General Camera Repair, 5275 El Cajon Boulevard 583-8300.

PRINT YOUR OWN color pictures from negatives or slides. Five-session class begins Tuesday, March 2nd, 7-9:30 p.m. Color theory, darkroom, film, and materials are included. Call the Photo Workshop for registration and information. 284-9431.

ROLLEIFLEX with 2.8 Planar lens, coupled light meter. Rollei 35mm adaptor. Honeywell Heiland flash. Davidson tripod. \$300. Bernd, 292-4196.

SOLIGAR 135mm 1:2.8 lens. Scope mount. \$50 or best offer. 477-3813, keep trying.

OLYMPUS 100 12.8 lens for OM 1, excellent, \$120 or trade for 50mm El. 483-4437, 26mm Compomatt, Leitz or Zeiss binoculars or photo books. Leitz cassettes, \$5. 224-0626.

ENLARGER. DURST M300 with Schneider Compomatt 50mm lens, 380 Daylight bulb film, under \$750. Honeywell Nikkor 12" lens, 12" enlarger. \$20. All like new condition. 224-4959.

SLIDE PROJECTOR. Bell & Howell, auto focus, remote control, less than year old, got at birthday present, good condition. \$125, might go lower. 270-7194.

MAMIYA C330 with 65-2.5, 80-2.8, and 250-5.3 lenses. All in excellent condition. \$375. Ben, 297-1726 evenings, 276-3414, extension 36, days.

KODAK 16mm movie camera. Has speeds of 16, 32, and slow motion 64. Case included. \$25. 583-4514.

RICOH 500G 35mm camera. Light weight, compact. ASA setting, focusing dial, time setting is 1 to 1/4000. Automatic manual feature. Case, strobe and extras. Bob, 582-1862.

EASTMAN KODAK and Bolex, both 16mm movie. \$75 each. Miscellaneous 35mm lenses, reasonable. Claremont area. 277-5800, Monday through Friday.

RICOH 35mm camera, compact and lightweight. Automatic or manual focusing, 1/500 to "B" setting. Case, strobe, and other accessories. Excellent condition. \$45. Rita, 582-1862.

USED DARKROOM equipment wanted. Trays, tanks, enlarger. Please call or write. Rita, 582-1862.

ANTIQUE PHOTO Studio—Picture mounting in costumes from the old West. For info or appointment call Car-U-Antique, Grossmont Center. 464-0424.

MINOLTA AUTOPAK 600-X Rokker lens, 1:2.8, 135mm, instant-type camera with Minolta quality. Brand new, with case, easy to use, fantastic pictures. \$20. Rita, 582-1862.

REVERSE SUPER 8 movie camera. Almost new. Excellent for a beginner. \$15. Cricket, 264-6143.

KONICA T3 Autoflex, most condition. 50mm 1:4 and 135mm 2.5 lenses, split image focusing, zoomed flaps, case and hood. \$300. Pat, evenings only. 755-1334.

MINOLTA SR-3, 1:1.1/1000sec shutter, also 135mm telephoto F 2.8. \$115. Excellent condition. 436-1448.

YASHICA SUPER 800 Etero Super. Selling in costumes from the old West. For info or appointment call Car-U-Antique, Grossmont Center. 464-0424.

KODAK POKET Carousel slide projector, model 200, brand new with remote control and focus. 270-7416.

ROGERS LONDONER FIVE diaphragm set, int. price \$320, special to Reader. \$500. Gary Music Company, 4420 Cota, Pacific Beach. 272-2071.

How to Place Your Free Classifieds

DON'T CALL US... Due to the large volume of classified ads we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to re-submit the phone number from an ad you saw two weeks ago, etc.

ADVERTISERS: Ads of more than 25 words cost .10 per additional word.

ADS MUST BE TYPED, double spaced, on a 3x5 card. No capitalization, no abbreviations. Any instructions on separate paper.

THE DEADLINE for receipt of ads is 10 a.m. Saturday, 5 days before the Thursday issue. Limit—two ads per week. We reserve the right to edit or refuse ads.

BUSINESS OPPORTUNITIES. Businesses (businesses include you if you are giving lessons, counsel, selling real estate, etc.) may buy ads for \$3 for 25 words or less, plus 10 per additional word. All business ads must be paid in advance.

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