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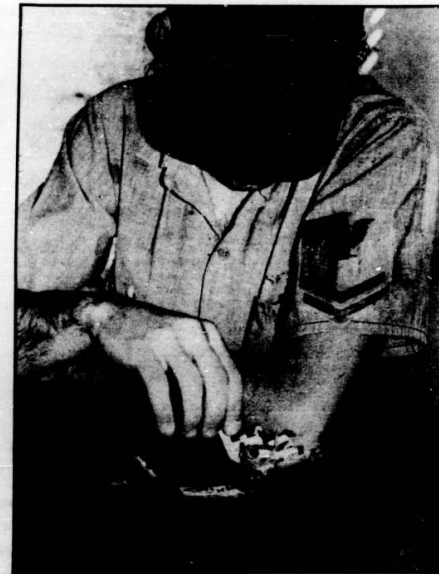
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Vol. 5, No. 17 April 29 - May 5, 1976

SAN DIEGO'S WEEKLY

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Steve Kowitz

A young marine at the Marine Corps Recruit Depot sent a desperate letter to the Center for Servicemen's Rights. It was obvious that he was barely literate. It was also obvious that he was in trouble.

A few days later the center received a letter from the boy's parents in Hayward, a letter written on the advice of their congressman, pleading for help. According to them their son was retarded and had no business being in the Marine Corps in the first place.

Like Lynn McClure, the young marine recruit who was beaten to death a few weeks ago, this young man had failed the Corps' entrance test. His resourceful recruiter, like McClure's, had suggested that he go to another city and take the test over. The second test was either considerably simpler or someone cheated. Because he passed.

Why had he wanted to join up at all? "I think it was because of the uniform. You know, he liked the shiny buttons." Cathy, the counselor who worked on the case, smiles remembering the incident. "It took us a couple of weeks to find him. They were holding him in a casualty company. I finally got to see him one Sunday. He cried a lot. It was an incredible hassle getting them to admit he was even there in the first place. Eventually they had to. After three weeks we convinced the Marines he was re-

tarded and that they should let him out."

A soft-spoken, poised, attractive woman, Cathy earns her living as a legal secretary. In the evenings she helps enlisted men fight against what she considers to be military oppression. She has been a political activist involved in servicemen's struggles since the middle of the Vietnam war.

According to Captain Bill Lynch, commanding officer of the Naval Legal Service in San Diego, there is no need for a sailor to seek civilian counsel. Navy lawyers come from the upper 20% of their graduating classes, and the system, recently revised, makes it virtually impossible for the brass to pressure a Navy lawyer. In his estimate, no more than 10% of sailors in trouble seek civilian legal assistance.

If such is the case, then the number of sailors trying to find a way out of the Navy must be truly staggering. Between 10 and 15 servicemen find their way to the unheated second-floor loft of the Center for Servicemen's Rights on a typical evening. The vast majority of them are looking for a way out of the military.

Located at 820 Fifth Avenue in downtown San Diego, the CSR offers off-duty sailors and marines services considerably different from those offered at the strip-bars, rub joints, peep shows and adult book stores among which it is sandwiched. The rugs that cover much of the painted red floors, the plants, boxes, paper lanterns, and secondhand furniture, give the large yellow loft a homey, if

impooverished charm. Tonight in the large center room two sailors are discussing their applications for discharge as conscientious objectors. A young black man in dungarees and white shirt climbs the stairs. Cathy, midway through dinner—guacamole and the best Mexican chicken soup in town—greets him. "Hi, can I help you?" He nods shyly and says "I have a problem I'd like to talk to someone about."

"Sure," she says. "We can talk in here." She scoops up her tin-foil dinner and the two of them disappear into one of several small rooms. Two other young volunteer counselors are also eating their dinners in a back room. A third is speaking on the phone. He runs down the list of possible discharges: hardship, disability, general, administrative, undesirable.

The young man talking to Cathy has just been told that he will not be given an honorable discharge. "Frequent involvement" and too many Captain's Mats. Most of the incidents involved race. He feels that his Muslim interest has made him a particular target of the command's animosity. Although they have hinted at an administrative discharge, it is the possibility of the undesirable one that he fears. The job market is tough enough as it is, he says. But with a U.S. ...

She outlines his rights. The center will help him get a civilian lawyer. They discuss the possi-

bility of a witness testifying to the racism.

Later, in private, she tells me that it is not uncommon for blacks to be promised an administrative discharge and wind up with an undesirable one. Racism, she says, is an enormous problem in the Navy. "The whole job classification system in the Navy is racist."

A middle-aged woman is talking quietly but with great intensity to a tall, ruddy-complexioned counselor whose long blond hair is partially hidden by a blue cap. Duffy, an ex-sailor himself, listens quietly, nodding occasionally, as she spills out the long story of her husband's two suicide attempts and her own frustrated attempts to help him get out of the Navy. Her daughter, a child of four or five, sits beside her playing with her pocketbook.

Now they're trying to blame it on me. They've tried blaming it on everyone and everything. They say he's an alcoholic. Well, for 12 years he was a perfect sailor and always came home with perfect reports. I brought them all the papers from the psychiatrist. I've talked to every chaplain there is. But the Navy's denying the whole thing. I don't know where to begin ...

Testifying before a recent Senate Internal Relations Subcommittee, naval intelligence officers characterized the Center for Servicemen's Rights as part of an international Communist conspiracy engaged in subversive activity against the military.

Senator Strom Thurmond, a member of the subcommittee, noted that there have been a number of major acts of sabotage and cited violent and mutinous situations involving the aircraft carrier Constellation and Kitty Hawk in 1972, and this past summer a mutinous situation aboard the guided-missile destroyer Sterett, all three of which are home-based in San Diego.

The Senate subcommittee report suggests that the Center for Servicemen's Rights is part of a loose federation known as the GI Alliance, which has ties with the Soviet Union. It also claims that the alliance was responsible for, among other things, the recent defection of two U.S. sailors to the U.S.S.R.

According to a counselor who has worked with the CSR for several years, the report is nonsense. The "conspiratorial business," according to Terry, is based on the Olongapo papers—letters confiscated when a center similar to the San Diego CSR was raided in the Philippines after Marcos declared martial law. The counselors, claims Terry, were beaten, jailed, and eventually deported.

"The NIS (Naval Investigations Service) found some letters from us. Which wasn't surprising. We correspond with groups all over the world. There was never any conspiracy. Their conception of that sort of thing is generally warped. Some of these groups they mention in the conspiracy are pacifist organizations against the military."

(continued on page 13)

Uncle Sam doesn't love you anymore, or perhaps the relationship has cooled from your point of view...

where do you go from here?

City Lights

PAPER MONEY

Helen Copley, lauded by *Newsweek* and *New West* for bringing a broader political vision to her *Union-Tribune* and improving employee relations, has pulled in the reins a bit. Effective on April Fool's Day, *U-T* staffers, all 1,200 of them, will be paying a dime a day for the paper they produce. "After April 1 no one will be permitted to remove a newspaper from the building unless it is stamped as having been purchased from a vending machine within the building," reads a March 15 memo from Oliver B. Peter of the paper's Industrial Relations Department. Indented stamped papers are available for one-half the fifteen cent newsstand price, "rounded off to the nearest 5 cents," which, by Copley math, equals a dime.

Mr. Peter refused to comment on the whys and wherefores of the decision, noting only that it is "an in-house matter that everyone seems satisfied with." One staffer had no idea why the program was started. "I heard something about it keeping our circulation figures on the level," he offered. "But most of the time decisions like this are a result of some whim."

Perhaps Helen Copley thinks the papers have improved so much the employees will pay. "1,200 dimes a day is how many dollars a day..." Paul Krueger

AN UNHAPPY UNION

With the California primary coming up in June, local candidates have gone to work to achieve the name identification that is so essential to winning an election. Joseph Trento, Democratic candidate for the 41st Congressional District nomination, has chosen a method no other candidate has hit upon. Trento says he will sue the San Diego *Union* for 20 to 30 million dollars if it does not print a retraction of

statements contained in a February 27 article by reporter Otto Kreisher. Trento's attorneys filed a formal request for retraction with the *Union*, and the April 10 deadline for compliance passed with no action being taken. Trento can file his suit anytime within one year from the date of publication of the disputed material.



Joe Trento

but says he is "holding off until after the primary."

The article, described by Trento as "a hatchet job," dealt in part with the candidate's experience as a reporter for investigative columnist Jack Anderson. Specifically, the *Union* quoted Anderson's personal secretary as saying Trento had worked with them "for one and a half years, a year," and that they always have six young reporters working for them at a time.

"These statements," declares Trento, "are an absolute lie. I was not an intern with Anderson, nor was I responsible for him losing two valuable staff members, and for his inability to raise campaign funds. The two former staff members, Dorothy Oberle and Ellie Peace, deny that they resigned for reasons connected with the Kreisher article. Campaign Co-ordinator Mel Shapiro has also left, citing differences with Trento's team. 'It's a staff thing,' said Shapiro."

"I'm still on good terms with Joe," Kreisher, a political writer for the *Union*, sees nothing unfair in his article, and stands by his statements. Noting that the majority of the article was concerned with Trento's candidacy announcement, and that the alleged lies were contained in a few sentences at the end

of the story, Kreisher remarked wryly, "If this is the best 'hatchet job' I can do, I must not be a very good reporter." *Union* City Editor Al Jacoby scoffed at charges that the article contained lies about Trento. "We checked it out," says Jacoby, "and Anderson told us Trento was an intern. We stand by our article, and our newspaper has no retractions will be published."

Two of Trento's opponents in the primary, Dr. Arnold Flick and attorney King Golden, feel Trento has found a unique way to gain press coverage. Flick expressed concern that Trento is receiving undue publicity from the charges he has leveled, and feels all of the candidates should receive equal press coverage. Golden dismissed Trento's charges as groundless, and emphasized that he was merely "looking for press coverage."

A free-lance writer, Trento was awarded four San Diego Press Club awards in 1975.

more than any other reporter. The awards were for three articles in the *Chula Vista Star-News*, and for a piece entitled "The Rise and Fall of Rohr," published in Trento's *San Diego Confidential*. "It's funny," muses Trento, "Two of the awards were for articles that the *Union* turned down as not being newsworthy."

Trento has more than one bone to pick with the Copley Press. At a fund-raising dinner at his home, Trento charged that Copley's Latin American Editor William Giondini had passed information about Guatemala to a CIA operative in 1961. Giondini admits "answering question about Guatemala," but says he never "had any information of intelligence value to report."

Trento has made other charges concerning the Copley Press-CIA connection, some of which were outlined at a press conference last Thursday.

Trento has been at work on an article for publication in *New West* magazine, however, according to Trento they "cancelled out, giving no reason."

The same sequence of events occurred with the journalism magazine *JMOR*.

Trento charges that his opponent Bob Wilson, and James Copley, late publisher of the *Union-Tribune*, set up a "working relationship" with the CIA in the late 50s. Further, says Trento, the *Union* had "full knowledge of the Bay of Pigs operation months in advance, and withheld that information from the public by request of the CIA."

—Richard Cone

BEHIND THE GLITTER

Those of you who caught a glimpse of last Friday's KGB fireworks-musical extravaganza may have wondered why we were celebrating the Fourth of July on April 23. Well, April, in addition to bringing the first days of Spring and the beginning of baseball, is radio-station rating month. In these

few weeks the American Research Bureau (ARB) does all the footwork necessary to compile a list of what stations are pulling the biggest audiences. Those results translate into a lot of advertising dollars for the winners and a disaster for the losers. That's why, as the stations vie for your attention, you have been subjected to more than the normal number of contests and giveaways.

KGB's Friday night show was a most successful promotion, pulling over 75,000 people to the Chollas Park and Fiesta Island sites. Program director Rick Leibert and his staff worked on the show for two years, and with the exception of the actual pyrotechnics, pulled the whole thing off unaided. "It's something that transcends the ratings game," responded Leibert to a question about the April date for a fireworks exhibit. "I think we'll keep the shows scheduled for April," volunteered Leibert. "The meteorologist we hired told us this is the only time of the season we'd be guaranteed good weather."

—Paul Krueger



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April 29, May 5, 1976

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STRAIGHT FROM THE HIP

Matthew Alice

Dear Matthew Alice:

While flying my kite in Kate Sessions Park here in Pacific Beach, totally attuned to nature's allure, feeling a deep sense of oneness with the grass, the trees, the sky, and my beautiful orange-and-purple kite, I turned to the clouds with profound questionings: Was Kate Sessions an avid kite-flyer, too? Is that why this park is named after her? Alas, the breeze died down, but the questions remain. Can you answer them? My kite lies in waiting until you do.

Mel Stroud
Pacific Beach

Dear Mel:

Kate Sessions, although she did live in Pacific Beach for some time, was too busy planting flowers and trees to have time to fly kites. She was a high-flying horticulturist who devoted most of her life to the florification of the city.

Sessions was born in San Francisco in 1857 and, being interested in plants since childhood, she was one of the first women to take agriculture classes at the University of California in Berkeley. She came to San Diego as a school teacher, but after one and a half years, she decided that her true calling was to build San Diego into a city of bountiful parks and gardens. She started a nursery on 10 acres of land leased to her by the city on the condition that she donate 100 trees to parks each year. Her first donations can now be seen at the Upper Street entrance to Balboa Park and along Fifth Street. Altogether, she gave the city 150,000 park trees and 250,000 street trees.

Sessions was a plant-seeking adventurer, climbing mountains, searching deserts, traveling by boat and train to South American coastlines, always returning with some exotic new specimen which she was certain would thrive here. She was much-admired by professionally-trained horticulturists and received many awards for her work. She is known as "The Mother of Balboa Park."

Sessions spent the last years of her life in Pacific Beach, where she moved when more room was required for her vast nurseries. One of her main attractions to

P.B. was that it had "better and more favorable soil than any other section of San Diego." In 1948, six years after her death, the park where you fly your kite was dedicated to her. The park was not particularly pretty at that time, however, and in ensuing years Pacific Beach residents began to demand that it live up to its name. Between 1960 and 1963 the park was finally landscaped with grass and trees that more appropriately honor her memory.

Trusting that I have sufficiently answered your question, go fly a kite.

5:14 A.M.

Dear Matthew Alice:

Quite some time back the Reader published a list of relatively inexpensive psychotherapeutic facilities in this area. Inasmuch as my neurosis has not abated and my financial condition has not improved (though I doubt there is a causal connection), I would appreciate at least a truncated list again. Just a specification of a relatively (?) inexpensive psychoanalytic clinic would suffice. That seems best for me, given my manic-depressive, obsessive-compulsive, and character complicated by diminished heterosexual (alas, I'm also unfashionable) libido, insomnia, psychosomatic manifestations, oral fixations, etc. At least I have for the nonce licked (not an accidental choice of words, I dare say) the suicidal tendencies, and I am now working pretty damn well (albeit obsessively and compulsively). Thanks.

La Jolla

Dear J.:

Your question presumes, by asking for "inexpensive psychoanalysis," that there is no such thing as free free-association. As far as I can tell, you're right. But for \$5 a session, you can be seen by analysts-in-training at the San Diego Psychoanalytic Institute (1200 Prospect St., La Jolla, 459-7676).

If that price is still too high, you can get inexpensive psychotherapy (technically different from psychoanalysis, but not proven any less helpful or effective) at one of several mental health clinics in the city. County Mental Health (main office, 560-3077)

Letters

Address all correspondence to:
Reader
P.O. Box 80803
San Diego, California 92138

CALLING FOR TIME

Dear Editor:

Can't tell you how much I appreciate your paper. Movies seem to be one of the strongest sections, with Mr. Shepherd's well-studied reviews and a com-

plete listing of the theatres and the movies shown there each week. One question: why don't you give us the times the movies are shown each night?

Dudley Adams
San Diego

Dear Dudley:

We have given previous thought to your suggestion, but it's just logistically impossible. When we call the theatres to compile our listings, it is too soon for theatres to be sure of their daily schedules for the upcoming week. (It is not uncommon, in fact, for theatres to not know what movies they're getting two days before the playdates.) That's why we try to include a separate list of theatres and their phone numbers whenever space allows.

—Ed.

DON'T PITY THE POOR INTERNS

Dear Editor:

About Seth Tuli's article on San Diego interns ("Up Steetho- scope," April 8). It's tough, ain't it? From where I sit, the life seems quite exciting, with all its problems. I can think of no

other job more rewarding, fascinating, or self-fulfilling than that of the doctor in training. During my one or two fifteen-minute breaks from my job as a gas jockey, I often think of people I'd trade jobs with, and an intern is one of those choices near the very top. If any of the interns in San Diego would like to pull in a better salary with a lot less than their 100 hours' work (I make \$3.25 an hour against their \$2.30 as computed by Mr. Tuli), why don't they give me a call? I'm on duty from 5 a.m. till 2 p.m.

Jack Hunt, M.S., Biology
El Cajon

SWAMI'S SHORTCHANGED

Dear Editor:

Though I am not a devout follower of the teaching of the Self-Realization Fellowship, and therefore have no axe to grind, I was disappointed that Mr. Sorenson ("Swami's," April 22) did not attempt a deeper understanding of the teachings offered there.

Jacques Robin
San Diego

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Season of Plenty

Jonathan Saville

The major concert and theatrical organizations in San Diego have by now announced their programs for the 1976-77 season. The announcements indicate an expansion and enhancement of the musical and theatrical life of our city; it is a season rich in promises.

To begin with theatre: the Old Globe will be making up for its bicentennial obsession with American plays by offering a number of important continental dramas. These include Jean Anouilh's *Ring Around the Moon*, Arthur Schnitzler's *La Ronde*, Friedrich Durrenmatt's *Play Strangers*, Ugo Betti's *The Queen and the Rebels*, and *Tango* by the Polish playwright Slawomir Mrozek. These five plays alone constitute a survey of some of the most important trends in twentieth century drama, including the most contemporary, and they come out of five distinct national traditions. With the exception of the Anouilh play, they will no doubt be unfamiliar to most playgoers here, who are thus offered a remarkable chance to plunge into a fresh and nourishing experience of modern drama, as represented by some of its most brilliant works. In addition, the company will be offering Shaw's *Arms and the Man*, one of the author's best and wittiest, Bruce Jay Friedman's *Scrambled*, Edward J. Moore's *The Sea Horse*, and Lilian Hellman's *Toys in the Attic* (one hopes it will be as expertly staged and marvelously acted as Miss Hellman's *The Little Foxes*, playing right now at the Carter Centre Stage).

The Old Globe offers two subscription series—one at the Old Globe Theatre, including the Anouilh, Hellman, Shaw, and Schnitzler plays (together with a fifth offering to be announced); the other at the Carter, including the Moore, Durrenmatt, Betti, Mrozek, and Friedman plays. If you are interested in the modern theatre and value first-rate theatrical productions (the Old Globe company, under the direction of Craig Noel, never lets us down in this regard), the only sensible thing to do is to subscribe to both series. For information, telephone the subscription office at 234-3601, or write to Subscriptions, Old Globe Theatre, P.O. Box 2171, San Diego 92112.

Next year will be an excellent year for music. I have already mentioned in these pages the Community Concerts series, but their list of attractions bears repeating. For scarcely any money at all, you can see and hear the Johann Strauss Ensemble of the Vienna Symphony, the Roger Wagner Choral, pianist Misha Dichter, the Danzas Venezuelas, and bass Paul Plishka. For subscription information, telephone 582-7454.

The San Diego Symphony will be offering twelve sets of concerts, with the usual Thursday and Friday evening concert supplemented once again by a series of Sunday matinees. The roster of soloists is exceptional, including pianists Christoph Eschenbach, Andre Watts, Orin Hollander, and John Ogdon, violinists Rafael Druian, Pinchas Zukerman, and Gyorgy Pauk, and singers Nicholas di Virgilio and Delcina Stevenson. The Symphony, under its conductor Peter Eros, has become an excellent musical organization, and its concerts are well worth going to. For information, along with a brochure describing the concerts in more detail, phone 239-9721, or write San Diego Symphony Orchestra, Box 3175, San Diego 92103.

Maestro Eros is also the conductor of the La Jolla Chamber Music Society (formerly the La Jolla Chamber Orchestra), which presents works scored for chamber orchestra, along with chamber recitals. This series takes place in Sherwood Hall, with a capacity of only 499 seats, and as a change from the practice of previous years there will only be one evening of each concert. Hence, it is most likely that the series will sell out on subscription. The concerts announced include three under the direction of Maestro Eros, with soloists Elizabeth Hamilton and Damian Burill-Hall in the first Brandenburg Concerto of Bach, Jaime Laredo playing the Stravinsky violin concerto, and one of the two or three best brass players in the world, trumpeter Edward Tarr. In addition, there will be concerts by the Prague String Quartet and the Fine Arts String Quartet with violinist Walter Trampler, and a recital by the great cellist Janos Starker. For subscription information, phone 459-6445, or write The La Jolla Chamber Music Society, Box 2188, La Jolla 92038.

The Sinfonia of San Diego is a small orchestra—although larger than the La Jolla group, which is truly a chamber orchestra—offering fine music-making in the lovely, intimate setting of the Spreckels Theatre downtown. They have announced an exceptionally interesting series of six concerts for next year, in addition to six performances by superb visiting groups and soloists. The Sinfonia's own concerts, under the direction of Maestro John Carvey, will have as soloists violinist Glenn Dietzer, cellist Christine Walevka, pianists Ilana Vered and Vasso Devetzi, trumpeter Thomas Stevens, and dancer Emily Frankel. The soloists in the recital series include the great Christopher Parkening, guitarist Ivan Davis; and the Juilliard String Quartet. There will also be a visit by the Anna Folk Ensemble, as well as PDQ Bach (if you like that sort of thing). One can subscribe to all twelve concerts for as little as twenty-seven dollars. For information, phone 454-5655 or 276-9022, or write to The Sinfonia of San Diego, Box 175, La Jolla 92038.

The San Diego opera will again be presenting five operas, for the first time under the direction of Tito Capobianco. Verdi will be represented by two operas, *Otello* at the beginning of the season, on October 9, 12, 15 and 17, and *La Traviata* (with Beverly Sills) at the end, on March 26 and 29 and April 1 and 3. Wagner's *Ring* tetralogy will conclude with *Götterdämmerung* on February 19, 22, 25 and 27. There will also be two less predictable works: Johann Strauss's *Die Fledermaus*, on January 23, 25, 28 and 30, and Gian-Carlo Menotti's *The Saint of Bleeker Street* on December 1, 3, 5 and 7. For information on subscriptions, call 232-7636, or write to The San Diego Opera, House of Hospitality, Balboa Park, San Diego.

These are the regular series whose concerts have been announced. Besides them, we can count on a fine series of chamber music concerts in Del Mar by the Field Quartet, offerings by the various universities and colleges (particularly San Diego State, UCSD, and the University of San Diego), and those unexpected visiting groups that suddenly turn up at the Civic Theatre. Music lovers in San Diego can look forward to a good year.

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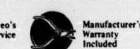


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Movies

(continued from page 7)

directing effort, has the matter well in hand. He drums up the proper excitement for the man-to-man showdowns, and he achieves a pervasive steady look, sick-green walls and drab costumes, except for James Coburn's unaltered, always-in-the-pink confidence as a reckless gambler, and he demonstrates as well an alert look-out for the peripheral fascinations of a scene — a black kid's methodical sidewalk shuffle, the stalwart folk musicians at an outdoor country jamboree. With Jill Ireland, Strother Martin.

*** (Frontier Drive In)

Harold and Maude — The take-sauce jokes are predictable and the zany old lady jokes are typical, but this unimaginable romance between Bud Cort and Ruth Gordon has a sick-sweet tolerance for private perversity that is quite beguiling. And the many Cat Stevens songs at intervals give things a lift. 1971.

*** (Ken, 4/30 and 5/1)

Harry and Tonto — The odyssey of a senior citizen and his docile pet cat, evicted from a condemned New York apartment house and drifting on and on with equanimity and philosophy, through a fortunate lineup of piquant characters and characters, becomes a sort of EASY RIDER or FIVE EASY PIECES for the older generation. As handled by Paul Mazursky, this bittersweet comedy is about one dose of comedy and one dose of bitter for every three doses of sweet. Art Carney plays with restraint, both unexpected and welcome; not much is asked and gotten from the cat, and not much is gotten from most of the scenes and settings, as this typical road movie, hastily dissatisfied and fidgety, succumbs frequently to the urge to see what lies over there, and over there, and over there.

1974. *** (Center 3 Cinema 2)

High Plains Drifter — Clint Eastwood, on a mysterious vendetta, brings a guilt-plagued town to its knees, in bizarre, audaciously conceived scenery: mountain lake, salt hills, and a tacky wooden town painted scarlet, renamed Hell, and set alive to accommodate Eastwood for an awesome backdrop for his nocturnal killing binge. Directed by Eastwood, his second try. 1973.

*** (Plaza)

If — It is practically impossible to avoid comparison with VIGO's ZERO FOR CONDUCT, and this is



NEXT STOP, GREENWICH VILLAGE

definitely not to the advantage of IF. The main problem in Lindsay Anderson's film is that it's played slightly too close to realistic, and credulous, so that the vision of the revolt of the trouble-makers in a repressive English boys' school looks a bit like apple-polishing (or grenade-polishing) for the rebels. Still, it is quite imaginative and powerful, and finally rousing. 1968.

**** (Ken, 5/5 and 6)

I Love You Alice B. Toklas — A reputable, buttoned-up Jewish attorney drops out into hippeddom. As might be expected, the Hollywood notion of subcultural beings (Leigh Taylor-Young) is less appropriate than the notion of proper people (Peter Sellers, who is pretty funny, and Joyce Van Patten, who is pretty hilarious). Directed by Hy Averback from a Paul Mazursky-Larry Tucker script. 1968.

*** (Ken, 5/2 and 3)

In the Name of the Father — Marco Bellocchio's vision of a Jesuit boys' school, starring Yves Beneyton, Laura Betti, and Lou Castel. 1971. (SDSU, Room S.S. 100, 4/29)

Jules and Jim — Truffaut acts the dandy, trying out chic and charming moods and images and bike rides in a misty countryside, antique newsreels of trench warfare, Jeanne Moreau singing a romantic ditty in a rocking chair, or leaping from a bridge on a whim, or dressing up as a mustache-cigar-smoker — almost as if they were so many different hats and handkerchiefs, in this glibful treatment of

H.P. Roche's novel of a liberated woman in the early part of the century and the two men who worship her. Moreau's glamor goddess performance almost squashes this fragile toy, and Georges Delerue's music repeatedly smooths over the possible dangers. Oskar Werner. 1962.

**** (Ken, 5/4)

Killer Force — The colors of the African desert are the most refined element of a shabbily plotted diamond-mine heist that, as it picks up steam, develops into an extravagant terrorist death spree. Telly Savalas appears to be in it just for the wardrobe. He has little to do but push his sunglasses up from the bridge of his nose. Peter Fonda, for his part, has his hair in curls. O. J. Simpson has no idea and no instructions what to do without a football, and Hugh O'Brian is a Hugh Heifer pipe and manly self-assurance. Directed by Val Guest. 1975.

*** (Fox)

Lipstick — In the prosecution of a Catholic-school music teacher for the rape of an alluring lipstick model, the defense attorney manages to touch on an interesting question — Can't a woman, groomed for sex appeal, be held culpable for her own rape? That is a question for another movie. However, in this one, the F. Lee Bailey attorney raises the point merely as a smear tactic; and the charming rapist, with a secret taste for bondage and humiliation, is plainly a psycho. (Even the enlightened prosecutor, Anne Bancroft with a Billie Jean King haircut, looks askance at the defendant's experimental music and its title, "Fury's Child," and expects the jury to see this composition as the product of a sick mind.) In its own terms, the only way the movie can turn is to hair-raising. In fact, it turns to pure baloney at the climax, as the rapist, aroused again, pursues his previous victim's 13-year-old sister through a maze of unoccupied offices and halls while her sister, one floor below, swirls in front of fashion photographers in a scarlet spangled dress. The men in the movie are deceitful, cowardly, or depraved, but the women are characterized with considerable care and sympathy. Margaux and Michael Hemingway, real-life sisters, have a warm, appealing relationship, and as a screen personality, Margaux has a slightly shushy voice that humbles her cover-girl looks. With Chris Sarandon. Directed by Lamont Johnson. 1976.

*** (Fashion Valley)

(continued on page 10)

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ies

(continued from page 8)

The Loves and Times of Scaramouche — Robert Siodmak's swashbuckler, played by Michael Sarrazin, co-starring Ursula Andress, directed by Enzo Castellari. (Parkway 2)

The Man Who Would Be King — John Huston at last realizes his plan to adapt the Rudyard Kipling story, which he first took up twenty years earlier, as a project to star Clark Gable and Humphrey Bogart. Whether it's because of the new age, or Huston's old age, or simply the increased distance from the line of gung-ho GUNGA Din-type interpretations of Kipling, the film has a weary, wise detachment from the foolhardy adventure — a travesty of colonial imperialism — underlain by two unscrupulous vagabonds, who travel north to Kafiristan, the footstaps of Alexander the Great, with the intent of using their knowledge in sophisticated weapons and military strategy to advance themselves to the rank of kings. Sean Connery and Michael O'Keefe are very good at slanting the customary Kipling bravado toward a stunted, schoolboy silliness and irresponsibility. It is one of Huston's finest movies, and the warmest rendering of Kipling on screen. 1975. (Century Twin 2)

Nashville — Robert Altman proceeds to course over talented features of the American Scene with amazing, canny mobility. His happy-and-bounds progress is made to look effortless, smooth, liquid-y because of his habit of skimming, primarily. Here, he and his allies visit Music City, U.S.A., but they arrive there with their own ideas ready and unaltered. Their air of bemusement seems cagily knowing and hardy at all enlightening. Altman has edged up to his chosen site and has declined to get more than his feet wet. It is surely an odd decision, since he knows how to move about country music that employs no estimate country singers, only songs written by the poster performers themselves, and a musical, arranged without country music background or interest. The result is a curious lack of excitement in the music, lack of awareness of the music audience, lack of respect for the creative work involved. Altman uses a PEYTON PLACE composite structure of scenes of characters — but, without doing any real plotting, he uses it to disguise the fact that he deals with one-note, monotonous, uncomplicated characters and events. There are just on the order of averages, some agreeable faces in the milling mob Karen Black, more than anyone else, makes a recognizable try to sing country-style. David Peck displays a scrubbed pink face and impeccable manners as a docile college graduate whose function in life is to be his Papa's pride. Lily Tomlin and two deaf-mute children set up an interesting, arbitrary domestic situation, acting with perfectly straight faces in a movie overrun with smirks. Renee Blakely, Allen Garfield, Barbara Harris, Henry Gibson. (Strand)

Next Stop, Greenwich Village — Paul Mazursky's recollection of his days in the early '60s, as a struggling actor, idolizing Brando in Greenwich Village. There's a nice feel for the places, rooms, halls, cafes, even though the image, in the current New York style, tends to be dark and blue and there's a nice feel for the camaraderie, tastes, values in the social circle of aspiring artists. The day-to-day details come off more believably than the dramatic highlights. An acting studio exercise, in which two students do a scene from Oedipus and then explain why they felt awkward about it, is one of the few accurate classroom discussions in movies. Method actor (I believe it is) here before him, was I not? and even an abortion episode is kept low-key by the studied blase of the characters. On the other side, though, are some over-weighted confessions and betrayals and for a big finish, a sentimental farewell to a Brooklyn neighborhood that

head-over-heels, as if through surprising and magical trap doors or secret passages. And through this stretch the movie's stride is unrelatable and unbreakable, and its tone is almost song. With Malcolm Macdowell, Rialto Richardson, Rachel Roberts. Music by Alan Price. 1973. (K&N, 5/2 and 5/3)

One Flew Over the Cuckoo's Nest — The film's new mood is not what can be avoided without some degree of stoniness, uses a mental-ward setting to allegorize a 1960's anti-establishment orthodoxy — the guardians need watching more than the guarded. Really, the hero figure, Jack Nicholson's McMurphy, is too much a self-interested manipulator to pass inspection as a spokesman for

along steadily and casually in spite of director Blake Edwards' habitual tastelessness, the sameness of his gags and his irresolute impulse towards a superduper finale (a flood of soapuds). At best, Sellers caresses a fair gasp like the mess-making in the city's post bathroom — are cruelly accurate the turns of the red-faced suited apes of a social bumbler. 1968. (K&N, 5/2 and 5/3)

Play It Again, Sam — Conservative Woody Allen comedy about a nutty movie buff, played by Allen, whose emulations of Bogart were for the most part, here as before, is that he tries to cover too much territory, his strong point, here as never before, is that he has real heart. 1976. (Center 3 Cinema 2)

The River Niger — Joseph A. Walker's stageplay, directed by Krishna Shah, starring James Earl Jones, Cicely Tyson, and Lou Gossett. (California)

Robin and Marian — The Robin Hood legend resurged twenty years after the return of Richard the Lionheart. An original script by James Goldman, directed by Richard Lester, starring Sean Connery, Audrey Hepburn, and Robert Shaw. (Valley Circle)

The Romantic Englishwoman — Joseph Losey casts his cold-eye another line towards the decadent English bourgeoisie, and his gaze is drawn knowingly to the very things he has observed, with mocking distaste, in the past. Several of the things, really, are carbon copies of things in ACCIDENT. But this story, complete with fantasy-reality ambiguities and class-war polemics, receives, for the most part, a paler, glimmer treatment. Noteworthy exceptions: Gerry Fisher's gleaming images, and Michael Caine's fine, nasty job as a well-to-do novelist who lives in a sardonic splendor in the countryside and invites trouble into his hermetic home. With Glenda Jackson and Helmut Berger. 1975. (Center 3 Cinema 3)

Seven Beauties — Lina Wertmüller's ostentatiously cynical treatise on the cost of survival to human dignity. By setting the scene in Fascist Europe, she intends to ride to the U.S. and, finally, in a Nazi prison camp, she has facilitated her argument about the need for emotional responses that have particularly been exploited in nearby Italian films (THE DAMNED, THE NIGHT PORTER, MASSACRE IN ROME). Wertmüller likes to set down a point and then grind her heel into it. When the proud Spanish anarchist dives defiantly into a trough of excrement and the Sackbut hero obeys an order to shoot his comrade in the brain, the point has been driven well into the ground. Wertmüller's convulsive-impulsive-revelation direction of the material (a controlled, consistent tone) however, Tonino Delli Colli gets a marvelous consistency in the monochromatic images — the damp greys of the forest along the Rhine, the dusty greys of the military prison. Her star, Giancarlo Giannini, enjoys some good

book. With George Sanders, Judith Anderson. 1940. (K&N, 4/29)

The End of the Dragon — The East-meets-West movie-melange of Bruce Lee of Hong Kong vs. Chuck Norris, kung fu champion, in a battle for the throne of the Roman Coliseum, is a pretty poetic idea for a martial arts movie. But the movie is a mess of Mafia harassment of a Chinese restaurant in Italy, and nothing in Bruce Lee's bumptious juvenile behavior justifies this pretentious finish. Directed by Bruce Lee. 1974. (Center 3 Cinema 3)

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course for philanthropists, ending up in a heap of repentant whimpers. The beauty parlor itself used merely as a pivot for making quick connections to various stations on the Beverly Hills social circuit. It's a poldozer comedy, and the winking obscenity of manners and mores elicits very few laughs. Still, Robert Towne's dialogue shows a good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always stinging people up, is quite lovely. It is, he more, than the Chris Christie or Gene Wilder, Grant, who best represents the hopes and illusions of culture art, a plain fellow, round, bald, bald, lipless, but spruced up with teased red-orange hair and wit-it, well-spoiled moustache. Directed by Hal Ashby. 1975. (North Park, Rox, USC, 4/30)

Sherlock Holmes' Smarter Brother — Overwithstanding some long-range defects, the quality of individual gags is reasonably high — high-strung, daffy, innocuous. There are several long-range defects to withstand, though. Gene Wilder, who seems understandable hard-pressed by the multiple chores of acting, writing, and directing, tends to chase after the nearest laugh, and consequently, the plot and characters tend to fly by every which way. There is little follow-up and little pay-off with any of the characters; but the central one, Sherlock's jealous sibling, Sig, is especially bunched around from swashbuckler to slapstick bumbler, to encyclopedic puzzle solver, to toddling little brother. Really, centering the movie around the younger — not by any means smarter — brother, Sig, is ducking the problem and escape for the expensive Victorian sets, the soft atmospheric image, and the thunderous romantic music. The movie lacks the mythic undercurrent of THE PRIVATE LIFE OF SHERLOCK HOLMES by another Wilder. Billy Co-starring Madeline Kahn, Marty Feldman, Dom De Luise. 1975. (Fashion Valley)

Sideways — Classic Comics on screen. A pair-thin travelogue through Northern India, lushly photographed by Sen Yvett, it slides over any notion of pain, struggle, intellectual conflict contained — Hesse's novel of a

moments in the Naples sunshine, strolling around town in white pleated slacks and flirting with the ladies along the way, his hair and mustache waxed and polished, his hat brim and cigarette holder at a waggish tilt, and his head jiggling as if were attached to a wire coil. But no actor can support the number of Cossacks. Giannini is expected to deliver his complementary guppy-dog expressions, eyes plaintively open-wide or drowsily half-mast. The American actress Shirley Stoler, of HONEYMOON KILLERS, is an inspired choice to play the bull-dog-faced Nazi commander, which is not an inspired role, though. 1975. (Center 3 Cinema 3)

Spellbound — Hitchcock's psychoanalytic murder mystery uses the subject, indifferently, just for its real possibilities. Where Freudian sleuth played by Ingrid Bergman in eye glasses instead of for its real possibilities. Where those possibilities start in as Gregory Peck's private stifled panic about any kind of situation, a white background (the impression of fork tines on a tablecloth, the tracks of children's sleds on new-fallen snow), and where those possibilities vanish completely in the silly dream sequence devised, self-servingly, by Salvatore Dali. 1945. (K&N, 4/29)

Spider's Stratagem — The change of locale to post-war Italy, would surely be acceptable to the original story. Borges, who often affects a hypothetical and equatorial air in his two or three or four page fictions, Not an acceptable priority would be the pretentious putting up of the story (Theme of the Traveller and the Hero) and the story pace which make abundant room for a penance, posturing, pretty-faced hero, and for an aging hero (Aldo Vali) who is surrounded by more morose, more decay, and more vegetation than a Tennessee Williams character, and for director Bernardo Bertolucci's colish camera moves — the short-winded tracking shots, the breathless sprint across the tree trunks, etc. Produced for Italian television. 1970. (UCSD, 5/1)

Steppenwolf — The grim, grating music at the start establishes the mood as something severe, lofty, edifying. But this adaptation of the Hesse novel develops into a recognizable, comfortable idea, in the general shape of ZORBA THE GREEK, about a self-destructive stuffed-shirt intellectual learning to embrace life — learning to forgoit, for example — under the tutelage of a Communist. Since the thick, uncertain, English-language pronouncements of the European cast — Sanda, Von Sydow, Clement — tend to bog down the journey to enlightenment. Directed by Fred Haines. (Fine Arts, 4/30 through 5/2)

Sky Riders — A topical thriller that veers wide to the right of any issue. The British wife of an American millionaire living in Greece is kidnapped, together with her two children, by international terrorists (their leader is a crazy blond German with a scar through his right eye), and her ex-husband, an irresponsible soldier-of-fortune, mounts a private search for her. The relationship between husbands, past and present, is an area of potential interest, but the movie wastes no time getting to the ridiculous hang-glider rescue amid needle-like cliffs. The aerial expertise of the fliers — California Coast-types travelling around Europe in an air circus — speaks for itself, but their nonchalance (The last one down buys the beer!) and their faultless comrade tactics during the assault on a cliff-top monastery demand a sort of explanation. James Coburn, Robert Culp, Susanah York, directed by Douglas Hickox. 1976. (Parkway 1)

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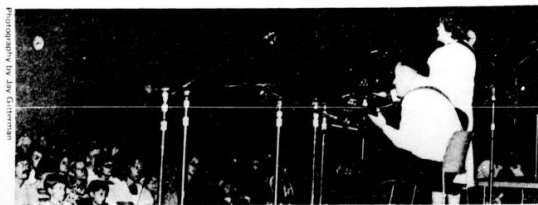
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BOB REEVES AND MARGARET PANKEY

FOLKATHON

Anne Hutchison

The parking problem at San Diego State was scarcely improved by the influx of visitors last week, and the sun was in evidence only sporadically, but nothing dampened the high spirits at the 10th Annual San Diego Folk Festival that ran Tuesday through Sunday at the campus. In the decade since its inception, the festival has grown to be one of the most widely respected gatherings of folk musicians in the country, ranking in esteem, if not in size, with the Philadelphia Folk Festival. In fact, according to Lou Curtiss, the San Diego festival is the second oldest in the country.

Curtiss, who was instrumental in organizing the first festival in his undergraduate days and has given extravagantly of his time and energy to all the ensuing festivals, is the first person to talk to concerning the event, by popular consent. He and his wife Virginia are central to the festival, and during the evening concerts and daily workshops, it is rare for the speakers to miss a mention of one or the other of them. Virginia was unable to attend most of this year's festival because of the birth of their first child a few days before the opening. The announcement of this fact, and laughing speculation as to which instrument the boy would learn to play only added to the feeling of an extended family reunion. So many of the musicians are in the move all the time that it is only at this gathering and others like it that they get a chance to visit, jam, and exchange professional gossip. Lily Mae Ledford, for instance, remarked that it was the first time in 40 years she'd seen Patsy Montana.

The student group which worked with Curtiss 10 years ago has evolved into a slightly more

formal organization known as the San Diego Friends of Old Time Music, and they, along with Curtiss' store, Folk Arts, and the Cultural Arts Board at the university, are the sponsors of the event. This year, half of the funding came from the National Endowment for the Arts, which may well have been influenced by the Library of Congress' description of the festival as "the most important traditional music event west of the Mississippi."

Money is always a major problem to be considered, although the pressure is easing a little with the recent government support. Further funding comes from the Cultural Arts Board, which sees the series of concerts, mini-concerts, and workshops primarily as entertainment for the students. Even so, there are a lot of expenses to be covered in getting the performers out to San Diego and at least taking care of costs. The poverty of the performers is gently underlined at every turn, with periodic announcements from the stage ("The Boys of the Lough still need a place to stay. If you have one, get in touch with Lou Curtiss or somebody who looks official") and the low-key but shameless hawking of the musicians' art ("Incidentally, we do have an album out—just happen to have a copy on me—and you can get one right inside at the record table"). Occasionally you can even get a bargain from a performer who acts as his own distributor and feels no compunction about undercutting the middleman, if there is one. A large number of the performers find it necessary to hold down other jobs: Frankie Armstrong is a social worker in England, and multi-talented Sam Hinton teaches at the university, besides being an oceanographer. It isn't an easy life, being a professional folk musician, and Faith

Petric pointed out that when you travel around singing, you're doing pretty well to make expenses.

For folk music fans, among the best bargains in town are the day-time activities at the festival. Except for the big Sunday noon concert that closes the festivities, they're all free. Not only that, but there is an abundance to choose from at any given moment. Even on the weekdays, when attendance was spotty, there were usually three simultaneous events every hour between noon and 5 p.m., with one mini-concert on the patio stage in front of the Aztec Center, another inside Montezuma Hall, and a workshop in one or another of the conference rooms at the center. On Saturday, the possibilities were dizzying, with the addition of two or three more workshops an hour and the strains of fiddles, mandolins, and banjos overlapping in the air.

The workshops covered a wide spectrum of topics, and some were the next thing to mini-concerts. A number of them concerned themselves with technique, such as banjo or fiddle styles or guitar tunings. Others gave some perspective on different ethnic styles, from Cajun to Irish. And one or two concentrated on the work of a particular musician, like composer Jimmy Rodgers. John Jackson and Sam Chatham held one group in thrall with their session on black blues, and the most enticing title on the list of events was a Friday workshop entitled "Tall Tales, Stories, Funny Jokes, and Horrible, Tasteless Songs."

In addition to scheduled activities, impromptu jamming was going on in every available corner, and the music was of a very high quality for the most part. Whenever two fiddlers were, more were bound to appear, followed by bass

and banjo, guitar and mandolin. An appreciative audience would form and soon would set about trying to dance steps to the irresistibly lively music. That's one of the charms of the festival: the music had a tendency to dispel self-consciousness.

A lot of people seem to think of folk music strictly in terms of ballads and laments; this view is limited, to say the least. The musicians at the festival didn't neglect the mournful tunes, but most of the music reflected the high spirits of the performers and the audience. The incredible variety of musical styles and heritage was apparent in each night's concert, which offered a sampler of styles with a minimum of repetition. The performers limited themselves to half-hour sets, and the evening usually ran to seven or eight acts.

The festival is more than entertainment to the performers, all of which that aspect is foremost. Information and history of the tunes are scrupulously detailed with each song where it was learned, from whom, and who was credited with authorship. For songs in the older folk tradition, mention was often made of a previous performer who influenced what was played here. Rita Well was one who was particularly careful to identify her sources, which varied from Old English to Cajun. The singers tended to show more variety in their selections, while the instrumentalists were more solidly based in a single tradition—bluegrass, Cajun, Irish.

Montezuma Hall is a fairly large theatre, and on the week-nights it seemed but sparsely filled at the start of the 7:30 concert, though additional fans ambled in at intervals through the first hour and a half. On Friday and Saturday nights, however, the auditorium seemed to fill to capacity almost at once, and the walls were lined with further spectators. The house lights, which stayed up during the smaller concerts, dimmed in the larger ones to better the view of the stage. During the livelier sets, members of the audience danced wherever there was space to do so.

Two radio stations were there to preserve the concerts for posterity. KPFB was taping them for broadcast, and also KPBS, but the public radio station also broadcast the evening concerts live, not only to San Diego, but to 25 affiliates and down the West Coast. Ken Kramer of KPBS, and local folk singer and actor Howard Caine hosted the live broadcasts, filling in the dead air with a great deal of

useful information from the sidelines.

All the acts got a cordial response, but there were some that were special favorites. One was Frankie Armstrong, a young Englishwoman with a magnificent voice. The crowd's enthusiasm was apparent from the moment she was led out on stage (she is blind), and built with each song she sang. Her strong soprano scarcely required amplification, and she sang a *cappella* for much of her set. Instrumentation would have been superfluous; it is a voice to send chills down your spine, particularly on such a ballad as her opening number, "Lady Diamond," the tale of a princess in love with a kitchen boy whose heart she receives in a golden cup.

A London street song from the last century followed, with a few words about working women's history. (Frankie said, "Anyway, kings and queens aren't my history; this is"). The chorus, on which the audience joined in heartily, was "So help all the women, boys! They're the pride of our land we all say/Why should the women work more than nine hours a day?" A lighter touch was revealed in the spirited "Night Shift or Too Much of a Good Thing," about the mounting exhaustion of an eager lover through a week of passion. Other traditional tunes came next, but it was the final number that brought down the house. She repeated a song she had done when she was here last for the 1974 festival, Peggy Seeger's "I'm Gonna Be an Engineer," a woman's fight song. This brought most of the audience to its feet hollering for more, but John Walker, acting host for the evening relayed her refusal: "It wouldn't be fair to the others." That feeling of interdependence prevailed throughout the festival, the feeling that each of us is responsible for the next person.

If there were any fault to find in the many excellences of the festival, it would only be a quibble about the frustrations of having too much to choose from. After a couple of days, I began to feel like a glutton who had reached his limit; there was so much and it was all so good, but I do have to have it all right this minute! Knowing that the concerts will be aired again later (KPBS will broadcast the festival tapes in June) eased this panic a bit. Spending all day and all evening listening to anything for five and a half days is a little too much for anybody but the staunchest fanatic; but be sure not to miss the replay.

CSR

(continued from page 1)

and others have been out of existence for a year and a half. Some of them are Quakers. We're basically socialists, but anyone can work here who wants to, and we don't all have one political view."

"As for encouraging people to defect to the Soviet Union," Duffy breaks in: "They're out of their minds. Personally I detest the Soviet Union. Our newspaper attacked the Soviet role in Angola."

Originally, the Center for Servicemen's Rights developed out of an organization founded by the Unitarian Church. In 1967, during the Vietnam war, political activists on the West Coast started GI coffee house projects. At the same time, active duty people, modeling themselves on the SDS, founded the Movement for a Democratic Military. Before long there were chapters in Oceanide, Long Beach, Fort Ord, North Chicago, and Fort Carson, Colorado.

In 1968-69, there were over 100 underground papers being published by military personnel—papers with such colorful names as *Grant Power* and *Star Spangled Bummer*.

Members of the Unitarian Church, seeing the need for counseling disaffected servicemen, organized the Pacific Counseling Services. Although many of the original counselors were ministers, the PCS quickly took on a political character.

In 1971, the Movement for a Democratic Military in San Diego opened the Enlisted People's Place

in Ocean Beach, while the PCS opened the first Center for Servicemen's Rights across the street from its present location, in a building that is now the Grecian Massage parlor.

The center worked with the Black Servicemen's Caucus in assisting the 21 black sailors charged with assault aboard the Kitty Hawk. And the CSR became involved, this past August, when 60 engineers from the U.S.S. Sterett CG-31 walked off the ship after being restricted because of an emergency cut-off valve that had failed to pass inspection. The engineers, mainly from the engine and fire rooms, felt they had been subjected to unreasonably long hours and poor working conditions for several months. This restriction, based on unmeasurable standards and an impossible task, was the last straw.

"According to the House Internal Security report, we fomented mutiny on the ship," Terry says. "We didn't. The men called us up we didn't call them. They figured they'd need legal assistance and public support. We don't tell people to walk off ships. The Navy tends to blame their problems on anything but the material conditions on the ships themselves. They're patrolling more of the world with fewer ships. Old ships. Ships that should have been decommissioned years ago."

"The U.S.S. Agoshkin's another example. It was supposed to go out for 12 days, but the men didn't want to because they knew it was dangerous. Three of the fire pumps were cast-steel (casualty reported) and, hell, the fourth one

(continued on page 18)

SALAD NIGHTS

The waiters dress in white shorts, shirts, white socks, and tennis shoes. They all have good legs.

Eleanor Widmer

The Restaurant: Cask and Cleaver
Type of Food: American (Steak, Chicken, Seafood)
The Location: 140B S. Sierra Ave., Solana Beach
Price Range: Moderate (\$3.95-\$8.95)

One of the newest and most successful innovations in restaurants is the salad bar. People feel that they are getting their money's worth if they can return to the salad bar for as many refills as they like, and chain restaurants, where standard fare is generally served, benefit greatly from the serve-yourself bars. For the owners, lettuce and bean sprouts are a great deal cheaper than advertising; for diners, the chance of making salads larger than they would eat at home is a temptation hard to resist.

The Cask and Cleaver in Solana Beach has a salad bar and streamlined service that appear neither plastic nor hurried. The restaurant is part of a complex of tastefully designed wooden buildings. Huge plants festoon the Cask and Cleaver; indeed, one of them has to be hauled down with a winch for watering. The lighting is dim, the atmosphere—"natural"—that is, wood and plants—and the menu simple. The bill of fare comes printed on a wine bottle.

The waiters dress in white shorts, shirts, white socks, and tennis shoes. They are young, pleasant, self-effacing. They all have good legs. Perhaps this style of dress represents the surfing translation of Tyrolean lederhosen. In any case, they will wait on you with beautiful efficiency.

All dinners include the salad bar. This one is not particularly interesting, yet it's plentiful. I am not overly fond of red cabbage diced into my lettuce, but no matter. There's a great deal of greens along with cherry tomatoes, cucumbers, bean sprouts, etc., and three types of dressing. You may have as many refills as you wish.

The salad bar costs \$2.25 alone, so if you should be dining and wish to sit with a more gluttonous friend, you may do so for a nominal cost.

My personal recommendation is that you try the chicken teriyaki. For \$3.95 you get all the salad you can eat, a succulent double chicken breast, and a huge Idaho potato. Given today's prices, this meal is a good value as well as being fresh and tasty.

The Cask and Cleaver employs a cook, rather than a chef. What does this mean? Simply that all the items on the menu can be prepared by broiling or baking. The three most expensive items, Steak 'n' Lobster (\$8.95), Steak 'n' Crab (\$7.95), and Lobster 'n'

Crab (\$8.45), require very little artistry in their preparation. As testimony to this, the waiters arrive with one large tray bearing the potatoes at one end and the choice of meat, chicken, seafood at the other.

My companion had a small pot of beef. The bargain hunters like myself all had the chicken teriyaki, which as you know consists of chicken marinated in teriyaki sauce and then baked or broiled.

The breads served with the dinner are of the home-baked variety. I ate the dark honey-and-wheat for dessert. This sweet bread does not go well with steak—my companion yearned for sourdough French, which was not available—but it's fine for chicken or as a dessert bread.

The only dessert available proved to be ice cream, and coffee came in huge mugs for 25 cents extra.

There are 10 items listed on the menu, of which half are steaks and a third steak and combinations. The atmosphere is soothing, the food straightforward. It's not a gourmet's delight. On the other hand, you do feel that you have received value for your money. The place stays open seven nights a week. On Monday, drinks at the bar are two for the price of one, and on this night you can get a free carafe of wine per table. The Cask and Cleaver occasionally advertises specials and you should definitely follow the ads for these, as they represent good value. This place should be jammed during the racing season, so if you are in the mood for this sort of menu, try it before the crush.

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Reader's Guide to the

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

SAN DIEGO CONCERTS

Art Blakey and the Jazz Messengers, April 29-May 2, Thursday through Sunday, 9 and 11 p.m., Gil Scott Heron and the Midnight Band, Saturday and Sunday, 9 and 11 p.m., Charlie Byrd, Sunday through Friday, May 4, 9 and 11 p.m., Catamaran, 3999 Mission Blvd., Mission Beach, 488-1061.

The Doozie Brothers with the Memphis Horns and Pella Cruise, San Diego Sports Arena, Thursday, May 6, 7:30, Sports Arena Drive, 224-4176.

Jimmy Buffett and the Coral Reef Band plus Bonnie Murray.

Backdoor, Friday and Saturday, April 30 and May 1, 8 and 10:30 p.m., Artec Center, SDSU, 286-6552.

Johnny Cash, Civic Theatre, Saturday, May 8, 7 and 9:45 p.m., Community Concourse, 236-6510.

Joe Manilla Sextet, featuring Art Pepper: Bacchanal, Sunday, May 6, 8:022 Clairemont Mesa Blvd. 560-8022.

LA Jets and Corky Carroll and the Funky Dog Surf Band: Bacchanal, Tuesday through Thursday, May 4 through 6, 8:022 Clairemont Mesa Blvd. 560-8022.

Original Folk Music: Robert Moorhead, Karate and Yoga Academy, Saturday, May 1, 7 p.m., 230 Birmingham Dr., Cardiff, 755-3346.

CLUBS

The Alamo: Gene Davis and the Star Routers, country western Tuesday through Sunday, 3093 Clairemont Drive, 276-2240.

Albatross, Island, jazz rock, Tuesday through Saturday, 1309 Camino Del Mar, Del Mar, 755-6745.

Ancient Mariner: Stones Throw, Wednesday through Saturday, Chris and Barry, soft rock, Sunday, Rubiav, jazz, Monday and Tuesday, 2725 Shelter Island Dr. 224-8242.

Another Bird: Taster's Choice, Wednesday through Sunday, 140 S. Sierra, Solana Beach, 755-6734 or 755-6733.

Anthony's Harborside: Cyndi Cain and Company, Tuesday through Saturday, 1355 Harbor Dr. 232-6358.

Atlantis Restaurant: R. B. People Movers, pop, Tuesday through Saturday, May 1, 7 p.m., 230 Birmingham Dr., Cardiff, 755-3346.

Bacchanal: Satisfaction, Thursday through Saturday, 8022 Clairemont Mesa Blvd. 560-8022.

Big A's: Latin Fever, Latin style music, Tuesday through Sunday, 6148 University Ave. 286-1646.

Boat House: Hummingbird, Tuesday through Saturday, Bruce Allan McEnhin, Monday, 2040 Harbor Island Dr. 291-0011.

Boom Trenchard's: Dan Murphy, Tuesday through Saturday, Roy Brader, Sunday and Monday, 2888 Pacific Highway, 291-5555.

Boyd's Old Place: Terry Schmitt, Thursday through Tuesday, Rowanne Mark and Steve Sibley, contemporary, Wednesday and Thursday, 1208 Prospect Pl., La Jolla, 450-8262.

Brownies: Rick Perez, Tuesday through Saturday, 8027 Balboa Ave. 565-6464.

Bushwacker: Rue James Russell, light jazz rock, Tuesday through Saturday, 1299 Camino Del Rio South, 299-3544.

Cafe Del Ray Mero: As Children, soft rock, Wednesday through Sunday, 1540 El Prado, Balboa Park, 234-8511.

Chuck's Steak House: Accapriccio, jazz, Wednesday through Saturday, Equinox, Sunday, 1250 Prospect Place, 454-5325.

Chuck's Steak House: John Drake Band, contemporary rock, Thursday through Saturday, 1403 E. Valley Pkwy., Escondido, 745-5100.

Conception Bay Fish Company: Rick Bacchus, country folk, Wednesday through Saturday, 2806 Shelter Island Dr. 224-3611.

Crossroads: Bruce Cameron and the Equinox, jazz, Fridays and Saturdays, 345 Market St. 233-7856.

Dirty Den's: Nooney Rickett, rock, Monday through Saturday, 4000 Kearny Mesa Rd. 272-2230.

Elbow Room: Danny Antelli, Friday and Saturday, 710 Garnet St., Pacific Beach, 488-9870.

El Cortez Sky Room: Bob and Kip, mellow rock, Tuesday through Saturday, 7th and Ash St. 232-0161.

Fat Fingers: Kirk Bates and the Fat Fingers House Band, Tuesday through Saturday, Satisfaction, Sunday and Monday, 1051 University Ave., Hillcrest, 295-2195.

Fifth Amendment: John Adamo, organ, Tuesday through Saturday, 3167 Fifth Ave. 299-3214.

Folk Pub: Cosmic Comfort, Thursday, Hans Spazanski, Steve Dantier, Bryan Nicholson, Friday, Cosmic Comfort, Hans Spazanski, Saturday, Traditional Irish Contraband, Tuesday, 7061 El Cajon Blvd. 460-0503.

Giulio's: Giarratana, Tuesday, Thursday, Saturday, 809 Thomas Ave., Pacific Beach, 488-9126.

G.R.B.: Jerry McCann, Friday through Tuesday, Auditions, Wednesday, 225 15th St., Del Mar, 755-1414.

Halycon: Grand Slam, Tuesday through Saturday, Rosie and the Screammers, Sunday and Monday, 4268 W. Point Loma Blvd. 225-9550.

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

Hungry Hunter: Rick Dougherty, Tuesday through Saturday, 2445 Hotel Circle Pl., Mission Valley, 291-8074.

Hungry Hunter: Beauty and the Beast, contemporary folk, Tuesday through Saturday, 1221 Vista Way, Oceanside, 433-2633.

Hungry Hunter: Jeff Bradley, folk rock, Thursday through Saturday, Pioneer St. and Fletcher Pkwy., El Cajon, 442-0517.

Iron Horse: Thunderbolt the Wonderbolt, Wednesday through Saturday; Billy Richardson, Tuesday, 8238 Parkway Dr., La Mesa, 465-7663.

Iron Maiden: Ray Correa, acoustic, Saturday, Balboa and Genesee, 279-2033.

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Music Scene

Islandia Hyatt House: Dave Comp-ton, Tuesday through Saturday, 1441 Quivira Rd. 224-3541.

Ivy Barn: Sugar Bear, contemporary, Tuesday through Saturday, 911 Camino Del Rio, 206-9164.

Jays Vegetarian Cafe: Thakara Sitar Music, Friday, River, mountain music, Saturday, 134 W. Douglas, El Cajon, 442-1331.

Joe's Fish Market: Gary Williams, Wednesday and Thursday; Champagne, Friday and Saturday; Rich Hunt, country folk, Monday through Saturday, East Valley Parkway, Escondido, 743-4441.

John Bull: Rubiav, Wednesday through Saturday, 2200 Highland Ave., National City, 474-2201.

Joel Murphy's: Wichita, Wednesday through Sunday; Chris and

Barry, Monday and Tuesday, 4302 Mission Blvd., Mission Beach, 270-3220.

La Mare: Bob Banks, Monday and Tuesday; Don Miller, Wednesday; Bob Banks, Thursday through Saturday, 1441 Highland Ave., National City, 474-3222.

Lebanon Hotel VIP Lounge: Water-fall, Tuesday through Sunday, 250

Hotel Circle North, 291-1777.

La Chale: Bob MacLeod, Monday through Thursday, 5046 Newport, Ocean Beach, 222-5300.

The Lost Knight: Ajax, Thursday through Saturday, 4873 North Harbor Dr. 223-3632.

Main Gate: Fresh Air, Thursday through Saturday, 415 Broadway, Chula Vista, 420-4828.

Mama's Mink: Fire Creek, western rock, Monday through Saturday, 533 F. Main St., El Cajon, 442-5573.

Mammoth West: Joint Effort, Tuesday through Saturday, 3595 Sports Arena Dr. 225-1251.

Mandolin Wind: John Small, Wednesday and Thursday; Fanny Nook and Cranny, off the wall music,

Friday and Saturday; Sam Powell, Sunday, 308 University Ave., Hillcrest, 297-3017.

The Mississippi Room: Bob Hinkle Trio, Tuesday through Saturday; Jim Boucher on organ, Sunday and Monday, 2201 El Cajon Blvd. 298-8686.

(Continued on page 16)

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OFFER EXPIRES JUNE 30, 1976

Reader's Guide to the

(continued from page 15)

Mon's Saloon: Super Bolt, Thursday through Sunday, 843 Garnet Ave., Pacific Beach 488-3366.

Neutral Grounds: Bill Brothers, Thursday through Sunday, Jumbo Jamb, Monday through Wednesday, 47th and University Ave. 264-9571.

Nite Owl East: BackA'Li, rock, Tuesday through Saturday, Tom Shay's Band, Sunday and Monday, 667 N. Mission, El Cajon 447-3854.

Oranges: Zull Brothers Blues Band and William Kidd, Friday and Saturday, 9 p.m., 112 West Washington St. 291-1786.

Organ Power Pizza: Chris Gonsen, Tuesday and Wednesday, Wayne Seppala, Thursday, Tommy Stark, Friday, Wayne Seppala and Cheryl Cree, Saturday, Jim Hansen, Sunday, 1165 Garnet Ave. 272-7000.

Palais 500: Waterfall, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley 291-7131.

Palomino Star: Bramble, rock and country, Wednesday through Saturday, 3008 Main St., Chula Vista 427-5889.

Park Place Lounge: Weekly Dues, Tuesday through Sunday; Champagne, Monday, 1260 Fletcher Pkwy., El Cajon 448-4111.

Rain Tree: Lighter Than Air, Monday through Saturday; Special Band, Sunday, 10450 Friars Rd. 280-1141.

Red Fox Steak House: Charlie Carr, non and Carry Baker, Tuesday through Saturday, 2253 El Cajon Blvd. 297-1313.

Shakey's Pizza Parlor: George Schurr, ragtime piano, and Don Patthe the Flying Dutchman, band, Friday through Sunday, 7888 Othello, Kearny Mesa 779-3300.



THE LA JES

Reuben's: Kenny Larson, guitar and piano, Friday and Saturday, Harbor Island 291-5030.

The Safety: Coleman Review, Friday through Sunday, 6323 Imperial Ave. 263-4590.

Shakey's Pizza Parlor: Danny Lopez, popular guitar, Friday and Saturday, 2250 Fletcher Pkwy., El Cajon 461-3771.

Shelter Island Inn: Danny Salmas, Tuesday through Saturday, 2051 Shelter Island Dr. 222-0561.

The Shepherd: Patrice and Jeff, piano and guitar, Friday and Saturday, 1128 S. Hwy. 101, Encinitas 753-9740.

Sheraton Harbor Island: Scott Hayden, Monday through Saturday, 1380 Harbor Island Dr. 291-2900.

Silver Sands: Art Hall, piano/rock, Thursday through Saturday; Marge Novack, piano, Sunday, 995 Palm Ave., Imperial Beach 424-8414.

Spanky's Saloon: Search, rock, Tuesday through Sunday; Thunderbolt the Wondercolt, Monday, 2856 Midway, 223-3154.

Spirit of 76: Colour, Latin rock, Friday through Sunday, 1130 Buena Vista 276-3993.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 690 North Second St., El Cajon 440-5757.

Stag and Hound Restaurant: New Day, acoustic trio, Tuesday through Saturday, H St., Chula Vista 422-0181.

Stardust Room: One Fine Morning, Tuesday through Sunday, 3089 Claremont Dr., Claremont 276-2879.



CHAWS

Prime Rib - Steak - Lobster
Lamb - Chicken - Seafood

Wednesday & Thursday
John Small

Friday & Saturday
Fanny Nook & Cranny

"off the wall music"

Sunday
Sam Powell

Mandolin Wind

308 University, Hillcrest 297-3017

Music Scene

Steamboat Willy's: Janul, Thursday through Saturday; Spire, progressive rock, Sunday, 5524 El Cajon Blvd. 583-4524.

Memphis Horns and Pablo Cruise: Forum, Friday, May 7, (213) 673-1300.

Laura Nyro: Santa Monica Civic, Sunday, May 9, 8 and 11 p.m. (213) 393-9961.

4 through 9, 2020 Ave. of the Stars, L.A. (213) 472-9527.

CLUBS

Golden Bear: Stoneround, Thursday, Dilards and John Hartford, Wednesday, Huntington Beach, 536-9600.

The Palomino: The Dilards, Friday and Saturday; Kenny Kinkel Benefit Show, Cliffe Stone, M.C. Sunday; Casey Anderson, Tuesday and Wednesday, 6907 Lankershim Blvd., N. Hollywood (213) 765-9256.

Rory Theatre: Tommy Bolin and Roy Harper, Thursday through Saturday; Gil Scott Heron with Brian Jackson and the Midnight Band, Monday through Wednesday, 9009 Sunset Blvd. (213) 878-2222.

Starwood: Crack in the Sky and Quick, Thursday, U.F.O., Monday through Wednesday, Hollywood, (213) 656-7200.

Troubadour: Dorsey Burnett and Kenny Seratt, country music, Thursday through Sunday; Super Hoot, Tuesday, 9081 Santa Monica Blvd., L.A. (213) 276-6168.

Stingers: Roy Ralston, country rock, Thursday through Saturday; Lost Highway, bluegrass, Sunday; Roy Ralston, Monday; Sick and Allene Baker and the Honky Tonk Band, Tuesday; Beth Fichert and Steve Wood, Wednesday, 656 First Ave., Encinitas 753-2578.

Straw Hat Pizza: Pacific Bluegrass, Saturday, Fletcher Parkway, 442-1699.

Sven Song: David Cheney, Thursday and Friday; South Wind, Wednesday and Saturday, 4267 Mission Blvd., Pacific Beach 272-7802.

Tomasino's: The Frontiersmen, Thursday through Sunday, 843 Grand Ave., San Marcos 744-1849.

Triton: RPM with Rich Delatorre, Tuesday through Saturday; Sequoia Sunday and Monday, College and El Cajon Blvd. 583-3240.

Valentine's: Storm, Wednesday through Sunday, 1476 Encinitas Blvd., Encinitas 436-0707.

Wallbangers: Gabriel, Tuesday through Sunday, Midway and Rosecrans 223-3138.

Webb's: Threshold, Friday and Saturday, 1921 Bacon, Ocean Beach 222-6822.

Wong's Golden Palace: Joint Effort, rock, Tuesday through Saturday, 7126 University Ave. 465-9222.

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Johnny Winter with Slip of the Wrist: Hollywood Palladium, Sunday, May 2, (213) 466-4311.

Pablo Jazz Festival: Shubert Theatre, Tuesday through Sunday, May



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Sunday
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The Tedium of Forever

Corea relied on a simple pattern of theme, variation, and resolve, like a cocktail pianist doing an imitation of Liberace.

Steve Eamedina

One thing clear about Return to Forever's ever spiraling stardom is that it has lessened the demand of creation for them. Underneath the breakneck tempos, electronic RedWhip textures, and tightly snugged solos, there are four fine musicians who seem to have given themselves completely over to commercially viable ejaculations.

The group's concert last Saturday in Golden Hall was, except for some "new" material, practically an exact replica of their last two or three in San Diego. And the fact that the group had to play the entire night, owing to the no-shows of The Brecker Brothers and Artie, only compounded the tedium.

Perhaps it's the utter familiarity of their music that annoys me so much, but the group hasn't been in existence long enough to have grown so tiresome. Instead, I think, RFT's style is too stiff, hopped-up, and locked-in to allow for repeated exposure. The group's first "electric" album, *Hymn of the Seventh Galaxy*, was released two years ago and already sounds dated. The blend of space-movie melodies and Mahavishnu-like frenzy hasn't stood up well at all. It is a classic "file-away" album. And subse-

quent records. Where *Have I Known You Before*, *No Mystery*, and *Romantic Warrior*, sound even more cramped.

The fact that RFT comprises highly skilled musicians means little; it might even account for the flatness of performance. This music is quite intricate, with difficult times, changes, and blends. There is no denying that many hours of rehearsal must go into these arrangements to make them so tight. But it produces no effect. It's just studied, programmed trivia.

The most accurate indicator of what a dead-end RFT has reached is the feeble, unvolving quality of their solos Saturday night. During the electric pieces, few of the individual lines came across as either good or bad. They were simply the called-for phrases, and they've been heard before: a dazzling synthesizer run from Chick Corea, a thick plunk from Stanley Clarke's bass, a screeching fuzz-line from Al Dimeola's guitar.

It was during the lauded "acoustic" set that the players revealed how far from spontaneity they have strayed. They played a lot of meandering, medium-tempo melodies that gave way to equally bland solos from everyone except Clarke. And even Clarke, who has suffered from premature back-pat-

ting as a "genius" bassist, was surprisingly low-key in both his bowed and pizzicato spotlights. Each phrase and sustained tone was clean and precise. Like Juni Booth, he is a tasteful virtuoso. Unlike Dave Holland, he is not a concert in himself. As such, he was only minimally effective in relieving the stingy efforts of his comrades.

Dimeola, who has yet to find a comfortable style to grow in, sounds more unconfident each time out. This time he flubbed and strangled a number of garish lines that sounded like arthritic imitations of Gabor Szabo and Larry Coryell. White, a loud but not unimpressive drummer, is falling into the Cobham-Mouron syndrome. He played hard and heavy in what amounted to, essentially, a show of strength.

Corea, despite all of his assertions that he is "more interested in communication than technique," was disappointing beyond belief. As one friend put it, he "has mastered the classical cliché."

He relied on a simple pattern of theme, variation, and resolve, like a cocktail pianist doing an imitation of Liberace. He was unable to take simple themes and craft them into major explorations the way a master like Keith Jarrett would. Instead, he muddled about in the middle register, played sweeping glissandos and ended on thundering chords.

All of this is particularly distressing because it points to the question—Can artists like Corea and Return to Forever, with all of their impeccable credentials, lose the talents which gained those credentials? The concert the group gave here prompts that depressing conclusion.

CSR

(continued from page 13)

wasn't working. If a fire had started those men would have been dead. They wanted us to tell them what the legal situation was. What they could do about it.

"Lower enlisted men are treated like animals. People get beat up. Particularly marines. One guy lost a piece of equipment worth about a buck fifty. His sergeant knocked him over a couch and choked him. There were seven witnesses. The captain told him if you file charges, we'll find something to hang you on. He went U.A. (unauthorized absence). Split for five months. When he came to us we advised him to turn himself in. We always tell the law requires us to advise you to turn yourself in at the earliest possible opportunity.

"Actually, as freaked out as most of these guys are when they come in from a situation, in order to resolve it they generally do have to go back to the military, and we tell them that."

Although the Navy takes no official position on civilian organizations such as CSR, Captain Taylor of the Miramar Drug Rehabilitation Center obviously does not think highly of their activities. "All you have to do is take a look at their newspaper to see what kind of disruptive organization they are."

According to Captain Taylor, CSR complaints that the drug program holds men in gear lockers as punishment "are basically not true. 93% of the people who've passed through our program have reported that it benefited their lives."

As for servicemen with other

kinds of problems, there is a unique Navy chaplain's organization located in San Diego to assist them. Credo, began in 1970 in response to the mounting drug problem among returning vets, is the only U.S. military organization of its kind in the world. Men suffering from loneliness, boredom, stress, family, drug, and alcohol problems participate in group therapy and workshop experiences both at Credo House on Harbor Drive and during four-day retreats and workshops at Camp Pinetree.

According to Lieutenant Commander Vincent W. Carroll, one of the chaplains involved in the program, organizations such as the Center for Servicemen's Rights, "which encourage people to remain angry, and to direct that anger at the military, are probably counterproductive."

"The enlisted man today has a lot of rights. The whole general attitude has changed in the past several years," adds Senior Chief Journalist Filiz of the Navy's Public Information Office. "There are plenty of lines of communication open to the enlisted man today."

In a small room at the Center for Servicemen's Rights, a bearded sailor in a denim jacket is discussing a paper that men from the Naval Investigations Service have asked him to sign, a statement to the effect that he used dope before entering the Navy. Once it's signed, they have suggested, the way is clear for the administrative discharge he's been hoping for.

"You have to do what you

(continued on page 19)

NAKED CAME THE STRANGERS

When a ranger was asked if he was writing citations for nude sunbathers these days, he said smiling, "Haven't seen any." A topless girl was lying 30 feet away.

Steve Sorenson

A hang-glider cruises low over the beach, his huge shadow starting sunbathers, awakening sleepers. He finds a break in the bushes, swoops, and lands. He unstraps himself, takes off his helmet, then his clothes. Someone hands him a beer and he gets lost in the mass of nude bodies.

This place, Black's Beach, is a tourist attraction. There's maybe 2,000 people on the beach on a Sunday, and that many again milling around on the cliffs trying to get a glimpse of the action. They come to see the nude volleyballers frolicking like kids at summer camp, the nude grandmother helping her nude granddaughter build a sand castle. They want to see the nude body-builders doing pushups in the surf, the pudgy bald men lying nude on their backs while they squint to read magazines held at arm's length, the merry family of four playing nude frisbee. They want to see nude surfers, pink from the cold, thrashing with arms and legs to slip into waves, and of course, the nude meat-and-potato marines roaming around in loud restless packs.

Public nude sunbathing in San Diego has been confined, legally, to the 300 yards of Black's Beach at the northern end of the San Diego City limit. While it is illegal elsewhere in the county, individual cities have the right to decide whether or not they will tolerate nudity within their boundaries. The city of Carlsbad recently decided to prohibit nudity on its beaches. A new county ordinance dealing with public nudity has been in effect since October of 1975 when the Board

CSR

(continued from page 18)

think best, of course," the counselor says quietly. "But our experience has been that the NIS doesn't help enlisted people. They work strictly for the command. And they love to bust down. They get something on one guy and then they pressure him to rap on his buddies."

His conscientious objection to war began when he realized that he was not being taught Russian in the military but was being involved in the new (friendship between the United States and the Soviet Union, "In plain English, they were training me to be a spy." He had asked to be reassigned to a ship in San Diego.

"My ship had been involved in the evacuation of Vietnam. The way people talked about the Vietnamese, how they were just gooks, they weren't people, just things, talk about shooting them down and all this other stuff, it just turned me off. I realized at that point I wasn't protecting anything. I realized that my belief that we were protecting peace

Who are these people? What are they doing here with their clothes off?"

"They're just people who like to get naked in the sun," the life-guard explains nonchalantly. "They're no different than anyone else. Occasionally there's a problem with some guy who's a little forward in taking pictures of someone else's girlfriend, and then I just go over and talk to the guy. We have a lot of cliff rescues for people trying to get down here, or for tourists who just want to take a look, but it's pretty much like any other beach in San Diego. It's a good spot for nudity, secluded, the people like to come here, so why not?"

Most of the offenders seem to be young girls who prefer to sunbathe topless, and often the encounter is accompanied by hoots and hecklings from nearby spectators. At one such scene, where two topless girls were apprehended by deputy sheriffs, the officers were asked exactly what they were doing. "Well, these girls are just being given a warning, but they will be cited for a second offense."

"Why?"

wasn't true. That we were more the violators of peace than the protectors."

"There's a pretty large sentiment in the military not to get involved in another war like Vietnam," Duffy says. "We don't see that there's overseas are in the people's interests here." He says that he sees a good chance of the U.S. military getting involved in South Africa and Rhodesia in order to protect American business interests. "Within the past two years the Seventh Fleet has moved into the Indian Ocean. He claims that U.S. Green Berets are presently fighting in the Philippines, protecting the dictatorship of Ferdinand Marcos. "When you're not fighting a just war you get desertion, rebellion, fraging, men sitting around smoking dope, the slaughter of civilians..."

At the top of the stairs three counselors are talking together in hushed voices. A brown briefcase

Photography by Judy Treanor



"Because when the county ordinance was passed last Fall, we were told it would be enforced, and now we're starting to get complaints again, both directly and through the County Board of Supervisors."

After the deputies drove off in their green-and-white Bronco, the girls were asked what happened. "Aw, they were pretty nice and just gave us a warning. See, this is the second time we've been caught."

"By the same guys?"

"Yeah, they remembered us. We gave them phony names, but they found out don't ask me how—and they said they were going to call our mothers." They both go into convulsions of laughter. "I hope they do, my mother'll tell them where to go. Anyway, they told us there were a lot of perverts around with cameras, and they asked if we wanted to see our picture in some dirty magazine."

But the State Park Rangers seem to be taking a little different point of view. The ordinance seemingly isn't enforced at all on the mile or so of beach to the north of Black's, and when a ranger at Seaside in Solana Beach was asked if he was writing citations for nude sunbathers these days, he said smiling, "Haven't seen any." A topless girl was lying not 30 feet away.

"Well, suppose you did?"

"I might want them."

"Why is it the county sheriffs and lifeguards are enforcing the ordinance and you aren't?"

"They receive different pressures than we do. Look, there's a lot of laws on the books. We can choose to enforce any of them, but we try to be selective about it."

According to County Supervisor Lee Taylor, who originated the new ordinance, it was the old ordinance which was unenforceable. He said he had been receiving hundreds of angry complaints from property owners, church and civic groups. "People felt they couldn't attend the beaches with their families anymore," he said.

When asked if he thought the new ordinance was enforceable, he responded, "Oh sure, absolutely." Apparently, the bulk test of the new ordinance, the ban on nude sunbathing, the Self-Realization Fellowship has been the most vocal. Their temple and meditation grounds sit on the bluff directly above "The Boneyard," a small semi-secluded beach which the county had proposed as a possible legal nude beach in North County. The SRF's statement opposing that idea came out

has been sitting downstairs near the front door since they opened this evening. No one knows how it got there. One of them suggests sending it with a wire hanger. "Just open the door and set it outside, gently."

There has not been a great deal of harassment directed at the Center for Servicemen's Rights since the days of the Vietnam war. But ever since the recent Senate Investigations Subcommittee reports, they've been expecting more trouble.

"Up to eight or nine months ago the Naval Investigations Service was concerned itself pretty much with dopers and homosexuals. And it looks like they're starting to hassle us a little now. It's hard to get desertion, rebellion, fraging, men sitting around smoking dope, the slaughter of civilians..."

By now it's late evening. Cathy is talking to a young man who has

in a full-page ad in a local paper last Fall, stating that they didn't object to nude sunbathing morally, but that a legal nude beach below their grounds would be an undesirable distraction to their weekend retreats.

Other churches have objected to nude sunbathing on a moral basis, and practically every other basis, but have expressed some doubt about whether or not the law is enforceable, or ever will be.

For some reason, those who have opposed nude sunbathing in the past have been peculiarly silent this Spring, as unclad bodies begin to appear up and down the coastline, perhaps indicating that the nudists are starting to slip back into their old ways. Several persons known to have come out strongly on this issue last Fall, when contacted recently, were they asked if we wanted to see our picture in some dirty magazine. The effectiveness of the new ordinance. One woman said flatly, "I don't want to get involved with that anymore."

County Supervisor Jack Walsh, who was the only board member to vote against the new ordinance, is of the opinion that it's a matter of individual choice, to decide whether or not a person sunbathes without clothes.

At least one person, Carol Kurtz of Del Mar, has tried to test the legality of the county ordinance after being cited for nudity last Fall. Her attorney, Robert Basie, explained the situation like this: "We tried to take a shot at the statute on the grounds that it was unconstitutional. The court ruled that it was constitutional. Ms. Kurtz lacked the funds to try for an appeal. She decided to be done with the hassle and we entered a plea of guilty." She was fined \$35.

Meanwhile, the nudists continue to say that the difference between what is socially acceptable and what is unacceptable is usually nothing more than one or two small strips of cloth hiding what society has deemed obscene. And, they say, to assume that morality is somehow served by those scanty patches is absurd.

Apparently, the bulk test of the new ordinance, the ban on nude sunbathing, the Self-Realization Fellowship has been the most vocal. Their temple and meditation grounds sit on the bluff directly above "The Boneyard," a small semi-secluded beach which the county had proposed as a possible legal nude beach in North County. The SRF's statement opposing that idea came out

brought her several closely written sheets of legal-size paper, the first draft of the statement setting forth his objections to war.

Duffy asks the wife of the sailor or who twice attempted suicide if she'd like someone to walk her to her car. She thanks him but says she's been in rough neighborhoods before. She takes her daughter's hand. "I'll tell you this, I feel better knowing someone is helping me get out—just for moral support."

A lanky, sandy-haired man in baggy dungarees and sneakers stands in the middle of the large center room browsing through a recent copy of *Up From The Bottom*, the newspaper that the Center for Servicemen's Rights publishes when they can afford it. He chuckles quietly to himself, then suddenly grins up at no one in particular, shakes his head, and exclaims, "Boy, I didn't know places like this existed!"

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SIZE AND PREPARATION OF ENTRIES

Any two-dimensional photographic print with no dimension exceeding 24 inches, including frame. All entries must be framed or mounted in a manner suitable for hanging.

The top portion of the entry form must be securely attached to the back upper right corner of the entry. Each entry not protected by glass must have a removable protective cover sheet.

You may enter as many works as you like.

ELIGIBILITY

Anyone living in San Diego County is eligible.

PLACES AND DATES

All entries will be received between 1 and 5 p.m., Saturday, May 8 and Sunday, May 9, at the Reader office, 780 Kettner Blvd. (Kettner Blvd. and F Street, downtown).

Entries not accepted for exhibition must be picked up between 1 and 5 p.m. Saturday, May 15 and Sunday, May 16 at the Reader office.

Award winners and entries selected for exhibition will be shown at the Jewish Community Center Gallery, Thursday, May 13 through Sunday, June 20. Entries selected for exhibition must be picked up at the Reader office between 1 and 5 p.m., Saturday, June 26 and Sunday, June 27.

ENTRY FEE

A fee of \$2.00 per entry will be required to help defray exhibition expenses.

INSURANCE, LIABILITY, AND PERMISSION TO PRINT

The Jewish Community Center, The Center for Photographic Arts, and the San Diego Reader do not accept any liability for loss of or damage to entries while in their possession. Artists wishing to insure their works should make private arrangements. Entrants grant one-time publication rights to the San Diego Reader.

SALES

All works will be considered for sale at the price on the entry form. If not for sale, please indicate.

JURORS

Lawrence Urrutia, Director of the Center for Photographic Arts and Director of the Escondido Regional Arts Gallery.
Isabel Wasserman, Arts Program Director at the Jewish Community Center.
Gene Kennedy, Photography Instructor at Grossmont College.

FOR ENTRY FORMS OR FURTHER INFORMATION CALL 235-6176 OR WRITE TO: PHOTOGRAPHY AWARDS, BOX 80803, SAN DIEGO, CALIFORNIA 92138.

Reader's Guide to

Local Events
Theatre

TINY ALICE, Edward Albee's intellectually challenging drama staged by Grossmont College Drama Department, through May 29, Friday, April 29 and Saturday, May 1, 8 p.m., Stagehouse Theatre, Grossmont College, 465-1700, ext. 321.

LIFE WITH FATHER, a look at American family life in New York City at the turn of the century. Nine-performance run begins Friday, April 30, 8 p.m.; Stratford Studio-Theatre, 1355 Stratford Court, Del Mar, 755-1702.

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA, American Bicentennial production, directed by Michael Keenan, Tuesdays through Saturdays, 8 p.m., and Sunday matinees, 2 p.m., through May 2, Old Globe Theatre, Balboa Park, 234-3601.

FIDDLER ON THE ROOF, Dinner theatre, Tuesdays through Sundays, cocktails 8:30 p.m., dinner 7 p.m., and curtain 8:15 p.m. (one hour earlier Saturdays and Sundays), Saturday cocktail show 10:30 p.m., and Sunday brunch matinee 12 noon, through May 23, Broadway Dinner Theatre, 234-3453.

MAN OF LA MANCHA, San Diego Theatre's production of the Don Quixote musical, directed by Don Ward, Friday and Saturday evenings through May 8, 8:30 p.m. Del Mar Fairgrounds Theatre, 755-7358.

THE LITTLE FOXES, Lillian Hellman's drama of family disintegration through greed, through May 16, 8 p.m., night, Sunday matinee, 2 p.m., dark Monday, Carter Center Stage, Balboa Park, 239-2255.

BARFOOT IN THE PARK, staged by Convair Space Players, newly-formed community theatre group, directed by Tyler Winn, Old Globe Atlas Award winner, three-weekend run begins Friday, April 30 and Saturday, May 1, 8:30 p.m., Convair Recreation Association Clubhouse Theatre, 9115 Clairemont Mesa Boulevard, 277-9900, ext. 1111.

THE POOR OF NEW YORK, dramatic readings of Dion Boucicault's popular melodrama, Friday, April 30, 8 p.m., Theatre, SDSU, 286-6884.

SING OUT SWEET LAND, celebration of America's folk music combining the human element with humor, presented by Music Department of University of San Diego, Friday, April 30 and Saturday, May 1, 8:15 p.m., Sunday, May 2, 2:30 p.m., Camino Theatre, USD, 281-6400, ext. 354.

RENAISSANCE FAIRE, featuring presentations by performers and technicians trained in Regional Occupational Program (R.O.P.) theatre arts classes, Elizabethan Entertainment; period game refreshment booths, tarot and palmistry readings, madrigal songs, jingles, jugs, and jugs and jugs and folk dancing; all participants in period costume, Saturday, May 1, 10 a.m. to 4 p.m., on the greenway at Old Globe Theatre, Balboa Park, 234-3601.

CHILDREN'S THEATRE, "The Cat's Pajamas," an original play blending different styles of children's theatre including improvisational theatre, audience participation, musical, story theatre and theatre for the deaf, Saturday, May 1 and Sunday, May 2, 1 p.m., and 3:30 p.m., Dramatic Arts Building, SDSU, 286-6200.

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Bring this Taco and get a real one FREE!

One Customer. Good thru May 31.

OUR NEW IMPROVED TACO

OLD TOWN TACALE FACTORY

10 AM TILL MIDNIGHT

JOHN BROWN'S BODY, the Stephen Vincent Benet play performed here at start of national tour by Rock Hudson, Clare Trevor and Leif Erickson, Saturday, May 1, 8:30 p.m., Civic Theatre, 236-6510.

LITTLE MARY SUNSHINE, a musical comedy presented by Blackfriars El Capon Community Theatre, featuring performers from past Stratford and Old Globe productions, Thursday, April 29 through May 1, 8 p.m., El Capon Valley High School Little Theatre, 464-3648.



TINY ALICE

EXCURSUS, a new play written by Joe Hagan and Richard Hudson, through May 16, Fridays, Saturdays, and Sundays, 8:30 p.m., Crystal Palace Theatre, 3785 Ocean Front Walk, Mission Beach, 488-8001.

THE DEVIL'S DISCIPLE, Eric Christmas directs George Bernard Shaw's satirical view of the outcome of the American Revolution, through Sunday, May 2, 8 p.m., Theatre, Matthews Campus, USD, 452-3791.

WILL SUCCESS SPOIL ROCK HUNTER? The modern variation by George Axelrod of the Faust legend, Thursday, Friday and Saturday, 8 p.m., through May 22, Patio Playhouse, upper level of Vineyard Shopping Plaza, Escondido, 746-6669.

WHEN YOU COME BACK RED RYDER? Mark Medoff's multiple award-winning suspense drama, Fridays and Saturdays, 8:30 p.m., Mission Playhouse, Old Town, 286-6453.

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Galleries

SAN DIEGO ART INSTITUTE GALLERY, juried membership show, solo exhibit, acrylic by Virginia Tompkins, through May 23, SDAI Gallery, Balboa Park, 234-5946.

ALL MEDIA SHOW, competitive juried exhibition of graphics, paintings, enclaves, ceramics, weaving and sculpture by USD undergraduates, May 2 through May 31, Founder's Gallery, USD, 291-6480, ext. 354.

FACULTY ART EXHIBITION II, May 4 through May 25, Mandeville Art Gallery, USD, 452-3410.

CERAMICS/UC DAVIS, through May 5, Grossmont College Gallery, 465-1700, ext. 321.

STUDENT ART WORK SHOW, paintings and works on paper by San Diego County students in grades K through 12, May 1 through May 23, La Jolla Museum of Contemporary Art (upstairs gallery), 454-0183.

ART EDUCATOR AS ARTIST, all-media competition sponsored by San Diego County Art Educators Association presenting art teachers as practicing professional artists and craftsmen; Opens April 30, Rhinoceros, 1911 San Diego Avenue, 461-0435.

ART OF ENAMELING SHOW, group show of twelve California artists exhibited in 3e Biennale Internationale L'Art de L'Enamel, Limoges, France including San Diegans Correen Kaufman, Michael Montfort, Lynn Sorenson, and Kay Whitcomb, Carol Wilcox, May 1 through June 3, Knowles Art Center, 7420 Grand Avenue, La Jolla, 454-8515.

LANDSCAPES AND HISTORICAL LANDMARKS painted by Mary Abernathy, through May, Cottage Gallery, 2523 San Diego Avenue.

CONTEMPORARY PHOTOGRAPHY by Nick Greitz and John Walker, through May 15; Jenner Street Gallery, 8008 Jenner Street, La Jolla, 458-0811.

SAN DIEGO ALLIED CRAFTSMEN SHOW, All-media craft exhibit of 146 pieces in ceramic, enamel, glass, metal and wood, from furniture to jewelry, through May 16, Fine Arts Gallery, Balboa Park, 232-7631.

OFFHAND GLASS ART by glassblower Leo Ward, through May 8, Touch of Glass gallery, 2491 San Diego Avenue, Old Town, 299-5184.

LAWRENCE, LAWRENCE, LAWRENCE, an exhibition of jewelry and glass, fiber sculpture and ceramics, by Florida, Jaya and Lee Lawrence, through May 8, Triad Gallery, 3701 India Street, 299-6543.

ARTES DE LA TIERRA, an all-ceramic exhibit of regional southwestern and Mexican pottery of the 1700s and 1800s from museum collections, showing pre and post-Spanish influence, through October 11, San Diego Museum of Man, Balboa Park, 239-2001.

FOUR SAN DIEGO ARTISANS present their works: serigraphs, engravings, prints and paintings by Mary Ellen Long; etchings and lithographs by Robert Marriot; ceramic pottery by Ted Saito; woodcut print by Robert Dico, through May 12, Design-bank Gallery, 1211 Kettner Boulevard, 236-1916.

BATIKS OF VICTORIAN HOUSES by Leta Kuoppamaki, Tuesday through Friday and Sunday, through May 16, Villa Montecito Gallery and Museum, 1925 K Street, 239-2211.

Music

SDSU CHAMBER ORCHESTRA CONCERT, Howard Hill director, Thursday, April 29, 8 p.m., Recital Hall, SDSU, free, 286-5204.

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Sunday, May 2, 11 AM

Admission \$3 (Under 16 years of age admitted free)

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April 29 - May 5, 1976

SAN DIEGO SYMPHONY ORCHESTRA, Peter Eros conducting, guest pianist Balint Vanzo, Variation on a theme by Haydn, 8:15 p.m., opus 56a; Beethoven, Piano Concerto No. 4, in G Major, opus 58; Prokofiev, Symphony No. 7, opus 131, Thursday, April 29 and Friday, April 30, 8 p.m., Civic Theatre, 232-0076.

UCSD GOSPEL CHOIR AND GOSPEL SOUL ENTERPRISE featuring Henry Jackson and Co. and Betty Perkins, Friday, April 30, 8 p.m., Mandeville Auditorium, USD, 452-4559.

OPERA THEATRE, "The Beggar's Opera," the first English opera, a lampoon of society of early 18th century England, satirizes the period's Italian opera, based on John Gay's original work written in 1728 and using well-known folk songs, this musical version is written by Benjamin Britten. Two-weekend run begins Friday, April 30 and Saturday, May 1, 8 p.m., Recital Hall, SDSU, 286-6020.

JAZZ FESTIVAL, Band competition among 55 high school and college groups from throughout California, winners perform in concert with special guest jazz saxophonist Art Pepper, Friday, April 30 and Saturday, May 1, concert Saturday, May 1, 7:30 p.m., Gymnasium, Southwestern College, Chula Vista, 420-1331.

ST. GEORGE'S DAY FESTIVAL EVENING, procession led by Cameron Highlander's Pipe Band, concert by St. Paul's Chorists and Passions Boys Choir with Chamber Orchestra, Sunday, May 2, 4 p.m.; St. Paul's Church, corner of Fifth and Nunez, 288-7281.

WOMEN'S FESTIVAL OF THE ARTS EVENT, Joyce Lane and Terry Sheridan, feminist singers, composer/musicians in performance, Sunday, May 2, 8 p.m., Backdoor, USD, 233-3088.

MUSIC OF A MOTHER AND HER REBELLIOUS CHILD, a program of American and British choral music, part of Church Choir Special Music Series, Sunday, May 2, 8 p.m., All-South Episcopal Church, 1475 Catalina Boulevard, 233-6394.

CHAMBER MUSIC ENSEMBLE, coached by Rafael Druian, Monday, May 3, 8 p.m., Mandeville Recital Hall, USD, free, 452-3120.

ORGAN CONCERT, Carlene Belfort in recital; works by Bach, Mozart, Franck and Messiaen; sponsored by American Guild of Organists, Monday, May 3, 7:30 p.m., St. Paul's Church, Fifth and Nunez.

PAUL WILLIAM SIMONS, musical poet/human will conduct his all-chemical-art of the modern medicine man in ritual drama; sponsored by Harry Partch Foundation, Wednesday, May 5, 8 p.m., Room 114, new Music Building, SDSU, 286-5204.

NOON COMPOSERS WORKSHOP featuring Paul Chihara of the UCLA music faculty, Wednesday, May 5, noon, Mandeville Center Recital Hall, USD, 452-3120.

SPRING CONCERT, Maryland Chorus, presented by Centre City Community College, Wednesday, May 5, 7:30 p.m., Maryland Retirement Home Auditorium, 630 F Street, free.

AMERICAN EARLY MUSIC CONCERT performance, Monday, May 3, 7:30 p.m., Room C-5, Palomar College, San Marcos, 744-1150.

MARIACHI YOUTH GROUP, Los Changuitos Feos from Tucson entertain in a Mesa College-sponsored community services program, Wednesday, May 5, 8 p.m., Montgomery Junior High, 2470 Ulric Street, Linda Vista, free, 280-7010, ext. 139.

Sports

PADRES BASEBALL, San Diego vs. Chicago, Thursday, April 29, 1 p.m.; vs. Pittsburgh, three-game series, Friday, April 30, Saturday, May 1, 7 p.m., Sunday, May 2, 1 p.m.; San Diego Stadium, 283-4484.

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WORLD TEAM TENNIS, San Diego Friars vs. Los Angeles, Friday, April 30, 7:30 p.m.; vs. Pittsburgh, Tuesday, May 4, 7:30 p.m., San Diego Sports Arena, 224-4176.

"JOGGING/RUNNING-IS IT FOR ME?", one-day workshop by recreation athletic director, Saturday, May 1, 9 a.m. to 3 p.m., Recreation Gymnasium, USD, 452-3400.

SLALOM AND TRICK SKI TOURNAMENT sponsored by San Diego Mission Bay Boat and Ski Club and opens to all skiers, Sunday, May 2, 8 a.m., Fiesta Island, Mission Bay Park, 276-0830.

SIXTH ANNUAL POWER AND SAIL BOAT SHOW sponsored by Marine Trade Association of San Diego, Saturday, May 2, 10 a.m. to 9 p.m., Mission Valley Shopping Center south parking lot.

THE WAY IT WAS, 1927-1964, six-part series of two-hour films made up of newsreels, excerpts from Fox Movietone News, dated from 1927 million feet of film - "1927-1931: The End of an Era," Saturday, May 1, 7:30 p.m., Sunday, May 2, 2:30 p.m., Theatre, 220 First Arts Building, Grossmont College, 465-1700, ext. 321.

BEING WOMAN: A Feminist Film Series, "Changing Roles for Men and Women," benefit for San Diegans for the Equal Rights Amendment, Sunday, May 2, 1 p.m. and 3 p.m., Unicorn Cinema, La Jolla, 238-1922.

THE TREASURES OF ITALY, Epsiloma Travel-Adventure Series, narrated in person by Kenneth Richter, Thursday, May 4, 8:15 p.m., Civic Theatre, 236-6510.



THE BEGGAR'S OPERA

Film

SILENTS ARE GOLDEN, an evening of nostalgia complete with sing-along and theatrical organ, part of continuing Mesa College-sponsored series, "Evenings at the Apollo," Thursday, April 29, 8 p.m.; Montgomery Junior High School, 2470 Ulric Street, Linda Vista, free, 280-7010, ext. 139.

BELLOUCHOS IN THE NAME OF THE FATHER?, a film showing preceded by a discussion by Harry Lawton, professor of French and Italian at UCSB, Thursday, April 29, 7 p.m., SS-110, SDSU, free, 286-5204.

PLANETARIUM'S BICENTENNIAL FILM PRESENTATION: "Our Sun, The Star," explores the sun's vast potential for our future use; and "Rivers of North America" showing how a nation grew and evolved through the use of its rivers, through September, Reuben H. Fleet Space Theatre, Balboa Park, 238-1168.

CASTALIA

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limit - one per family

"SUNSEED," feature film portrays sudden Western interest in spiritual teachings of the East, focusing on seven spiritual teachers from Tibetan Buddhism to Sufism, filmed in America, Israel, Persia and India, following screening, discussion led by Len Peltrini, Thursday, April 29, 7 and 9 p.m., College Grove Shopping Center Community Hall, Friday, April 30, 8 p.m., Grossmont Student Center, 465-1700, ext. 321.

FONDAS THROUGH THE GENERATIONS composed of film clips from major movies of Henry, Jane and Peter Fonda, spanning five decades, with personal appearances by Jane Fonda, Peter Fonda, and Tom Hayden, benefit sponsored by Tom Hayden for U.S. Senate Committee, Friday, April 30, reception 6:30 p.m., film showing 8 p.m., U.S. Grant Hotel Ballroom, 299-1916.

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THE TREASURES OF ITALY, Epsiloma Travel-Adventure Series, narrated in person by Kenneth Richter, Thursday, May 4, 8:15 p.m., Civic Theatre, 236-6510.

Dance

FESTIVAL DANCE CONCERT by UCSD Celebration Dance Company, under the auspices of California Ballet Company, "The People's Zoo" and excerpts from "Jacob," Sunday, May 2, 2:30 and 8 p.m.; Mandeville Auditorium, 452-4090.

MINI-CONCERT, San Diego Ballet present a group of four dances, Monday, May 3, 10 noon, repeating 12:30 p.m., Grand Salon, Civic Theatre, 458-7531.

"THE ART OF MODERN DANCE", one-day program led by professional dancer/choreographer Bette Rose, employing discussion, film and live performance, offered by UC Extension, Saturday, May 1, 10 a.m. to 3:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, UCSD, 452-3430.

Lectures

DICK GREGORY, comic actor, social activist lecturer, Thursday, April 29, 8 p.m., Camino Theatre, USD, 291-6480.

UNEMPLOYMENT, THE CRISIS YOU CAN SURVIVE, lecture series dealing with neo-economic problems of job loss, "Vocational Training: The Key to Success," an evaluation guide presented by Lisa Humphreys of Pro-Veterans Center, Thursday, April 29, 10:30 a.m., Salvation Army Firestone Room, 825 Seventh Avenue, free, 292-4455.

LAW WEEK LECTURE, San Diego District Attorney Edwin L. Main, Superior Court Judge George B. Gilligan, Attorney Chief of Police, Donald E. Reiseron focus on arrest, conviction and sentencing of criminals and the roles of police, district attorney and judge in the criminal justice process, Thursday, April 29, 7:30 p.m.; Western State College of Law Library, 1333 Front Street, 232-8906.

"SUGGESTIBILITY AND ANXIETY", a lecture by Paul T. Allen, hypnotherapist, outlining methods of altering negative suggestibility, Friday, April 30, 7:30 p.m., American Institute of Motivation, 1275 Camino del Rio South, free, 297-1523.

SELF-HYPNOSIS WORKSHOP presented by Edwin K. Yager, M.A., Thursday, May 1, 9 a.m. to 4 p.m.; Aquatic Treatment Center, 3737 Fourth Avenue, 299-4070.

Complete Hot Chinese Lunch

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Further information 298-1610

LADIES' CLOTHING, size 10-12, 25 cents each, all in Sunday, May 2, 8:55-5:15 Mission Boulevard.

WOODEN DESK, swivel chair, \$15, 30" high, 41" long, 755-9749.

DISHWASHER, Sears Kenmore makes it easy. Good motor, very dependable because it's moving. 757-3635 or 759-4665, weekdays or evenings, best.

CARAGE SALE: We've got everything you could possibly want. Plants, coffee, books, records, jewelry, games, cassette, May 12, 7634 Flower, San Carlos, 461-9850.

I LOVE YOU means I trust you with my heart. On The Thought of You, Send \$2.95 to P.O. Box 15346, San Diego 92116.

Housing

SAGACIOUS, MELLOW, free spirit sought to join open, caring "family." No cigarettes. One dog is enough all right. Share some meals. Want reliable, humorous, clean, semi-conventional, adventuresome, trusting person. You meet? Private, six-bedroom, Solana Beach, long-term home, 755-4190.

FEMALE ROOMMATE to share big, two-story house near SDSU with two other girls and one cat. Own room, \$80, includes all. Must be clean, 289-1400.

VEGETARIAN SINGLE female interested to join group home in Cardiff. Non-smoker. Ten beds, large, airy, yard. Four bedrooms, sunbath, organic garden, meditation garden. Own room from beach. Summer setting, \$125, all costs. Ananda House, 436-0539.

NEAT, RESPONSIBLE female, share pleasant condominium in University City with working evening student. Two bedrooms, 1 1/2 baths, fireplace, washer/dryer, beautiful carpet, pool. Lots of privacy, \$135 and half utilities. Beverly, 452-0489, home, 238-5175, work.

\$50 REWARD for finding the small North County cottage or guest house (rent up to \$250). Responsible couple, no kids or pets. 755-0651.

ROOMMATE to look for house to house for May 1. Able to pay from \$85 to \$100 month. North Park area preferred. Lynn, 469-6567.

HELP! Need apartment mate before April 30. Female, non-smoker, own room, \$90 month and utilities. Pool, cable, TV, close to SDSU, 283-2900, evenings, keep trying.

LOOKING FOR cozy, unfurnished, two-bedroom dwelling near beach for responsible rent or lease, starting September, perhaps with fireplace, dishwasher and car. Please help soon! Yvonne, 453-0696.

NEED FEMALE, non-smoking roommate. Own room, cable TV, \$90 month and utilities. Seven miles from SDSU. Huge, airy apartment, 283-2900, evenings, keep trying.

3 Ways to get a New York pizza



USE THIS HANDY \$1.00 OFF COUPON ON ANY LARGE NEW YORK PIZZA GOOD UNTIL MAY 31

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\$10 HOUSING reward: Pacific Beach/La Jolla, one or two-bedroom place for newbies, for one year, beginning mid-June, \$10 for information leading to place we rent. Dick, 270-3790.

FEMALE ROOMMATE. Own bedroom and bath in large, sunny apartment, Interstate 5, near Pacific Beach. Swimming pool, sauna, \$137.50, 272-4028.

FEMALE ROOMMATE wanted to share nice apartment in Ocean Beach, near cliffs, \$80 month plus half utilities. Marilyn, 291-6050, between 12-6.

GROUCHY OLD man, 38 years old, long hair, desires to split cost of house-keeping with female counterpart. Roger, 222-2161.

WANT TO BUY three-bedroom house with fireplace in area of other Jewish families. Must be solid construction, not more than \$40,000. 282-2726.

NEED MELLOW male to share three-bedroom house in North Park, \$83.33 plus one-third utilities. Melanie or Doug, 282-3114.

MELLOW PROFESSIONAL female seeking room to rent in nice house in La Jolla, Del Mar area as soon as possible. Will pay up to \$150, 755-0416, 10 a.m. to 2 p.m.

STUDIO ROOM, private entrance and bath behind a garage. Quiet area. Walk to SDSU. Utilities paid. Available June 1, 582-6412.

CONSIDERATE MALE art student seeks female to share placid living arrangement in two-bedroom house, Tim, 464-3409.

SHARE SPACIOUS Ocean Beach domicile. Picturesque beachy view, quiet, no nicotine. Fireplaces, etc. Rare, \$80. Opportunity for a woman, Kevin or Melinda, 224-5383.

ROOMMATE WANTED to share house overlooking Mission Bay. Spacious rooms, fireplace, garage, \$85 month, 2807 Lloyd, 276-2648.

SHARE OUR HOUSE. San Carlos three-bedroom, two-bath home with large yard, fireplace. Single or couple, immediate occupancy. Very reasonable rent. 462-3713.

ROOM AVAILABLE in shared house, May 15. Women or couple. We like natural foods, openness, meditation. Non-smoking, non-sexual, non-materialistic, no pets. \$83 plus utilities. 292-4196.

FEMALE wanted to share nice, two-bedroom apartment with mother and small son. Own room, large closet, laundry facilities. 792-5000, Pat, 296-1383.

MASTER BEDROOM in quiet home in La Jolla, a non-smoking gentleman for \$30 per week. References required. 459-8850.

MALE OR FEMALE wanted to share four-bedroom, two-bath house in San Carlos. Kitchen and laundry privileges. 464-8300, 455-3292.

ROOMMATE NEEDED to share three-bedroom house in San Carlos. Kitchen and laundry privileges. Close to Mesa College. Pat or Chuck, 292-1281.

INDEPENDENT, OUTDOOR female into nutrition, yoga, tennis, would like to live with one or two males close to beach. Lucinda Solana, Linden, 729-3885.

FEMALE ROOMMATE wanted for two-bedroom apartment in Solana Beach, near beach, \$100 month. John Meyer, 462-0424 or 755-1112.

BEAUTIFUL, two-bedroom apartment near ocean in northern Pacific Beach to share with one other mellow vegetarian. Dave, 565-8977, work.

FEMALE ROOMMATE needed to share two-bedroom, 1 1/2-bath apartment and life in Ocean Beach. \$70 plus half utilities. Patti, 222-1786.

ROOMMATE NEEDED. Prefer male, under 28. Beautiful two-bedroom apartment. Furnished, pool, laundry. 10 minutes to SDSU. \$115, includes utilities. 281-5222.

CLAIREMONT. Roommate, June 18 through August 28, \$100 month plus half utilities. Non-smokers only, no pets. Paul, 270-5366, evenings.

WOMAN OVER 30 wanted to share one-bedroom house with male artist, good cook, jazz and classical music lover. University Heights area. 299-465-7881.

COLLEGE COED seeks female in La Jolla. Mission Valley. 279-7079 or 469-7881.

ROOMMATE NEEDED to share huge, four-bedroom house, high on Mt. Solana in La Jolla. Private room, pool, hot tub, \$125 plus utilities. 459-5694.

MOTHER and child need stable, mature, roommate to share furnished home in Lake Murray, Pacific Beach. Spacious, large yard, fireplace, Linda, 466-3844.

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WANT TO RENT HOUSE. Cardiff to Del Mar area, with another female roommate. Quiet neighborhood. \$230. Before end of May. Joanne, 456-0719.

FEMALE ROOMMATE to share house in Golden Hills. Prefer neat, clean, Aves or Leo person. \$82.50 and utilities. Judi, 224-7672.

FINANCIALLY STABLE couple wants to rent one or two-bedroom house near SDSU. Quiet, responsible, with references. 281-8765.

HOUSE FOR RENT for July and August, one-bedroom, furnished, \$165 month. Hillcrest, garden, no pets. 291-8063, evenings.

QUIET, NEAT, responsible roommates needed. Share large house overlooking Mission Bay. Non-smokers only, no pets. 10-minute drive to UCSD. \$120 and utilities. 276-4859, evenings.

ROOMMATE WANTED to share three-bedroom house in Cale de Oro, \$130. John or Jim, 462-3054.

MALE AND/OR female to share three-bedroom, two-bath house in San Carlos. Near Grossmont College, 10 minutes to SDSU. 462-3718.

ROOMMATE large Point Loma home. Fireplace, wood, washer, dryer, family room. Own extra-large room, complete dressing room, bath. \$175 plus one-third utilities. 222-5768.

ARTIST, MALE, seeks female artist to seek for, share studio/apartment. 276-9182, room 22, mornings.

FEMALE ROOMMATE under 30, sharp, open, honest, aware of family, tennis, sunshine, sunsets, natural food and life. Open to share with life, easy-going, philosophical writer. Bob, 1111 San Diego, 92107.

RENTING A house in North Park, East San Diego, etc. in the \$180 range? Moving soon? Tell me. If I get your place, you get \$15. 260-4978.

TWO GRADUATE students, 38, 28, need roommate for large Point Loma home. One smoker. We drink, eat meat, enjoy life. Open, honest, accepting. \$175 month. 222-5759.

FEMALE ROOMMATE wanted to share two-bedroom apartment in Ocean Beach. Available May 1; \$100 and utilities. Linda, 223-7415, after 5 p.m.

MATURE ROOMMATE needed to share two-bedroom, two-bath, large living room, yard, patio, near shopping and view of bay ocean. Only \$132.50 and utilities. 276-6491, after 5, Pacific Beach.

NEAR BEACH, La Jolla. Need two females to share. Own room, \$140, no pets, non-smoker, quiet, ocean lovers. 459-0827.

OWN ROOM in peaceful Ocean Beach collective household. We're vegetarians, spiritual, political and supportive; look-alike for same. \$80 utilities included. Washer/dryer, dishwasher, fruit trees. 565-9639.

RESPONSIBLE non-smoker wanted for quiet Claremont house. Master bedroom/bath, \$100. Single room, \$80. Utilities included. Washer/dryer, dishwasher, fruit trees. 565-9639.

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FOR SALE or lease with option. Del Mar area cedar beam cottage condominium. Two-bedroom, two-bath, with all the conveniences. 271-6789, anytime.

WANT HOUSE to rent in Hillcrest area. Del Mar, La Jolla, David, 222-6664.

SUMMER HOUSEMATE. Wanted. Junior August. Near Sunset, City, Park, microwave, laundry facilities, lots of privacy. Rent from \$100. Dave or Karen, 221-6889, evenings, 7 days a week, ends.

SOUTH MISSION HILLS. Available now! Beginning August. Very nice one-bedroom cottage for \$130 month. Arlene, 270-5921.

I NEED HELP fixing up large house, North Park. Want aggressive young guy as roommate, \$80 month and working partner in venture. Earl, 282-0186.

WANT RESPONSIBLE couple to occupy our three-bedroom house May 16 to June 14. Must enjoy caring for houseplants. Dan or Shelly, 280-4892.

WANT NIFTY, over 25, male non-smoker to share a super two-bedroom apartment near SDSU. \$80 month plus utilities. \$120 month or \$60 each for two, female, 34, \$143 month. 272-4159.

ONE-BEDROOM apartment, \$170. Beach area, clean, stove, refrigerator, built-in carpeting, drapes. 224-7906, 222-8615.

MALE GRADUATE student needs straight, non-smoking student to share large, nice, two-bedroom, two-bath apartment near SDSU. \$80 month plus utilities. 281-1378.

HOUSESITTER. Available. Mature, intelligent, reliable, trustworthy. Excellent references. Toni, 297-6669.

ROOMMATE (FEMALE) needed to share a three-bedroom Ocean Beach house with pool, near beach. Non-smokers only. A home-like environment. Sharon or Larry, 272-7486.

ONE OR TWO neat, relaxed people to share nice, fully furnished two-bedroom apartment in Pensacota with student. \$120 month or \$60 each for two. 485-0244.

FEMALE HOUSEMATE to share Solana Beach home with three other, \$125 includes utilities. House has fireplace, pool and garden in large yard. Pets welcome. 481-8037.

MISSION HILLS. Share large home with us. Two sunny bedrooms available, one has private bathroom. Utilities, phone paid. Fireplace, sunbath, cooperative vegetable garden. Greg, 299-5007.

FEMALE HOUSEMATE wanted for three-bedroom house in Ocean Beach by May 1. Own room, \$100. Non-smoker, no pets. Earl, 273-4666, after 3 p.m.

VERY ROOMY one-bedroom apartment. Available May 22 for summer. Bathing Park area, \$140 month. David, 223-3357, around 5 p.m., after 10:30 p.m.

REDWOOD! Best prices on finished and unfinished slabs ranging from \$20.00 to \$125.00. Also: Ovenbaked Pottery, Holy Cow Leather, Jewelry and other Fine Handmade Crafts

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272-7418

NEED FEMALE, non-smoking room-mate by May 1. Large apartment, 10 room, cable TV, pool, near SDSU. \$300 month and utilities. 263-2900, evenings, keep trying.

MISSION HILLS. Roommate wanted to share canyon edge home with three others. Fireplace, garden. Must be clean and have excellent references. \$70 month. 265-4226, nights, hurry!

SINGLE MAN or lady wanted to share apartment with 25 year old computer programmer. \$145 your share of the rent plus utilities. In Claremont with terrace overlooking Pacific Beach and ocean. 276-5315.

APARTMENT WANTED, furnished, with utilities in La Jolla or near Vista. Home. Write Tom Phillips, P.O. Box 1408, San Diego, 92112.

TWO FEMALE ROOMMATES to share prof's gorgeous four-bedroom house for summer. Minutes from beach, near USG. \$70 plus utilities. Jeanne, 266-0024, nights, hurry!

WE HAVE A unique place for one female to live in our West Claremont home. Your own room, private bath and more. 270-5473, evenings.

WANT COLLEGE or 40-50 age female. Share one-bedroom, furnished. \$3 day, \$20 week, \$75 month. Pacific Beach, 488-5162, after 8:30 p.m.

TWO BEDROOM apartment, \$300, furnished. 2275 utilities included. Modern, with terrace overlooking Pacific Beach and ocean. Write: Sunny Modern, Half a duplex. 276-5310.

HELP! Need female roommate starting May 1. Non-smoker, own room, \$300 month and utilities, pool, car. Close to SDSU. 283-2900, evenings, keep trying.

WANT LARGE room with bath or studio in Hillcrest. Prefer old house, high ceilings, windows. Will consider situation at a roommate. Laura, 222-8664.

FEMALE ROOMMATE wanted to share two-bedroom La Jolla Village apartment, walking distance to UCSD. 453-8315 or 223-8967.

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\$129 - CHEAP. Quality processing, May Special, 20 exposures slides or super 8 movies. La Jolla Corner Store and Girard. 544-0117.

QUALITY CAMERA repair by factory trained technicians. Free estimates. Most repairs done within a week. General Camera Repair, 5275 El Cajon Boulevard, 581-5300.

CANON 814 super 8 movie camera. Automatic 81 zoom lens. Automatic exposure with manual override. Mint condition. \$105. Vito, 264-6143.

ARGUS ELECTRONIC slide projector. \$50. Used 10 times. 459-8863.

PROJECTOR WANTED, 16mm, pink quality preferred. Paul, 483-9190.

WOULD LIKE to buy immediately a good used, 35mm camera. Would prefer a Minolta, but any information will be appreciated. Steven, 282-0744, anytime.

MINOLTA SRT-101 58mm f/1.4 MC Rokkor lens, leather case, zoom, wide strap, and owner's manual. Excellent condition, recently checked out. Wanted. \$175. Rob, 454-7205.

SLIDE PROJECTOR, La Bette "55" overhead model. Extra trays, lens, case. Very good condition, \$35. 233-9620, after 6 p.m.

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RICHIN SINGLE T.S. 35mm, 55mm lens, f/1.4, built-in meter, \$130. Also, Praktica 35mm, f/1.8 lens, 50mm, \$50. Dru, 488-7956.

KODAK POCKET Instamatic 40 kit. Electric eye, close-up lens, used four times, excellent condition, \$35 (cost \$58 new). 282-1540.

TITLES, LOGOS, animation, graphic design for motion pictures. Good quality, reasonable rates. Also, 16mm printing services. Reasonable. Example: 16¢ cents per foot. 453-9498. Kertesz, 224-0626.

OLYMPUS 100 f/2.8 lens for OM-1. Sharp, light. Complete as new. \$110 or trade for quality binoculars or photo books. By Hoss, Bresson, Kertesz, 224-0626.

BEAULIEU R-16 movie automatic 12x20 Angiurex lens. Hand grip. Battery and charger. Aluminum case. Close-up lens and filters. Three years old. \$900 cash. Like new. 565-6466.

LEARN to use your camera, develop and print your own prints. Basic photography class begins Wednesday, May 19 at the Photo Workshop. Class includes a free Photo Workshop membership and use of the darkroom facilities. For information and registration, call 264-9421. The Photo Workshop.

STAINLESS STEEL darkroom sink, 24"x36", with wooden grid, \$25. Stainless steel counter with three 11"x14" sinks, \$50. Nikor enlarging easel, \$30. Large print dryer, 284-3772.

BOLEX MOVIE CAMERA, 16mm, H. 16 Rex 4 with filters and one-inch lens, variable shutter, \$75. Needs cleaning. Scott, 454-8704.

MIRANDA G. with case. Gossen light meter, 50, 135, 200mm lenses, with access, filters, \$200. 735-6087.

NIKORMAT FTN with f/1.4 Nikon lens, \$250 or best offer. 287-3007, 464-2220.

KONICA T2 Autopex, excellent condition, 50mm, 1.4, and 135mm, 2.8 lens, case and hood. Split-range focusing, flash bracket, \$300. Paul, 758-1334, evenings.

LEARN TO USE your camera, develop and print your own prints. Basic photography class begins Wednesday, May 19 at the Photo Workshop. Class includes a free Photo Workshop membership and use of the darkroom facilities. For information and registration, call 264-9421. The Photo Workshop.

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ONGOING JEWELRY construction class. Wednesday evenings, 8 to 10 p.m. Instructor: Steven Brinker. Supplies and tools furnished to beginners only. Class fee, \$40 for 8 lessons. Bead Box, 3635 30th Street, 295-1780.

GUITAR LESSONS: rock, blues, jazz; improvisation, technique theory; folk, rap, blues, country. Flatpicking, fingerpicking, beginning, intermediate, advanced. Call Les Preston, 281-0932.

BUSINESS OPPORTUNITIES. Unlimited earning, no risk, will train to be successful. Move back in sixty days. 422-6180, 2p.m.-5p.m. 281-7414, before 10 a.m. George Low, Shakes Superstar.

HATHA YOGA. Private and small group classes in a friendly, peaceful, warm environment. Radiance Yoga and Dance, 1618 West Lewis, Mission Hills, San Diego, 299-1443.

BANJO AND GUITAR LESSONS. Traditional and bluesgrass banjo. Ragtime, blues, country, folk and modern music theory as well. David, 222-0959.

LEARN FOLK GUITAR. Experienced (17 years teaching) and very patient teacher welcomes students from absolute beginners through advanced. Learn to fingerpick, play bass melody, and loss of songs and style. Dana Sternbach, 459-1895.

FRENCH-SPANISH LESSONS for adults or children by native speaker. Private or small groups. Experienced teacher. Reasonable rates. 264-9692.

RIDING LESSONS. Certified instructor for English, Western and Jumping. \$5 an hour. \$22.50 for five hour course. Haynes Ranch, 11906 Lakeside Avenue, Lakeside, California, 443-2157.

KUNDALINI YOGA and Meditation classes offered in Hillcrest, Ocean Beach and East San Diego. 266-0032 for schedules and information.

FREE LESSONS in French, Spanish, creative cooking or painting in exchange for Tantric Yoga or recorder instruction. Call, 299-8654.

BALLROOM DANCE classes. Fox trot, swing, cha cha, rhumba, waltz. Wednesdays, 8 to 9:30 p.m. 296-4842 between 4:00 and 6:00 p.m.

ORIENTAL MASSAGE Workshop: Jin Shin, Do-In, Shiatsu, May 9, 15, Celebration of Life Workshop: Canal Massage, Polarity, Easler, May 8, 15. Six instructors. 222-7330, 436-1365.

YOGA CLASS Tuesday evenings, 8:30 to 11:00, 8 sessions—\$20. Principles, work for Holistic Arts, 235-6388, 2600 Front.

SELF MASSAGE. Aries psycosocial and movement. May 7 to 11, 15, Friday morning 9:30 to 12:30, 55 Jan. Center for Holistic Arts, 235-6388, 2600 Front.

WILL TRADE LESSONS in hypnosis for work on my VW camper or car. Country, I am a trained hypnotist with an MA degree in counseling. Write P.O. Box 9845, San Diego, California 92138.

PIANO LESSONS for beginners, \$5 a lesson. Or other exchange. Bill Robby 274-0069.

CERTIFIED TENNIS instruction. \$6 per hour at your choice of courts. Beginners to Advanced. Call Bill Hickey at 239-5012.

TV PRODUCTION CLASSES. Learn to film and produce your own programs. Have them shown on public access television Channel 24. Free. Call 263-2424 for details.

R U HAPPY? If not have a revolution of your own. Begin with yourself now. Sun and Moon Yoga offers four classes for \$10. Monday through Friday, 10 a.m. and 7:30 p.m. 3316 Adams Avenue, 295-6546.

CAR POOL. Paying rider from Pacific Beach to La Jolla and back Monday through Friday. Office hours. 454-1878.

DRIVERS AND RIDERS save money, share expenses. Call Travelers Aid Travel Board, 232-7991 for free service.

RIDERS NEEDED to ride for donators between. Leaving approx. May 5, Steve, 287-4071.

RIDE WANTED to Bay area before April 30, return after May 2. Will share usual, one way. Paul 453-9100.

TWO STUDENTS need ride to Seattle on June 9 or 10. Will help with gas and driving. 222-1545, Katy or David.

WOMAN with FIVE YEAR OLD boy looking for ride to Austin, Texas, can share expenses. Leaving as soon as possible. Leave message at 282-0550 for Diana.

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Pets

BEAUTIFUL CAT needs temporary or permanent home. Starting mid-June. Spayed adult, needs little care, may come with food. Cathy 453-9931.

JOINING PEACE CORPS. Must give up beautiful snake collection. Will sell at \$1800. Call after 6 p.m. Call Van at 282-2538 in evenings.

BURMESE PYTHON eight foot. Wild, healthy and loads of fun for the entire family. Call and instruction booklet included. \$100. Call after 6:20-10:57.

FOR SALE: double yellow-headed male parrot, three years old, excellent health. Large cage included. \$300. 440-8688.

YOUR PET'S PORTRAIT—a professional color portrait of your pet, taken at our private studio, only \$9.95. Great gift idea, gift certificates available. A portrait lasts forever. Portrait World, 270-5211.

FREE KITTENS. 2 white, 1 grey. Six weeks old. Evenings and weekend, 488-3756.

AKC NORWEGIAN ELKHOUND pups. Moving, must sell, have had shots, wormed, housetrained. Need three loving homes. Price negotiable. 260-4892.

FOR SALE: AQUARIUM 30 gallon, five year warranty. All glass, custom built. Plus diatom and aqua custom filters and silent giant air pump. \$200 value. Asking \$95. 272-3461.

PARROT CAGE. Large stainless steel. Used, but very clean. Approximately 20' x 24', 45¢, or best offer. 453-6970.

FOR SALE: Three year old male Lhasa Apso, black, brown and white. Males and cannot keep him. \$40. 223-9649.

FREE BEAUTIFUL NEUTERED male cat needs home with lots of affection and attention. Well behaved and lovable. 296-1532.

COMPUTER PROGRAMMING consulting jobs wanted. Experienced in scientific and commercial applications. Languages include: FORTRAN, COBOL, PL/I, RPG, and IBM Assembler. 224-6649.

PHOTOGRAPHER NEEDED to do short informal wedding. Don't want to spend a lot of money. Will pay, according to experience. Dan, 272-1761.

YOUNG AMBITIOUS carpenter with own tools needs any immediate employment, full-time, part-time, or temporary. George, 488-4480.

PROFESSIONAL MALE MODEL seeking work in San Diego area needs work. Please call Jim, 234-2661 or 291-1659.

Writers: We pay for your work. Read our submissions to the Editor, Reader, P.O. Box 80803, San Diego, 92180. Enclose a self-addressed, stamped envelope.

Latest Fashions in Wire Frames

dr. marvin weitzman
optometrist

eyes examined
prescriptions filled
contact lenses fitted
repairs

midway
fedmart
store

3245 sports arena blvd.
(across from the sports arena)

mon. — fri. 10:30 — 8:00
sat. 10 — 6 closed sundays

224-2973 224-2974

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COLLEGE STUDENT
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INSURANCE SERVICE

BEAR'S PANTS DEPOT CLEARANCE SALE

BEAR'S PANTS DEPOT IS CONTINUING ITS TREMENDOUS SALE

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| MENS COTTON T-SHIRTS \$2.00 BUY 2, GET A THIRD ONE 1/2 price | FREE 3 FOR 2 PANTS DEAL BUY ANY 2 PAIRS AT OUR REGULAR PRICE, GET A THIRD PAIR OF EQUAL OR LESSER VALUE. (\$6 - \$21) ABSOLUTELY FREE ALL SCARVES — 1/2 price | LADIES ASSORTED BLOUSES ONLY \$3 LADIES OVERALL DENIM JUMPSUITS ONLY \$8 |
|---|--|---|

LADIES ASSORTED COTTON TOPS. BUY ONE AT REGULAR PRICE GET A 2ND ONE OF EQUAL OR LESSER VALUE.
1/2 price

Jumpsuits, Tops, Sweaters, Men's Shirts also at great savings.

6512 El Cajon Boulevard (behind Daisy's Restaurant)
Monday-Saturday 11:00 a.m. - 5:00 p.m.
286-7309

GRAPHICS BY RICK GEARY. Posters, ads, cartoons, illustrations. Quality work at reasonable rates. P.O. Box 98635, San Diego, 92109. 488-3338.

VIETNAMESE REFUGEE, former air force mechanic, looking for permanent work, part-time or full-time. Bubby, apprentice, 272-3461.

COLLEGE SENIOR. Child development major with experience wants full-time summer employment relating to children. Reasonable pay. Call evenings except Wednesdays. 583-0353.

BARTENDERS WANTED. Work nights, part-time and full-time. Hours available. Apply: Steakery Pizzeria, 1296 Morena Boulevard, 278-9193. Must be 21 or older.

I NEED MY LAWN MOWED. Julie, 282-3870.

DO YOU HAVE MORE POTENTIAL than your paycheck reflects? We need sharp, aggressive salespeople. No experience necessary. Earn what you're worth. We will train you to earn \$400-\$600 per week. Call today for interview. 278-1131.

PHOTOGRAPHER NEEDED to do short informal wedding. Don't want to spend a lot of money. Will pay, according to experience. Dan, 272-1761.

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COLLEGE STUDENT
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INSURANCE SERVICE

TAPE OF ELO in concert at breakfast 4:4 on KPHI. Buy or can duplicate. 282-1633.

THE LIBRARY at CIW—the state prison for women—needs copies of your favorite literary, political, art, and ethnic studies books. Women's Prison Book Project. 454-0358.

VW BUMPER (BACK) for 1970 Camper. 1977-78 will fit! Check class. 454-0358.

FILING CABINET in any condition must be inexpensive. Pressure cooker in good condition. 461-2400.

WOULD LIKE a pair of tickets to the Paul McCartney and Wings concert. If you can't make the new date, I can. No profit, please call 488-4180.

THE DRAGONS DEN Coffeehouse is a Non-Profit Co-operative for fun ventures. We need chairs, stool tables, and talent to make it work. Earl, 282-0186.

1973 HONDA 450 twin, new clutch and battery. Pul' backs, custom seat. 500 cc. 500 cc. \$900. 565-6127.

1974 YAMAHA 500, 9500 miles. Excellent condition. Backyard windshield, motor, clutch, 13.24 cc. live new. Moving must sell. 469-8451 or 466-1862.

1969 TRIUMPH 650 BONNEVILLE. A beautifully chromed and lacquered British classic. 13.24 cc. 500 cc. \$1200. 299-6816.

1966 YAMAHA 250cc. good condition. Needs rear sprocket and chain. Come and see, make offer, trade for 1975cc. bike in good condition. 231-0963, evenings.

MEN'S TEN-SPEED BIKE. \$35. Vibrator, 36" child's dop-shaped artificial footrest, rocking chair, 36" Toaster, \$2.50. 753-0235.

1971 BMW R60S. \$1100, firm, 282-2601, mornings.

NISHIKI COMPETITION, 26" frame, ten-speed, semi-rigid, tools, bags, complete extra. 13.24 cc. 500 cc. \$8. Toaster, \$2.50. 753-0235.

MIGHTY MIDGET compact bike carrier. New, for all cars \$15. Also: Reo extra. 13.24 cc. 500 cc. \$8. Toaster, \$2.50. 753-0235.

LOOKING FOR A SUPERBIKE? Must sell my 1974 Honda CB550. Perfect condition. Needs rear sprocket and chain. Come and see, make offer, trade for 1975cc. bike in good condition. 231-0963, evenings.

KAWASAKI F818 350cc motorcycle. Excellent condition. \$500 in new spare parts. Call for details. Must sell. 270-7416.

LAURET BICYCLE. Sinter, Shimano, derailleur, 16" speed, bearings, one-piece fork, 15" speed, only 100 miles. Alan, 232-2095, 238-1943.

1973 YAMAHA 350 RD. low mileage, excellent condition. \$450. Offer. 583-0812.

1974 HONDA CB550, 4 in 1, new tires, immediate cash. Won't last long at \$1075. 453-5937.

LADIES THREE-SEED bike. Good condition. 270-7463.

NEED GOOD, reasonable, used backpack for Europe. Margaret, 272-3620, after 5.

POWER LAWN MOWER wanted. Any condition. 292-4196.

TYPEWRITER, portable, electric. 295-6885 or 457-1131.

FIVE-SEED SCHWINN bicycle with pump. \$50. 282-1879, before 9 after 4.

BICYCLE, CONDOR 22" at Campy, but broken. \$31 throughout. Cintel bars and stem. Fannie (m) Buffalo Union saddle, 20 pounds. \$350. 563-0323.

APRIL SPECIAL

complete waterbed system with built-in dresser combination

