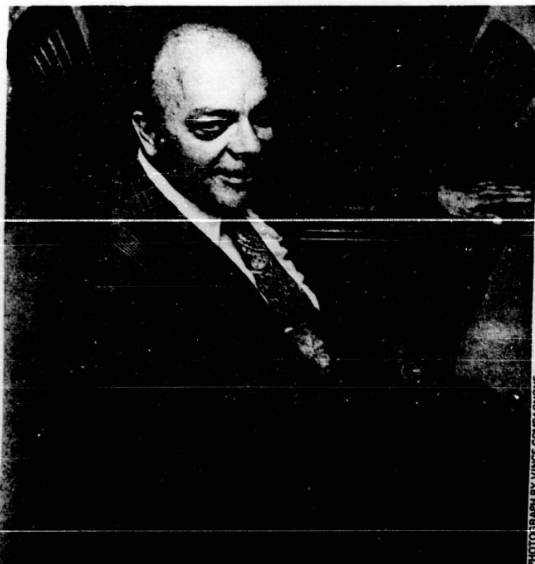


APRIL 6 - APRIL 12, 1978





CECIL FELDMAN

## Cough It Up

For the past several years the directors of COMBO have stood by silently while politicians and musicians have belittled the organization's annual fundraising drive. COMBO, the critics taunt, is nothing less than a dismal failure when it comes to supporting eighteen of San Diego's more important performance ensembles — from the opera to the ballet to the La Jolla Museum. A telling measure of this failure, detractors say, is the mere

\$142,000 raised by the organization last year. An even more noticeable example of the group's lagging leadership was the decision of the San Diego Symphony to withdraw from COMBO in 1976 and take on fundraising of its own. Within the last month, though, several major changes have shaken the arts funding group which could leave COMBO with a much healthier financial posture. Symbolic of the organization's rejuvenation is the imminent decision by the symphony's board of directors to return to COMBO. Though chief negotiators for the two groups (Victor Krulak for

COMBO; Paul Stevens for the symphony) have been characteristically silent on their deliberations, it is no secret that COMBO's strategy of hanging tough while the symphony teeters near insolvency has allowed COMBO to set most of the rules for the impending reunion. (The symphony will rejoin with a different leadership. General Manager Dick Bass has resigned while board president Laurie Waddy, who fought desperately to keep the symphony independent, conveniently steps down from her post in June.) COMBO has recently been through a leadership change of

its own. Executive Director Fred Snyder has resigned and will be replaced by Bill Denton, a former general manager of the symphony (1964-68). Denton, who is remembered by those who worked with him at the orchestra as an "affable and personable" man, should loosen up the tense atmosphere which some felt was generated by Snyder.

Joining Denton is COMBO's first professional fundraiser, Cecil Feldman. The gregarious Feldman, who introduces himself even to strangers as "Cec," has increased COMBO's fundraising goal by sixty-five percent over last year's receipts. (That the services of a veteran fundraiser were needed became clear last year. Seemingly at a loss for even an obtainable goal, members embarked on a campaign to raise more than \$300,000 and were flushed with embarrassment when they turned in less than fifty percent of that figure.)

Feldman has been at work since February setting up the mechanisms which will allow COMBO volunteers to snag the big donations. He's targeted 400 firms, set up a program of advanced giving, lined up more support from foundations, and convinced eight local businesses (including Crocker Bank, Rohr, and Pacific Telephone) to lend him a junior executive to work full- or part-time on the spring fundraiser. Feldman will also reach into the South Bay and East County on a scale never before attempted. (Fifteen Chula Vista businessmen met this week to scout potential contributors.)

Helping Feldman is Gerald O'Brien, a Central Federal Theatre and Starlight Opera board president who takes the honorary chairmanship of the 1978 effort. Both men have made it clear that more important than the strategies is their commitment to extract larger donations from corporations whose previous gifts have been modest for a city

this size. No longer, Feldman and O'Brien have said, will companies be allowed to take shelter under the excuse that they are simply branch offices whose contribution level is dictated by the parent company. O'Brien pushed that point in a recent interview with *Union* financial editor Don Bauder in which he threatened to "start naming some of those (companies) which aren't doing their part." (That information is readily available in COMBO's annual report for 1977. It notes that such corporations as Rolm, Bullock's, and Rame's gave less than \$1000 each; that the WD-40 Company, Solar, and IBM gave under \$500; and that Pearson Ford, Spin Physics, and United Airlines wrote checks for less than \$250. While five major banks and savings and loans gave up to \$5000 each, O'Brien's employer, Central Federal, contributed less than \$2000. The biggest donor was industrialist R. L. Burns, who made a splashy entrance here last year by pledging \$20,000 a year through 1981.)

Some changes, however, have created rumblings within COMBO. The organization's smaller beneficiaries banded together in a near-unanimous cry of mutiny when COMBO announced a new rule which would prevent these associate member groups (including the Repertory Theatre, Symphonic Chorus, and Patio Playhouse) from soliciting funds from businesses and certain select foundations on their own. The rule change was later revised to their satisfaction. And the controversy surrounding the symphony's plans to rejoin prompted rumors that the San O'Brien, a Central Federal Theatre and Starlight Opera board president who takes the honorary chairmanship of the 1978 effort. Both men have made it clear that more important than the strategies is their commitment to extract larger donations from corporations whose previous gifts have been modest for a city

— P.K.

## Wanna Fiddle Around?

Pass by the United Commercial Traveler's Hall at Madison and Thirtieth on certain nights each month, and the event within won't quite sound like a square dance. The guitar and fiddle music which filters out into the night sounds too spontaneous; the claps and stomps and shouts sound too ebullient. They can't be coming from white-haired ladies decked out in petticoats under brightly colored skirts nor from their elderly male partners in string ties. Indeed, they're not. Inside the hall, the young dancers look more like candidates for a beach party, but they boast that they're amusing themselves just as their ancestors did.

The source of that amusement, New England-style "country dancing," in fact is close to

square dancing, according to Ian Law, who helps to organize the North Park dances. Many of the steps are the same, and dancers follow the directions of a caller, although the patterns are based on long lines rather than squares. Law says the group has tried to steer clear of the more geriatric image of a square-dancing club, however. "I have all the respect in the world for those people and their art, but for what we're doing you don't need all that technique. More than being an art, country dancing is a social event, and people have a good time."

Law's words seem borne out at the gathering on the first and third Thursday of each month. Men wearing blue jeans, and women, many in long print dresses, show up both single and in pairs, and quickly grab partners from those sitting in folding chairs against the walls. The caller explains each dance in painstaking detail while the regular, seen generous about explaining mysteries to the numerous newcomers. The



PHOTOGRAPH BY CHRIS WINNEY

dances themselves are forgiving; because the simple patterns repeat, there's plenty of time to correct mistakes. Law, a New Hampshire resident who came to San Diego as a UCSD student, says the same dances still are being held in New England town halls,

where they've been popular since the 1750s. Ironically, he learned "contra dancing" from other UCSD students who in turn had learned it from a Dartmouth exchange student. The nucleus of the present group thus began on the campus, but moved to the Traveler's Hall about a year and a half ago after the veterans had long collected their diplomas. Since then, Law says the

oak-floored facility has drawn between fifty and a hundred dancers a session, along with a regular crew of live musicians. The hall also seems to have drawn a constellation of other folk-oriented activities. Since last fall, a folk music appreciation group called Folk Heritage (another UCSD offshoot) has been sponsoring a monthly concert in the unostentatious facility, which stands next to a Nelson Auto Parts and shares the building with an insurance agent. Folk Heritage has presented such folk luminaries as Elizabeth Cotten and Louis Killen; and San Diego folk organizer Lou Curtiss says he's held a couple of hoofs and meetings of Friends of Old Time Music in the hall. "In a de facto kind of sense, it's become sort of a center of folk music," says Folk Heritage board member David Swares.

— J.D.



JOHN HERMANN

## War Path

John Hermann wishes he could laugh off a recent mishap as a bad April Fool's joke, but his head is still ringing from the experience. Two Saturdays ago, on April first, Hermann and three friends set out for a day-long motorcycle ride. They drove east through El Cajon and Lakeside until Wild Cat Canyon Road, which becomes Barona Indian Reservation. Hermann was trailing behind his partners when he glanced up and noticed that all three had been run off the road by a wayward pick-up truck. The red pickup continued down the road toward Hermann, who quickly realized that the pick-up's driver had no intention of deviating from the collision course. Still hoping the driver would swerve at the last moment to avoid his bike, Hermann continued straight ahead and slowed to about twenty-five miles per hour.

The next thing he remembers is starting down at the crumpled front end of his \$3600 BMW motorcycle and hearing an Indian yell. "Get your motorcycle off this reservation and you go with it!" Seconds later, claims Hermann, another carload of Indians pulled up to the crash site and one of the passengers emerged brandishing a three-foot-long wooden club. The driver of the pick-up truck grabbed a similarly shaped moonshoe (this one metal) and the Indians shouted repeated demands that Hermann get off their reservation. He says they accented their ultimatum by striking his helmet (which he was still wearing) several times with the clubs. As Hermann recounts the incident, his friends had since noticed his absence and circled back. With the Indians looking on, they managed some quick repairs that made the bike driveable, and the four cyclists, in Hermann's words, "lit out of there as fast as we could."

Hermann, a night-of-way agent for CalTrans, knows of another driver who experienced an equally harrowing incident on the same stretch of road last year. Robert Long was traveling on Barona Road when he was sideswiped by a passing car. Long noticed the offending vehicle had been incapacitated by the collision, so he turned his car around and drove back to get its license plate number to report to police. Inside the other car sat a Caucasian driver and a passenger who Long claims was "drunken Indian." Long adds that his brother and sister-in-law, who live near Barona Road, refuse to drive in the area at night because of the hazardous traffic. Both Hermann and Long reported the incidents to authorities the day after their occurrence, and both claim their complaints were ignored by the California Highway Patrol and the county sheriff's department. Long says the sheriff referred him to the CHP, which in turn took down his story. But Long says he later learned that no official report of collision was ever filed. "I called my insurance agent when I learned that my premiums had increased and asked why. He said the company had assumed the accident was my fault since they never received a report."

An officer at the CHP's El Cajon station didn't remember the hit-and-run involving Long, though he admitted that such an incident could prompt a mix-up between his officers and the sheriff's department.

Hermann, too, got shuffled between the two agencies. And like Long, he thought his case had been lost in the process. Last week, though, CHP Sergeant John Jones reported that his officers are investigating the circumstances surrounding Hermann's "accident."

But Long and Hermann are still puzzled as to why the accidents happened in the first place. Hermann feels that some of the Indians residing on the

Barona reservation are purposely harassing passers-by. Sheriff's deputies at the Santee substation (which counts Barona Road in its beat area) say the frequency of incidents there is no higher than in other parts of the county, but they acknowledge that tourists are known to trespass onto the adjoining reservation which has been set aside solely for its 250 Indian residents. The trespassing by off-road vehicles and hunters sometimes prompts a violent reaction from the Indians. Another officer recounted similar stories, which include tales of trespassers who return to find their car tires slashed and windows broken, though he warns that such stories are "pure hearsay."

Josephine Romero, who heads the Barona Tribal Council, says she has heard of no such unprovoked incidents as those alleged by Hermann and Long. Romero says more motorists continue to use Barona Road as a short-cut between Lakeside and Ramona and that her fellow Indians are upset about the increase in traffic. "It's like a freeway out there," she reports, "especially in the early morning and late afternoon." As a result of the burgeoning traffic, accidents have increased, cattle crossing the road have been hit by speeding cars, and Indian children playing nearby have come dangerously close to being run over. The more cars, Romero says, the more incidents of trespassing, as tourists unknowingly hike onto Indian lands for a picnic lunch, to trailblaze with their off-road vehicles, or to shoot a few rounds of target practice.

Romero, who has headed the tribal council for more than a year, claims other more serious incidents have occurred. She says outsiders have dumped their garbage on the reservation and slaughtered the grazing

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## Troubles With Trimble

The members of the Gaslamp district's Project Area Committee all have different reasons for wanting to spruce up their south of Broadway neighborhood. Some want to improve property values on their buildings; others want to make use of tax monies which will help them renovate their old hotel or restaurant; still others express concern for the future of the retirees and destitute who live there. But all the Gaslamp planning group members seem to agree that they, not Jerry Trimble and the Center City Development Corporation (CCDC), should have the say on just how the rebuilding is accomplished. It took them three months to convince the city to let them do that, and having wrestled control from Trimble and CCDC, they're eager to start on the project. "After wasting all that time in meetings, I guess it's fair to say we're all pretty excited," said Shirley Bernard, who has taken on a full-scale rebuilding of her Grand Pacific Hotel, an aging three-story hotel across from the Goodwill warehouse on Fourth and "J" Streets. Bernard and her fellow PAC members had hoped to start work in July on the first of a series of "demonstration projects," which will restore sections of the area to its turn-of-the-century condition, complete with original streetlights and sidewalks. But the drawn-out fight with Trimble over who will direct the work has delayed that program, probably until September.

Bernard and her fellow property owners are confident they can beautify the Gaslamp area and prove the superiority of free enterprise, self-help programs over the tangled bureaucratic maneuverings that usually plague official redevelopment programs such as the ones Trimble presently directs in the Marina, Horton Plaza, and Convention Center sites. But their success hinges

on a number of still shaky conditions. First is the money. Their budget calls for \$3 million to pay for nine demonstration blocks and the beginnings of a trolley car system which will eventually wind along the old railroad tracks to the bay. Bernard and PAC chairman Chuck Tyson are counting heavily on funds from the "urban blight" sections of the Community Development Block Grant program. But should that plan fail, they'll have to dig for the money through a maze of agencies from the departments of Interior, Transportation, Housing and Urban Development, to the president's newest and no-city program. Secondly, they remain optimistic that the city will agree to assign planner Mike Stepler to oversee their project. Stepler has spent years charting the city's attempts to reinvigorate downtown and has gained the respect of most everyone with a financial or sentimental stake in the area. Stepler's boss, planning chief Jim Goff, would blush the chance to prove his department's effectiveness by overseeing a successful renovation. But Trimble's allies have hinted that supervisory chores should go to the engineering and development division, which is more closely aligned with Trimble and CCDC.

The Gaslamp owners have also got to show some tangible results of their progress by late September, when they must return to the city with a progress report. If they have nothing to show for those six months, Trimble may be prompted to revive his arguments for bringing the Gaslamp back into his redevelopment domain. And he could be aided by the Ernest Hahn Corporation and a handful of major retail stores, all of whom have promised to locate in Hahn's proposed Horton Plaza Shopping Center. Should any part of Hahn's negotiations with the stores fall through, the Gaslamp PAC could serve as a convenient scapegoat.

While Bernard and Tyson plot their next moves, though, one of the area's landmarks passed quietly into oblivion. The Chinese-American Market, which stood for years on the corner of Fifth Avenue and Island, has been replaced by a mass supply store.

— Paul Krueger and Jeannette DeWyce



# READER

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## Other Fish To Fry

In response to the March 30 issue and your article, "When Men Went Under Water," I was surprised to see my late father's "friend," Jack Prodanovich on the cover. I was even more surprised to read that Wally Potts had to say about my late father, Harold F. Riley.

Wally Potts implied that my father was accepted into the Bottom Scratchers diving club because of his abilities, but not his diving skill, which Potts seemed to feel wasn't that hot. Potts assumed that my father died trying to spear a big fish, in order to impress the club members. The article goes on to say that my father was buried in his club jacket.

I wonder what the mother of the three children who my father saved from drowning at Bird Book thinks of my father's skill as a diver. Or the families whose loved ones' bodies were recovered by my father, who was founder and chief of the Search and Recovery Unit. My father's club jacket couldn't be buried with him, considering that his so-called friends borrowed it to put in a display at Scripps a few months ago. Most of all, my father's death was not a mystery. He died of a split-second blackout (when a diver stays under a split-second too long, and passes out). I am disgusted and appalled that the Scratchers could be so selfish.

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## Letters

and concocted to think that a man like Harold Riley died trying to impress them. He worked diligently to make the underwater park a reality. He's done a lot for the divers of San Diego. The Bottom Scratchers must be getting forgetful, maybe even senile. It may be about the right time for them to hang up their spearguns, so they can go home and dwell on their "greatness."

Brenda J. Riley  
San Diego

### Word Curb

For shame, Reader, and your "City Lights" writer, Paul Krueger!!! Old stereotypes or a moving pre-writing time have got you for sure. You referred to Rolando-Clay supporters as a "handful of dedicated housewives" in your March 30 article. What a putdown! What a thoughtless way to dismiss and negate a serious citizens group of all ages, sizes, colors, and sexes which has worked long and hard for a better city and better city government.

Why are there four city department heads on the floor? Why are numerous citizens groups making frequent and loud protests about many different actions of pusillanimous reporters or fostering a newswoman atmosphere in which reporters are afraid to even what's on their minds — write negatively about their boss in another publication. Perhaps this free-wheeling, write-what-you-see-it atmosphere is one reason we have such an excellent news department and have consistently been honored as one of the finest weekly newspapers in California.

It was in that spirit that I read the letter to the Reader from eight Star-News editorial staffers expressing their indignation at a quotation attributed to me in your March 30 edition: "With our wives and the other management helping, Reb (my partner) and I could still put out this newspaper by ourselves."

Standing by itself, the quotation sounds arrogant and gratuitous and I can well understand how our newswoman people would regard it as denigrating their abilities. But when I made this statement to your reporter, it was not standing by itself, nor was it stated with that attitude.

It was made as part of a lengthy answer to a hypothetical question from him as to how vulnerable we were to being organized by a labor union (and, by inference, how vulnerable we were to being shut down by a strike). My answer was intended to underscore my belief

that small newspapers are not vulnerable because only a relatively few employees are required to produce them.

My answer was in no way intended to imply that a skeleton management crew could produce a newspaper of the same excellence as produced by the present news staff. It couldn't. Nor could it produce the same amount of local news copy. The remark was simply to illustrate my view that, in a pinch, under emergency conditions, we could continue publication and not be shut down by labor unions which have plagued the newspaper industry (and in New York City, for example, have put out of business six of the eight newspapers that existed there when I was a child).

I am sorry that a single out-of-context sentence your reporter chose to lift from our conversation gave the impression that I do not appreciate the value of our staff. This is grossly untrue. In my opinion, the Star-News has the finest group of young newswomen people in San Diego County, and the proof of the pudding is the product they produce.

Lowell Blanford  
Publisher and editor,  
The Star-News

Source Spot  
You recently ran a story about the letter "S" inscribed on Cowles Mountain. ("City Lights," March 16). Would you kindly acknowledge the University Archives, San Diego State University, as your source for the photographs used in the photo montage accompanying the article?

L.T. Campbell, assistant reference librarian  
San Diego State University Library

### That Statement Is Now Inoperative

Whatever anyone may say about me or the Star-News, no one has ever accused us of hiring pusillanimous reporters or fostering a newswoman atmosphere in which reporters are afraid to even what's on their minds — write negatively about their boss in another publication. Perhaps this free-wheeling, write-what-you-see-it atmosphere is one reason we have such an excellent news department and have consistently been honored as one of the finest weekly newspapers in California.

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RICK LEBERT

## Pele To Spin Top 40?

His competitors usually talk in disbelief when Rick Lebert, general manager of KGB AM and FM, talks about his stations' "commitment to San Diego."

The price example of KGB's community service is its annual Homegrown album, a collection of songs about San Diego written and performed by local musicians. Lebert boasts that album receipts all go to charity, that he's offering the singers exposure, that even listeners benefit

from the low price of the album. Detractors say Lebert's primary concern is nothing more than publicity.

This year, though, Lebert pulled off a promotion stunt which is more heavily guarded against per-chance KGB last week gave the city of San Diego \$62,000 for a soccer field to be built along Balboa Park's Morley Field. The gift stemmed from a meeting Lebert had with city officials who were skeptical about granting the station the necessary permits for this year's version of the KGB Skyshow — yet another annual promotion (this one takes the form of a fireworks and music extravaganza). The fire, police, and park and recreation officials were still stinging from last year's show, in which spectators tied up traffic and left the Mission Bay site covered with litter.

To placate the authorities and to publicize KGB's fifteenth anniversary, Lebert offered to hire a squadron of unemployed youths and put them to work landscaping neglected roadways. It was agreed that such a project would prove unmanageable and Lebert began meeting with Kevin Munnely, the city's endowments officer. Dave Roberts, director of the park and recreation department, The two convinced Lebert to go with a project that would be easily organized and widely used — a soccer field. The general manager took the idea to his boss, KGB owner Willis Brown, who agreed to the \$62,000 expenditure.

Lebert and Brown made sure they got all the publicity possible for the donation. The one-and-one-half-acre site will be christened "KGB Field," and Lebert got coverage of the gift from both television stations and newspapers. (The media coverage was almost botched. City officials were to have accepted the donation formally last Monday, but necessary paperwork was delayed. Lebert still settled for a city council ceremony in which the station merely presented the money. Further delay would have meant missing the current funding time period.) KGB owner Brown will get full tax credit by paying the \$62,000 in two installments, one this year, one in 1979.

Still, endowments officer Munnely thinks that KGB's donation might spark other publicity-conscious station directors to rethink their promotion strategies. "It's certainly better than spending the money on bumper stickers and album giveaways."

McArthur took to the offensive himself, claiming that Remer seemed to have no qualms about borrowing from Murphy's original story. Remer's version, he says, followed Murphy's "in more than just the facts." Remer denies he used any of Murphy's work, though he acknowledges that he ran across a copy of her story while researching the Padilla-Delaware connection. "I was about ninety-five percent done when I got it," he said. "It only confirmed the information I had."

— Paul Krueger

# PRESS PASSES

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This year, though, Lebert pulled off a promotion stunt which is more heavily guarded against per-chance KGB last week gave the city of San Diego \$62,000 for a soccer field to be built along Balboa Park's Morley Field. The gift stemmed from a meeting Lebert had with city officials who were skeptical about granting the station the necessary permits for this year's version of the KGB Skyshow — yet another annual promotion (this one takes the form of a fireworks and music extravaganza). The fire, police, and park and recreation officials were still stinging from last year's show, in which spectators tied up traffic and left the Mission Bay site covered with litter.

To placate the authorities and to publicize KGB's fifteenth anniversary, Lebert offered to hire a squadron of unemployed youths and put them to work landscaping neglected roadways. It was agreed that such a project would prove unmanageable and Lebert began meeting with Kevin Munnely, the city's endowments officer. Dave Roberts, director of the park and recreation department, The two convinced Lebert to go with a project that would be easily organized and widely used — a soccer field. The general manager took the idea to his boss, KGB owner Willis Brown, who agreed to the \$62,000 expenditure.

Lebert and Brown made sure they got all the publicity possible for the donation. The one-and-one-half-acre site will be christened "KGB Field," and Lebert got coverage of the gift from both television stations and newspapers. (The media coverage was almost botched. City officials were to have accepted the donation formally last Monday, but necessary paperwork was delayed. Lebert still settled for a city council ceremony in which the station merely presented the money. Further delay would have meant missing the current funding time period.) KGB owner Brown will get full tax credit by paying the \$62,000 in two installments, one this year, one in 1979.

Still, endowments officer Munnely thinks that KGB's donation might spark other publicity-conscious station directors to rethink their promotion strategies. "It's certainly better than spending the money on bumper stickers and album giveaways."

McArthur took to the offensive himself, claiming that Remer seemed to have no qualms about borrowing from Murphy's original story. Remer's version, he says, followed Murphy's "in more than just the facts." Remer denies he used any of Murphy's work, though he acknowledges that he ran across a copy of her story while researching the Padilla-Delaware connection. "I was about ninety-five percent done when I got it," he said. "It only confirmed the information I had."

— Paul Krueger

## Two Scoops, Please

Even if the recent dose of bad publicity forces city planning commissioners Oscar Padilla and Homer Delawie to resign, *Newsline* editor Larry Remer will probably still feel he has "been justly rewarded for his work." Last Wednesday, Remer's weekly tabloid detailed some questionable land dealings by Padilla and Delawie, including

their practice of granting favorable zoning changes on properties in which they, or their partners, have a financial interest. The *Union* ran an expanded version of the story the next day, with no credit to *Newsline* for having printed it first. Barely had the late morning editions of the *Union* been stuffed into their newsstands, though, before Remer was on the phone to friends, mouthing about the snub and patting himself on the back for pushing the story. He claimed it was his duty to have buried out of deference to Padilla and Delawie.

While it was clear the *Union* owed Remer no praise (Union reporter Jon Stauder had spent weeks on his own investigation of the planning commissioners' zoning records and land holdings), Remer can rightly claim he forced the paper to play its hand earlier than editors had planned. *Union* city editor Walt McArthur said bluntly that "we're not interested in what (Remer) has or doesn't have," but associate editor Peter Kaye admitted the story was run Thursday because of Remer's Wednesday article. Kaye had hoped to hold it until Sunday, when the *Union* readership is substantially bigger (330,000 versus 180,000 during the week), but a four day delay would have rendered the story worthless.

Kaye, however, rejects Remer's thesis that the *Union* never intended to run the story at all and that he and his fellow editors were committed to "protecting" Padilla and Delawie, both of whom are loyal supporters and friends of Mayor Pete Wilson. Remer argues that Kaye, who worked on Wilson's 1972 mayoral campaign, would not have published a story that hurt the two planning commissioners. "We've made a habit of keeping the fact that I'm a friend of Wilson's and that I know Padilla," admits Kaye. "And one of the most uncomfortable things in this business is writing about your friends. But I have a solid reputation that goes back quite a ways in this city. If the *Union* had to play the story, Kaye shot back, why would reporter Stauder have been assigned to it in the first place? (Former staffer St. Murphy first unveiled the Padilla story last year. City editor McArthur says it wasn't used because it was "badly organized and poorly written.") Remer had no counter to Kaye's defense, though he did argue that "it didn't take me a year to get the (Padilla-Delawie) story together."

McArthur took to the offensive himself, claiming that Remer seemed to have no qualms about borrowing from Murphy's original story. Remer's version, he says, followed Murphy's "in more than just the facts." Remer denies he used any of Murphy's work, though he acknowledges that he ran across a copy of her story while researching the Padilla-Delaware connection. "I was about ninety-five percent done when I got it," he said. "It only confirmed the information I had."

— Paul Krueger



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Hippocrates, "the Father of Medicine," Galen, Paracelsus and other great physicians practiced and prescribed fasting for their patients and themselves. Hippocrates once stated that "if a sick person is fed—he feeds the disease. But, if the sufferer is withheld food the disease is fasted out." Many oriental, eastern physicians and yogis have fasted regularly along with their meditation to attain a long life, mental efficiency, and a high level of spiritual awareness.

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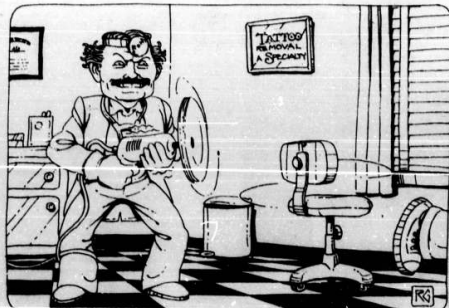


# Straight from the Hip

MATTHEW  
ALICE

Dear Matthew Alice:  
Many years ago my boyfriend had a tattoo put on his arm. Now he would like to have it taken off. What are the possibilities?  
Carla Johnson  
San Diego

Take your boyfriend by the arm to a qualified dermatologist and hear the doctor's opinion. There are two methods of removing a tattoo: to rub it off or cut it out. The doctor will have to see where the tattoo is placed and how large it is before any decision can be made as to the method of removal, which in turn determines the cost. It can't be my place to recommend a dermatologist, since I have never had a tattoo removed. But you may call the Doctor's Referral Service at 565-8161 to ask for a qualified dermatologist. If that doesn't work, call tattooist Joyce Nemeth at 296-0550 and ask for her recommendation.



marijuana at its source. In addition to killing the weed, this drug of theirs attacks the very source of the demand for marijuana: the people who smoke it. No, there is no easy way to detect the presence of Parquat. One must have the grass analyzed at a laboratory specially licensed to handle it, or buy a home testing kit and take one's chances with that (and the chances, I've been told, are not very good). An investigator at the Drug Enforcement Agency in San Diego knows no public test that handles pot. However, Clarkson's Lab (350 Trousdale, Chula Vista 92010) should receive its license to test marijuana in three to four weeks. Call 425-1932 for details on when and how to send marijuana in for testing. In the meantime, PharmChem Lab in Palo Alto, 1844 Bay Road, 94303, will test a sample for five dollars. You mail in a sample with a random five-digit number attached, then telephone the lab (415 322-9941) and ask for the analysis by quoting the number of your sample (allow at least a week for results). This way you don't have to give your name. A sample of one gram is sufficient for testing, according to a chemist at Clarkson's. The symptoms of smoking Parquat are labored breathing, headaches, and open sores at the mouth. Your government has been saying for years that marijuana is a killer weed. It appears they've finally made their point.

Dear Matthew Alice:  
I've been trying to buy a pair of grass skis for quite a while now but can't find a place that sells them. Where can I buy a pair and how much do they cost?  
Alan Myers  
San Diego

You're talking about those miniature tractor treads you strap on your feet and ride downhill. Last I heard, the West Coast distributor was Brian O'Connor, whose business is called Moving Mountain. The address: 1122 Soquel Avenue, Santa Cruz 95062. Telephone: 408-425-1199. The latest prices I could obtain are \$169 for a pair of competition skis, \$149 for regular skis, and \$129 for

children's skis. I can't believe you want to spend that much money to roll on grass. Decadence...

Dear Matthew Alice:  
I would like to know if there is a conservatory of music in San Diego. If not, which of the colleges is most qualified in the music field?  
Rebecca Swart

All you've got in San Diego are the colleges and their music departments. The largest and most traditional department is at San Diego State University. The school with a more prestigious faculty and a newer approach to composition is UCSD. The University of San Diego has a small

department of music. And I give guitar lessons. Ramblin' Jack Elliot-style fingerpicking. Cheap.

Dear Matthew Alice:  
Is there a simple and immediate way to identify marijuana contaminated with the herbicide Parquat? Does contaminated pot taste any different? Is there a local lab that will analyze it? Certainly neither of us smokes the stuff, but if you could check with your underworld sources, I would appreciate it.  
Anonymous  
La Mesa

The Chevron Chemical Company and your government have outdone themselves in this business of eradicating

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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**Pioneer SX-650 AM/FM** stereo receiver. 35 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.3% total harmonic distortion.

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**Sony STR-3800 AM/FM** stereo receiver. 25 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.5% total harmonic distortion. Sony's famous reliability and our low price mean easy listening for the beginning music lover.

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**Superscope CA-10** car cassette player, with Pioneer P-18L 6 1/2-inch speakers. Looking fast forward and many other features lend musical magic to those long drives.

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**Pioneer PL-115D** belt-driven single-play turntable with base and cover. Convenient automatic shut-off, and the performance of a manual.

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**Electro-Voice EVS-1400** 2-way speaker with 10-inch woofer. A high-frequency attenuator helps you achieve compatibility with room acoustics.

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# Local Events Lectures

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit materials, change dates, and information and photos to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

## Dance

**"EYES WIDE OPEN,"** this six-member dance group from Los Angeles will make its San Diego debut when it offers a repertoire including two of the company's own works, "Thrashing" and "Reveries," as well as "Six Faces of a Foot," Gary Bates' "Don O' Pas de Deux," a Fred Astaire piece entitled "While Waiting for the Wind to Blow," and "The Wind," and a work by Katha Cooperman, sponsored by the Associated Students/Cultural Arts Board, Friday, April 14, and Saturday, April 15, 8 p.m., Studio Theatre (Women's Gym 208, SDSU), 265-2627.

**HUNGARY AGAIN,** the Gyany Gyany's, a group of local folk dance enthusiasts, will perform their 21st annual concert, featuring folk dances, Saturday, April 15, 8 p.m., Casa del Prado Auditorium, Balboa Park, 442-009 or 455-0252.

**"MAJOR BARBARA,"** this political-philosophical comedy set in the 1930s, written by George Bernard Shaw, will be performed by drama students from Palmer College in a production directed by Buddy Ashbrook, Thursday, April 13, through Saturday, April 15, and Thursday, April 20, through Saturday, April 22, 7:30 p.m., Room P-33, Palmer College, Mission Road, San Marcos, 744-1150 x372.

**"SURPRISE,"** a farce that takes place in a Vermont inn, will be presented by the South Bay Players, through April 22, Fridays and Saturdays, 8 p.m., Palmer Way Elementary School auditorium, 2500 Palmer Way, National City, 480-9997 or 278-4453.

**"THE GINGERBREAD LADY,"** one of Neil Simon's more "serious" comedies in which an adolescent's regular visits to his aunt, who is "dying out" period in a sanitarium, will be presented weekdays through April 22, 8 p.m., with a matinee Sunday, April 18, 2 p.m., Langley/Pharm, 480 Elm Street, San Marcos, 480-9997 or 278-4453.

**"UNDER THE YUM YUM TREE,"** this adult comedy will be presented through April 22, Fridays and Saturdays, 8:30 p.m., Actors Quarter Theatre, 480 Elm Street, 238-8008.

**"RABBIT WITH THE BAD HABIT,"** this children's theatre presentation will be performed through April 23, Saturdays and Sundays, 2 p.m., Actors Quarter Theatre, 480 Elm Street, 238-8008.

**"NO, NO, NANETTE,"** the musical comedy set in the 1920s, with book by Otto Harbach and Frank Mandel, music by Vincent Youmans, and lyrics by Irving Caesar and Otto Harbach, will be presented by the Old Mission Players, directed by George Rapp, Friday, April 14, through Sunday, April 16, and Friday, April 21, through Sunday, April 23, 8 p.m., Mission Players of San Diego de Alcala, 10818 San Diego Mission Road, 279-0021.

**"THE SHADOW BOX,"** this play by Michael Ondaatje, which won a Pulitzer Prize and a Tony Award, will be the first production of the new Mariposa Public Theatre, running through April 23, Fridays and Saturdays at 8:30 p.m., Wednesdays, Thursdays, and Sundays at 8 p.m., and Sunday afternoons at 2 p.m., 3777 India Street, 268-8111.

**"VARIATIONS,"** this play by Joe Sarmy, actually two one-act comedies, deals with two people and how they face death, and will be performed by Mira Costa College students and community residents, Thursday, April 20, through Saturday, April 22, and Thursday, April 27, and Friday, April 28, 8 p.m., Mira Costa Little Theatre, 1 Bernard Drive, Covadonga, 257-2121.

**"ALICE,"** director William Glover's musical adaptation in rhyme of the Lewis Carroll classic, utilizing many of Carroll's own words for songs, will be presented by the Mira Costa College students and community residents, Thursday, April 20, through Saturday, April 22, and Thursday, April 27, and Friday, April 28, 8 p.m., Mira Costa Little Theatre, 1 Bernard Drive, Covadonga, 257-2121.

**"THE LION IN WINTER,"** the selection of a successor to the throne of 12th-century France, which won the Pulitzer Prize, will be presented by James Ondaatje, presented by the Old Globe Theatre in its temporary home, through April 20, nightly at 8 p.m., except Mondays, and Sundays at 2 p.m., Sprengel Theatre, Second and Broadway, 258-2255.

**"FRESHING TROUCHES,"** a comedy by Jean Kerr in which a typical suburban housewife's church-going morality is challenged, will be presented at the San Diego Little Theatre's first production of the season, weekdays through May 6, 8:30 a.m., San Diego Little Theatre, 1018 San Diego, 268-8111.

**"LOOT,"** an English farce by John O'Keefe, a play of young bank robbers' decision to hide their stolen money in an occupied coffee house, will be presented by the San Diego Little Theatre's first production of the season, weekdays through May 6, 8:30 a.m., San Diego Little Theatre, 1018 San Diego, 268-8111.

**"TRUFFLES,"** Douglas Jacobs' original adaptation of the 18th-century farce "The Servant of Two Masters" by Carlo Goldoni, will be performed Thursday, April 20, through May 20, Thursdays through Sundays, 8 p.m., and Sundays at 2:30 p.m., San Diego Repertory Theatre, 1600 South Avenue, 231-3585.

**"THE THREE SISTERS,"** Douglas Jacobs' original adaptation of the 18th-century farce "The Servant of Two Masters" by Carlo Goldoni, will be performed Thursday, April 20, through May 20, Thursdays through Sundays, 8 p.m., and Sundays at 2:30 p.m., San Diego Repertory Theatre, 1600 South Avenue, 231-3585.

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SAM CHATMON

The other major current festival is the 12th Annual SDSU Folk Festival, which one magazine recently labeled "the biggest folk festival this side of Philadelphia." Indeed, the event, which has a reputation for presenting authentic, traditional, downright dusty folk music, has attracted so much attention over the years that its roster of acts has grown to include eighty more "silly" groups like the Bob Wills Memorial State Playboys Band, the 1950s and 1960s artists. In addition, there will be workshops daily, from 10 a.m. to 6 p.m., featuring folk music, songwriting sessions, political songs, old-time music, and more.

The 12th Annual SDSU Folk Festival, co-sponsored by the SDSU Associated Students/Cultural Arts Board, the San Diego Folk Heritage Society, and Folk Arts Resources, in association with the National Endowment for the Arts, will be held Wednesday, April 18, through Sunday, April 23, with major concerts every evening at 7:30 p.m. in the Sprengel Theatre, Second and Broadway, 258-2255.

For his efforts, Chatmon received both generous accolades and violent criticism, and the "Running Fence" — 24 miles of nylon fabric stretching across the California coastline — had a life span of only two weeks. He also received a summons to appear in court to face charges brought against him by the State Coastal Commission for breaching the coastal zone.

When artist Christo Javacheff launched his "Running Fence" project earlier this decade, he could not have known that the undertaking would involve 42 months of collaborative efforts, the participation of area ranchers, 16 public hearings, three seasons of the federal courts, a 50-page environmental impact report, and the obtaining of permission to use the hills, the sky, and the ocean.

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# Local Events

K. 219, and Brahms' Symphony No. 2 in D Major, Opus 73, Thursday, April 20 and Friday, April 21, 8 p.m., Civic Theatre, 202 C Street, and Saturday, April 22, 8 p.m., East County Performing Arts Center, 210 East Main, El Cajon, all at 8 p.m., 238-9721.

"RUDDIGORE," or "The Witch's Curse," the Gilbert and Sullivan opera telling the story of a witch's curse that dooms a family to commit a daily crime, will be performed by the San Diego State University Opera Theatre, in a production directed by Lyman C. Hurd II, with music direction by Cleve K. Gotsinger, Friday, April 14, and Saturday, April 15, and Friday, April 21, and Saturday, April 22, 8 p.m., Music Building, Recital Hall, SDSU, 286-0884.

## Galleries

RECENT DICE, an exhibition of recent works by Herbert Rooker, consisting of pen and ink panels which appear to be mathematical progressions using dice in varying count configurations, and said to be visual analogues to the strategy and deception inherent in the San Francisco game of "Lie a Dice," will be on display through April 30, Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

"CALL ME OFTEN," UCSD is sponsoring the showing of this contemporary "boarded" wood, a painting created by Carl Weyl and Walter Lab intended to combine performance-oriented art and public advertising, remaining on view through April 30, Highway 101 and Cliff Street, Solana Beach, 753-0371 or 436-0175.

"SOUTHERN CALIFORNIA STYLES," significant examples of the highly finished work favored in the 1930s by influential Los Angeles artists such as Billy Al Bengtson, Ron Davis, and John McCradden are included in an exhibition entitled "Southern California Styles of the '30s and '40s," in which paintings and sculpture are brought together from permanent and private collections in the area for a small survey of work from the last two decades, through April 30, Fayman Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

"STUDIO STILL LIVES," a portfolio of 25 photographs by Robert Curran, documenting the use of props in the movie and television industry (and emphasizing the falseness of the props — not the illusions they are meant to create), will be presented in an exhibition by the Grossman College Gallery and the Center for Photographic Arts, made possible by a grant from the National Endowment for the Arts, through April 31, Grossman College Gallery, 8800 Grossmont College Drive, El Cajon, 445-1700.

## Radio-TV

"HOLocaust," Fritz Weaver stars as Josef Weiss in this four-part dramatization of the circumstances surrounding the Nazi slaughter of six million Jews in World War II, with the tales of both parties examined in a script written by Gerald Green, continuing over the next three evenings, beginning with Part 1: "The Gathering Darkness," Sunday, April 16, 8 p.m., Channel 38.

"RADIATION 78," regular broadcasting will be preempted for one to present the Third Annual Radio Marathon, a fund-raising event for the San

Diego Symphony, with conversation, entertainment, and "happening" (7), Friday, April 14, noon to midnight, and Saturday and Sunday, April 15 and 16, 7 a.m. to midnight, KFSD-FM (94.1).

"SOUNDSTAGE," Judy Collins is featured in a solo performance of "Send in the Clowns" and Jon Mitchell's "Both Sides Now," and is joined by writer-singer/composer Leonard Cohen for renditions of two of his tunes, "Suzanne" and "Hey, There's No Way to Say Goodbye," Monday, April 17, 9:30 p.m., Channel 15.

"SYMBIOSIS," the San Diego Ballet Company is featured in a series of fantasies symbolizing a future in which men and a creative computer exist symbiotically, Tuesday, April 18, 9:30 p.m., Channel 15.

"BETWEEN THE WARS," Eric Sevareid narrates this documentary focusing on the Washington Conference of 1921, which resulted from the fear of an arms race following World War I, including footage and stills of that meeting that was intended to curb naval armaments by limiting battleships, Wednesday, April 19, 7:30 p.m., Channel 38.

"LIVE FROM LINCOLN CENTER," composer Gian Carlo Menotti is scheduled to discuss his work, "The Saint of Bleeker Street," in between acts of the live broadcast of the 1954 opera that won a Pulitzer Prize, sung in English by Catherine Malfitano and Enrico Di Giuseppe, featuring the New York City Opera Orchestra, conducted by Cal Stewart Kellogg, Wednesday, April 19, 8 p.m., Channel 15.

"ANYONE FOR TENNYSON?" D.H. Lawrence's poem "Alum at Taro" is one of several readings of poetry by the novelist, presented by actor Robert Culp and others on the English writer's ranch near Taro, New Mexico, Thursday, April 20, 8:30 p.m., Channel 15.

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# Off the Cuff

How would Hollywood make the movie of your life?

Debby Johnson  
Movie Theater Manager  
Encinitas



I'd have to rate it "R" to get a lot of attention. It would be so incredibly dull, done in realistic time. It would have a lot of rock music around it, a great soundtrack album that would make a million. It would star Dominique Sando and co-star Maria Schneider and Roman Polanski and be filmed right here in San Diego, low budget for sure. Nicolas Roeg, who did *Performance*, would do my photography and it would be directed by Brian DePalma, or maybe it would just be Jacques Tati's first tragedy!

Danny Lemos  
Retired  
San Diego



There's one show I saw four times, and I'm not a fanatic. I saw *The Robe* and I really enjoyed that one so much, mine would be like it, somehow. Since Bette Davis comes from my hometown she'd play opposite me. 'We're from Lowell, Massachusetts; I know her father and brother. They were in the poultry business there. I have an idea the title would be *The Wanderer* because my father and mother were hard-working and I went into the service so young, and you see I'm just not much of a mixer. I used to get along with everybody, but lately I can't mix so it might be like *Death of a Salesman*. I like a good show and Fredric March would play me. I always liked him so.

Dorothy Severs  
Waitress  
San Diego



It would be a combination of accidents because I'm accident-prone. I've had the most terrific accidents! I was hit by a police car once in Miami, so it would be filmed in Florida, Oregon, Texas, North Carolina, and Horton Plaza. Jan-Michael Vincent looks like my friend who's a priest so he'd be my co-star, and Gene Roddenberry who wrote *Star Trek* could write it since a friend just told me I've probably had some other lives. No movie yet made compares to my life. I've done so many things and seen so many places, but it's still a ridiculous life, so hard to explain.

Jeff Weiss  
Mechanic  
Mission Valley



Life is a bitch. That's my life and my title, filmed on location in Los Angeles, and since *Roots* was good, Alex Haley can write my movie. Henry Winkler would be good as me but the co-star is a tough one. I wouldn't mind Farrah Fawcett-Majors although she wouldn't relate to my thing. My living in downtown San Diego. I've already lived through so much it isn't even funny. Could be that my movie would be on the ten-best of the year because I've always thought if I'd just sit down to write it, my book would sell a million.

Ella Mae Graham  
Vocalist  
San Diego



I'd be so dumb, I'd just get a little money, but for whoever produced it, it would break all box office records. I would write it and it would be that kind of movie what's-her-name was played in, that Joan Crawford, and Roman Polanski would direct it, he'd be the one undoubtedly for my musical love song. John Travolta would co-star, and if he can't make it, Frank Sinatra will do; and for me, Barbra Streisand plays me because I sing, naturally. It would be filmed in Oceanside, Sunset Strip, Germany, and Vegas. And the title is, are you ready, *Love and Sex*, but rated "G" for all audiences. You know, it's gotten to the point where any oddball thing can be put into perspective, including my life!

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City \_\_\_\_\_  
Telephone (\_\_\_\_\_) \_\_\_\_\_  
Age \_\_\_\_\_  
Call 560-0222 for details!



# A Little Night Musing

ELEANOR WIDMER

The waitress wore a "boxom wench" outfit, designed to heighten her bosom and reveal her legs, and when she asked for our order, her accent was unmistakably New York.

"I'm from the Bronx, and the people at that table are from Brooklyn," she said, pointing to our left. "I just made them an egg cream. Do you want an egg cream?"

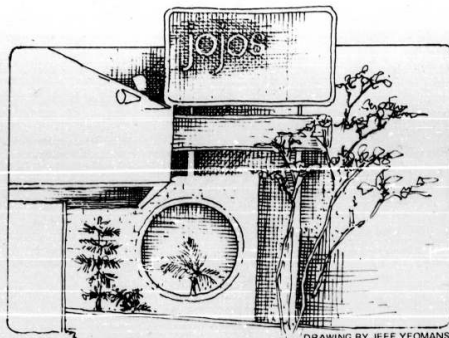
"I think I'll have the navy bean soup," replied my friend.

"Sometimes I'm into weird myself," she answered.

The hour was close to midnight and the place was Jojo's, one of the few restaurants in San Diego that stays open twenty-four hours a day.

Is Jojo's a greasy spoon out of Edward Hopper's painting *The Night Worker*, where a man with a flashlight looks for a lost key? Or is it a miniature book, with a page devoted to hamburgers and hot dogs, soups and salads, side orders and sandwiches, and "dinner delights." And each page has its glossy, photographic mate that shows the various dishes in glorious detail.

Located on Clairemont Mesa Boulevard (just west of Interstate 805), Jojo's is not intended to be a highway stop; it's designed for the family trade by day and the insomniac trade by night. The advantage of this place is that you can obtain a breakfast as well as a beer, a snack or hot fudge sundae as well as mixed drinks with such fancy names as Rusty Nail and Vodka Martini. But while the food looks pretty and is enhanced by the pink lights, it tastes like plastic. My pancakes had the consistency of retreaded tires, and even when they were returned and a fresh large pancake was presented to me, it had very little buttermilk taste. My friend could have had all the navy bean soup he wanted for \$2.35, but he declined after one bowl and turned instead to the accompanying apple and cheese slices. As for my sister's bacon-lettuce-tomato and avocado sandwich, it cost \$2.95, and that is a



DRAWING BY JEFF YEOMANS

lot of money for a quite ordinary sandwich.

Let the people around us appear to be having a great time. Two young women sat at the next table eating home fries and orange juice. At another, a group of men drank beer while their female companion worked through a hot fudge delight. At still another, some lovers kissed, ignoring the food; and in the foyer, as the rain suddenly descended, two men laughed, slapped hands, and danced to their own music.

"Come back at three a.m.," our accommodating waitress suggested with a smile. "I'll tell you it's wild."

Just what she meant by this, I'm not sure. Chomping hamburgers under the glare of those awful spotlights could conceivably drive one wild, but that's hardly incentive to return for the action in the wee hours. And this brings me to a larger point. San Diego is very much in need of an "open-all-night" dining place. Two of the nicer ones that exist (Jojo's and Ruffalo's) scarcely have the quality I have in mind. Granted, it may be difficult to obtain a good chef for a late-night shift, but San Diego deserves a restaurant that's open from eight p.m. to eight a.m. (if not twenty-four hours) and serves high-quality breakfasts and dinners as well as snacks.

I am not an entrepreneur, but the current physical plant of the defunct Greenery on Mission Boulevard would make a beautiful location for such a restaurant. The setting, however, means little unless the managers are committed to quality food. I would rather go home after the theater than eat in Jojo's because what I want least of all is pancake batter that's like vulcanized rubber, or soup bereft of beans, or pink spotlights that make every mouthful seem like a stage performance. This is not simply a put-down of Jojo's, but a call for a civic-minded person to come to the aid of our parties.

San Diego also needs a really fine Jewish deli-casiness that stays open until at least two a.m. Some nights, I'd walk a mile for a good sandwich, but the Jewish delicatessens currently in operation seem to believe that the urge for pastrami on rye ends at ten p.m. I regret that the defunct Mavin in La Jolla (they're still open in Mission Valley) was so bad that eating one of their sandwiches was like chewing on dirty socks. But the building is still there and aficionados of Jewish delicatessens would flock to it if a good product were served. The beach areas truly require a great deli, with huge quarters of succulent corned beef, spiced slabs of pastrami, juicy

kosher-style pickles and tomatoes, and, of course, celery tonic. (Having to explain celery tonic is like having to translate the punch line to a joke.) San Diego needs a Lindy's and a Sage Door Delicatessen. Ask anyone who's ever lived in New York City.

It goes without saying that no one has filled the San Diego dining vacuum created by having fine museums without tea or coffee houses, and in fact, we don't have coffee houses at all. The Panmunk in La Jolla serves superb coffee, but it closes at 5:30 p.m., and the tiny patio certainly does not create a coffee house atmosphere. The purpose of a coffee house is to have a designated spot for people to meet and talk and drink coffee. San Diego could use not one, but a half-dozen such establishments (open for after-dinner gathering).

San Diego is also deficient in not having a good Chinese restaurant that delivers. This would truly be a gold mine. Fancy dining a number and within half an hour having shrimp in black bean sauce at your door? Needless to say, the food would have to be of exceptional quality, but one could found a dynasty on egg rolls and a few expertly prepared main dishes.

Of course, San Diego should have many more sidewalk cafes that exist outside of Prospect Avenue in La Jolla, and at least one stunning rooftop or fresco restaurant.

Last but not least, sweet San Diego does not boast a single restaurant devoted solely to desserts. What an oversight for a civilized and burgeoning city! Despite our local dining habits, with emphasis on low calories and nutrition, we all need and deserve a gastronomic orgy once in a while. Imagine a handsomely appointed restaurant which wheels out fantastic cakes, tarts, pastries, sweet rolls, croissants, and exquisite unsalted butter with jams; hot mousers, cold custards, and tarts (a la the specialty of L'Encanto) oozing with melted butter and bubbling brown sugar. The mind boggles.

Two good pastry chefs and a few espresso machines would be the only essential ingredients for such a restaurant, and the capital required would be limited, while the dining audience unlimited. Not only have I had countless fantasies about this dessert restaurant, but when I line up at Baskin and Robbins for my fix of Valley Forge Fudge, I positively pine for it.

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## Eggplant Parmesan

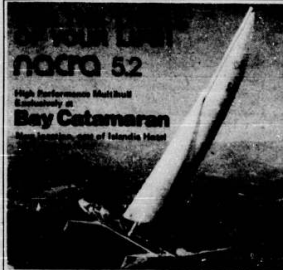
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## Don't Fence Me In

(continued from page 1)

And back at camp, inside the wagon-train circle of RVs, each of the kids has his own desert machine—a hopped-up VW, a trail bike, a four-wheel drive, even a moped, which they are tuning up for the ultimate desert experience while they chatter back and forth in a slang of “wheelies,” “chopties,” “wops,” “scaambles,” “enduros,” “topped-outs,” and “airbikes.” Why?

It's hard to say. Most off-road vehicle users don't verbalize about their sport. It's a physical experience, and they usually don't let it be. They'll just say, “It's a thrill,” and if you understand, then that's enough. But one old veteran with twelve years' experience lowered up enough to muse, “It's being in perfect tune with your body and your machine, pushing them both to the peak of performance and just a little bit beyond. It's a level of awareness, of concentration. It's being totally awake.”

Whatever it is, it provides a kind of excitement that most people don't get in their daily lives. And if that sounds like a flirtation with death, then so does one dune buggy driver put it. “Sometimes it's necessary to nurture your suicidal tendencies.”

But it's not all cheap thrills. They say that on an average weekend they'll spend about half

names like “Sierra Clubbers,” and suggest the whole lot of them go take a hike to hell. John Hobbs, a political science professor at San Diego State who has been outspoken on the side of the conservationists, says, “We have been disturbed to see our desert lands usurped by people with no land ethic whatsoever.” As far as trying to work out a compromise between the ORV users and those who prefer a quieter approach to enjoying the desert, he says, “The two are incompatible. The noise an ORV user makes extends out of his space for perhaps a mile, while the hiker's space extends maybe five feet.” The only compromise possible is when the conservationists say we are willing for there to be ORV parks in the western one-third of the county.

But when we suggested that be done in the Sanicita area, where thirty-five percent of the ORV users live, they really went up in arms, because it would demean their homes and affect their property values.

Ivan McDermott, on the other hand, is active in defending the ORV users. “Most of them don't know what they're talking about, so I represent them,” he says, and cites a long list of committees and organizations he works for. “It's the only way for some people to get out of the rat race of the city and into an area where there's not a lot of people and the average person, like me, who works behind a desk, couldn't get to. He insists that the ORV users have been labeled the bad guys in this controversy only because of the few

violations of the vehicle code because at first the money was used to enforce the regulations. Why, they wonder, pay fifteen dollars to have somebody write you a ticket? But more recently, the money is being used to establish parks and facilities for the ORV users, and even the conservationists are benefiting from the money because in many cases one instance it has been used to excavate archaeological sites and to protect rare plants.

At the moment, Green Sticker Money is being used by the state parks to purchase 14,000 acres near Ocotillo Wells in an area that has already been heavily, although illegally, used by ORV users for years. The land being purchased is perhaps the least scenic in the area, and it is hoped that by channeling the use into this spot some of the pressure can be taken off the more delicate areas of the Anza Borrego, where ORV use is not allowed but the regulations are mostly unenforceable.

The Bureau of Land Management, which regulates about 185,000 acres in San Diego County, which probably have more ORV use than any other areas, can't receive the Green Sticker Money because it is a federal and not a state agency. It is currently undergoing a thorough re-evaluation of its management plans, including inventories of archaeological sites, wildlife areas, mining, grazing, and ORV use, according to Richard Tobin of the bureau. “But rather than come up with a haphazard plan, we are allowing ORV use until we can establish a total plan.” This means that although there are no designated areas for ORV use on the federal land, it is being tolerated. “When people say the BLM is closing out the desert, they are misinformed. More than ninety percent of the desert is open to ORV use,” Tobin says. But in an area where the original pioneers' wagon tracks are still etched in the earth as though they were made yesterday, ORV damage is irreversible. For that reason, the authorities are asking people to stay on the established roads.

Every weekend Charlie Tuck is in the line of those unrepentant ORV users hidden under a motorcycle helmet, charging through the desert on the rear wheel of a Yamaha, the kind of guy you might think drinks gasoline and chews on old tires when he's hungry, wears his motorcycle boots to bed, and has every great geological era

obstacles and finding a way around them. But there are the other benefits too: the things we've learned about motorcycle engines—how we could take them apart and put them back together again. I could probably make a living as a welder now if I had to.

He smiles, drops his washrag, wipes his hands on his pants, and looks down. “I know motorcycles can be offensive. I wouldn't want to go up to Palomar and see a bunch of bikes riding all around. There's different ways to enjoy the land. We take our bikes to the desert because it can handle it. We go out there one time, ride up and down a wash, go back again later and the wash isn't even there, no sign of



does it take to drive up the Sierras to go backpacking? Everybody uses gas. . . I'd pay a dollar a gallon to do what we do.”

Each one of his desert machines has a green sticker, which represents at least \$75 in state fees for his family to enjoy their sport. “I register them all,” he says. “We obey the rules, the boundaries. I teach my sons to, but there will always be somebody who won't. It'll always be that way. You put a guy on a bike inside a fence, and in a few minutes he'll have ridden around the whole place and want to go somewhere else.”

His sons stick close to him, listening to what he has to say, nodding their agreement. They show off a couple of twisted handlebars they keep around like trophies. “We do a lot of other things, we go diving, we go backpacking . . . Some people drive a small car to the mountains, walk everywhere they go and want everything to look untouched. I wish it could be that way, but even the warlike stompers those people are wearing tear up the mountains . . . We hiked up to Tamarack Lake. There was trash on the trail, under the trees, in the water. Those people destroyed the thing they went to see.”

Charlie could talk about this forever. “But the important thing,” he repeats, “is that my family's together.”

San Aligier, district ranger for Cleveland National Forest, has an unusual approach to the ORV issue, which he explains while cruising along behind the wheel of a Forest Service pickup looking at the areas on Mt.

Laguna which are closed to ORV use this winter.

“ORV users are going to do their thing, and I don't blame them. If I had the money I'd buy a dirt bike right now because it's just a thrill. But we go along and set the rules and regulations about ORV use, which the people won't accept, then we're caught in a power struggle, and they're going to win every time.” He points out an area where ORVs are allowed to use the dirt road but aren't allowed off it. If they're caught off the road they're given a citation, but the road is only patrolled maybe once in a heavy weekend, or not at all.

“The people accept the citation as the price of admission to their sport. They already have hundreds of dollars invested, and a citation isn't going to stop them.”

“It's true that they have no respect for the land, but the single largest cause of erosion in the forest, including logging, is roads. Look,” he says, pointing across Interstate 8 to a heavily eroded bank carved out of the mountainside. “We accept the erosion if it's for a freeway, but then we walk across the street, find a four-wheel-drive track in the mud, and say what a pity. What is erosion? Sometimes we assume that any change in the environment is damage, but is that true, or is it just change?”

In other places, though, the damage is obvious. He points out places on Mt. Laguna where only one or two trees are growing in meadows, scars which were caused only last winter but will now be there for many years.

He points out places where areas have been blocked off by pine boulders across the access roads, but ORV users came out in the night, like imps, and rolled away the massive stones. He cruises past places denuded by the Mt. Laguna fire some years ago where crews have been working to reforest the hillside, but the tiny seedlings were mowed down by ORV users enjoying the snow.

“These things are just unacceptable,” he says. He points out ruts three feet deep in dirt roads. “These were caused in a single day. We don't have the engineering department to maintain these roads.” The area was finally closed

was besieged by an army of ORV users trying to get to the snow.

The plan outlined by the County Off-Road Vehicle Advisory Committee suggests that the Marine Corps and the Navy might provide areas for ORVs, but the Navy only mumbles cynically. “That is highly unlikely.” And the Commandant of the Marine Corps himself flatly stated that “none will be allowed.” The reason, according to a Marine public affairs officer, is “the danger of dead-end recreation,” meaning that Camp Pendleton is filled with unexploded shells. “We're also very ecology minded here,” he is quick to add.

Another alternative for ORV users is private land. But an odd coalition between conservationists and landowners has been forming lately. To most landowners, an ORV user is a fence cutting, cattle rustling, hog-stealing, grass-stomping SOB. At least two popular ORV areas, the Sand Pit and Day Rancho, both private land, have been closed, barred even fences put up, and armed guards hired to keep ORV users out. The conservationists, likewise, want to see a revision of the trespass ordinance, which currently states that an area has to be posted “No Trespassing” to keep people out, an invitation they say for ORV users to tear the signs down and go where they like. In some other counties the ordinance states that a trespasser must have written permission to enter private land.

Perhaps the future of ORV use is for private enterprise to open specially designed ORV parks, such as the successful Saddleback Park in Orange County. But the ORV users grumble that with the restrictions in the proposed San Diego County plan, that kind of arrangement is going to be extremely difficult here. Still, there are already people trying.

Some kind of compromise is going to be worked out, and is being worked out, even though the two sides have disagreed so violently. And that seems to be the astonishing part of it, that a compromise is possible.

Mitch Beauchamp, who describes himself as “probably the leading botanical consultant in San Diego County until the Mafia bumps



because of an executive order from Jimmy Carter to all federal agencies, which says, essentially, that any agency head shall close areas under his management if it has been determined that the land has suffered damage because of ORV use.

“But management by exclusion is easy,” Aligier says. “The problem is that we don't have a handle on dispersing-type camping. We don't understand the sociological aspects of recreation, and we offer very few alternatives.”

There are also other government agencies involved in regulating ORV use in San Diego County. An example of how they are interrelated: The day after the Sand Pit, a popular but illegal ORV area in Sanicita, was closed, a picture appeared on the front page of a local paper showing a young man on a three-wheeler doing a wheelie in the snow on Mt. Laguna. The next day the Forest Service

me off,” seems to represent the spirit of the compromise. He is a conservationist who has lent his talents to the enemy's camp by working to see that the ORV users got their land in Ocotillo Wells, but at the same time seeing that two rare plants there, the orchids aster and the imperial buckwheat, were set aside and protected. “They're fellow human beings,” he says of ORV enthusiasts. “This is the only way they know how to enjoy their recreation. I don't agree with them. I think they have an irrational point of view because of the fossil fuel shortage, but they have that right. This is the way our country is run. But you can't change people. The next two generations will have to put up with this insanity. They are destroying my resources, but I would rather lose them than have them completely control these people. But we can't control them unless they are lost.”

their time just repairing their machines. So there they are out in the one hundred-degree sun, crawling around in the sand, a halo of gas fumes over their heads, grease to their elbows, blood on their knuckles, gravel pitting their sunglasses, and foam on their mouth, trying to untangle a transmission linkage. And they say it's fun! Ask them why, and they'll say because they fixed it, they made it work with nothing but know-how, a six-pack of beer, and a little help from their friends.

Motorheads, they love their machines. Likewise, they'll take a brand-new \$6,000 four-wheel drive up to Mt. Laguna and run it up to the axles in three feet of sucking mud. Why? So they can pull it out. So they can test their equipment and their mechanical savvy. There will be a whole group of them slogging around in the mud, talking it up, swapping little tricks of machine wisdom. And when they finally coax that hulk of metal across the muck, there'll be a flurry of backslapping, hat-tossing, whooping and hollering, and the pop-tops will fly like snowflakes.

They love it. It's a new form of recreation, and San Diego County, with 173,000 off-highway vehicles, is pretty close to being the world center for it. Yet there are only two places in the entire county, Ocotillo Wells and Bronco Flats, where they can legally go, and has caused an emotionally intense and hotly contested controversy that is only beginning to be resolved.

the issue, of course, is between the conservationists who want to see what's left of the deserts and mountains of San Diego County preserved, have said that there is no place on God's green earth for a dune buggy, and call the off-road vehicle (ORV) users “land locusts,” cheap thrill seekers, and “unnatural gas guzzlers”; and between the ORV users who call the conservationists “nature takers,” “environmentalists,” and even despicable

The funds for these parks, which are beginning to appear all over the state, come from the ORV users themselves in the form of a fifteen-dollar fee charged by the state to register an ORV for two years. This money, called “Green Sticker Money,” has been accumulating since 1972 and is readily available to all local government in the form of yearly rebates and grants. ORV users have resisted paying the fee in fact, an estimate called for so, it's brought us together. We twenty-six percent of the ORVs in the county go unregistered even though they are in

abusers. “Some of them don't even realize they're doing things they shouldn't be doing. But we're trying to educate people. We have dealers who are willing to train young riders. . . . We have clean-ups and repair jobs. A four-wheel drive club recently re-seeded an area in McCane Valley. We want to see parks established, because then the county can control it.”

And what is the possibility of ORV parks being established in San Diego County? Right now the county has a grant of \$750,000 to build a park, and can get \$2 million more from the state by simply applying for it. But the money is going begging because nobody can agree yet on where the park should be.

“Until now the whole county has been like an ORV park,” says Loraine Costa of the County Integrated Planning Office, which has been working for the past several years in cooperation with a citizens advisory committee, on a compromise plan for ORV use in the county. Their plan has yet to be approved by the county planning commission, but we've addressed the problem; we've laid the groundwork.” All government agencies found that they had been caught off guard by the sudden popularity of ORV use and were now attempting to control it. Briefly, what the plan does is to accommodate the needs of both sides of the controversy, establish areas for ORV parks in the county, and set the guidelines for those parks. “It satisfies everybody and nobody, so I think it's a pretty good plan,” says Costa.

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represented by the sediment on his mud flaps. But back in town, when he's out in the front yard washing his car with his two sons, you can see it's not like that at all, no machine-crazed glint in his eye, no carbon-monoxide withdrawal. Just a young healthy father who looks like he could be somebody's favorite neighbor, and who speaks with the care of a man who's put a lot of thought into the things he says.

“The times I remember my own father are when I think about the things we did together, the places we went. . . . I want my own sons to have that, and going out in the desert has done that for us, it's brought us together. We enjoy the riding, the coming along all the

it. . . . But just because we're on bikes doesn't mean we don't enjoy the beauty. It's beautiful out there.” We went up to Squaw Peak, got off our bikes, got down on our hands and knees and crawled around looking at the rocks. We spent twenty minutes just looking at the rocks.

He walks slowly over to his garage, which is filled with a camper, a dune buggy, a desert VW, a motorboat, several motorcycles, other toys, tools, weekend paraphernalia. “Some people say we use more than our share of gas. We got kind of caught up in this gas thing as you can see, but then how much gas does it take to get someplace where you can go skiing? To heat a hotel room? How much gas

“Some people say we use more than our share of gas. But how much gas does it take to get someplace where you can go skiing? To heat a hotel room? How much gas does it take to drive up to the Sierras to go backpacking? Everybody uses gas. . . I'd pay a dollar a gallon to do what we do.”



## JONATHAN SAVILLE

If *The Shadow Box* is in deeply moving play, and one which can have an important and beneficial influence on the lives of its audience, this power to move and to reach is due much more to Dr. Kubler-Ross than to Mr. Cristofolini. The play is a carefully constructed dramatic effort, literary works about death have traditionally been of two sorts: strict, brutal realism, as in Tolstoy's *The Death of Ivan Illyich*, or Gauthier's *Death Be Not Proud*, and poetic, symbolic transformations of the theme, as in Broch's *Virgil's Death*, Ionesco's *Exit the King*, Bergman's *The Seventh Seal*, or the anonymous late-medieval *Everyman*. *The Shadow Box* is neither of these two, and it does not have the best of both worlds. The ordinariness of the characters and of their social background gives their situation an

ELISABETH KUBLER-ROSS

At times, *The Shadow Box* manages to transcend its didactic method and to make us believe in the characters, rather than merely in the ideas the characters' actions represent. The aged Felicity, with her stubborn, self-deceiving determination not to die, and her stolid middle-aged daughter, who wants her mother to die yet who cannot get out of the habit of encouraging her in her illusions — these come close to the stuff of real life and real theater, and in the Marquis production the realistically detailed and deeply felt acting of Sacha Garson and Terry Brengle make this the most authentically moving part of the play.

Even here, however, Mr. Cristofer's moral imagination shows itself inferior to that of his model, Elisabeth Kubler-Ross. Mr. Cristofer shows us the way people react to their own imminent death and to the approaching death of their loved ones, and (following Dr. Kubler-Ross) he suggests ways to make the experience an honest and valuable one for all concerned.

At the performance of *The Shadow Box* I attended, Dr. Kubler-Ross herself was present (it was the first time she had seen the play), and afterwards she entertained questions about her work and about what we had seen on stage. She was growing tired when I asked her what turned out to be the final question of the evening: "Why is it that throughout this play there is not a single mention of the way religion can help people to face death?" Her offhand, smiling answer was that Mr. Cristofor couldn't get everything in; that perhaps there would be religion in his next play about dying. But I think

there is more to it than that. Accepting the inevitability of death, learning to live with death, making death a meaningful experience in the life of the individual and of the community—these are some of the common teachings of the world's religions. The Catholic funeral processions through the crowded streets of a medieval town, the weekly repetition of the Jewish Kaddish for the dead, the constant reminder of the body's death in the teachings of Buddhism—these have been the traditional means of reconciling our species to the extinction of our earthly lives. But in our present-day culture, the force of religious faith is rapidly waning; what religious ceremonies remain have become merely socially acceptable, busy life of ambition, competition, and material acquisition; and the utility of religious teachings in helping us to deal with death has, for many

people, diminished to practically nothing. Hence the need for an Elizabeth Kubler-Ross and the immense publicity that has attended her work with the dying. Behind all the sociological terminology, behind the systematization of the stages of dying, behind the anecdotes and the moral advice, there are the same age-old truths that in an earlier age were expressed by Saint

Benedict or Gautama Buddha and by the institutions they helped to found.

Dr. Kubler-Ross fits this role perfectly. Her modest demeanor, her cheerful humor, her staunchness, her cheerfulness, her mixture of compassion and certainty, of gentleness and toughness, of a delicate little body and tremendous moral strength: these are the characteristics of the nuns who work in hospitals, or among the extreme poor, or with the incurably ill. They are the recognizable characteristics of a certain kind of saint — in this case a thoroughly secular saint, let it be said. Dr. Kubler-Ross brings us to an inescapable religious message, a shout of religious joy, and let *The Shroud Box* do what she must make us turn to her writings and to her millennial wisdom. It will have served an invaluable function, whatever its artistic merits may be.

There is still time for you to see the Broadway Theatre's first production of *A Streetcar Named Desire*, which continues through this weekend. Director William Bruce has done an excellent job of casting the play, and his actors' great play the ring of life, and his sets create a marvelously evocative atmosphere in the outrageous ambience of the play. The play is a tragedy; even the notorious pale in the middle of the stage has been given a dramatic function. There are many interestingly important characters in the play, including the boys, by Nancy Marchand as Blanche, the Boits, Blanche as Mitch, and Brina Cuffe (Mrs. Bruce) as Stella. Had Frezza's interpretation of Stanley been as good as the others, the memories of Marlon Brando's transcendental performance in the original production would, but in fact Mr. Frezza's performance is good, and he contains respect even better than Brando's. Frezza's performance (like all his subsequent acting) gave one a sense of the character's inner life, and a certain personality; but Mr. Frezza, I think, gives one more of a sense of Stanley Kowalski — less manured and more of a man, and a more animal-like, less mythic, more believ-

In a recent interview in *Applause* magazine, I was quoted as saying that we have only one local theatrical organization of professional quality, the Old Globe. I made that remark before seeing what William Bruce has done with the Coronado Playhouse, of which he has recently become managing director. The Coronado's *Streetcar* is as fine a piece of theater as I have seen in San Diego. You ought not to miss it.

FRED MORAMARCO

I have an ongoing struggle with my eleven-year-old son, Stephen, every time I get a weekly copy of *The New Yorker* arrives. He insists on slipping the magazine out of its snug brown paper jacket and scanning the table of contents before I do to see if the current issue contains a new Woody Allen story. If it does, I'll have to wait until he reads it before I can have my turn. While I'm delighted by Stephen's sophisticated reading tastes, I must say I find the time lag frustrating and I hate having to wait to get my regular Allen fix. Sometimes I hesitate about a second subscription.

The recent Academy Awards ritual reminded me that Allen is regarded by

letters which Allen says is "A Fantasy Exploring the Transposition of Temperament."

Allen's title comes from an Emily Dickinson poem which contains the line, "Hope is the thing with feathers." Allen sets the record straight: "How wrong Emily Dickinson was! Hope is not 'the thing with feathers.' The thing with feathers has turned out to be my nephew. I must take him to a specialist in Zurich." This sort of irrelevant deflation of high seriousness is Allen's trademark, and you will find the movement from angst-producing Important Issues to the trivial and mundane realities of daily life characteristic of nearly every piece in the volume. Some of my favorite gems from the Allen Notebooks (the first piece in the volume, which Allen says is to be published "posthumously or after his

science fiction in which an individual dematerializes and rematerializes somewhere else — "is not a bad way to travel, although there is usually a half-hour wait for luggage."

Parody because it demands that the writer know the subject he is satirizing well enough to undercut its foundations, is a genre requiring a high degree of perceptiveness, substantial analytical ability, as well as an unusual amount of literary skill. Though it is extremely demanding to write, it is not widely appreciated in literary circles because it lacks the very high seriousness that is its target. But Allen is a parodist *par excellence*, and he is capable of parodying nearly everything. The list of items spoofed in *Without Feathers* reads like a chronicle of the preoccupations of modern humankind. They include linguistics, the working classes, art and artists,

On one of the "lesser-known" ballets called "The Spell": "The overture begins with the brass in a joyous mood, while underneath, the double basses seem to be warning us. 'Don't listen to the brass. What the hell does brass know?'"

On some scrolls "discovered by a wandering shepherd in the Gulf of Aqaba which he 'in his ignorance sold to the museum for \$750,000 apiece'."

"The authenticity of the scrolls is currently in great doubt, particularly since the word 'Oldsmobile' appears

On the Scandinavian playwright Jørgen Lovborg ("known to his contemporaries as Jørgen Lovborg"): "His first produced work, brought to the stage when he was sixty-one, was *Those Who Squirm*, which drew mixed notices from the critics, although the frankness of the subject matter (cheese

On planning a revolution: "To perpetrating a revolution, there are two requirements: someone or something to revolt against and someone to actually show up and do the revolting. Dress is usually casual and both parties may be flexible about time and place, but if either faction fails to attend, the whole enterprise is likely to come off badly. In the Chinese Revolution of 1960 neither party showed up and the deposit on the hall was forfeited."

On reality (this is absolutely my favorite): "Cloquet hated reality but realized it was still the only place to get a good steak."

The last quote is from neither *Without Feathers* nor *Getting Even*. It is from *Condemned*,<sup>1</sup> which appeared in a recent *New Yorker*. It is one of Allen's very best, a parody of the French existentialist fiction of Sartre and Camus, and a scathing attack on the Kierkegaard thrown in as an added bonus. It concerns a Marxist named Cloquet who is arrested for the murder of a Fascist informer, Gaston Brisseau. Actually, the murder of Brisseau was never committed. Brisseau, however over the bed with a revolver during the night, but did not actually bring himself to pull the trigger. Brisseau is murdered by someone else during the night. Cloquet is arrested in the morning because he left his fingerprints all over the house and "also made mistaken use of signing the guest book. He is condemned to death, but released just before morning, after the police have murdered confessors. Readers of the above-mentioned four writers will recognize an amalgam of several of

their ideas. But it is not the ideas, but rather the texture and tone of Allen's details that makes *Closest* so deliciously funny. "Now Cloquet stepped closer to Brexley's sleeping bulk," Allen writes, "and again clogged the pistol. A feeling of nausea swept over him as he contemplated the implications of his action. This was an existential nausea, caused by his intense awareness of the contingency of life, and could not be relieved with an ordinary Allen-Seltzer. What was required was an Existential Allen-Seltzer — a product sold in many Left Bank drugstores. It was an enormous pill, the size of an automobile hubcap, that, dissolved in water, took away the queasy feeling induced by too much awareness of life. Cloquet had also found it helpful after

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the general public as a comic actor who writes and directs his own pictures as well. Mention Allen's name at a party and a succession of movies will usually trip off the tongue of the person you're talking to: *Annie Hall*, *Love and Death*, *Sleeper*, *Take the Money and Run*, *Bananas*, and so on, but you bring up *Gering Evening Without Feathers*, you're bound to get a quizzical look. The reason is the both of these are Allen's books, and although the latter had a brief run on the best-seller list a couple of years ago, it has now drifted into the oblivion of drugstore and supermarket paperback. I promise you that there is no other two-dollar item you can put in your grocery cart that will generate as many laughs.

*Without Feathers* is a collection of eighteen pieces, some of which may be loosely defined as short stories, though the book includes two plays (one entitled *Death*, the other *God*) and a number of essays, such as "A Brief, Yet Helpful, Guide to Civil Disobedience" and "A Guide to Some of the Lesser Ballets." There are also a number of unclassifiable items, like "If the Impressionists Had Been Dentists," an hilarious exchange of

death, whichever comes first"): "I believe my consumption has grown worse. Also my asthma. The wheezing comes and goes, and I get dizzy more and more frequently. I have taken to violent choking and fainting. My room is damp and I have perpetual chills and palpitations of the heart. I noticed, too, that I am out of nappkins." The last sentence, following the climactic recitation of traumatic suffering, is classic Woody Allen. As is this typical confrontation with existential terror: "I am plagued by doubts. What if everything is an illusion and nothing exists? In that case, I definitely overpaid for my carpet."

Allen is a tamer of the cosmos. He turns weighty and portentous subjects like infinity, eternity, death, the spiritual life, and so on, from metaphysical dilemmas into friendly household pets. "There is no question," he informs us in an essay called "Examining Psychic Phenomena," "that there is an unseen world. The problem is, how far is it from Midtown and how late is it open?" In the same essay he writes that the process of transubstantiation — that mythical mode of travel popularized by *Star Trek* and other

literary criticism, myth and legend, religion, nationalism, mystery stories, revolution and revolutionaries, existential anxiety (one of Allen's favorite targets), intellectuals, Scandinavian playwrights, ballet, ESP, the afterlife, and writers' notebooks. If you add to this list the subjects parodied in *Getting Even* — scholarship, organized crime, memoirs of Nazi criminals, life philosophies, university catalogs, chess players, weight-watching, psychoanalysis, nostalgia (especially literary nostalgia), and vampire legends — you get some idea of his remarkable range.

As many of these things are activities in which individuals have substantial psychic investments, some people find Allen's humor over-irreverent or bizarre, but if you take your life lightly sprinkled with a few grains of sodium chloride, you will probably find yourself laughing out loud while reading him. Let me offer you a few more samples from the Allen repertory. If they don't make you laugh, may I suggest, as John Leonard wrote about an overly "serious" writer, that you may require a remedial tickle.

fondling) caused conservative audiences to blush."

On "The Whore of Mensa" (Mensa is an organization for people with high IQ scores): "Well, I heard of this young girl. Eighteen years old. A Vassar student. For a price, she'll come over and discuss any subject—Proust, Yeats, anthropology. Exchange of ideas. You see what I'm driving at?... I mean, my wife is great, don't get me wrong. But she won't discuss Pound with me. Or Eliot. I didn't know that when I married her. See, I need a woman who's mentally stimulating... And I'm willing to pay for it. I don't want involvement—I want a quick intellectual experience, then I want the girl to leave—I'm a happily married

On seeing a tree in summer: "Of all the wonders of nature, a tree in summer is perhaps the most remarkable, with the possible exception of a moose singing 'Embraceable You' in spats."

On Youth and Age: "The true test of maturity is not how old a person is but how he reacts to awakening in the Midtown area in his shorts . . . the thing to remember is that each time of life has its appropriate rewards."

rather the texture and tone of Allen's details that makes this story so deliciously funny. "Now Cloquet stepped closer to Brisseau's sleeping hulk," Allen writes, "and again cocked the pistol. A feeling of nausea swept over him as he contemplated the implications of his action. This was an existential nausea, caused by his intense awareness of the contingency of his act, and could not be washed away by an ordinary Alka-Seltzer. What was required was an Existential Alka-Seltzer—a product sold in many Left Bank drugstores. It was an enormous pill, the size of an automobile hubcap, that, dissolved in water, took away the queasy feeling induced by too much awareness of life. Cloquet had also found it helpful after eating Mexican food."

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# Metropolis, never!

KARL KEATING

On the eve of the Great War much of the world was red — not in the sense of being dominated by the Russians (Lenin was still in Zurich drinking tea, and Leningrad was still called Petrograd), but because on maps the British Empire was colored red. Successive maps would be bleached as countries left the British orbit. The red passed to pink, the color of the Commonwealth nations, and the pink to white, the color of unaligned nations. The evolution of maps in this century is as poignant as any narrative history.

In a smaller way, the maps of San Diego County tell a moving story, too. The story is one of people moving in. Maps of just ten years ago show large uninhabited areas in the northern and eastern parts of the County, but newer maps show these areas being filled in with streets, houses, schools, and shopping centers. Each map shows markedly more streets than did the previous year's edition, and it is not hard to imagine that at this rate there will soon be no more room for new streets, all the useful land having been taken.

What is most clear from local maps is that new housing consists not so much in the replacement of old housing, but in the construction of residences on previously vacant land. People alarmed about this fact liken the process to the spreading of some noxious growth. First the major traffic arteries are established, and then, like capillaries from the large blood vessels, the streets and sewers wind their way over and under nearby vacant lands. Next, like a numerous thing, a house will spring up, and then another and another. And into the houses will come people, who will call home to Cleveland or Yonkers or Dubuque and tell cousins and neighbors that young men should still heed Horace Greeley's advice and go west. This will mean a further influx of people, more streets, more houses, and less open space. Developing areas will move toward one another, and soon the interstices will be filled in. The whole of the vacant land will have been covered, except for a few unsuitable hillside which cannot be built upon. An American Tokyo will have been made.

This process will end only when the beauty of the County has been sufficiently diminished. As San Diego

becomes more and more like those other megalopolises so vilely spoken of, fewer people will want to move in and more will want to move out. At last an unhappy equilibrium will be reached, as eyes search north and east and see nothing but television antennas.

This prospect is bleak, and it is in the face of this future that many people seek restraints on urban growth and an artificial lid on local population. Many solutions have been proffered, and most of the controversy has been between proponents of unrestricted growth and those of slow growth. On reflection it is clear that these groups are not fundamentally at odds. In fact, slow-growth policies are to unrestricted-growth policies as Fabian socialism is to revolutionary socialism. One proceeds leisurely, the other at full throttle, but the destination is the same. Slow growth is merely unrestricted growth in slow motion. The proper antithesis to unrestricted growth is no growth, but even that must be understood in its proper sense.

No growth does not mean no change. It means that new houses will be put on already developed parcels, either by addition or by replacement.

An old house comes down, and a new house goes up. Although under no-growth plans a few isolated urban lots will be built upon (they are large enough for houses, but too small for parks), large open spaces will remain just that — open — perhaps as developed parks, perhaps not developed at all.

It must be admitted that in the several no-growth plans so far advanced there is a disquieting silence about one point, which is that not all will be rosy once a limit is put on who lands may be used for housing. And this is why. If San Diego is not allowed to deteriorate through congestion, it will necessarily remain a highly desirable place to live. As other metropolitan areas decline, San Diego will look ever more idyllic. People will want to move here, and the only places to build new houses will be on land where houses already stand. The newcomers will want that land and will get that land because San Diego will attract the well-off, the people who can wield some economic power.

It is clear that for each new house that will go up for a newcomer, an old house, occupied by an oldtimer, will have to go. And the houses that will go first will be the meanest in the city, and for good reason. To move here a non-resident (unless he is one of the lucky few discovering a San Diegoan planning to move out of a high-quality house) will first have to buy a residence, tear it down, and then construct his new home. The economic incentives are such that his new home will be the more glorious as the old house he purchases is the more modest. I mean the newcomers will buy out the people in Logan Heights, San Ysidro, and Southeast San Diego because these areas have the cheapest housing.

The major drawback, of course, is that the renters or owners of these houses will be out on the streets, on little or no notice, homeless, causing traffic snarls and mean tempers. Their lives of poverty will be turned into lives of indignity, and they will declare themselves lost.

The people who advocate no-growth policies accept this unarticulated fact. If population growth ceases, land in the County will become ever more valuable, and the pressures toward selling out will mean that the poor will give up their homes so moneyed outsiders may construct their gabled villas.

It would seem, on the surface, that either course — the way of unrestricted growth or the way of no growth — leads to undesirable results. The first leads to a brutal life; the second, to a good life for all but the dispossessed poor. I would modestly propose a solution to this dilemma. My solution will not only save the beauty of the County, but will redevelop slums and give dislocated people ample warning of being tossed out the door.

The first step will be for all homeowners in the County to covenant with one another. The covenant I have in mind will be a binding legal agreement, made part of each parcel's deed, that the owners will proceed in good faith with the plan I am about to outline. Any homeowner not wanting to covenant will not be eligible for City- or County-supplied sewer service, and any homeowner not having sewer service will have property posing a health hazard, and any owner of property posing a health hazard will be thrown in the pokey and his property will be sold at public auction to the highest bidder who will agree to sign the covenant.

The covenant will be the legal instrument through which San Diegoans will receive temporal salvation. It will authorize the appropriate officials to determine the fair market value of each house in the County and to publish a list of residential properties in order of ascending value. The houses at the top of the list will be the cheapest; those at the bottom, the most expensive. Each owner will be assigned a number which will indicate his position on the list. The individual owning the sortest house in the County will have number one, and this number will mean that his place will be the first to go.

Now it is legitimately asked, Go to whom? Why, to potential immigrants for the covenant will stipulate that an individual who desires to move to San Diego and who wants to construct a



DRAWING BY JEFF YEOMANS

new home and who otherwise cannot find a seller of property must place his name on a waiting list. The first name on the list will be eligible to purchase, at the fair market value, the developed lot number one. The second name will be eligible to purchase lot number two, and so forth. Anyone on the list who declines to purchase when his number is reached will have his name stricken and placed at the bottom of the list.

This system will have several strong points. First, it will insure that anyone who wants to move to San Diego and who has enough money to keep up appearances will be able to do so. Second, it will mean that most new construction will be done on the worst sites first, which means urban renewal will be accomplished without the subterfuge of tax increment financing. Third, the poor who will

lose their homes for the benefit of the community will know well in advance the probable time they will discover themselves on the streets. The numbering will be the key to this.

A property owner in Logan Heights, learning that his home is number ten, will know that he should begin packing his bags immediately. A resident of Santee, at number 1200, will know that he has a few weeks to make plans. And an owner of property on Mount Helix, at number 200,000, knows he will have a good many years of pleasant accommodations. (It should be clear that each new house will also receive a number, but its number will be much further down the list than was the torn-down house's number.)

As an aside, I should point out that such a covenanting plan was implicitly authorized in last Monday's

Supreme Court decision to deny *exemption* in a case that was not unlike the well-known *Petaluma* case of a few years ago. In *Petaluma* the Court struck down a city ordinance which limited the number of new housing permits to be issued each year. In an *obiter dictum*, Justice Stewart, writing for himself, said the Court might look more favorably on a reciprocal covenanting plan that made provisions for "fair warning before dispossession." He also noted that, in *Blackstone's phrase, res ipsa loquitur non curat lex*. His prediction proved correct, and the Court this week let stand an Appeals Court ruling that a covenanting plan, not unlike the one suggested here, is constitutional, and even salutary, for the resort town of Moose Lake, Montana.

The plan I propose will accomplish without difficulty two things. The County will be able to maintain its uncrowded beauty, and those who will lose their homes to redevelopment will have well in advance when their number is up. But there remains a third problem: relocation. What is to be done with these former tenants and owners?

I suggest a per capita tax that will underwrite the purchase of large tracts of land just across the County line where these uprooted people, if they so desire, may establish new homes with the sums they receive from the purchase of their old places. (Those who were formerly tenants will, of course, be tenants in these new houses.) If this plan to purchase lands in other counties is not feasible, then I suggest the tax revenues be used for one-way tickets for these people to any city within the contiguous states.

I would ask the reader to sit back and consider the several subsidiary benefits of this proposal. With a steady population, San Diego will cease its demands for ever more water from the Colorado River and its amity between us and our closest neighbors and will put the kibosh on

all this talk about secession and the establishment of the state of Alta California. The illegal alien problem will be a problem no more since there will be no illegal aliens in the County. As the supply of cheap housing dries up, these people will go elsewhere — either to Los Angeles, which deserves the problem, or back to Mexico, where they will be reunited with their families, thereby making for more stable and happy homes in our neighbor to the south.

Poverty in San Diego will be eliminated by the happy expedient of eliminating the poor. Sociologists convinced that poverty breeds crime should applaud this proposal because it will also mean a significant diminution in crime. This in turn will mean that fewer police officers will be needed, which means lower taxes. Lower crime will also mean that such places as National City will become safe for tourists, and perhaps even Imperial Beach will generate enough tourist dollars to get out of back. The hotel industry will flourish, and happy visitors will see their money pass into the hands of smiling desk clerks instead of into the hands of smiling highwaymen.

A few troubled souls may hesitate at embracing this proposal warmly. I accept the fact that not everyone will be pleased, but then not everyone can be pleased. There are a few cranks in every crowd. I do want to point out that this plan implies no new end result in the struggle to halt demographic banality. It merely facilitates reaching the end that will be reached by any other no-growth plan, and it will do this in an orderly fashion and with socially beneficent side effects. Under any no-growth scheme the poor will be priced out of the rental and housing markets, and my suggestions allow them time to make suitable arrangements elsewhere. Adequate notice is thrown into the street, he should be given fair warning.

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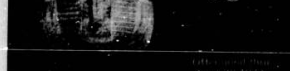
VANESSA REDGRAVE

DUNCAN SHEPHERD

All throughout what I like to think of as my "stint" on this paper, I have...
The widespread surprise touched off by Annie Hall's underdog victory points up the fact that Hollywood insiders have a ready-made conception of what constitutes a "deserving" winner.

Neither have I ever made public my personal preferences, as distinct from my predictions, among the Oscar finalists — but for an altogether different reason. My preferences have almost invariably been eliminated long before the question comes to a vote.

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May I Have the Envelope Please-z-z-z-z

damn whether either Redgrave or Chayefsky was right in what she or he said, but I think they were both right to say that. Having said that, I have obviously put myself at odds with the point of Chayefsky's message.

The Oscar ceremony itself is a thing quite separate from the nebulous aesthetic value of the awards, and it gives the film critic something tangible to sink his teeth into. The great issue that came out of this year's show is universally agreed to be the debate topic.

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while Chayefsky was holding forth. It likewise seemed a missed opportunity that the cameras ignored the picketers outside the auditorium.

Films '78 begins tonight, Thursday the thirteenth, at the Pilt Century Plaza Theatre in Los Angeles, including among its opening night festivities "a shimmering pyrotechnics display, underscored by the USC Marching Band."

The Oscar show is first and foremost a show — and to say that politics do not belong in this show seems to me not terribly distant from saying that politics do not belong in movies either.

Ann Hall — Woody Allen's approximately autobiographical movie tells of the short-lived romance between a New York Jewish intellectual (Allen himself, accented in a stiff-shod wendel) and a lovely Midwestern WASP (Diane Keaton).

Cassey's Shadow — Walter Matthau as a Capin racehorse trainer, directed by Martin Ritt. (Aero Drive In; Tu Vu Drive In; at 4/14)

Close Encounters of the Third Kind — Steven Spielberg's surpasses all of his sci-fi forerunners in the only way he knows how — in material things.

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Big Sleep — Although relocated in modern-day England, this stays closer to the letter of the Raymond Chandler original than Howard Hawks' 1946 version of And Yet, Hasting.

Diagnosis: A slightly suspenseful, but mostly plotless medical mystery, with a lot of hide-and-seek played around hospital corridors as the foathery Gothic heroine tries unassisted to solve a series of bizarre coma cases.

Golden Headlines — Robert Clouse's splashy colored comic strip jumps from Hong Kong to Hollywood and

Fire Sale — This late-model screwball comedy attempts to straddle the boundary between the domain of humor and the domain of bad taste, and it ineritably misses.

Figures in a Landscape — Joseph Losey's 1970 film in its first San Diego showing, with Malcolm McDowell and Robert Shaw. (Strand, 4/15)

Pyramid — A varied — in kind and in quality — collection of shorts from the Pyramid catalogue. The best: "The Morning Spider," a well-mounted fantasy played by pantomimists arrayed in delightfully designed insect costumes.

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## Movie Directory

| DOWNTOWN  | MISSION VALLEY   | FLORIDA   |
|---|--|---|
| Antes, 685 SW (232-9238)<br>Call theater for program information  | Center 3 Cinema, 2120 Camino del Rio North (232-1888)<br>Theater 1: The Medusa Touch, from 4/14<br>Theater 2: Rabbit Test<br>Theater 3: Anne Hall  | Fiesta Twin, 475 SW, Chula Vista (422-5287)<br>Call theater for program information   |
| Belltown, 6th and E (232-5328)<br>The Evil, Road, and Shadow of the Dragon<br>Broadway, 4th and E (232-4800)<br>Looking for Mr. Goodbar, call theater for<br>co-features  | Fashion Valley, 4110 Fashion Valley (291-4404)<br>Theater 1: House Calls<br>Theater 2: High Anxiety<br>Theater 3: The Turning Point<br>Theater 4: An Unmarried Woman                                   | Harbor Drive, 3302 and D, National City (477-1392)<br>Come and Audrey Rose, from 4/14   |
| Cabrillo, 329 Plaza (232-8718)<br>Come, Tantalus, and Golden Needles<br>Cineplex, 645 SW (232-8278)<br>Last Survivor, Savage Sisters, and Night of the<br>Seagulls  | Valley Circle, Mission Valley Center West (232-3931)<br>Star Wars  | Paradise Twin, 1001 Harrison Ave., National City<br>(475-8000)<br>Theater 1: The One and Only and Handle With<br>Care<br>Theater 2: Filipino movies   |
| Plaza, 323 Plaza (232-0501)<br>Control Hill Girls, Death of a Hooker, and Happy<br>Housewives   | STATE UNIVERSITY<br>Campus Drive, 6147 El Cajon Blvd. (582-1717)<br>House Calls and The One and Only   | South Bay Drive, 2170 Coronado, Imperial Beach<br>(423-2727)<br>Anne Hall and Bananas   |
| BEACHES<br>Cove, 7300 Girard, La Jolla (459-5404)<br>That Obscure Object of Desire  | Century Twin, 54th and El Cajon Blvd. (582-7890)<br>Theater 1: Anne Hall and Undercover Hero<br>Theater 2: Come and Sweet Revenge  | Village, 820 Orange Ave., Coronado (435-9161)<br>Come and Murder on the Orient Express  |
| Pine Arts, 1818 Garnet, Pacific Beach (274-4000)<br>Pier Floyd and Rock and Roll your Eyes, 4/15<br>midnight  | Cineplex, 5889 University Ave. (583-6201)<br>The Big Sleep and Carrie  | Vogue, 225 SW, Chula Vista (425-1436)<br>In Search of the Castaways and Hugo the Hippo,<br>from 4/14  |
| Frontier Drive, 301 Midway Dr. (232-6996)<br>Theater 1: The Medusa Touch and The Killer Inside<br>Me, from 4/14   | Kellogg, 6303 El Cajon Blvd. (286-1455)<br>Jude  | NORTH COUNTRY<br>Bilew, 509 East Grand Ave., Escondido (747-9633)<br>The Medusa Touch, from 4/14  |
| Loma, 3150 Rosecrans (224-3344)<br>Saturday Night Fever<br>On the Waterfront, 4/14 and 15 midnight  | College, 4061 Adams Ave. (283-5006)<br>Siddhartha and Steppenwolf, 4/14 and 15<br>Helen County, U.S.A. and Hearts and Minds, 4/16<br>through 18  | Carolina Cinema, 4, 2253 El Camino Real, Oceanside<br>(435-8144)<br>Theater 1: Saturday Night Fever<br>Theater 2: Anne Hall<br>Theater 3: An Unmarried Woman, from 4/14<br>Theater 4: Close Encounters of the Third Kind                            |
| Midway Drive, 3001 Midway Dr. (232-6342)<br>In Search of the Castaways and Hugo the Hippo,<br>from 4/14   | Steele, 4712 El Cajon Blvd. (284-1428)<br>American Hot Wax and Sheela  | Cinema Plaza Theatre, 5, 2565 El Camino Real,<br>Carlsbad (728-7147)<br>Theater 1: Star Wars<br>Theater 2: In Search of the Castaways, from 4/14<br>Theater 3: Straight Time<br>Theater 4: The Goodbye Girl<br>Theater 5: The One and Only          |
| Pacific Drive, 4980 Mission Bay Dr. (274-1405)<br>Rabbit Test and American Hot Wax  | EL CAJON-LA MESA<br>Aero Drive, 18, 6000 Broadway, Lamon Grove<br>(449-5388)<br>Cooley's Shadow and You Light Up My Life, from<br>4/14   | Grand, 102 N. Freeman, Oceanside (722-6561)<br>Last Survivor and They Came from Within  |
| Reese, 4842 Cass, Pacific Beach (480-3303)<br>Anne Hall   | Aero Drive, 18, 6000 Broadway, El Cajon (444-8000)<br>Cooley's Shadow and You Light Up My Life, from<br>4/14   | Escondido Drive, 722 N. Mission, Escondido<br>(745-2331)<br>In Search of the Castaways and Hugo the Hippo,<br>from 4/14   |
| Steele, 4980 Broadway, Ocean Beach (225-3141)<br>Love and Death and Steppenwolf, 4/14<br>The Rocky Horror Picture Show, 4/14 and 15<br>midnight   | Alhambra, 1414 N. 7910 El Cajon Blvd. (469-8008)<br>Return from Witch Mountain and Across the Great<br>Divide  | Flower Hill Cinema, 2630 Via de la Valle, Del Mar<br>(795-5511)<br>Theater 1: The Medusa Touch, from 4/14<br>Theater 2: Rabbit Test<br>Theater 3: Anne Hall   |
| O Lucky Man and Figures in a Landscape, 4/15<br>Pardon Mon Affaire and How Funny Can Sex Be,<br>4/16 through 18   | Grassmont, 5500 Grassmont Center Dr., La Mesa<br>(449-7100)<br>The Goodbye Girl  | La Paloma, 471 1st St., Encinitas (436-7488)<br>Come and An Occurrence at Owl Creek Bridge<br>New Valley Drive, 3840 Mission Ave., Oceanside<br>(757-5556)<br>East Screen: High Anxiety and Fire Sale<br>West Screen: American Hot Wax and Drive In |
| Diamonds Are Forever, Live and Let Die, and The<br>Man with the Golden Gun, 4/18 and 20   | Parway Theatre, 1286 Fletcher Parkway (449-7800)<br>Theater 1: Sea Gypsies and Poco, Little Day Lost<br>Theater 2: In Search of the Castaways and Hugo<br>the Hippo, from 4/14<br>Theater 3: Anne Hall | Plaza Twin, 345 N. Escondido Blvd., Escondido<br>(745-5087)<br>Theater 1: Saturday Night Fever<br>Theater 2: Anne Hall  |
| Unknown, 7456 La Jolla Blvd., La Jolla (459-4341)<br>Fame from Pyramid - Part II  | Spring Valley, 1057 Elkton Blvd., Spring Valley<br>(449-6533)<br>Come and Sweet Revenge  | Poway Playhouse, 12845 Poway Rd., Poway<br>(748-7115)<br>The One and Only and Handle With Care, from 4/14   |
| CLAIREMONT-KEARNY MESA-UNIVERSITY CITY<br>Clairemont, 4140 Clairemont Mesa (274-0901)<br>Come and Sweet Revenge   | UA Cinema, Interstate 8 at Magnolia, El Cajon<br>(449-5388)<br>Close Encounters of the Third Kind<br>Theater 2: Return from Witch Mountain<br>Theater 3: The Medusa Touch, from 4/14                   | Star, 402 N. Hill, Oceanside (722-2895)<br>The Evil and Landlord, from 4/14   |
| Mesa Mesa Cinema, 8118 Mesa Blvd. (596-1902)<br>Theater 1: Straight Time and Semi-Tough<br>Theater 2: In Search of the Castaways, from 4/14<br>Theater 3: Anne Hall<br>Theater 4: American Hot Wax and The One and<br>Only  | Big Sky Drive, 2245 Main, Chula Vista (423-3377)<br>The Evil and Eaten Alive   | Torrey, 217 N. Hill, Oceanside (723-2159)<br>Death Machine, Special Delivery, and Trick Baby,<br>through 4/15<br>Midnight: Justice, King Fu Mama, and Raid on<br>Romney, 4/16 through 18  |
| Tu-Yu Drive, 5535 Kearny Villa Rd. (277-4888)<br>Cooley's Shadow and You Light Up My Life, from<br>4/14   | SOUTH BAY<br>Big Sky Drive, 2245 Main, Chula Vista (423-3377)<br>The Evil and Eaten Alive  | Vineyard Twin Cinema, 1529-22 East Valley Parkway,<br>Escondido (745-1222)<br>Theater 1: Straight Time<br>Theater 2: Jude   |
| University Towne Centre, 8, 4525 La Jolla Village Dr.<br>(452-7788)<br>Theater 1: Return from Witch Mountain<br>Theater 2: Sea Gypsies<br>Theater 3: The Big Sleep<br>Theater 4: High Anxiety<br>Theater 5: The Turning Point<br>Theater 6: Jude<br>On the Waterfront, 4/14 and 15 midnight |  | Also at Calvary<br>WEDNESDAY<br>NIGHT<br>CONCERTS<br>free - 7:30 P.M.   |

# MOVIES

may easily be mistaken for subtly, but Dennis actually is just camouflage the vulgarity of the material by musing, garbling, cooling it. With Paul LeMat, Candy Clark, Marcia Rodd, and Charles Napier. 1977. \* (Paradise Twin; Poway Playhouse, from 4/14)

Harlan County, U.S.A. — Brave little movie about the bitterly protracted and bloody convulsed strike of coal workers in Kentucky's Brookside Mines, 1973 to 1974. Its brave in the way combat footage is brave. Watching it, you wonder about how much handling Barbara Kopple and her mostly female crew went through, how much fatigue, and how much. Not at all intellectually daring (the issues always take a back seat to the people). Kopple is nonetheless very subtle about the basic psychology of moviemaking; her continuing presence throughout the long-drawn-out strike is not as a

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information from any one source is often so clipped and out-of-context that it has meaning only in relation to Davis' undisputed ideas of Right and Wrong. The best moments come from the camera's passive scrutiny of a firm and forthright personality. Daniel Elisberg choking up dramatically during his reminiscence about Bobby Kennedy, or Lt. George Coker, a POW returning home with his shreds intact, and lecturing, on tour, in front of the hometown folks, school children, and America's mothers. Ironically, this step up for Davis — from TV documentary work to feature

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# CURRENT MOVIES

**Sideways** — Classic Comics on screen. A paper-thin travelogue through Northern India, lushly photographed by Sven Nykvist, it slides over any notion of pain, struggle, intellectual conflict contained in Hesse's novel about a man's search for spirituality. Directed by Conrad Rooks. 1972. (Klan, 4/14 and 15)

**Sleeper** — The 200-years-in-the-future format admits some fond reprieves of science-fiction nonsense, patting a giant blob of chocolate pudding with a broom) and the usual round of glib about computers, robots, utopias. Typically, in this sterile and stark white-black-and-flesh colored movie, Woody Allen is so negligent about establishing comic awareness or momentum that each joke stands singly, lighting for its individual laugh. There is some pleasant stuff, but most of it, despite the expensive sets and props, seems basically ad lib, and no more fastidious in the thinking-over than in the thinking-up. With Dana Keaton. 1973. (State, Strand, 4/14)

**Special Delivery** — A crime melodrama that comes across more like its opposite genre — farce. The exasperating plot complications develop around a bank robber's attempts to recover a bag of loot stolen idiosyncratically in a streetcorner mall, and they are stretched out to 90 minutes only because the characters behave with as much sense as chimpanzees. Michael Gwynne turns in a fine 1940s-style performance as a weary-nomadic cop who craves a piece of the action. But director Paul Wendkos runs the show as though he hasn't read the script, so it is a hurry to move on to his next TV movie, and abandoned all interest and hope in this project as soon as Cybil Shepherd was signed to play the female lead. With Bo Diddley. 1977. (Torne, through 4/15)

**Star Wars** — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so it

can't be mistaken as a reflection of anything in modern-day society except Hollywood hokum, and it can be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are the best that money can buy; the wholesome heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the anthropomorphized robots, especially the crotchety one who talks in the voice of a prexy British valet (I've got such a bad case of dust contamination I can barely move), are as adorable as your household pet; and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average Captain America comic. Should Lucas be thought primarily benevolent for giving the audience such blissful, innocent, simple-minded thrills, or primarily cynical for deciding the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing. 1977. (Cinema Plaza 5, Valley Circle)

**Straight Time** — Deterministic crime movie — remarkably but not totally cool, honest, and life-sized. Dust-bon Hoffman, who sports many sideburns and mustache, blends very well into a nicely detailed lower-middle-class shabbiness. The lugubrious lighting poured over everything is a touch much, perhaps. And at the center of the movie is an ill-defined romance with a listless dishwasher blonde whom Hoffman hooks up in an employment agency. With Harry Dean Stanton, Gleny Busey, and Theresa Russell, directed by Ulu Grosbard. 1978. (Cinema Plaza 5, Mira Mesa Cinemas; Vineyard Twin 1)

**Tentacles** — One acceptable score scene takes place in the nocturnal ocean, with an overly masochistic Italian actress lifted bodily out of the water by an emotionally disturbed octopus. Those tentacles grippers on the octopus's arms are identified, in this otherwise uneducational sea movie, as "suckers," a flexible term which also takes in the big-name actors who accepted this project and

the little-guy consumers who attend it. John Huston, Shelley Winters, Bo Hopkins, Henry Fonda; directed by Oliver Herman. 1977. (Cabrillo)

**That Obscure Object of Desire** — Adapted from the Pierre Louys novel, LA FEMME ET LE PANTIN. The story, in its fifth incarnation on screen, tells how a suave, stylish Frenchman becomes pathetically and inextricably hooked on a Spanish flirt named Conchita, and how she keeps the old buzzard in a constant dither with her teasingly hot-and-cold affections and her stubborn withholding of her most highly prized possession, her maidenhead. (Because the story is told from the utterly humiliated and possibly jaundiced viewpoint of the man, it is impossible to discern anything of the girl's motive, not even enough to be certain she isn't simply an artful Helen Gurley Brown strategized in affairs of the heart and a devout believer in the Victorian credo that men only marry virgins.) By about the halfway point, you ought to realize that the goal is going to remain forever unattainable; and after that,

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the movie turns into something of a  
monotonous sexual cliffhanger in  
which every episode poses the  
question about the Pearl White  
heroine, "How is she going to get  
out of it this time?" The big gimmick of  
this serene, enervated, and  
repetitious movie is Luis Bunuel's  
casting coup of having two actresses,  
Carole Bouquet and Angela Molina,  
alternate in the role of Conchita. The  
two are not treated as dramatically  
opposing aspects of one personality  
— Jayell and Hyde — but rather are  
secretly interchangeable; and the  
effect of this device is a richly  
sardonic joke on the self-deception  
and whimsicality of the hero's, and all  
men's, grand romantic passion — the  
apple of one's eye could just as well  
be a tomato. With Fernando Rey.  
1977. (Cove)

**The Turning Point** — The title refers  
to that moment of truth when two  
friendly rivals, female, want their  
separate ways — one the Ballet,  
the other into the bourgeoisie. Now,  
when it's too late to change, each is  
looking anxiously at the other and  
wondering whether she didn't make  
the wrong choice. The issue is not  
complicated by any capricious or  
cruel twists of fate, for both women  
have succeeded wonderfully well in  
their chosen fields. And after a great  
deal of careful, explanatory dialogue,  
the movie comes to the diplomatic  
conclusion that they both did right by  
themselves. This is a wholesome,  
middlebrow movie, laced with  
numerous snapshots of excellent  
dancing to give it the edifying air of a  
television "special." The reverence  
shown for the art of dance unhappily  
doesn't carry over to the art of  
movies, however. The filming of the  
dance numbers themselves is pretty  
erotic, and aside from that, there are  
a couple of truly terrible visual  
stretches: a falling-in-love episode  
done as a hallucinatory pas-de-deux  
dissolving into a flowery bedroom  
scene; a comedy-relief episode in  
which a sultry ballerina boozes it up  
with two redheads and then goes  
onstage behaving like Barbra  
Streisand. With Shirley MacLaine,  
Anne Bancroft, Tom Skerritt, Leslie  
Browne, and Mikhail Baryshnikov;  
written by Arthur Laurents; directed  
by Herbert Ross. 1977. (Fashion Valley; University Towne  
Centre)

**Uncovers Hero** — Roy Boulting,  
writer-director, brings some  
engaging double entendres and a  
general co-le is outlook to this WWII  
farce located in an internationally  
renowned Paris brothel. But he  
shuffles the brunt of the responsibility  
onto Peter Sellers, who comes up  
with some amusing vocal reflections  
and behavioral ics, but who hardly  
gives any coherence to a movie that  
requires him to play a handful of roles  
ranging from a Japanese general to  
Adolf Hitler himself. 1975. (Century Twin 1)

**An Unmarried Woman** — Starring  
Jill Clayburgh and Alan Bates,  
directed by Paul Mazursky.  
(Camino Cinema 4, from 4/14;  
Fashion Valley)

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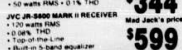
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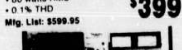
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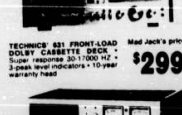
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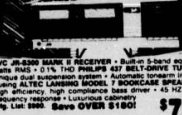
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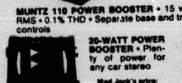
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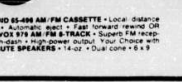
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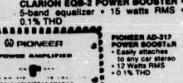
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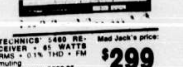
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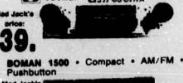
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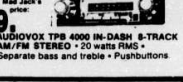
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## Second Section

## READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Jack DeJohnette, with Philly Joe Jones and Tony Williams, makes up the triumvirate of truly masterful drummers who have worked with Miles Davis during his best years. DeJohnette's credits also include periods with Bill Evans and Charles Lloyd's only worthwhile band (from which a very young Keith Jarrett emerged, as well).

Except for a brief stab at funking up his material with the aptly named Compso, DeJohnette's resume is quite impressive. As a drummer he is authoritative and imaginative, and as leader he has maintained a steady, individual course without sinking into a quagmire of either esoteric or commercial smugness. His current band is even more exciting because of its wealth of talent: bassist Eddie Gomez, the pivot of the Bill Evans trio for many years; guitarist John Abercrombie, who has wisely shed his initial association with John McLaughlin's Mahavishnu Orchestra period; and, most importantly, trumpeter Lester Bowie, legendary for his position at the forefront of Seventies free-form jazz with the Art Ensemble of Chicago. Like Leo Smith and Henry Threadgill, Bowie is an innovative improviser of the first order. He's admittedly difficult to comprehend at first, but as with

the greatest jazz soloists, eventual admiration comes with familiarity. Jack DeJohnette's group, Directions, will perform Tuesday night at Stralla Head Sound, and those who care about the continuing development of jazz as an art should make it a point not to miss this concert.

Although Directions' appearance makes everything else pale by comparison, this is a noteworthy "something-for-everyone" week. Saturday, Genesis appears at the Sports Arena. Even at their most inspired, Genesis never really matched the late, lamented King Crimson and Roky Mulla, but like those groups, they've long been one of the more dynamic, least cerebral bands to come out of the British "progressive rock" movement. Since the

departure of singer Peter Gabriel, Genesis has lost the conceptual and theatrical appeal which made early efforts such as "Selling England by the Pound" and "The Lamb Lies Down on Broadway" so enthralling, though their technical sheen remains inspiring. This concert again finds them backed by the study drummer Chester Thompson (who has played

with Mike Rutherford handles the guitar parts, so we're left in suspense over which of the two madcap guitarists will handle the lead chores).

Another bunch of so-called progressive rockers, the Bop Deluise, perform tonight, Thursday, at the UCSD gymnasium. None of their albums have sparked more than curiosity in me, but guitarist Bill Nelson is definitely a virtuoso to contend with. What I should have noted about attack groups — and this one is no exception — is their belief that reaved-up tempos and arcane lyrics are badges of sophistication. The results are little more than replicas of the "Twilight Zone" and "One Step Beyond" themes played at 78 rpm and set to "Star Trek" (and/or "Wars") doggerel. One of San Diego's obscure sons, Timon Thomas, opens the show Friday at the California Theatre; good old boy Elvin Bishop performs with Walter Egan. Many critics find Bishop's shuck-and-live routine enlivening. I think it's dopey and condescending. Bishop is an accomplished blues guitarist when he puts his mind to it and lead vocalist Michael Thomas has a ringing vibrato reminiscent of Jack Bruce at his best. Bishop's latest album, "Rain Hail," is a definitive document of his current approach: a little dab of blues, a wonderful Sam Cooke melody, and a ton of boogie drive. Egan is a non-descript rocker whose claim to potential fame is that Fleet-

wood Mac's Stevie Nicks and Lindsey Buckingham support him. I get just as tired decrying jazz-funk-pop schlock as the next guy, but Tuesday, another case of abused talent, pianist Connie Ligon Smith, opens at the Cotnam Smith has done good work in the past, especially with Gato Barbieri on "Tennis." Unfortunately, and apparently by process of elimination, he has simplified his approach to fit current standards of underachievement. Rounding out the week will be Bethlehem, a Christian country-rock band at St. Luke's Church, Sunday the first show of San Diego's 12th Annual Folk Festival at SDSU, Wednesday, and tonight, the week's oddest concert — Peter Allen of Montezuma Hall Allen, best known for being Liza Minnelli's ex-husband and for writing the thoroughly watched "I Honestly Love You," comes across as a fusion of Barry Manilow and Michael Greer. He is given to writing such lyrics as "Our finest clothes come from France" and "The Negroes taught us to dance." He has a modicum of camp appeal, and anybody whose taste encompasses an affection for the tiny film, Monty Python's "Monty Python and the Holy Grail," should be able to find something to like in his act.

— Steve Smedina

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# READER'S GUIDE TO

The Music Scene is compiled every Friday. Send information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138 or call 231-7821 by 4 p.m. Friday. IMPORTANT! Information must be received by the Friday preceding the Thursday issue to insure inclusion.

## San Diego Concerts

**Be-Bop Deluxe and Timman Thomas:** UCSD Gym, Thursday, April 13, 8 p.m. 452-4895.  
**Be-Bop Deluxe:** Hall, Thursday, April 13, 8 p.m. 285-5947.  
**Be-Bop Deluxe:** Catoraman, Tuesday, April 16, 9 and 11 p.m.

3999 Mission Boulevard, 488-1081.  
**Ervin Bishop and Walter Egan:** California Theatre, Friday, April 14, 8 p.m., JH and C Street, 233-9373.

**Genesis:** Sports Arena, Saturday, April 15, 8 p.m. Sports Arena Boulevard, 224-4176.  
**Bethlehem:** St. Luke's Church, Sunday, April 16, 7 p.m., 5150 Wilson Street, La Mesa, 464-3769.

**Directions:** featuring Jack DeJohnette, Lester Bowie, Eddie Gomez, and John Abercrombie. Straita Head Sound, Tuesday, April 18, 8 p.m., 7878 El Cajon Boulevard, La Mesa, 464-1196 and 865-9947.

**Louise Linton Smith:** Catoraman, Tuesday, April 18

through Sunday, April 23, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.  
**12th Annual SDSU Folk Festival:** SDSU Aztec Center, Wednesday, April 19 through Sunday, April 23, 286-6947.

**Mahegey Bush and Fandango:** Civic Theatre, Sunday, April 23, 8 p.m. Convention and Performing Arts Center, 236-6510.

**Andrew Gold:** Backdoor, Tuesday, April 24, 8 and 10:30 p.m., 3050, 286-4555.  
**Cal Tjader:** Catoraman, Tuesday, April 25 through Sunday, April 31, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Butch Lacy:** Mandeville Auditorium, Sunday, April 30, 8 p.m., UCSD, 455-4559.

## Clubs

**Alliance Coffee House:** Southwind, traditional Irish music, Saturday, 2452 Fifth Avenue, 231-6007.  
**Anthony's Neighborhood:** Danny Salinas, pop, Tuesday through Saturday, 1355 North Harbor Drive, 232-6358.

**Archway Lounge:** Stagecoach, country, Friday and Saturday, 641 Telegraph Canyon Road, Chula Vista, 421-9509.

**Atlantic Restaurant:** Tom Franzen's High Tide, contemporary, Thursday through Saturday, 2595 Ingraham, Pacific Beach, 224-2434.

**Boozeville:** Loose Caboose, disco and top 40, Tuesday through Sunday, Diamond, top 40 and disco, Monday, 8:222 California Mesa Boulevard, 488-1081.

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**Hotel, Mission Bay:** 274-4630.  
**Barley's:** Steven Vaux, singer-songwriter, Wednesday and Thursday, Ash Underwood, singer-songwriter, Friday and Saturday, 4471 Gresham Street, 274-9090.

**Bay View Lounge:** Shine It On, top 40 and disco, Monday through Saturday, Vacation Inn, 274-4630.

**Belly Up Tavern:** Tall Cotton, country, Wednesday and Thursday, Joe Bazo, rock, Friday and Saturday, 143 South Cedros Avenue, Solana Beach, 481-9022.

**Beachside:** Ralph Vacco, soft-rock, folk, and oldies, Tuesday through Saturday, 711 E. Street, Chula Vista, 426-9200.

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**Dance to JEFF GOLDEN and our NEW DISCO SOUND**  
A SUPER EVENING...  
WINE AND BEER... 50c WELL ONLY HI-BALLS... 75c  
PLUS: FREE CHEESE AND MUNCHIES FROM OUR NEW CHEESE FACTORY  
2855 MIDWAY DRIVE



U.C. San Diego University Events Office presents  
**Be-Bop Deluxe**  
Live in concert...  
**TONIGHT**  
Special guest star  
**Timman Thomas**  
Thurs. April 13, 8pm.  
UCSD Gymnasium  
Tickets \$5.50 students, \$6.50 general public.  
Tickets available at the UCSD box office and at Ticketron outlets.  
For more information 488-4895  
Produced by California Concerts

KPRI and WOLF & RUSSELL CONCERTS PRESENT...  
**GENESIS**  
SATURDAY, APRIL 15  
SAN DIEGO SPORTS ARENA  
All seats reserved. \$7.75, \$6.75.  
Free Parking and Military Discount  
Tickets available at Sports Arena Box Office, all Gil Gamble's Stores and Arena Ticket Agencies.  
Information: (714) 224-4776  
PRODUCED BY WOLF & RUSSELL CONCERTS

**JAZZ**  
PANDA PRODUCTIONS, INC.  
IN ASSOCIATION WITH KSIDS PRESENTS  
AN EVENING WITH  
**DIRECTIONS**  
FEATURING  
**Jack DeJohnette**  
**Eddie Gomez**  
**John Abercrombie**  
**Lester Bowie**  
TUESDAY, APRIL 18TH 8 PM  
**STRAITA HEAD SOUND**  
7578 EL CAJON BLVD., LA MESA  
TICKETS: \$5.50 ADVANCE \$6.50 DOOR  
TICKETS AVAILABLE AT BOX OFFICE 464-1196 AND ALL TICKETRON OUTLETS 488-9947

**Jazz 78**  
AT THE  
**Catamaran**  
HOTEL & RESTAURANT  
**Esther Phillips**  
Now appearing in the Polynesian Room, Apr. 11-16  
Showtimes 9 & 11pm.  
Coming attraction: Lonnie Liston Smith, Apr. 18-23  
3999 Mission Blvd. 488-1081

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Happy Birthday  
Mickey and Judi  
In your honor,  
**Brooklyn Egg Creams**  
only 25c reg. 45c  
with this ad, 'til 4/20

Also serving: Espresso Coffee,  
Soups, International Teas,  
Sandwiches, Salads, Pastries,  
26 Flavors of Italian Ices,  
and so much more.  
LIVE MUSIC  
Thursday - Saturday  
**Brothers' Espresso Cafe**  
San Diego's Finest  
1036 Garnet, Pacific Beach  
272-1461  
Weekdays 11 to 11  
Fri. & Sat. 11 to 1



# READER'S GUIDE TO

# THE MUSIC SCENE

**Monterey Whaling Company:**  
Endless Flight, country-rock and  
jazz, Tuesday through Saturday,  
887 Camino del Rio South,  
291-6538.

**Mother's Kitchen Natural**  
Feeder: John Crutchfield, vocals  
and guitar, Saturday, Top of  
Palomar Mountain, 742-3496.

**Mountain Music:** California,  
contemporary, Tuesday  
through Saturday, Midway and  
Rosecrans, 224-2401.

**Murphy's:** Richie Hunt,  
contemporary, Friday and  
Saturday, Paul Slagel,  
contemporary, Wednesday  
and Thursday, 340 East Grand,  
Escondido, 741-0935.

**My Blue Uncle's:** Peter Rabbit,  
rock, Thursday through  
Saturday, Night Flight, rock,  
Tuesday and Wednesday, 6205  
El Cajon Boulevard, 287-7332.

**Nashville Country:** Lanny  
Prewitt and Cinnamon Ridge,  
country, Friday through Sunday,  
5933 University Avenue,  
583-6670.

**Old Santa Fe Depot:** Brian  
Rene, guitar, Wednesday and  
Thursday, Jeffrey Moates,  
guitar, Friday and Saturday,  
900 West 28th Street, National  
City, 474-7501.

**Over Easy Production**  
Company: Tony Haag, pop,  
Wednesday; Tom Cal R&B,  
Thursday; Coyote Laron, pop,  
Friday; Bonnie and Clyde, folk,  
Saturday; open slate, Sunday;  
Coyote Laron, pop, Monday,  
4970 Voltaire, Ocean Beach,  
222-2446.

**Pennsylvania Club:** Roy Rich and  
Whiskey Fever, country;  
Stagecoach, country, Monday  
and Tuesday, 12237 Pomerado  
Road, Poway, 748-1135.

**Prepper Vegetarian Cafe:**  
Orion, guitar duo, Tuesday and  
Thursday; Bill Coleman and  
Fred Barn, jazz, Wednesday;

**Lori Bell and Pam Soper:**  
classical and jazz, Friday and  
Saturday, 4461 University  
Avenue, 283-7448.

**Quinn's Pub:** Lighthouse, light  
rock and bluegrass, Thursday  
through Saturday; San Diego  
Songwriters/Musicians Alliance  
showcase, Monday and  
Tuesday, 5157 La Jolla  
Boulevard, 488-0848.

**Roadhouse:** Coast-red, funk and  
disco, Monday through  
Saturday, 10450 Friar Road,  
280-1141.

**Reuben's:** Stone's Throw, pop,  
Tuesday through Saturday, 880  
Harbor Drive, 291-5030.

**Roadhouse's Plunkhouse:** Don  
Livingstone, Tuesday through  
Saturday, 805 of Balboa  
Avenue, 728-7373.

**Sandy's Fiesta Room:** Dave  
Compton, contemporary,  
Wednesday through Saturday;  
Centre City Parkway of Mission,  
Escondido, 743-0920.

**Sea Dog Lounge:** Affirmation,  
jazz into disco, Tuesday through  
Saturday; disco, Sunday and  
Monday, Holiday Inn, 598 Hotel  
Circle South, 291-5720.

**Shelter Island Inn:** Paige  
Powers, pop, Tuesday through  
Saturday, 2081 Shelter Island  
Drive, 222-0561.

**Sherraton Harbor Island:** Fred  
Thompson and the  
Guadalajara Philharmonic,  
Tuesday through Saturday, 1380  
Harbor Island Road, 291-2900.

**Sherraton Inn at the Alhambra:**  
Anne's Parade, pop, Tuesday  
through Saturday, 1590 Harbor  
Island Drive, 291-6400.

**40 bands, Sunday, 1130 Buena**  
vocal and guitar, Friday and  
Saturday, 343 South Highway  
101, Solana Beach, 755-8161.

**Springfield Wagon Works:**  
Heartland Connection,  
contemporary, Wednesday  
through Saturday; Mike Scilla,  
guitar, Sunday through  
Tuesday, 690 North Second, El  
Cajon, 440-5757.

**Springfield Wagon Works:**  
Hornblow, folk rock,  
Wednesday through Saturday;  
Michael Stone, guitar, Sunday  
through Tuesday, 5255 Kearny  
Mesa Road, 545-2272.

**Surfer Lounge:** Paul Gregg,  
contemporary and top 40  
organ, Tuesday through  
Saturday, 488-7344.

**Swan Song:** David Cheney,  
romantic guitar, Thursday; Ron  
Bollan and Chuck Perrin, folk,  
Friday and Saturday, 4287  
Mission Boulevard, Pacific  
Beach, 272-7822.

**Ten Downing:** Cricket Rohman,  
vocals and guitar, Friday and  
Saturday, 343 South Highway  
101, Solana Beach, 755-8161.

**Tiger:** Dalton, country, Friday  
and Saturday, 101 Broadway,  
Chula Vista, 459-9522.

**Tom Ham's Lighthouse:**  
Santovito and Spive,  
contemporary, Wednesday  
through Sunday; Donna Cole,  
Monday, Tuesday, and Friday,

2150 Harbor Island Drive,  
291-9110.

**Triton Restaurant:** Horizon, folk,  
Tuesday through Saturday, 6011  
El Cajon Boulevard, 583-3240.

**Triton Horse:** Touch of Country,  
Wednesday through Sunday,  
6779 University Avenue,  
582-1070.

**VIP Lounge:** Sweet Seasons,  
contemporary, Monday  
through Saturday, Town and

Country Hotel, 500 Hotel Circle  
North, 291-7131.

## LOS ANGELES CONCERTS

**Eddie Monday and Bology:**  
Anahim Crescendo, Thursday,  
April 13, 8:30 p.m., 1721 South  
Manchester, (714) 956-1410.

**Be-Bop Deluxe and Horslips:**  
Shrine Auditorium, Friday, April  
14, 8 p.m., (213) 629-3262.

**Art Garfunkel and Jimmy**  
Webb: Dorothy Chandler  
Pavilion Music Center, Monday,  
April 17, 8:30 p.m., (213)  
629-3262.

**Mahogany Rush and Judas**  
Priest: Santa Monica Civic,  
Monday, April 24, 8 p.m., (213)  
393-9961.

**Dickey Betts and Great**  
Southern with Pat Travers:  
Santa Monica Civic, Friday,  
April 28, 8 p.m., (213) 393-9961.

**Sea Level and Richard**  
Tommaseo: Santa Monica Civic,  
Saturday, April 29, 8 p.m., (213)  
393-9961.

**Angel with HeadEast and The**  
Gads: Long Beach Arena,  
Saturday, May 6, 8 p.m., (213)  
436-3661.

(continued on next page)

Appearing Wednesdays & Thursdays:  
One of San Diego's finest songwriters—  
**Steven Vaus**  
Appearing Fridays & Saturdays:  
"Homegrown"  
**Ash Underwood**  
with Harri Chaps

**BARTLEBY'S**

4471 Gresham St.  
Pacific Beach 274-9090

**MANDOLIN WIND**

Third & University Ave. Hillcrest  
Now Appearing—Fridays and Saturdays

**KING BISCUIT**  
**BLUES**

Serving Great American Food and Spirits  
Live Entertainment Nightly

"Get Your Kicks With"  
**"KICKSY LIGHT"**

**KyXy**

"FM 96"

**ANDREW GOLD**  
with special guest  
**KATY MOFFATT**  
Tuesday, April 25

**THE BACKDOOR**  
Artec Center SDSU/Ticket Information 286-6561

**THE MAD GREEK**

**SUPER DISCO**  
9 PM to 2 AM  
Happy Hour  
at the Taverna 4-7  
exotic hors d'oeuvres  
7 ft. TV Screen  
Belly 5-9  
Dancers

Scandia Plaza  
3941 Sports Arena Blvd.  
226-0281

Jerry Herrera's Newly Remodeled

**SPRIT**

Fin & Sat  
**FRED**  
Sunday  
**2 BANDS**

**ALL YOU CAN EAT**

Mon.-Fri. 5-9pm  
Charbroiled Steak \$1.25  
Mon. & Tues. Mexican Combo  
Plate \$1.95, Wed.  
Bldg. Beef Ribs \$2.95, Thurs.  
Spaghetti with Homemade  
Meat Sauce \$1.95

POOL TOURNAMENT  
Every Tuesday Men's  
(Wed. Women, 7pm)  
1120 Buena Avenue  
& Morena 276-3993

21 ON UP - CASUAL DRESS - NO COVER

**MONKS'**  
Entertainment—Dance—Bar Scene  
We have stage entertainment 7 nights a week and  
bar action 7 days and nights a week—so please come  
early 'cause our seating is limited.  
Happy Hours 12-8:30 with Hors d'Oeuvres 4-7 Well doubles every day

**Sky's the Limit** Tues.-Sat. 8:45-1:30  
**Bill Brackett** Sun.-Mon. 8:45-1:30

Monks' proudly presents the Bill Brackett Show featuring, not  
surprisingly, Bill Brackett... San Diego's number one  
funniest person. Brackett's guitar and banjo are all you can be  
sure of... what he sings and says is usually a surprise (often  
to Brackett himself). And all you have to do is sit back and  
enjoy the sound of your own laughter.

Bring a friend or come to meet one; we want you to feel comfortable  
in the Monks' Habit.

Open noon - 2:00 daily  
10475 San Diego Mission Road  
at the corner of Rancho Mission Road  
In Rancho Mission Plaza Shopping Center  
East of Charger Stadium  
563-0060  
Experienced cocktail waitresses needed

Come back with us  
to the days of  
yesteryear.

**DEPOT**

Dine in the elegant decor of San  
Diego's oldest, historic railroad  
depot, built in 1880. Enjoy delicately  
prepared seafood, prime steaks, and  
poultry. All dinners include our  
homemade soup and fresh salad  
from the Salad Cellar, and the prices  
are most moderate.

LIVE MUSIC WED-SAT  
Mellow music starts at 7 p.m.  
featuring Brian Roney on Wed.  
& Thurs.  
Enjoy a complimentary cocktail with  
any lunch or dinner when you show  
this ad.

WHISTLE STOP HOURS—11:30  
a.m. to 6:30 p.m. Double Well  
Drinks for \$1 in lounge and during  
lunch.

Banquet Facilities are available for any  
occasion. Call Barry for details at  
474-7501.

900 West 24th Street, National City  
Turn west off I-5 on 24th Street  
Telephone: 474-7501

New Hours:  
Lunch, Monday through Friday,  
11:30 to 4:00  
Dinner, Monday through Saturday,  
4:00 to 10:00  
Sunday, 3:00 to 9:00

California Southern Railway

**THE GALLERY**  
ITALIAN RESTAURANT

**"DANCE OF THE UNIVERSE ORCHESTRA"**

PLAYING JAZZ FROM THEIR NEW ALBUM  
THURSDAY, FRIDAY, SATURDAY  
9 PM - 1:30 AM

ROCK & ROLL WITH  
**EPS**  
UNLIMITED  
BOOGIE ON SUNDAY NIGHT STARTING AT 8 PM

RETURNING TO LA JOLLA  
**DAVE BRADLEY & DUSTY BEST**

PLAYING  
GOOD OLD LA JOLLA COUNTRY MUSIC  
SATURDAYS BEGINNING 4 PM

1250 PROSPECT ST., LA JOLLA  
454-8853

Dine at  
**Chuck's Steak House**  
tonight...

... and after dinner listen  
to some of the finest jazz  
in San Diego!

Dinner served  
5pm-11:30pm  
Monday-Saturday  
5pm-11pm Sunday

**Jazz 7 nights a week**

Featuring:  
**Joe Marillo Quartet**

Monday-Thursday, 9 to 1  
Joe Marillo-Sax  
John Leftwich-Bass  
Rob Schneiderman-Piano  
Tim Shea-Drums

**Butch Lacy Quartet**

Friday-Sunday, 9 to 1:30  
Butch Lacy-Piano  
Hollis Gentry-Sax  
Jeff Rew-Bass  
Kelly Jocoy-Drums

**Chuck's Steak House**  
1250 Prospect (McKellar Plaza)  
454-5325



# MUSIC SCENE

## Clubs

**Beetle Theatre:** Mary Macgregor, Thursday through Sunday, Craig Russell and Company, Tuesday and Wednesday, Robertson at Santa Monica Boulevard, West Hollywood, (213) 459-0472.

**Concerts by the Sea:** Cal Tjader, Thursday through Sunday, 100 Fisherman's Wharf, Redondo Beach, (213) 379-9988.

**Golden Gate After Five:** Thursday and Friday, Dave Van Ronk, Tuesday, Budgie, Wednesday, 304 Coast Highway, Huntington Beach, (714) 536-9000.

**Lighthouse:** Gabor Szabo, Thursday through Sunday, Jack DeJohnette's Directions, Wednesday, 30 Pier Avenue, Hermosa Beach, (213) 379-9988.

**Parlor Room:** Eddie Jefferson, Thursday through Sunday, Maxine Weldon, Tuesday and Wednesday, La Brea and Washington, (213) 936-8704.

**Roxy Theatre:** Harlequin, Thursday, Dan Hill, Friday and Saturday, Doc Watson, Tuesday and Wednesday, 9009 Sunset Boulevard, (213) 878-2222.

**Shorewood:** Joy Arthur and Smile, Thursday, The Jam with the Dickies and Joy, Friday, 8151 Santa Monica Boulevard, (213) 372-0455.

**Smilewood:** Jimmy Discount Show, Friday and Saturday, 264 North Harbor Drive, Redondo Beach, (213) 379-9988.

**Whiskey:** Screamin' with The Zeros and Wood, Thursday through Saturday, Nick Gilder and The Zipper, Wednesday, 304 Coast Highway, Huntington Beach, (714) 536-9000.

## READER FREE CLASSIFIED ADS

### Notices

READER classified ads, do you know that your phone calls have us near tears? Yes, it's true. Our staff shuffles about the office alternately sobbing and weeping at your instant phone calls. These ads are free. Do us a favor and turn to the back page and get your questions answered first. PLEASE, no phone calls.

**FREE FIL DIRTY, 3,000 cubic yards.** Come and get it. For information, call 285-3300 or 287-0118.

**HARMONIUM** offers counseling to individuals, families, and groups. You are in need of assistance, call us at 56-6070. We're here to help.

**SIERRA CLUB** new member orientation meeting Friday, 7 p.m., April 14. Open to public. Free. Call 253-7144 between 11 a.m. and 5 p.m. for information.

**SEXUAL REBIRTH Workshop** joins Tantra and Rebirthing, expanding your consciousness while working through your sexual karma. Two full fun days (Saturday and Sunday), April 20-21, in a beautiful setting, relaxed hot tub, jacuzzi, fireplace garden, etc. \$60. Led by nationally respected rebirther Margo Woods. Reserve now. 297-4068, 8 a.m. to 8 p.m.

**MYSTERIES of the Organism:** Ongoing group exploring sexual energy as life energy inspired by Reich and Ramegh. Wednesdays, 7:30, at The Andromeda Center, 1929 Cable, 741-3583.

**HUMANISM** is mankind's hope in the here-and-now! Only our mutual openness and probing for the dynamic coming of the secular ideal can bring earthly fulfillment. 233-1141.

**SEXUAL REBIRTH Workshop** combines Tantra and Rebirthing. Expand your consciousness while working through your sexual karma. Two full days (Saturday and Sunday), April 20-21, \$60. Given by nationally known rebirther Margo Woods. 297-4068, 8 a.m. to 8 p.m.

**LEARN SELF-HYPNOSIS FREE.** Gain conscious control of your own subconscious mind to regulate unwanted behavior, overeating, organic impairment, pain. Small group lessons. 578-1866.

**IMPROVISATIONAL movement/dance** to the rhythms within, energies around us. Contact exercises by Heidi. Tuesday, Thursday, 10:30 to noon. The Andromeda Center, 1929 Cable, Sunday, in Balboa Park at 1 p.m. 296-1241.

**SQUARE PEG** in a round hole? For job fit and personal happiness, find out what to do with what you got! Call Insight School, 287-4592.

**"TELL TCHAIKOVSKY the News"** - "Psychiatric History of Rock Music: 8 live discussion/concerts of recorded music, Dr. James Wood, Begins April 20, Ocean Beach Community School, 233-3171.

**THE HANDMOOD** to Higher Consciousness can help you transform your life. For information on the system, activities, seminars, or workshops, call Adventures in Life, 291-4842.

**LAYOUT COPY** with IBM Composer. \$5/hour, you type; \$12/hour, we type. Automatic justifies, columns, corrects mistakes. Join, 223-3171.

**JOIN THE FUN** at Calliope's Coffeehouse and International Folk Dancing. Beginning May 27, 28, and July 1. Lessons every 7:30 p.m. at the Pacific Community School, 233-3171. For information, call 233-3171.

**COUNTRY DANCING** at the San Diego State Folk Festival (Monterey, Calif.). Thursday, April 21, 7:00 p.m., instead of the usual time and place. 281-0813.

**UCKANKAR, The Ancient Science of Soul Travel**, will present an introductory talk and film at Ocean Beach Community School, 4741 Santa Monica Ave. (off Sunset Cliffs Blvd.), April 18, at 7:30.

**UCKANKAR, the ancient science of Soul Travel**, will offer a 7-week class study of Brad Steiger's "In My Soul I Am Free" following the Ocean Beach introductory talk, April 19.

**CLASS OF 1968** Claremont High School's Ten Year Reunion, on July 26th, Join in the fun. For more information call CHS at 273-2021.

**DISCUSSION GROUP** on contemporary living for open, aware couples, meet weekly. No membership fee. For meeting info, call 278-1866, 8:30 to 9 p.m.

**LAW - LEGAL ACTION WORK SERVICE.** 2437 Market Street, 334-1242. Lawyers do evening consultations on legal issues. Free. Please call in advance for appointment, 334-1242.

**M.F.C.C. EXAM** 3-day workshop and review, May 27, 28, and July 1. Lessons every 7:30 p.m. at the Pacific Community School, 233-3171. For information, call 233-3171.

**ARE YOU about to break up** your family because you are in the U.S.C. Military? For help call Dan's Anonymous, 299-2911.

**COSMIC ASTROLOGY** for the mastery of Aquarian Age consciousness. Ten week course beginning Friday, April 7th, 7:30 p.m., UCSD Mar College, Building 200, Room 1103. Free.

**PAST LIFE** regression by hypnosis. Lawrence W. Gedick. Call 297-0230.

**"THE AMERICAN MEDICAL MONOPOLY"** a symposium on problems in the field of health care. Sponsored by the Committee on Public Health and Safety, with guest speakers: Dr. Michael, Cincinnati, Ohio, Room 220, Saturday, May 20, 1978, 7:00 p.m.

**THE BEST NEWS** on the radio is at 6:45 p.m. Hearing messages in the Christian Science Bible lessons. 900 AM sat. Monday through Friday.

**FOOD STAMPS** can make the difference between ignoring your bill and honoring it. Find out if you are eligible for food stamps. Call Neighborhood House Food Stamp Outreach, 283-7778, ext. 29. Free, confidential pre-screening.

**VETERANS:** The MAAC Project's six service centers provide information, counseling, advocacy, and referral for your special problems. All services bilingual and confidential. Call 474-2232.

**SINGLE NON-SMOKERS,** ages 21-55: The Healthy 3rd offers you a social life free of smoke-faded environment. Call 287-4843 for Newsletter of interest.

**FREE:** I have about a half-dozen glass galleon jugs for the first person who picks them up. La Jolla - Pacific Beach area. 459-4684.

**CONFIDENTIAL VD TREATMENT.** No charge, no appointment needed. Seven locations including Southeast San Diego Health Center, 3177 Ocean View Blvd., Wednesday, 5:30-6:30 p.m., and El Cajon Health Center, 113 E. Douglas Ave., El Cajon, Mondays, 1-4 p.m.

**DEAF TEENAGERS** need varied work experience. Can communicate well through sign language and lip-reading. Call 278-8026. City Schools Program for Hearing Handicapped. John-Ham Payne.

**THE NEW AGE CAUCUS** is against nuclear energy and for holistic health, decreased pollution, self-sufficient communities, women's rights. 3800 Grand View Blvd., Los Angeles, CA 90066.

**JOSE RAMON, Spaniard, artist, born vanguard.** Cuban supporter, itinerant observer of the human condition, depicts suffering by fate, geography, his own psyche, Bank of America, and the female of the species, has decided to reinvent his style as a cosmopolitan brains, quick ingenuity, and open-fronted passion into living. Feel free to congratulate him and warm yourself to his fire. 222-0624. A Friend.

**UNITED NATIONS Association** - Gift Shop in Balboa Park has inexpensive imports from all over the world. Open weekdays 10 to 3, weekends 12 to 4.

**NEW MEN'S GROUP** forming for support, problem solving and personal growth. Professionally led by mature male. Phone 286-295-0151.

**NUDE BEACHES COMMITTEE** will provide information on Blacks Beach Initiative petitions, upcoming fundraiser for nude beaches. 10 to 3, weekends 12 to 4.

**BLOW YOURSELF UP** To 40" x 80" giant photo you select, best price, specialize nude, semi-nude, etc. \$20.00 exclusive. Pyramid Photo, 464-3352.

**NEED HELP?** We've got it! If Spring Valley & Family Services offers free, confidential counseling, recreation for teens and families. 3528 Bancroft, Spring Valley, 468-0145.

**THE GREAT FATHERS** are now at 10:00 a.m. at the Pacific Community School, corner of 1st and University in Haddon Heights, N.J. For information, call 233-3171.

**TEEN-AGE AND ADULT** summer classes in dance, drama, and music. All classes are scheduled to provide positive single parent/teen interaction. For information, 286-9472.

**BOQUIM, A WILDERNESS INSTITUTE** is offering a special weekend workshop in Wilderness Emergency Care. In Baja May 3-7. Call for more information. 468-8715.

**NEW LIFE** will be lived on "universal" rather than "isolated individualism." For Psychological Revolution, Introductory video-discussion series, Sundays, 1 p.m. 1520 Hombred, 273-4673.

**S.O.G.A.E. STOCKHOLDERS:** If you agree that investment in Southeast nuclear plant is a risky use of your money, contact us. SHARE, 1445 5th St., 88, San Diego, 233-3171.

**GAY CATHOLICS:** DIGNITY of San Diego has things going for you. For information contact us at 233-3171.

**SHOCK TREATMENT CAUSES** memory loss. Victims contact re-governance group investigating psychiatric abuses. 286-2380. Comp. 321 20th Street, San Diego, CA 92102.

**HELP! REWARD:** We lost our white German Shepherd with black spots, in the College area. Responds to "Puppy." We love her. Call 274-1275, 228-4300 or 865-2763.

**TRAVELERS** and newcomers' leading help call or visit Travelers Aid Society, 1122 Fourth Avenue, San Diego, 232-7991. A United Way service agency.

**ALL-DAY SEMINAR** based on Oyer's "Your Enormous Zone." Saturday, April 15, 9:30-4:00 at Religious Science Center, 230 Birmingham N. 7, Cardiff. Rev. Nancy Anderson and Lucy Brown, practitioners leading talks, discussions and workshops helping you discover why you have specific fears, are angry or jealous, have guilt, etc. and giving specific techniques to eliminate such negative emotions and to live more joyously. Call 436-0235 for information about location, directions and reservations.

**TAKE OFF THE MASK!** Make friends honestly and openly at "Meeting Night" tonight, April 13th. Structured activities help everybody avoid superficialities. Adventures in Living. 291-4842.

**SINGLES:** Phone 281-8278 for an up-to-the-minute schedule of activities for all single, divorced, and widowed men and women.

**NUTRITION EDUCATION RESEARCH** Organization presents 6-week lecture series. "Converting Your Kitchen To Good Food Practices." 535 Regis April 15, 9:30-12:30. University Christian Church, 3900 Cleveland Avenue, San Diego.

**LOST:** Black cat with white paws and chest. Lost in Port Loma area on Saturday, March 31st. If any information, please call 226-0201.

**LOST:** Male adult Irish Setter in Imperial Beach on March 11th. (Lark). Family. \$489. Owner, \$499. Reserve sales now! Call 224-2409 for information and free return policy.

**FREE HAIRCUTS** for demonstration. If you're interested, call Blakes. 488-3423.

**ASSOCIATION FOR CHILDRENT** at HOME, international (A.C.H.) offers 6-week series to prepare parents for safe homebirth. Classes all over country. 582-4497.

**FREE:** Free to sing on the go in the courtyard and just visiting for the weekend. Call the V.P. News for 78" by sending No. 10 coupon. 436-5205 or 800-426-8876.

**PLEASE RETURN** our call, call, Annie. Must be returned to the V.P. News for the past 12 years missing since Nov. 26, 1977. We love and need her. No questions asked. 271-4242 (24 hours).

**ILLUSION** is inevitable without self-knowledge. Find out what meditation really is. Call 750-3821 for an appointment. P.W. Brown, PhD.

**SINGLE PARENTS PROJECT,** a family-oriented group of single parents, now has meetings in El Cajon, La Jolla, San Marcos and Linda Vista areas. For information, 286-9472.

**SOSU YACHTING** Single Parents Project, a family-oriented group of single parents, now has meetings in El Cajon, La Jolla, San Marcos and Linda Vista areas. For information, 286-9472.

**DO YOU HAVE** an unusual personalized income plan? I need your story about it for article I'm writing. Call Dan at 461-4036.

**SOUTH BAY** and Downtown San Diego - a family-oriented group where parents are scheduled to provide positive single parent/teen interaction. For information, 286-9472.

**ANYONE** who may have found a brown leather wallet with Scott Chavira's ID, please contact us at his number, 488-2086. The words Wonderful Copenhagen, Denmark are on the exterior. Thank you!

**GROSSMONT COLLEGE** will sponsor a symposium in wilderness studies on Saturday, April 22, from 9 a.m. to 4 p.m. at Pine Valley County Park. For more information, call 464-2873.

**GROSSMONT COLLEGE** will sponsor a workshop entitled "Coping with Interpersonal Conflict" on Saturday, April 15. For further information, call 464-2873.

**ANY ORGANIZATION,** service, or club that wishes to be listed in a local directory at no charge should send all particulars to: P.O. Box 22604, San Diego, CA 92122.

**THE GREAT CO-ED** San Diego Repertory Theatre softball team extends a challenge to students and business with teams. If interested in a game call Dan, 231-3585.

**COSMIC ASTROLOGY** for the mastery of Aquarian Age consciousness. Free ten week course beginning April 7, 7:30 p.m., UCSD Mar College Biology Building, Room 1103.

**LOST MY ADIDAS BAG,** along with my jogging shoes and shorts, etc. Vc. Federal and Broadway, Lemon Grove, 499-9982.

**GUITAR WORKSHOP** in Balboa Park. Sunday at 2 p.m., Sixth Avenue and Juniper St. Wear loose, comfortable clothing. No charge.

**TAI CHI WORKSHOP** in Balboa Park. Sunday at noon, at Sixth Avenue and Juniper St. Wear loose, comfortable clothing. No charge.

**NO ANSWERS?** What of the subconscious in prayer? Write for a practical, realistic method. No religion. Paula Fellowship, Box 2871, Sile, La Mesa, CA 92041.

**KRISHNAMURTI SEMINAR:** Dr. Larry Howard will offer a 7-week tape/discussion seminar on Krishnamurthi's teachings. Seminar on Krishnamurthi's teachings. Tuesday evenings beginning April 19. For additional information, call 488-2130.

**LIKE WILD ANIMALS?** North County Wildlife Center treats them releases them or abandons them. Volunteers who care are needed. Please call 487-7604. Thank you.

**"ALIVE"** Polarity Seminar. A holistic approach to health care includes energy manipulation, understanding energy essence of food, polarizing emerging posture, polar awareness. Free introductory lecture. Call 436-5205 or 800-426-8876. April 19, 7-9 p.m., Clarksburg, Mission Bay East, 3883 Ingraham Street. 40-hour Seminar, 5:25, begins April 19. For more information, call 436-5205 or 800-426-8876.

**"MALE/FEMALE" Relationships** - An educational seminar designed in depth understanding of actual problems currently existing between the sexes. Topics include: 1. Intersexual Game Playing; 2. Image vs. Reality; 3. Masculine/Feminine Psychology; 4. Freedom in Relationship; and 5. Intimacy and Love. Free Wednesday evenings beginning April 19. Additional information: 488-2130.

**AQUARIANS Social Club** members (21-40). Nonprofit, 4-15:15, weekend camping trip to Anza-Borrego desert. 4:22, Saturday, Will Animal Park. More information at 284-3757, 282-7169.

**PERSONAL GROWTH?** Ongoing support group. Humanistic Studies offer a course on Krishnamurthi's teachings beginning April 17. Instructors: Dr. Scott, Dr. Lawrence. Additional information: 232-3171 or 488-2130.

**EXPLORE YOURSELF** through a series of 5 sessions. Openings for children ages 5 through 12. Call Scott, Dr. Lawrence. Additional information: 232-3171 or 488-2130.

**LOST:** Very small rust colored beaver rabbit. Very unusual. Please return. University City. Please return. Please return. 453-2296 or 453-4646.

**SCOUTERS** Torrey Pines District B.S.A. "How-How" Saturday, April 15. Call the Union of Cal. Scouts, 7:30 a.m. to 4 p.m. For training information, 232-3171 or 488-2130.

**TORREY PINES** District B.S.A. Scout camp out. Cook have fun. May we visit? Homecoming. Park. Campfire. Activities. Games. Scouting skills. Camp-O-Rama. Information, 232-3171 or 488-2130.

**NATURAL FAMILY PLANNING** Control your fertility naturally - no drugs, plugs or dangerous side effects. Natural family planning. Billings and Sympto-thermal. 232-3171.

**STOP SUNDRETT:** We can cut off the money to pay for it. Save \$3 billion spent on solar energy would create six times the jobs. Wile Assembly/people. 232-3171.

**BHAGAVAT-GITA** teaches laws of reincarnation and karma. Last week's meaning of these doctrines of hope and responsibility. United Lodge of Theosophists. Sundays, 11 a.m., 30th and E Street.

**JOIN US:** Guru Gita, ancient Sanskrit Chanting, 7:30 a.m. daily, meditation. 5:45-6:45 a.m. daily, with Muktananda's disciples, 1214 Sutter Street, 235-1517. Free.

**SWAMI SHANKARANANDA,** a leading disciple of Baba Muktananda, will talk and answer questions about Sri Yoga. Friday, April 14, 7:30 p.m., 1214 Sutter Street, 235-1517. Free.

**HUMAN RESPONSIBILITY.** We cannot continue on as we are. Dr. Larry Howard is offering a 5-session seminar entitled "Human Responsibility and the Courage to Change." Topics include: 1. Crisis in Human Consciousness; 2. Human Responsibility; 3. Features of the Ordinary; 4. The Meaning of Action; and 5. The Courage to Change. Why not enroll now and explore the issues with "H.R." information. 488-2130.

## For Rent

READER classified ads, let's make a deal. I'll continue to make space available in these pages for free if you'll resist the temptation to call our offices with many questions (all of which can be answered by turning to the instructions on the back page). Your phone calls demand too much of our time. From now on, classified inquiries will be referred to Bruno, our carnivorous mascot.

**TWO BEDROOM** unfurnished, 1450 sq. ft. bath, family room with fireplace, dining room, utility room, 2 car garage, fenced, full trees. 400. 4837 Bancroft Drive. 488-6651.

**COME SPEND** the Passover at Chabad House. Call 286-4747 for information.

**NEW NATION** is now being gathered which operates righteously and is totally separate from the authority of this world which will be destroyed shortly. More information, 282-8318.

**JEWISH VEGETARIAN SOCIETY** now forming. Potlucks and get togethers for fun and good times. Meet at J's all week. Call 488-4040.

**COME SPEND** the Passover at Chabad House. Call 286-4747 for information.

**Southwest Biologics** 630 Columbia Street, Corner Market. 233-6553. Open 7-2 Closed Wed & Sun. Open Saturdays.

## "YOU GET IT BETTER AT THE WHEREHOUSE"

# The ROCKY HORROR PICTURE SHOW

## Now, HEAR IT IN THE DAYLIGHT!



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|                |                     |               |                       |           |                        |
|----------------|---------------------|---------------|-----------------------|-----------|------------------------|
| EL CAJON       | Parkway Plaza East  | SAN DIEGO     | 6335 El Cajon Blvd.   | ESCONDIDO | Grossmont              |
| CHULA VISTA    | 485 Fifth Ave.      | SAN DIEGO     | 39th & University     | SAN DIEGO | 1702 E. Valley Parkway |
| KEARNY MESA    | 4344 Convey St.     | CARLSBAD      | Plaza El Camino Real  | SAN DIEGO | Fash. Valley Mall      |
| MISSION VALLEY | Mission Valley Ctr. | PACIFIC BEACH | 1414 Garnet Ave.      | AZTEC     | San Diego State Campus |
|                |                     | LA JOLLA      | University Towne Ctr. |           |                        |

"Light Up Your Life!"

## "ESCAPE TO KICKS LIGHT!"



APRIL 13 - APRIL 19, 1978

APRIL 13 - APRIL 19, 1978

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**RACQUETBALL SHIRTS.**

**MERCURY COMET.** Excellent running condition. Good paint, interior and glass.

976 VW BUG. Silver metallic paint, AM/FM cassette stereo, sun roof, low mileage, extra clean inside and out. \$3,600 or offer. 35-3093. Corvado.

**FOR SALE:** 1970 Mercedes 250-S, white \$6,500. Call Ann, 279-0741.

speed. Excellent condition. Monday through Friday, days 232-4487. Evenings, 266-4102. Saturday and Sunday 266-4102 all day.

'68 PEUGEOT 40  
Blaupunkt FM radio  
\$2,999. 2000-4034

Four door, sunroof,  
really fine automobile,

for sale, \$2,795.  
32,000 miles.

1970 GRAND PRIX (Pontiac). 1 and steering, electric windows, rims, excellent interior, stereo A half rebuilt. \$1,700 or ? C

over brakes  
r, chrome  
M. Upper  
anytime,

good  
best

**Leucadia Furniture  
Has Great Looking  
SOFA BEDS.**

*Designed in styles to please from*



*Price from \$299 to \$869*

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PAGE 43



WANTED: 4 mag wheels for a Datsun roadster, size 14 by 6 or 7. Must be in good condition. Call Mike, 420-9666.

72 DATSUN 510 wagon, \$1900. Stereo, air, automatic, racks. Excellent! 274-7871.

FOR SALE: 1971 Datsun 2000, runs good, excellent gas mileage, \$800.00. Call weekends, 272-4739, John.

FOR SALE: odder camper shell for Datsun pickup, needs work, 443-3604 after 5 p.m.

## Bikes

KREIDER 1977 moped. Runs well, excellent condition, 150 m.p.h. Move necessities sale. Come see and make offer. Call 270-9867.

21" MEN'S 10 speed, nothing fancy, in fact, the dealer needs repair. But the price is right, best offer \$121.00. 441-6415 evenings or weekends.

1968 MOTORCYCLE, 60cc. Puch engine, recent overhaul, sure beats a Moped. \$1000 offer, must sell now! 277-5300 evenings.

1977 YAMAHA 500, 5000 miles, moving, must sell, first \$1100 offer. Call 277-2454.

NORTON COMMANDO 750, excellent condition, used but not abused! Bought new at factory April 1972. All European equipment, one of a kind. \$850, 741-1023 evenings.

BIKES: 10 speed in top condition, small frame size needed, will consider 19 to 21". Top price for bike that fits my needs. 440-2008, 270-9608.

HARLEY DAVIDSON motorcycle seat for sport motorcycle. Price \$297-507.

1975-76 SUZUKI 180cc, immaculate condition, fast, reliable, economical transportation is yours for the right offer. 436-4291, Third St. Enroute.

RALEIGH COMPETITION 23" with Reynolds 531 tubing and seat, \$225. 458-4999 mornings or evenings.

BAJA MOTORCYCLE helmet, the ultimate in safety and comfort, new \$70, asking \$30. 458-4999.

GT 250 SUZUKI 1973, first bought 74, just paid new registration, front dial, 5 speed, looks and runs like new, must sell, make offer. 255-1871.

1973 250 street bike, fast and clean, \$4000 trade dirt bike, Enroute models, 255-1871.

MOVING! Girls Huff 10 speed, good condition, price negotiable, 745 297-9608.

1975 HONDA CL350, street bike that can handle dirt. Clean, perfect mechanics. Low miles, includes luggage rack, \$550, 453-5373.

HARLEY DAVIDSON Sportster XLH 1975, excellent condition, fine running machine, owner selling at financial necessity, \$2000 firm. Call 442-0086.

72 KAWASAKI 650cc, new valves, runs very well, clean machine, front dial, 5 speed, hard to pass up, \$2500, 452-9652.

OTTO VAN KREIDER, 1977 moped, needs a new home. Runs well, looks sharp, 150 miles per gallon, sells for \$600 new, come see and make offer. Call 270-9867.

73 HARLEY DAVIDSON 350 Sport, black & silver, 219 miles, new rings, tires and other parts, \$500 or best. 425-2185.

1973 YAMAHA 350 RD, good condition, new tires, 284-1497 after 5 p.m. \$325.

1975 KAWASAKI 400, good condition, runs great, extras, \$500 or best offer. Call 453-4563 evenings, weekends.

HONDA CL175, 1995, 2100 miles, in good condition, \$275/best offer. 421-6255.

HARLEY SPORTSTER Hi-Li seat and chrome stay bar, cost \$120, will sell for \$50. 455-2249 days, 271-0309 evenings.

MUST SELL: 78 Honda 750 F. Burgundy red, mint condition, 7000 miles, take over payments. Call 279-7566, ask for Lee, between 5 and 8 p.m.

1968 TRIUMPH 250, completely rebuilt engine, a classic, \$350, 297-3430.

10 SPEED BIKE, men's, 27 inch, \$35, 297-2430.

VESPA SCOOTER, 1960 classic, 150cc, clean, best offer. Call after 5, 226-0750 or 222-2834.

71 YAMAHA 500 Enduro XT, 4500 miles, a goodly amount. Ask for Tom, 1-724-0355.

LADIES SCHWINN Varsity 10 speed bike, 18" frame, 27" wheels, rear fender, generator, LeTour HiPressure tires, excellent, \$85, 279-7834.

YAMAHA RD 125, just 2400 miles, looks and runs like brand new, \$350, 453-2781.

1972 SUZUKI 750, excellent condition, 5000 miles, \$650 or best offer. Dave 270-9533.

TIPED 67 Sportster chopper. Has 78 tags, 800 engine, \$1100 all, 280-7233.

1972 SUZUKI GT 550, blue with 2 helmets, 5000 miles, not running, \$500, Jim 429-7967.

1987 YAMAHA 100, street bike, needs work, \$50, 595-0880.

MOPED AROUND San Diego! Newly rebuilt engine, great condition! Must sell, \$250, 488-4355.

MINIBIKE FOR SALE: In very good condition, has front and rear shocks and 5 horsepower Briggs and Stratton engine and lights for street legal. Must sell, \$100, Call 272-0921.

BMW R-98 in excellent shape mechanically and visually, large touring tank, dual front disc brakes, big handlebars, \$1300 or offer. Jurgan Antmann 750-5772.

1975 MOPED Puch Maxi: Spoke very good, runs smoothly strong. Plus basket, lock and chain, 272-0274.

FULL SET of Campagnolo brakes, \$40. Dave 270-7458.

1975 HARLEY DAVIDSON Sportster, 1000cc, rebuilt engine, new Eagle tires, chromed, clean, \$2500 or make offer. 785-4901.

MEN'S 10 SPEED bike. Orange Schwinn Varsity, clean bike. Really nice shape! 447-6872.

SUZUKI 1977 65-750 rd, 3400 miles, the new, cycle guard and cable lock, \$1800 or offer. 271-7878.

1974 YAMAHA 600, less than 7500 miles, must sell, \$725/best offer. 222-9567.

MOTORCYCLE: Honda Eleonor CR250M dirt bike, gas shocks, air forks, fixed valve, two transmissions, plus many more goodies. Great bargain at \$395, 278-9995.

2 BEATER TRIKES, cost \$275, sell for \$100 or 7-286-784, 458-1174.

BIKES FOR SALE: 10 speed, men's, Custom, \$80. Women's Grand Prix Rose, \$75. Almost brand new. 287-2455.

YAMAHA 600, excellent condition for sale, 1976 with new tires and helmet included. Must see to appreciate! 291-3206, keep trying.

78 HONDA TWINSTAR like new, low miles, \$750, 436-0046.

ALLEN SCREW KIT for crankcase covers, fits Honda CB72, CB77, free if you use it. Wrench included. Tim, 453-5175, evenings.

1974 HONDA CL200. Recent overhaul, new chain, battery. Runs great. Must sell: \$270 or offer. Call Rick, 455-9901.

YAMAHA 500 SX 1975. Very good condition, excellent runner, 2800 miles, extras, \$800.00. Call 223-8949.

FOR SALE: 28" Nishiki International. Prime condition. \$125, 755-7057.

HONDA CT90, extra nice beach scooter, \$500 or offer. 565-2801.

MERCIAN, frame only, 24" finest quality English performance. Excellent condition. Too small for me, \$200 firm. Paul, 459-7782 after 6.

77 PUCH MAXI MOPED. Low mileage, excellent condition. Tools and extras, must sell quick. \$400 or best offer. Steve, 283-6216, after 6 p.m.

16 INCH BIKE with training wheels, ball bearing, good condition, \$25.50, 455-7582.

BIKES: CAMPANIA MEDALIST. Coffee colored, in new. Includes many extras, also new. \$140 or offer. 565-2801.

1985 HONDA 90, 4000 miles. Rawland and also has new parts, body fairly good condition, \$150 or make offer. Annika, 223-3360, after 4:00.

CYCLE ACCESSORIES: Shoel 9-20 full-face helmet, size L, \$20. Standard helmet, \$5. Tank luggage rack, \$5. Tin, 453-5175, evenings.

BIKES: Ladies 10-speed 26 inch. Used twice, \$85.00. Call 222-0667 or 222-8852.

HONDA 71 750, excellent condition, 25,000 miles. Beasat place, front shocks, Marshall lamp. Extra clean and mechanically perfect. Runs strong. \$1150. Call 299-0004.

24" CHINELI ROAD FRAME, 1 year old. Includes super rebuilt seat post, \$250. Camp HiRange hubs, \$25, 453-5514.

CENTURION men's 5 speed, \$35. Sears bike rack for any car, \$8, \$40. Sue, 436-8881, evenings: 453-1040, ext. 285 days.

1978 YAMAHA XS 360, \$700.00. Very good condition, 7500 miles. Call mornings or weekends, 283-3338.

FOR SALE: British racing and touring bike, superb. Two spares and hand pumps. 21 1/2" frame, \$200. Call 280-5696, weekends.

71 SUZUKI 90 dirt bike, \$100, 281-2332 after 6 p.m.

MIYATA 600 men's 21", ivory, 8 months old. Air saddle, many, many extras, \$250.00, 226-1332, Anne.

PLUGGED MOPED, under 100 miles. Buddy seat, 500lbs, best price and gas can. Paid \$525.00, sacrifice for \$375.00. Call after 5:00, 284-4771.

GORY 3-WHEEL TRIKE, M.S. last left in perfect condition. Light daily exercise for years. New 3 speed gear shift. Best offer \$100, 272-4172.

77 GARELLI MOPED, excellent mechanical shape. One of the best brands. Definitely an excellent beach cruiser. \$350 or best offer. Kevin, 292-4798.

HONDA 550F 1975 Supersport, mint condition, 3000 miles, \$875 firm. 463-0188 or 463-5184.

CUSTOM BIKE 20". Must see. Super buy, \$35.00, Victor, 748-7880.

1973 KAWASAKI TS125 engine, complete, \$75. 1976 Suzuki TM250 frame and accessories, including knobbies and Abart rims, complete, \$55, 455-0060.

SUPERSPORT Must see now. All Trick, 1976 Bultaco Pursang 250. Everything brand new. Fast. \$800, 458-0505.

BIKES AND BIKE PARTS. Ten speed and strategy. Monocock, \$45, 278-2209.

74 HONDA CB 360. Good condition, \$500.00. Clearmont, CHS, 566-8770.

PUCH MAXI with white double basket, 800 miles, bought new last year, \$300. John, 451-1055, late 7 p.m.

1987 HONDA 350, upper half just rebuilt. Runs excellent. Asking \$500.00. Call anytime, 272-1784.

TEN SPEED ITAL-VEGA in good condition \$120 or offer. Call Doug at 460-4315. Vite sport model, good for touring. New brakes, rims and tape.

SCHWINN VARSITY 10 speed, excellent shape. Asking \$600.00 (steep). Call anytime 272-1784.

72 YAMAHA 800 ELECT. 3000 miles, need rebuilt crank. 500 miles. Surf real looks nice. Call Jive, 278-5550.

1988 HONDA 300. Rare model. Looks and runs great. \$300 or offer. 279-1826.

TZ 350 YAMAHA, factory water cooled road racer, \$1450 or trade. 284-4234.

I HAVE A 78 TRIM TR 7 in good condition and would like to trade for a motorcycle. Take over payments and trade bike. 565-1851.

HONDA 78 CB 550, 4,000 miles. Just tuned. Looks and runs like a new bike. Completely stock. Must sell, \$1200 or call and make offer. 256-9187.

1978 YAMAHA DT125 Enduro. Only 3 months old, 500 miles, very pretty. Must sell to pay for college. Perfect. \$550. Great for springtime. 452-9602.

78 HONDA, CB 360. Strong runner, good summer transportation. \$450. Phone 281-3872 (days), leave name and number, or 278-0000, ask for Larry (evenings 9:30-9, Sunday through Thursday).

GITANE 10-speed, 23 1/2", 22 pounds, Reynolds 531 tubing, Stronglight, Mavic, just overhauled, painted, \$260, 222-4079.

1975 KAWASAKI 250 Enduro. Looks and runs excellent. Mint condition. Will sacrifice \$400 or best. Mitch in Mission Beach, 468-3008.

1972 HONDA 500 four Dunlop K-81 tires, Wilcox fairs, chrome luggage rack, super shape, \$775, 58, 272-1460.

1973 SUZUKI 400. Runs great, good condition. \$375, 453-4577.

BULTACO 78, 250 Pursang MK 9 extra include Barnett clutch, Fox fork kit, MIC swingarm, 15" gas springs, internal rotor motorpilot, Metzlers, excellent. \$575, 453-2781.

MOTORECANE Grand Jubilee 10 speed, 24" frame, Reynolds 531 tubing, less than one year old, \$250. Paul or Kathryn 756-7008.

1975 MOPED Puch Maxi: Runs like new looks great. Must sell, bought a car. Asking negotiable \$275. Has basket, chain and lock. 272-0274.

KAWASAKI KZ 400: 1974 twin in great condition, with padded alloy bar, options windshield, helmet, \$595 or best offer. 222-6153 after 5.

ADULT TRIKES FOR SALE: 3 speed, good shape. \$85. La Mesa, 697-0738.

TEN SPEED BICYCLE: Gitane frame, 23 inch, new tires, Buntour derailleur, \$90, 402-4652, 453-3281, David.

YAMAHA 1972, 650 excellent condition, fairs, rebuilt engine, \$950 or offer. Norm, 287-5548.

SHIMANO aluminum alloy rims, two true wheels, \$30, 436-9309.

HARLEY DAVIDSON Sport parts, left over after combining 96 and 97 Sports. Actually there are almost enough parts for another bike, but 56 engine needs main bearing. Doug, 436-3710.

HONDA CR250 Eleonor 1975. Excellent condition, very clean. Works, performance, shocks, 51-W fork kit. \$525. Matt, 271-0205.

SET OF WHEELS: Campy Record high flange hubs, see-up rims, chain and cluster. \$70, 284-0784 around 10 p.m.

1977 SUZUKI RM 250 B, air forks, chain tensioner, well maintained, play bike for doctor. \$500, 453-8013.

1969 HONDA 350, good transportation. \$325, 231-2216.

HONDA CR250 Eleonor 1975. Excellent condition, very clean. Works, performance, shocks, 51-W fork kit. \$525. Matt, 271-0205.

HONDA 350/4, 1975 with package tray, slay bar, fairs, crash bars, touring stirrups and two helmets, 4,000 miles, very good condition. \$550, 278-1948.

1978 HONDA CB 360, 7,300 miles. Excellent transportation. Good condition \$650 or best offer. 287-7309.

MEY'S 10 SPEED 27", \$35. Men's 3 speed 26", \$35, 232-1583.

100cc BULTACO dirt bike. Runs well, \$100, 756-7525.

HONDA SL100, 1,490 miles, just timed and serviced. Excellent condition \$245. John, 464-8092, evenings.

MOPED, one month old, saddlebags, indicators. \$360, 270-6914.

1971 HONDA 600 for sale. In good condition. Some minor wear needed. \$700 or best offer. 295-1959 after 4 p.m.

\$1100 for a beautiful Black 750 Honda. Excellent shape, super fast, header and more. 468-4177.

BICYCLE 20". Swingline, trick rear wheel that is a conversation piece like new. \$50. Call 451-222-6607.

HONDA CB450 DOHC 1973 with crashbars and easybar, 14,000 miles, \$490, 481-9326, or offer. Kyle, 274-9931.

HONDA 350/4, 1975 with package tray, slay bar, fairs, crash bars, touring stirrups and two helmets, 4,000 miles, very good condition. \$550, 278-1948.

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HONDA 350, new battery, backrest bar, crash bars, just tuned up, runs great. \$325 or offer. Kyle, 274-9931.

HONDA 1978, CB 400 T Hawk. Like new condition, 1,700 miles. Save \$400 and more. \$975 takes, 297-9679.

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\$1100 for a



CRUISER FOR SALE 10 speed with everything working. High rise handrails. Ready to go for runner. \$45 Jim 270-2513

HARLEY DAVIDSON Sprint parts left over after combining 66 and 67 Sprites. 67 was in fire, but there are good parts left. Complete 66 engine, almost 430-3710 Doug

HARLEY FRAME. noid 130-5851-587

BMW CALIFORNIA SEAT COVERS two sets. 1973 Suzuki DT500. Excellent road bike but must be sold. Sacrifice. \$600 or offer. Scott 270-2513

BMW PROTOTYPE racing steering wheel, all black, the new condition. \$45 274-6828, 488-3867

MEN'S SCHWINN VARIETY 10 speed, completely overhauled, repaired, with new parts. \$70 Call 224-8852 after 5

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WANTED: Fender Telecaster amp, Vox "Dry" 100. \$350 or best offer. Jerry, 465-7777 or 468-0518

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**LOOKING FOR PLACE** to park van and small trailer with dogs. I exchange for work or rent. Jim, 275-2524.

**SKILLED MUSICIANS:** To explore improvisation in the realm of free-jazz and classical avant garde music. Goals: to establish an ensemble, a gig, and incorporate Performance Art and multimedia interests. Jeff, 755-2945.

**OLD DOLLS**, teddy bears, and Shirley Temple pictures wanted. Carole 270-3754.

**NEEDED:** Anyone selling or donating pool table, ping pong table, blues, crafts, sports goods. For use in Juvenile Justice Prevention Program. Contact El Capitan Community Center 278-0888.

**\$25 TO \$100** for old Navy, Marine or Coast Guard good conduct medals with name and date on back. Other old military medals wanted. 222-5071.

**WANTED:** Nomex racing suit, approximately medium size, preferably Simpson or Daini models. Call 225-8515 days, 222-5270 evenings.

**OVERWEIGHT INDIVIDUALS** are needed as volunteers in behavior modification weight control program. May 278-8087 after 8 p.m.

**WORLD WAR I aviation memorabilia** wanted. Especially World War I pilot wings. Also citations, certificates, uniforms, and old military medals. Call 222-8071 for no offer.

**USED TOLLAR** for her souvenirs. Especially German or Japanese. Swords, daggers, medals, badges, uniforms, citations, certificates, helmets, etc. Call for top offer. 422-1094.

**MATURE COUPLE** wishes to play bridge with couple who live in Pacific Beach or La Jolla area. Intermediate level. 454-6223.

**WANT TO BUY:** Single bed mattress, wall fixtures, bathroom rugs, etc. Living room couch and chair. La Mesa. 404-4333.

**WANTED:** Private party to develop and/or print pictures or possibly buy your enlarger. 224-5164.

**WILL PAY \$5 TO \$25** for class rings. Also, other gold rings. 447-9440.

**BICYCLE PANNIERS** and assorted luggage bags for a touring bicycle. Tom 283-0584 evenings.

**WANTED:** Wire wheel to fit 1971 MGB, and want an Atlas brake shoe from being better. 287-5497.

**Meditation**  
An Introductory Program  
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Directions: 8 East to 79th exit, 1 mile to Riverside Rd., then left one mile to general store, left, then right onto Oak Grove Rd., right onto Boulder Creek Rd., right onto Sheridon Valley Rd. to Ranch.

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**PEOPLE WHO ARE** into the New Wave Punk Culture. I am putting together a book on the subject. Paid \$25.00, keep trying. 480-6206.

**USED CHAINSAW** in good operating condition. 747-3747.

**USA MALE SEEMS** Mexican citizenship by marrying attractive, bilingual female Mexican citizen residing USA citizen. Write about yourself. Tailor Prober, Box 324, San Diego 92103.

**GAY MALE VOLUNTEERS** needed for a stress research. 14 hours of your time to complete standard psychological questionnaire (MMPI), exchanged for computer scored interpretation. Mosen 488-8033.

**FAMILY OF THREE** will pay small monthly fee to use (apartment house) sauna located near 40th and University. Contact 282-7745.

**WANTED:** Grills to set logs on in my fireplace. New or old, as long as they're functional. David Levine 563-0706.

**WANT TO GET rid of the good stuff left from your garage sale?** Donate usable household items to your neighbors in need. Call Neighborhood House Association emergency services at 262-7771 X 20 for pickup. Contributions are tax deductible.

**MILITARY MEDALS**, uniforms, and military work wanted. Highest prices paid. Tom 270-3654.

**HELMET**, approximately medium size, preferably Bell or Shoei, however will consider other makes. Call Chris 222-5515, days; 222-5272, nights.

**Pets**  
FEMALE BOA CONSTRUCTOR for sale. One year old, 5'6" tall, long 271-4396.

**SINGLE, LONELY**, healthy, well-bred, frisky, very friendly, young male parakeet needs congenial visits with female parakeet. Will visit. Please help! Serious. Bird lover. Bill 299-8185.

**AQUARIUM**, 35 gallons, Metramex. 436-0731 evenings.

**AKC SALUKI** puppies for sale. 2 males. 278-1585.

**FISH AQUARIUM** with fish, filter, heater, 25 gallons. All for \$50. 441-3039.

**HELP SAVE** our dwindling wildlife. Volunteer for Project Wildlife. Care for animals, build cages, transport within San Diego, raise baby birds. Care enough. 485-3206, 485-2398.

**BEAUTIFUL** snowy-white Umbrella Cockatoo, \$795 each or \$1450 pair. Includes unique corner perch with Tiffany lamp highlighter. 224-8830.

**AKC SAMOYED**, free to good home. Five years old, perfect behavior and disposition. Requires lots of affection. Perfect family pet. Steve or Martin, 297-7036.

**ARABIAN COAT**, black, Egyptian and Polish (Sweet It and Raffes). Robin 466-9960.

**WHITE PUPPY** for sale, \$25, and for a good home. German Shepherd, Labrador mix, 10 weeks old. Perfect family pet. 436-4782.

**KITTENS** - Eight weeks old, two long haired, one medium long haired, perfect markings, beautiful, true to good home. 288-2105, 288-9648.

**MATURE FEMALE** wanted for 6-year old Rainbow Orchid. Call Scott 297-5300.

**RESERVE NOW!** Spoon-fed yellow napped Amazon tabbies. A loving taking pet. I intend to keep 50 years. Also other breeds. 480-6206.

**2 ADULT CATS** Saved from pound but can't keep. One male, one female (tail split). Very lovable. Prefer to same home. Free. 445-6400, evenings or weekends.

**AKC GORDON SETTER**, spayed, 2 years old, gentle, to good home. 281-3144.

**LIKE WILD ANIMALS?** North County Wildlife Center in Poway, trains, releases, injured or abandoned wildlife. Caring volunteers are needed. Please call 487-7604. Thank you.

**COCKATOO** - Greater Sulphur Crested, very young male, quiet, partially trained. \$275 with perch and cage or make offer. Call after 6 p.m. Louise, 486-7511.

**GOATS FOR SALE**, bucks and does, top and alpine. Call 753-7249 or 430-3270.

**HABITRAIL**, wanted. Hamster cage, deluxe model with accessories. Will pay \$5. 274-4511.

**FREE INFORMATION** on the care of turtles and tortoises. Write San Diego Turtle and Tortoise Society, 10000 Sanfield Road, San Diego, CA 92121. Call 565-0202.

**PARAKEETS**, green and yellow. Male, one year; female, 9 months. Will not separate. With cage and supplies. \$15. 585-0317.

**COCKER SPANIELS** AKC MALES. Desirable black and tan. Better than average pedigree. Outstanding disposition. One is proven stud and one is a rookie. Price is negotiable. 448-4452.

**PUPPIES**, Part cockapoo, males, seven weeks old. Small size dog, cute, affectionate. Free to good homes. 264-4237.

**FREE TO KIND PERSON(S)**: frisky, female German Shepherd/Border Collie. Approximately 10 months, needs room to play, great with kids, 443-3887 after 3 p.m.

**Photo**  
2 1/2 SLR KOWA CAMERA in excellent condition with aluminum case and extras. \$225. Call Jacqueline, 488-9885. Keep trying and leave a message.

**FILM PROJECTOR**, Bell & Howell Multi-Motion. New condition. \$100. 232-9916.

**CANON AT-1** with FD 24mm f2.8 Super Wide angle lens. \$250.00. Call Eric, 455-8015.

**OMEGA-B** 600 enlarger, excellent condition. \$125. 436-6046.

**BLACK BODY NIKON F2** Photomic with f4 50mm lens and case. \$550.00. 224-0324.

**SIGMA** 16mm f2.8 Fisheye lens for Pentax. Built in filters, good shape, great for astrophotography. \$150. 436-8227, ask for Lorne.

**35mm UNDERWATER CAMERA**. No housing necessary, mint condition. \$125. 288-1414.

**ROLLEICORD**, with wide angle lens and telephoto lens, close up adaptors and filters. \$65.00. Dick Grant, 286-7103, 9 a.m. - 2 p.m.

**RICOH AUTO E CAMERA**, carrying case, underwater housing and viewfinder. Good condition, must sell. \$70.00. Call 223-4545, evenings.

**CLUMMINN TRIPOD** MODEL 2540, 3 months old, as new. \$35.00. Kodak 2 way Selfright, all in box. \$8.00. Mike, 228-8887 days.

**WANTED:** Nikon Auto 35mm or 28mm lens. Have Nikon 135mm lens with filter, shade and/or Nikon 55mm bellows with reversing ring for trade. Sale 280-8551.

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**MACRO LENS** Wanted to fit Pentax Spotmatic. John 756-3843.

**LEICA M3** dual stroke with 50 mm 1:2.35 mm 13.5. 90 mm 1:4. Bester P12 color analyzer, color head for Omega B 600. B 22 or B 66 enlarger. Craig 282-1454.

**HEY PHOTOS CHECK** Did Hoya skylight (1B). \$1.50 and polarizing filter. \$8. Only used twice. Also, 20" cable release, never used. \$1. Everything. 750-262-747.

**UNDERWATER IKELITE HOUSING** with Kodak Portastroke 50 camera. Like new condition. \$50. 753-0386.

**NIKORAFIT FTN**, black body with 35 mm Nikon lens, camera case. All less than one year old. Immaculate. \$230 offer. 452-8549.

**4 x 5 FLM HOLDERS** wanted. Also want lightweight 4 x 5 view camera like Nikonika, Leica, or Wetzlar. 448-7729.

**8 MM REFLEX** push button Zoom movie camera. Sears best. Electric eye, slow motion, built in filter. Best lens. \$35. Mail order. 571-0538.

**POLAROID SUPER SHOOTER** with box 108 color film, f8, f11, f16, f22, f32, f44, f64, f80, f110, f160, f220, f320, f440, f640, f800, f1100, f1600, f2200, f3200, f4400, f6400, f8000, f11000, f16000, f22000, f32000, f44000, f64000, f80000, f110000, f160000, f220000, f320000, f440000, f640000, f800000, f1100000, f1600000, f2200000, f3200000, f4400000, f6400000, f8000000, f11000000, f16000000, f22000000, f32000000, f44000000, f64000000, f80000000, f110000000, f160000000, f220000000, f320000000, f440000000, f640000000, f800000000, f1100000000, f1600000000, f2200000000, f3200000000, f4400000000, f6400000000, f8000000000, f11000000000, f16000000000, f22000000000, f32000000000, f44000000000, f64000000000, f80000000000, f110000000000, f160000000000, f220000000000, f320000000000, f440000000000, f640000000000, f800000000000, f1100000000000, f1600000000000, f2200000000000, f3200000000000, f4400000000000, f6400000000000, f8000000000000, f11000000000000, f16000000000000, f22000000000000, 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