

IT LOVE to meet you all! Rastus, you seem to have your hands full. I won't bother you. Yellow Alert, you sound very nice. Noel.

HINDENB: Ha, ha, ha! I love it! Gross inaccuracy amuses me. Try again, Noel (ice Cream Man. Thanks for calling).

ADMIRAL JURISHY: I am pleased to see that you are with us. The Rebellion shall be defeated once and for all. I am Darth Vader.

ADMIRAL JURISHY: Beware of the Rebel impostor who uses my name. I am Darth Vader.

SOLITARY MAN, being lonely makes you wonder why, and being lonely never made it right. Just call me Lonely Looking Sky.

SOLITARY MAN, we dream, while we may. Let us share our dreams. Lonely Looking Sky.

DANCER: Where are you? Are you still around? I'm still waiting for your reply. Gee, are you?

HELL ON WHEELS: Pitycakes, Squirrels! — Thanks for this best night of my life! Remember... do it in Point Loma. Thank you, Grandma. Barbie's sister.

ROBERT — I feel very left out. No one's so much as spit in my direction, let alone beat me up on the dance floor. Andrea.

GARDENA: The beginning of the sea is the shore. A tree, the grass. The soil, the eye. Life, love. One rose, two petals. Danielle.

ASPIRING ACTRESS: I missed you on the 20th. Can we try again? Make it 6/9. Wear a flower and I'll give you many, many, Danielle.

CORALEE: In so many ways, you are such a fabulous woman that it boggles the mind. A secret admirer.

UNIVERSITY OF WOOLMALOOL students please contact me — an alumni who happens to be mad as a serpent on the serpent.

GRAHAM CHAPMAN: When first we met he invited me to go on a silly-walk with him. (Lewellyn) Michael says "hello" to BBC1. Lady Gurney.

CHERRYWOOD: We will have to wait, and my heart will ache. I am away until 6/26. Keep warm thoughts of me. Forest Flower.

KAOS: CONCERT cancelled. Gone fishing, but stay in touch cause nobody rocks out in Duck's garage like Kaos.

PETE (HUNG): The 14th is the day. Come alive and open wide. It's you and me babe. Love you, Ted.

COUSIN ON "THE NIGHT" 6/26-7/26: Please tell me what you did. Confused and upset.

ANYONE KNOWING about slightly heavy chopper rider with English accent or his attractive, glibly grinning (in U.C. area) reply Confused and Upset immediately.

YOU FICTITIOUS FLIRT (Hal Dear reader, caught your attention). And now, listen closely. I'm trapped here in the personas, drowning in this sea of purity.

PRETENTIOUS PENSIVEMANSHIP: Save the latest writer with your correspondence enriched with poetic metaphors, subtle mystery, and, perhaps, romantic intrigue! Awaiting Chapter One, Dante Gabriel.

EARL GRAY: Wishes... that's a lot to offer, you can handle all that. Uh? Because of the new deadline, why don't you get P.O. Box? Jasmine Tea.

SISTERS: Yagum, Aspiring Actress, KJ Lady, Enchantress Ariel. Not sure if I got into Reader last time but we are going to get it together.

HOW ABOUT 6/30 in Escondido at my place. It's not the greatest but I will do. Tell me what you think? Maurice Aspiring Actress, Mandy.

TALL JIM, are you still a reader? Unusual, middle years lady with young ideas would like to compare favorite preferences, pastimes, pleasures. Willow.

SUNRISE RUNNER: How did you know me? Description fits perfectly. When can we meet? Anytime. Women.

BOHA-FIDE: Don't think you expect too much. Do it! Want man who is honest, affectionate, and likes to be with me. Not Unattractive either.

HEY ZENO! You are one fabulous lady. Keep the Groucho nose — I define your character. Your best "pupa" ever.

BRONZE BEAUTY: I like your style, but are you for me? I'll tell me more, and send you mine to P.O. Box 3311, San Diego 92103.

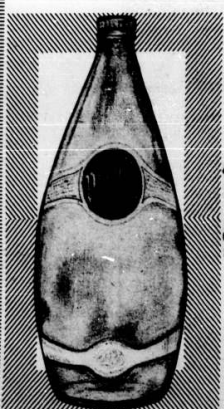
JULIE: On far and gentle spirit, the sea is singing softly, my heart is tenderly longing, where art thou my precious love? Romeo.

BLUE-GREEN EYES: you got my wish, Burt. Here is your ad. Get me my lady, Manolo Al.

CU IU parolas Esperanto? M. Iernas. Respondo. Poros.

VALENTINO — an SDSU student. Also very affectionate, and extremely sentimental. Need to be special to someone. Easy going, two of club scenes. See Breeze.

A TOAST WITH



Something DIFFERENT!

Naturally Sparkling MINERAL WATER from France

perrier 59¢

Regular Retail - 89¢

A VERY SPECIAL PRICE - DUE TO A VERY SPECIAL PURCHASE!

23 fluid ounce bottle

Spirits of Saint Germain
3251 Holiday Court, site 101
La Jolla, CA 92037-1414
1-8 at La Jolla Village Drive

Saint Germain's Deli
1010 First Street
Encinitas, CA 92036-5411

Sale prices limited to stock on hand

No Credit Cards Accepted

JASMINE TEA: I believe I have the attributes you seek. Tell me more about yourself. Mature gentlemen. P.O.B. 3311, San Diego 92103.

106-3-7, being sincere a professional veneer? Tight a right but slot gets sick. A voice doesn't hang in mid-air; it belongs to a human being.

BREAD FAN: The words will never show on the eyes. Warning: If I'm attracted to you, watch out! Nova.

BB1, CSN, Palin, Python People Abandon! This is an ex-heretic! It isn't any bloody flavor. MPFC appreciators make better lovers! Down with intergalactic glit.

ZZZZZZAPPA! I could've sworn her hair was made of rayon. She had a Milton Bradley origin. But she was something I could say on, Nanook.

MS. PINKY: I have 4 front-row tickets to Zappa's concert 9/7/78. You said you Zappa freaks gotta stick together. I tend to agree. Any suggestions? Nanook.

GOOD LUCK TO H.H. and G.B.C.B.

UNDESIRABLE LADY: you're the best thing that ever happened to me. I love you! Incredible.

FRH: Gotcha! The Clipper.

TORINO 500: Maybe I need you then. How old are you? Where do you read? Let's go for a ride. Det Z.

RESTLESS: I'm 20, have the same interests as you, live in U.C. (by La Jolla) and don't have a P.O. box. How can we meet? Funnel.

C-PO: If Lord Lawrence as RD2, who's signaling from Talcott? Something's rotten in Mombasa Solar-Galactic Orbiter.

RESTLESS: I'm 19, and I'm interested in what you are (7) and I'm not hard on the eyes. Warning: If I'm attracted to you, watch out! Nova.

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VENUS: You need not look any further: contact Earl at P.O. Box 5192, San Diego, California, 92105.

DANIELLE: Please write me at P.O. Box 2832, El Cajon, 92021. We have much in common and lots to share. Blossom Valley Anne.

I WAS NEVER turned on by progressive rock. It was always too much, but May 25, at Mesa College, I witnessed Thank in concert. Fantastic! R. Lawrence.

LUKE SKYWALKER: D'Artagnan and I are meeting on your planet. The Death Star it's on its way to destroy Tatooine. Please assist. Lawrence.

PRINCESS LEIA ORGANA: I'm glad my information got to you in time. I will bring my five Alderaanese cruisers to Tatooine immediately. Lawrence of Alderaan.

STARFIRE: Are you still out there? I have one guess. Send to box 7303, San Diego, 92107. Good luck! FH Cub.

EMMETT AND FH: Good luck to the both of you and Kona lot! Happy wedding on the 10th my friends. FH B.

TD LIKE to thank those people at KFC in Holsat that made work somewhat bearable. Long live the Burger Queen.

DIONYSIS: Please give me your P.O. box number again as I lost that issue of the Reader. Gardena.

ASPIRING ACTRESS: If you are still acting I have a special role for you which may earn an Oscar nomination for best supporting actress. Gardena.

SARUMAN: With what do you desire my counsel? To be seated atop a rock for the eagles to save me. Never! You come in me, Gandalf.

GALADRIEL: SHALOUASHIEH, bewitch me a sturdy Hobbit and let me have many lines but I don't want to be there in your need. Gandalf.

CURLY-HEADED HOBBIT: I am surprised by your clever wit. It may save many lines, but I don't want to be there in your need. Gandalf.

IMPORTANT: ADS MUST BE MAILED. THEY MAY NOT BE BROUGHT TO THE READER OF FICE.

How to Place Your Free Classifieds

DON'T CALL US. Due to the large volume of classified ads we cannot handle calls or phone inquiries. Classifieds are placed by mail only. To ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you saw two weeks ago, etc.

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word.

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

THE DEADLINE for receipt of ads is 8 a.m. Thursday. Ads placed on Thursday issue. Limit—two ads per advertiser. We reserve the right to edit or refuse ads.

BUSINESS CLASSIFIEDS: Business listings including ads for services are given lessons, counseling, selling.

real estate, etc.) may buy ads for \$6 for 25 words or less, plus 20 cents per additional word. All business ads must be paid in advance.

SEND ALL ADS TO: READER CLASSIFIEDS P.O. BOX 95923 SAN DIEGO, CALIFORNIA 92138

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YOU CAN TUNA piano and you can tuna fast, but none of the members of RED Speedwagon can tuna guitar. Charlie.

HEY HEY HEY HEY, it was the DNA. Hey hey hey hey that made me this way. Stormtrooper.

MEMO TO BBC1: The minister of silly walks will host a casual "bottom-up" at the Nelson. Large insects, Mongolian diplomats and galactic orphans not permitted. Carol Cleveland.

DE: 62,899,200 seconds since leaving Tennessee together. Do you want to try for another two years? M.

S080: Good try at San Felipe OTL. I would like to thank team and Dana & Jim. Cap! love.

GREAT KING RAT, Brighton Rocks, Somebody to Love, and Side Black. Dear friends, welcome to the Queensland! We're all for it, for always. Two Tortillas.

MISCHA 2: Okay, who was the danseuse who put our Latvian lover's face on the floor in 'La Jeune Femme'...? No fair pasting! Mischa 1.

JOE HARDY: Thanks for the poster of F.M. in his hot pants. Will you be wearing snazzy outfits like that at your concert? Valentina.

HUGO DE PEDRO & Lee J.: Sorry to see you leave. What was that conversation you had left in? Was it a Straub-Berry Rock-Sha? Der Schatten.

IF YOU ARE an average looking, single woman over 25 into plants, interior design, spiritual quest, write Andy, P.O. Box 5372, San Diego 92105.

THE INTERGALACTIC travel service is now serving your planet. Respond to: Dragon Slayer.

STARSHINE: Even dreamers like us need a change of pace. Sorcerer, P.O. Box 1732, Chula Vista, 92012.

TO THE HIGH Priestess: If by "real Phoenix" I mean original, then I must be he to whom you were referring. If so, please elaborate.

UPON WHAT you said. Who might you be, to already know me? And as to knowing me better, mightn't we first meet? Until then... Phoenix.

STAR: Wake up! Boyer has cheated, misinterpreted, nearly destroyed us. Don't let her finish us! Star Members to Impatch Boyer needs your support. Reply Reader.

STAR and San Diego fandom can be reunited! Only one dishonest "president" stands in the way. Help us rebuild Star! Impatch Boyer! S.M.B.

SOLAR GALACTIC Orbiter: I'm glad you've decided to join me and my fleet on this hazardous journey. I greatly welcome your assistance in this matter.

WE WILL MEET at our pre-designated planet. We must use the utmost secrecy as you stated. Vader's agents are everywhere. Lord Lawrence of Alderaan.

WHAT MOVIES are you looking forward to seeing? Sailing sounds excellent, would love to learn how, no box yet. Auburn.

JOHN P.O. BOX 2251: What movies are you looking forward to seeing? Sailing sounds excellent, would love to learn how. No box yet. Auburn.

INTERESTED: Please contact by reader. I have no P.O. box, tell me more about yourself. Auburn.

JANK AND BUDDIES from Alpine, Renee and Diane want to see pictures of us at Miramar Bar, San Felipe. Let's Get Together Soon, Chula Vista.

GARY IN EL CAJON: We met in San Felipe. An excellent danced at Miramar and Corona. Let's see each other again soon. Diane/Chula Vista.

FTTB: The FH Club is honored to allow you information got to you in time. I will bring my five Alderaanese cruisers to Tatooine immediately. Lawrence of Alderaan.

STARFIRE: Are you still out there? I have one guess. Send to box 7303, San Diego, 92107. Good luck! FH Cub.

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Sales of a Death Man

Buy in Time and Rest in Peace

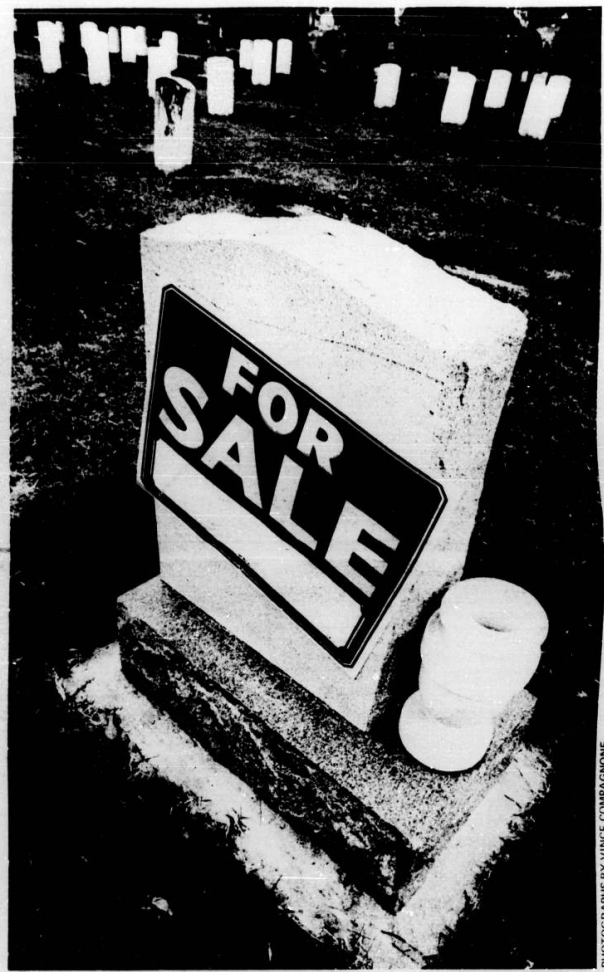
JEANNETTE DE WYZE

When Jay Musselman teaches someone how to sell funerals, door to door, he sits him down and looks him in the eye. Musselman himself is a salesman extraordinaire, and his stare crackles with magnetism; his words bore into one's consciousness like hungry termites. He says if a person wants to be successful at hawking cemetery plots, he has to forget

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PHOTOGRAPHS BY VINCE COMPAGNONE

about funerals and concentrate on just one thing: getting people to imagine dealing with death tomorrow. "Our prime competition," Musselman says solemnly, "is the natural human feeling of immortality."

Musselman actually thinks about funerals quite a bit. He's the director of "pre-need" sales at El Camino Memorial Park, one of the two major door-to-door funeral merchants in San Diego County (Greenwood Memorial Park is the other). He spends even more time thinking about how to chip away at that feeling of immortality, however, since the typical

attitude on the other side of the door is "defensive and uninterested." "The fact that everyone's going to die doesn't help us one bit," echoes Marvin Borgmire, the pre-need sales manager at Greenwood. "It's a known fact that you also have to have emotion to sell this. Facts alone are not enough. It was facts, they'd all be lined up here, waiting to buy plots."

Through the efforts of Greenwood and El Camino, a surprising number of San Diegans have lined up and bought. Elisabeth Kubler-Ross and the Death Movement enthusiasts may have sculpted

broad, subtle changes in our attitude toward human finitude, but the "pre-need counselors" hustle the nitty-gritty of death preparation, and it apparently has paid off. Greenwood and El Camino together sold more than a million and a half dollars worth of pre-need cemetery property last year. El Camino estimates that almost fifty percent of its funerals last year were planned ahead of time, while Greenwood pegs its figure closer to seventy percent.

(continued on page 16)

Arts For Our Sake

When word got out last summer that the Intercontinental Council of the Arts (ICA) had secured a CETA grant of \$310,000, San Diego artists scrambled all over each other trying to find out how they could get their share of the money. After all, wasn't the purpose of the Comprehensive Employment and Training Act to put jobless workers on the public payroll, doing public service jobs? At least one group of artists, the United Artists Coalition, envisioned a WPA-style program in which artists would be paid to do their art in public places. They thought their help would be enlisted to paint murals on public buildings, to play music in public places, and to perform each one's particular art for the benefit of the public. One year later, however, the United Artists Coalition is boycotting Community Arts, the organization set up by ICA to receive CETA funds, and at least one member of the coalition, Melvyn Freilicher, feels Community Arts is actually dangerous to artists here.



MELVYN FREILICHER, LYNN TAYLOR

Community Arts is primarily a bureaucracy where people are getting funded to do bureaucratic tasks—not to do art," says Freilicher. "And at the same time they're centralizing their power over the arts and art funding in San Diego."

For these reasons the UAC members and their friends will not display their art in the Community Arts building at the corner of Third and E streets, nor will they use any part of the facilities available to artists there. "Take the building," says Freilicher. "It's scheduled to be torn down as part of downtown redevelopment, and they go and put all this money into it to fix it up."

Jane Gutfleisch, executive

director of Community Arts, says she hopes that by the time the building has to be torn down, "the city fathers will see that we're a necessary organization and they'll help us find another place."

While Gutfleisch acknowledges that only a handful of people are getting paid to perform their art (of seventy-nine persons on the CETA payroll, more than half hold administrative positions), she insists that that was never the purpose of Community Arts. "We are a service organization set up to assist artists, and also assist neighborhoods in setting up

community arts programs. Sure, most of our people are in administrative jobs, but there are a couple hundred people now working in the arts in this city who weren't before."

Part of UAC's opposition to Community Arts stems from a long-standing feud some of the people in UAC have had with Joyce Nower, co-consultant with Gutfleisch on the writing of the CETA grant proposal. Put simply, UAC believes Nower helped set up a bureaucracy whose main purpose is to perpetuate itself and not to help artists. And they claim past differences with Nower have caused some

artists associated with UAC to be turned down when they sought jobs at Community Arts. One applicant who was denied a job, Lynn Taylor, filed a complaint July 29, 1977 with the Regional Employment and Training Consortium (RETC) which administers CETA money, charging denial of the job for political reasons. RETC found the Intercontinental Council of the Arts guilty of discrimination in employment and forced ICA to reopen the applications for the job Taylor sought.

The United Artists Coalition, whose members include painters, video artists, poets, and musicians (some of whom have won grants from the prestigious National Endowment for the Arts), sees a basic philosophical difference about funding. Says Freilicher: "If you don't have a sense of what CETA money could go for, and what it has gone for in other cities, and if you're not interested in progressive social change, then you take what you can get and use whatever it is Community Arts has to offer. We just don't think it's doing anything for artists that artists couldn't do for themselves. We don't need a self-serving, self-perpetuating bureaucracy; we need employment and fair wages for making art."

Gutfleisch counters: "The money is spent for the public good. If you're spending taxpayers' dollars, it should be for the good of the community, not for the good of the individual artist. We're trying to create a new institution and give structure to the arts. Prior to us there was no place for an artist to go for assistance."

—N.M.

What A Revolting Development

It was really only a matter of time before suburban sprawl reached the rural community of Alpine, a sparsely populated, 110-square-mile area located about twenty-five miles east of downtown San Diego. And it wouldn't even be unusual occurrence in this jaded era if it weren't for the fact that when the San Diego County Board of Supervisors voted last week to allow the MCS Development Corporation to go ahead with one of two tract developments, pending health department approval of questionable soil conditions, it became the first governmental body to approve

the project. After the Alpine Community Planning Group had recommended denial of the project, after the Land Use and Environmental Resource Department did the same, and after the Regional Planning Commission denied authorization for the two 250-acre tracts, the developer, on appeal, took the plan to the board of supervisors. To the board, according to Supervisor Jim Bates, the issue was whether the project conformed to the zoning standards and maps. "The planning commission didn't give us good enough reasons to deny the project," he said.

The Alpine Planning Group, which claims it inherited the zoning plan from the previous developer—and

speculator-dominated planning group, says that if the board had studied more closely the goals of the Alpine community plan, it would have seen that the tract developments were inconsistent with the community's overall design. "A tract house development of this size (160 to 170 houses at each site) will completely change the rural character of Alpine," said Evelyn Provanak, a member of the Alpine Planning Group. Provanak says the development will open the door for other housing projects and their support systems, such as a

four-lane highway which is included in the developer's plans. "Pretty soon they'll want to put in a 7-Eleven and a Jack-in-the-Box and all the rest of it," says another planning group member, Velve Jones. Although the planning group estimates that if both tracts are approved, they would increase Alpine's population of 6500 by another thousand people, that's not their major concern. "We sacrificed to live up here," says Dr. Ludwig Ginkel, a physician who lives on the border of the site that was approved, "and no matter how nice they are, they're still tract houses. We don't mind the people that much, we'd just like to see custom homes built." Ginkel says he went to all the surrounding homes, nineteen families, and all of them objected to the tract development.

The planning group also points out that Alpine already has the worst air pollution problem of any community in the county. The addition of a thousand people will make it almost unbearable, they say. But the essence of the group's objection, and indeed the objection of the majority of the people living on the edge of both sites (eighty-nine letters of non-support were written by Alpine residents and sent to the board of supervisors) is that the reason they want to Alpine in the first place was to get away from the city and its suburbs. "Most of us took our life savings and put them into houses out here," said Provanak. "How can we always be right but still lose?"

—N.M.



Don't Try And Wiggle Out Of It

It was the first grunion run of the season, and the humans scrambling around in the surf at South Mission last Thursday looked more frantic than the spawning silvery fish. First someone would spot the gleam of the squirming sea creatures, then other hunters and passerby would congregate on the spot, whooping it up and grabbing for the silversides. It may have been typical for an amateur grunion run in San Diego, but it's the wrong way to catch the fish, according to one local biologist.

"The secret of catching grunion," says Terry Hoban of the state Department of Fish and Game, "is to go down with a group of people and when you first see fish, stake off a section of the beach. Even if it's just a fifty-foot section, make sure that your biggest and burliest people keep other people from running in that section and disturbing the fish. If you leave them alone for ten to twenty minutes when the male scouts are coming up on the beach, you'll have a full run. Later on, they'll all start coming up on that stretch of beach, and within a short time, you could drive a Mack truck in there before they'll swim away."

Their legs in the sand where the males fertilize the hidden clusters. The grunion's magnificent sense of timing revolves around the very highest tides, which come every two or three weeks. The fish spawn on the three or four days after each such "spring" tide so that eggs can develop undisturbed by wave action, the tiny fish grow for about two weeks until the next spring tide hatches them and washes them out to sea. Three more such tides this season will bring grunion onto San Diego's shores June 22 through the 25, July 7 through 10, and July 21 through 24.

To help give the fish a fighting chance, state fishing regulations allow grunion to be caught only in March, June, and July, and then fishermen (who are all supposed to have a four-dollar license) are allowed to use only their bare hands to catch the wriggling visitors. Another natural impediment is knowing just where the fish will hit the beach. Hoban says grunion prefer wide sandy beaches with a gradual slope, places like the Silver Strand, South Mission, La Jolla Shores, Torrey Pines, and Del Mar, "but all you can say is that the fish may be there," she cautions. To improve his chances, the grunion hunter should stay away from lighted areas (never carry a flashlight) and stay near the ends of the beaches, advises William C. Cummings, chief scientist at the Natural History Museum. He speculates that currents tend to sweep the grunion up on the beach ends. Hoban disagrees, however, she says, "If the ends are better, it's probably because there are less people."

The disagreement points up another aspect of grunion hunting. Perhaps because the fish are so elusive, there aren't many experts. Hoban has fielded countless calls from grunion fishermen, and she says by and large they tend to be very sporadic. "Most people aren't interested in seriously catching them," she says. "It tends to be more of an excuse to get out on the beach at night, get drunk, and have a good time."

—J.D.

O.J. Needs Running Room

In contrast to most big-city airports, San Diego's Lindbergh Field has maintained its intimate, couple-hangers-in-a-cow-pasture feeling. Recently, however, the airport has developed its share of growing aches and pains including the imposition of a midnight curfew, the attempts to move the airport to a safer and less populated place, and the whining of passengers and airlines for more counter and gate space.

To this latter call, the airport has responded by building a new terminal wing, due to open next March. But the problem of space will squeeze itself to the forefront again sometime this fall. That is when TWA expects to begin service here with at least one route to the Midwest, and possibly two, and the outside possibility of a route to London via Los Angeles.

TWA's problems in finding space to set up shop at Lindbergh Field may parallel those of the last carrier to open a route here, Continental Airlines. "At the very western end of the terminal was a hallway with the little airlines set up in it," says Dick Pickett, district sales manager for Continental. "We moved into another place across the hallway, and Continental made the hallway itself into a waiting area. And we also subleased ten feet of counter space from Air California."

That was about a year ago, and in the interim the airline industry has been pushed to allow more competition. Almost every carrier at Lindbergh is looking to expand its service, and some are already doubling up for gate and airplane parking space. Dave Witt, district sales manager for American Airlines, speaks for almost all the tenants at the overcrowded airport when he says, "We're capable of selling tickets to a lot more passengers than our facilities can handle right now, so there is absolutely no possibility that TWA can sublease space from us."

But McDonald, airport manager, says the only possible airline which might have the room to accommodate TWA is National Airlines. But National also is hugging its counter space like a kid protecting his marble bag and claims to be expanding service like the other airlines. National, too, is pushing a London route from here to Miami and over the Atlantic,

which would be in direct competition with TWA's proposed London route, which will go over the Pole. Space is such a serious problem at the airport that the areas to be vacated when American, Delta, and Western move into the new terminal next spring are already reserved; so even then TWA may find itself with a lot less space than it wants.

Ron Carlson, district sales manager for TWA, doesn't seem to be losing sleep over the situation, however. "You can't tell where we'll be until we talk to some people," he says. "We'll figure out something."

—N.M.

Yes Rona, I Said Clairemont

Paul Sutherland, the San Diego literary agent who's now putting together a twelve-million-dollar science fiction movie, almost makes film production sound easy. But he has a little harder time explaining why he and his partners have based their feature film production company in San Diego, which hasn't seen a similar venture since silent movie days. Sutherland hails Los Angeles; he left New York City five years ago and grimaces at the thought of a return to a megalopolis. "We have seen there's an even more pressing reason for would-be film producers to stay clear of the heart of movieland." "When in Rome you do what the Romans do, and when in Hollywood it's hard to avoid the typical movie production route. Here in San Diego, we have a lot more creative freedom."

Sutherland and his co-producers are exercising that freedom on a script named *Weatherman*, a saga of future human manipulation of the weather, and several aspects of their movie-making enterprise have bucked convention. A twenty-six-year-old San Diegoan named John Chavez wrote the script five years ago while he was a philosophy and communications major at UCLA. He tried unsuccessfully to peddle it to the major film companies for about two years, then last fall took it to Sutherland, who operates his literary agency out of his Clairemont home. Captivated by the story, Sutherland teamed up with Del Mar financial consultant Lyn Thompson, who previously had raised the money for John Cassavetes' *A Woman Under the Influence*. Undaunted by their lack of traditional credentials, the three formed the Weatherman Production Company.

Now they need \$300,000 for their preproduction budget (which covers most of the pre-



PAUL SUTHERLAND

parations before filming), and Sutherland says the fundraising also has been unconventional, since the company has asked for minimum investments of just \$7500 (compared to the half-million-dollar antes commonly seen in Hollywood). The agent says the bargain has attracted strong interest from potential investors such as Dick Silberman and R.L. Burns, and it's brought in about \$100,000 from San Diegans such as advertising executive Page Jones and real estate developer Al Gietzen. Sutherland says the remaining \$200,000 probably will come from a Hawaiian investor, but then the company will still have to come up with twelve million dollars to make the movie. However, Sutherland says the group already is negotiating a one-six-million-dollar offer from a German company, and it will seek the extra funds from major film companies or other private investors.

If *Weatherman* succeeds in raising the cash, Sutherland says the company probably will have to open a Los Angeles office, and most of the filming will take the company elsewhere (since the sets will have to avoid familiar and populous locations). However, the agent says the film production firm won't leave San Diego altogether, since at least he and the local office will remain. Furthermore, he says, "Eventually we'd like to establish a postproduction facility here since we know there are a number of people who'd be interested in using it. Plus, we already have several other projects in mind for ourselves."

—J.D.

—Jeannette DeWyer and Neal Matthews

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Controlled circulation postage
paid at San Diego, California

Subscription
Six Months—\$7.95
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Payment must accompany
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Submissions
The Reader welcomes writing
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Off The Prigs

I'm really beginning to wonder about a paper that equates human frailties with journalistic excellence. In your latest article on the taxidermist ("Stuff It," June 8), when you wrote "the horse-laugh through pimple-rimmed lips," you probably hurt that man's feelings. Was that your intention? Are you people so beautiful that you don't need to be aware of other people's sensitivities? You know, you did an article on me a few years ago where you called me a sedentary walrus. It didn't add anything to the article, but it did hurt my feelings, and it has stuck with me due to constant repetition by some of my less sensitive friends. It has stuck with me to the point where I equate the Reader with that sort of unfeeling, snobbish, pseudo-intelligencia, "who will we insult this week's attitude."

I know a lot of people agree with me. Is that what you people are looking for? Is "if we don't understand it, insult it," the unofficial motto of the Reader? It certainly seems so. I usually look forward to your articles, but all too often I'm turned off by your priggishness.

Low Curtis

Normal Heights

Nice Touch

I just read Tina Kafka's article, "The Earth Moves When a Baby Breathes" (June 8). I can't tell you how much I enjoyed it and how deeply it touched me.

I am writing because my son was born two and a half months early, weighing three pounds, one and a half ounces. He was born at University Hospital, so he had the best care possible immediately. The day after he was born, I was told he was dying, but with the fantastic staff and the special care the premature infants receive in the Special Care Nursery, he survived. He was in the hospital for over two months; in fact, he got out the day before he was due to be born!

One thing you did not mention which I feel is a very important part of the nursery to anxious parents is that they are welcome to visit twenty-four hours a day, seven days a week, and to ask questions. The highly trained, specialized staff is always willing to answer any questions honestly and without evasion.

One more item: my son not only had the RDS that you mentioned, but just about everything else that a premature baby could get. Darrell is now fourteen months old, walking, and just generally

Letters

behaving like a normal baby. I thank you for writing such a nice article.
Janice Leonhart
San Diego

Hand Me That Crop

Probably Eleanor Widmer should not have gone to Sheldon's Restaurant ("Stealth Food," June 1). It is not the kind she usually enjoys. However, I did want to point out that Sheldon's has been in business since 1930 because it serves a need in Pacific Beach. Those "aged customers" (even the middle-aged ones) cannot always afford the price of a "better" place. My ninety-three-year-old dad and his eighty-one-year-old wife eat there about once a week because they are on a fixed income. At least they can go there, be served a meal, and not have the cleanup afterward. Also, the place is well lighted. Nearly blind people enjoy candlelight, but it is not only uncomfortable for them, it is unsafe.

And finally—those "aging waitresses in orthopedic white shoes" were the cream of the crop at the old Hob Nob in the now demolished Land Title Building (Central Federal Tower). At least Eleanor and I agree on one thing

—Nix is the best Italian food in San Diego, and some declare in the whole country. We have followed him from place to place.
Anne Rahe
San Diego

Baby, Look At You Now

It grieves me that my first letter to the Reader should be in criticism of my favorite columnist, Eleanor Widmer. In writing about Sheldon's Restaurant, her comment about "aging waitresses in orthopedic white shoes and faces out of proletarian novels" was both unkind and irrelevant. Perhaps if Widmer had to trade in her Helston Basic and Pood slip-on work in, rather than dine in restaurants, she too might soon be wearing orthopedic shoes and displaying an aging face out of proletarian novels.

Waitresses and waiters can make or break a restaurant, and it has been my experience that the older ones are much more prompt, courteous, attentive to customers' needs, friendly, and better at making you feel special and welcome by remembering your face the next time you visit the restaurant.

I propose a three-day fast for Widmer as penance. Humorous

Stealthy And Wise

I savored Eleanor Widmer's column on Sheldon's ("Stealth Food," June 1) and shall keep it to reread again and again. I thought the mixture of Jewish wit and fantasy was original and stimulating. It was well written, funny, and unusual. I got out of my way to get the Reader, primarily for Eleanor's column.

Lisa Malkin
La Jolla

Ballad Of The Sad Cafe

In response to your restaurant review May 25 ("It's a Mail World After All"), we would like to thank Eleanor Widmer for her review of us in the Reader.

However, due to the fact that Gracie's Seafood Cafe had been open only about a month at the time of Widmer's visit, we would like to invite her back to observe the improvements made over the past three months. We feel, and many of our steady customers also feel, that the quality of our food is consistently excellent and that perhaps the night of Widmer's visit her disappointment in the food was a "fluke," as she suggests.
David Gracie
Gracie's Seafood Cafe

Sombody Snap Nicky Out Of It

Thanks for "Forever Football" (May 25). I and my friends have been playing for years and absolutely love it. It is more than a game, though. Football is really a form of hypnotic state. Shazam! and the beers are on the Reader! Nicky, Doug, and the Freaks
Kensington

Gardner Wanted

Jonathan Saville's description of the "charming bisexual crook" in *P.S. Your Cat is Dead* ("Breaking & Entering," May 25) as "free of any kind of social inhibition, following no rules, accepting no restraints, doing everything he wants to and thereby achieving a higher morality" (emphasis mine) is chilling. It conjures up shades of Caligula, Hitler, Manson and Company.

I heartily urge Saville to read John Gardner's *On Moral Fiction*. He will find some pertinent and

enlightening remarks on the critic's responsibility to both readers and authors.
Minnie Ehrenfreund
La Jolla

A.F. OK On LRV's

No, no, no. You're ab, utterly on the wrong track ("Will San Diego Go To Mass?" June 1). As a life-long electric railroading enthusiast, I tell you that the distinction between a light-rail transit system and a heavy-rail system is not that the heavies "draw their power from a third rail located between the tracks." Light-rail vehicles (LRVs)—which used to be called plain "streetcars"—usually draw their electricity from an overhead wire, but when Washington D.C. still had streetcars, the current to run them came from what was called a contact plug, which reached down to an electric rail through a slotted runway in the pavement located between the running rails — an underground trolley, as it were.

However, due to the fact that Gracie's Seafood Cafe had been open only about a month at the time of Widmer's visit, we would like to invite her back to observe the improvements made over the past three months. We feel, and many of our steady customers also feel, that the quality of our food is consistently excellent and that perhaps the night of Widmer's visit her disappointment in the food was a "fluke," as she suggests.
David Gracie
Gracie's Seafood Cafe

Then what about medium systems (San Francisco and East Bay area, Cleveland, New York, Chicago, etc.) with their interurban or commuter lines? These operate either from overhead wire or third rail, as do heavy (mainline) electrifications. Third-rail voltage doesn't exceed 1000 (and it's d.c.), usually tops out at 600, and never (except in the London underground and maybe elsewhere in Europe) is connected to a center-running rail but a side rail, with either an overrunning or under-running collector shoe. (The London tube, in fact, has (or had) both because of electrolysis problems: a side rail and a middle rail.) Overhead line voltage can now run as high as 30,000 (a.c., 60 cycles) on a heavy road like the seventy-eight-mile-long coal-hauling Black Mesa & Lake Powell R.R. in Arizona. Then in and around New York, there are still at least a couple of heavy lines making it on a 600-volt third rail.

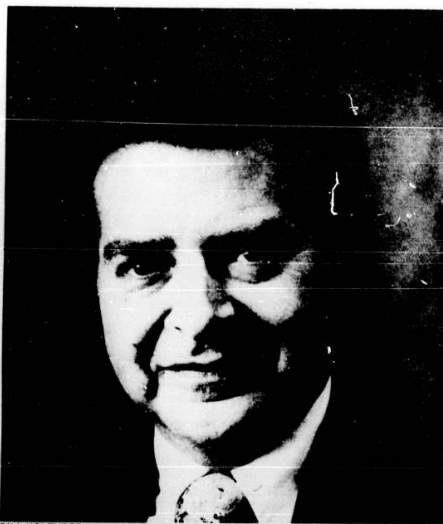
So—the criterion is not power collection methods, because any system can get its jolts from any power supply arrangement. The criterion, as the adjectives indicate, is weight: light, medium, and heavy.

A.F. Gronberg
Escondido

PRESS PASSES

Black And White And Read All Over

Police Chief Bill Kolender thought he had enough trouble on his hands a couple of weeks ago after one of his officers, Frank Christensen, shot and killed a black burglar suspect when the officer's gun discharged as he smacked the suspect on the head with it. Then the chief read an article in the *Tribune* (June 2) written by his friend, veteran reporter Ozzie Roberts, who is black. The story began by saying that Tyrone Thomas, the victim of the shooting, "was the third black killed or injured during a police action here in less than two months," the wording leaving some doubt exactly how many blacks were killed and how many were injured (later in the story, Roberts explained there had been one killed, two injured). Roberts then produced an unnamed "Valencia Park gun expert" who asserted that the officer's gun had to be cocked in order for it to go off when it was struck against the victim's head. The "expert," whose credentials were never detailed, also was quoted as saying, "If that cop didn't have his gun cocked and didn't mean to shoot that kid in the first place, at the very least he was trying to give him a good old-fashioned country



off the record." This next article came out that same day on the front page of the *Tribune*. It quoted Chief Kolender as saying, "The officer was wrong when he used his gun to hit the man—that's a given." He violated department policy. He shouldn't have hit him with the gun." Monday evening and Tuesday Kolender was forced to deny to radio and TV stations that the officer had broken department rules. He said he couldn't have known that when he talked with Roberts because the department's investigation hadn't been completed yet. *Tribune* Assistant City Editor Bernie Hunt, in response to questions about Roberts' stories and Kolender's complaints, said that in the process of gathering material for the story, Christensen would have nothing to do with Roberts, and that made the story's one-sidedness inevitable.

And Roberts acknowledges that Kolender could have taken their subsequent argument to be off the record. "Bill and I are such good friends," he says. "It makes it very difficult to draw the line between friendly and official dealings."

—Neal Matthews

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Off the Cuff

Tell us about your first love

Joe Stephens
Ministry Student
San Diego



I was thirteen and went to Chicago and met this Polish girl in a store. Right when I walked in she was sittin' there starin' at me and I was so embarrassed I walked right back out because I was too scared she might talk to me. So I went out with this other girl until I got the nerve to talk to the first one and I made a big deal out of writing notes, and then I started savin' for a ring and we'd look at rings in store windows, but it didn't work because I had to go back to Tennessee after I'd only got one kiss. I went back to see her years later on leave from the Army and she'd gotten so fat I went on over to see the girl who'd introduced us and we really got it on.

Elizabeth Ferguson
Brokerage Management
La Jolla



I was moving from Indiana to Arizona and my mother went to the high school to get names of people I could be pen pals with until I moved there, so I'd written to this person before I saw him and the first moment when I saw him, well, it wasn't disappointing and it lasted off and on through high school and even to this day in some parts of us, I suppose. As coincidence would have it, after I've lived in many places — Chicago, New York, everywhere — I moved here three years ago and it turns out he lives in Escondido and he married a lady who looks just like me and he hasn't changed a bit; he looks like he did twenty years ago!

Chris Panico
Car Wash Assistant Manager
North Park



It was Sherry Stenkovich. This was in the fourth grade in Wayne, New Jersey, and she was a girl in my class. I was attracted to her because she was tall and had long dark hair. When I'd get paid from my paper route I'd give her presents. This was in a small town, very small, where we all knew each other, so I know she's in school in Pennsylvania now. I mean, we were boyfriend and girlfriend for a while and then we went to the fifth grade and it was over.

Carl Zimmerman
Investment Banker
La Mesa



No question about it: I was nine and in grade school in Nebraska and there was this little girl named Patty McAllister. She had long braids and a lot of freckles and I thought she was simply magnificent, but I'm pretty well convinced she never knew I was even alive.

Henry Ford
Musician
La Jolla



Sixteen years ago in high school there was this young lady who I became very fond of, my first love, and five years later she became my wife and ten years later she became my first divorcee. She was the first one I was really, really in love with. It makes you wonder sometimes. I'm the type of person who loves girls who are plain: I never cared for a girl who uses half the cosmetic department to look good, and she dressed plain, she was a natural girl who didn't put on any airs at all. I was backstage when we met; "The Last Date" and she heard it and walked back there and from then on it changed my life.

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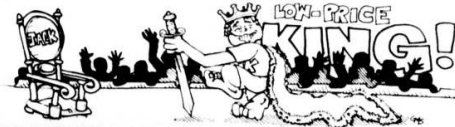
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Local Events

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 e-mail the items. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 60803, San Diego, CA 92138.

Film

"SUMMER HOLIDAY": Rouben Mamoulian's musical depiction of turn-of-the-century small-town life, will be screened Thursday, June 15, 2 p.m., Ben Poak Fine Arts Center, 8053 University Avenue, La Mesa. 464-2875.

CHILDREN'S FILMS: "The Gussome Gray Monster," "Antato and the Piano," "The Foolish Frog," "I Know an Old Lady Who Swallowed a Fly," "Leopold the Sea-Through Crumbaker," and "Water the Lazy Mouse" will be screened Thursday, June 15, 3:30 p.m., National City Public Library, 200 E. 12th Street, National City. 474-8211.

"FRIDAY FLICKS" will feature "Treasure Island," starring Wallace Berry and Jackie Cooper, Friday, June 16, 7 p.m., and "Kio-Bis," will offer "The Mermans" and "Sedon Giant," Saturday, June 17, 10:30 a.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5069.

"FUNNY FLICKS": this movie festival for kids will showcase the Little Rascals, Duffy Duck, Porky Pig, and many other cartoons, Saturday, June 17, 10 a.m. to 3 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

ICE AND CRYSTALS FILMS: "Snow, a First Time," a documentary on the structure of snowflakes, and "Crystals," an exploration of the nature of the mathematical forms of the growth of crystals, will be screened Saturday, June 17, and Sunday, June 18, 1:30 and 3 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

"ROLLING GRAVITY IS THE THERAPIST": a film which features Ida Roll describing her understanding of the human body and how to improve it through Rolling, Tuesday, June 20, 8 p.m., Conference Room COEF, Aztec Center, SDSU.

"EAST OF EDEN": a film based on the John Steinbeck novel set in California's Monterey Peninsula, starring James Dean, will be shown as part of the film/television series "Critics Choice: Art Forms Through the Ages," sponsored by the Office of Community Education of the Grossmont Community College District, and will be introduced by Del Hood, associate editor and film critic of "The Daily Californian," Wednesday, June 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 464-2871.

"SUMMER FESTIVAL OF FILMS": presented by the Fine Arts Gallery of San Diego and San Diego Federal Savings and Loan Association, will begin with "The Adventures of Robin Hood," starring Errol Flynn, Olivia de Havilland, and Basil Rathbone, supplemented by Chapter 1 of "Carnegie America," "The Purple Death," and a Bugs Bunny cartoon, "Rabbit Hood," Wednesday, June 21, 7 p.m., and Thursday, June 22, 7 p.m., James S. Copley Auditorium, Fine Arts Gallery, Balboa Park. 232-7931.

"SPACE SHIP EARTH": a planetarium show will be presented Wednesday through June 28, 7:15 and 8:30 p.m., Palomar College Planetarium, San Marcos. 744-1150.

"TO FLY": a film tribute to the history of flight in America, and "Skyline," a special effects planetarium show on such visual phenomena as the sky as lightning, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their West Coast premieres through November 1, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

Lectures

"NATIONAL TELEVISION": lecture series will continue with Donn O'Brien, vice president of program practices for the CBS television network, speaking on the increasing importance of the program practices department due to public concern about the social consequences of TV program content, Thursday, June 15, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

PEOPLE OF INDIA: "An Insider's Look at the Life and Aspirations of the People of India," will be the subject of a lecture by Ramendra Das, as part of a program for senior adults presented by the Educational Growth Opportunities Program, Friday, June 16, 10 to 11:30 a.m., Unitarian Church, 4190 Fort Street. 294-9466.

BIO-DYNAMIC GARDENING: Peter Dutch of the Bio-Dynamic Farming and Gardening Association of California, Inc., will give a talk entitled "What is Bio-Dynamic Agriculture?" Friday, June 16, 7 p.m., Room 104, Prado Building, Balboa Park.

SPECIAL OLYMPICS SPEAKER: Mike Farrell, who portrays Captain B.J. Brannigan on the television series "Magnum," will be the featured speaker at the annual meeting of the San Diego County Association for the Retarded, Friday, June 16, 7:30 p.m., Holiday Inn at the Embarcadero. 234-6711.

DESERT SPECIAL: "The California Desert: How Can We Save It?" will be the topic explored during a slide presentation and discussion, Friday, June 16, 7:30 p.m., Sierra Club Office, Balboa Park. 233-7144.

WOMEN'S LACROSSE CLINIC, sponsored by the San Diego County Lacrosse Association, to introduce beginners to the sport, will emphasize fast and ongoing, Saturday, June 17, 10 a.m., women's field hockey field, SDSU. 483-0909.

HEALTH CARE: a conference on "Why We Need a Primary Health Care System" will be sponsored by the National Council on Alternative Health Systems, Inc., the California State Department of Health, and the Community Congress of San Diego, Inc., Saturday, June 17, and Sunday, June 18, all day, at U.S. Grant Hotel, 326 Broadway. 275-1700.

"CONTEMPORARY CALIFORNIA WRITERS" series director Karl Keller will continue his six-week lecture program with an introduction to the series, Monday, June 19, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

NOISE: the "Recent Research in Behavior Disorders" lecture series begins with UCLA psychology professor P. Nowell Jones, who will explore noise as a factor in psychological and physiological abnormalities, Tuesday, June 20, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

SLICE SHOW/LECTURE on life in Japan will be presented by George and Yoko Hatakeyama, Wednesday, June 21, 10 a.m., conference room, NAC--- City Public Library, 200 East 12th Street, National City. 474-8211.

Theater

"NO SEX PLEASE, WE'RE BRITISH": a farce revolving around the middle-class misadventures of a pair of newlyweds, written by Anthony Marston and Arthur Ford, will play through June 17, Friday and Saturday at 8:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado. 435-8856.

"AMERICAN BUFFALO": David Mamet's play concerning inner-city crime and friendship betrayal, will continue through June 24, Thursdays through Sundays, 8 p.m., with additional Sunday matinees at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown. 231-3585.



KING HENRY V

When fire destroyed the Old Globe Theatre March 8, it also threatened the repertory on July 7. At three plays will then alternate through September 17.

"POKO AND THE JUMPING BEANS": a children's play centering around a young and inexperienced elf, Poko, and his experiences in trying to please the King of the Plains, will be performed through June 25, Saturdays and Sundays, 2 p.m., Actors' Quarter Children's Theatre, Fifth and Elm. 238-9609.

"VERONICA'S ROOM": written by Ira Levin, the author of "Rosemary's Baby" and "Stepford Wives," is the story of a woman who is accused to pose as a top-dressed invalid, and will be presented Friday and Saturdays through June 24, 8 p.m., with Sunday matinee June 18, 2 p.m., Palo Playhouse, 1511 East Valley Parkway, in the Vineyard Shopping Center, Escondido. 746-6669.

"HOW THE OTHER HALF LOVES": a rowdy farce by Alan Ayckbourn, will open Tuesday, June 20, and play through September 3, nightly except Mondays at 8:30 p.m., with additional matinees on Saturdays and Sundays at 2 p.m., Center Centre Stage, Balboa Park. 239-2255.

"SAN DIEGO ON STAGE": a joint theater tour project of the San Diego Repertory Theatre and the California Pacific Community Theatre, is presenting five original plays based on the history of San Diego, including "K.O.L.D.," Friday, June 16, 1 p.m., Maryland Hotel, 830 F Street, and on Wednesday, June 21, 9 p.m., Community Stage, Del Mar Exposition "Singsong," Sunday, June 18, 1 p.m., Center City Arts Festival, 860 Third Avenue, Wednesday, June 21, 1:30 p.m., Children's Park, Sixth and Upper streets, and Thursday, June 22, 1 p.m., Memorial Park, 2602 Marco Street, and "Los Dorados," Tuesday, June 20, noon, Community Concourse Civic Center, 202 C Street. 234-7908.

"OUR TOWN": Thornton Wilder's prize-winning play, will be presented through June 25, Fridays and Saturdays at 8 p.m. and Sundays at 2 p.m., Scripps Ranch Community Theatre, 10455 Pomarado Road. 578-7075.

Special Events

PHOTOGRAPHIC EXHIBIT: the works of six UCSD students will be presented in a photo exhibit, Sunday, June 18, 2 to 6 p.m., Michael Denry Studio, 654 India Street, Dock C.

"CHILDREN IN THE ARTS": a multimedia exhibit showing works by children, preschool to 12th grade from throughout San Diego County, runs through June 18, Community Arts Gallery, Third and E streets, downtown San Diego. 233-9141.

SCULPTURE: a one-day exhibition of the works of master's degree candidate Tim Curtis, including his sculptural croquet set, can be seen Sunday, June 18, 2 p.m. to 6 p.m., Scripps Cottage, SDSU, with a larger overview of his sculpture on display through Friday, June 18, through June 24, Masters Gallery, Art Building, SDSU. 286-5204.

"HOSTEL DEVELOPMENT": a fundraising drive by American Youth Hostels, will feature a 75-mile bicycle ride to Carlsbad, Saturday, June 17, 8 a.m., beginning at De Anza Cove parking lot in East Mission Bay Park. 239-2564.

CLASSIC CAR SHOW: Concours d'Elegance of classic, vintage, and special interest cars will be on view at La Jolla Classic Car show to benefit the students of the Bishop's Schools, Saturday, June 17, 11 a.m. to 5 p.m., the Bishop's Schools, 7607 La Jolla Boulevard, La Jolla. 459-4021.

"CENTRE CITY ART FESTIVAL": sponsored by Community Arts, will feature bands, clowns, jugglers, arts groups, performances, and exhibits, Sunday, June 18, noon, Second Avenue and F Street, downtown. 239-5141.

AEROSPACE RECOVERY BENEFIT: a block party, sponsored by Rancho Santa Fe's Rotary Club, will benefit the Aerospace Museum and the international Aerospace Hall of Fame Recovery Fund, Tuesday, June 20, 5:30 to 8 p.m., parking lot of Rancho Santa Fe Association Building. 237-3863.

GAY PRIDE WEEK: a week-long celebration of the birth of the gay liberation movement will take place in San Diego June 18 through 25, concluding with the fourth annual Gay Pride Parade on Sunday, June 25, 3 p.m., Balboa Park.

DIABETES SCREENINGS, free to the public, will be available Wednesday, June 21, and Wednesday, June 28, 1:30 to 5:30 p.m., College Park Hospital, 6666 Montezuma Road. 463-8811.

Radio-TV

"SONGWRITERS SHOWCASE": original music written and performed by San Diego artists, recorded live at The Spirit, will be broadcast Saturday, June 17, 11 p.m. to midnight, KQOO-AM (67), and Sunday, June 18, 7 to 8 p.m., KQWN-FM (92).

"FIARS TENNIS": the match between the San Diego Friars and the New Orleans Nets, taped from June 14, will be shown Sunday, June 18, 9 p.m., may be heard on KSON-AM (1240).

"LA VICTIMA", a docu-theater production depicting the plight of an illegal alien leaving his family in Mexico and crossing the border, will be performed by Teatro Mestizo and include interviews with Congressman Loral Van Dusen, Herman Baez from the Chicano Federation, and city councilman Jesse Haro and Leon Williams, presented by the Community Video Center, Saturday, June 17, 6:30 p.m., Mission Cable Channel 24.

"THE FIGHT AGAINST SLAVERY": this BBO-TV/Time-Life Television production continues with Part II, which recounts the dramatic change in the public's opinion of slave trade as a result of a major atrocity in 1779, when a slave captain murdered more than 130 Africans by throwing them overboard — and the court treats it as an insurance claim rather than murder, Tuesday, June 20, 9 to 11 p.m., Channel 8.



BRIAN DEPALMA, MARTIN SCORSESE, DICK CAVETT

Late-night talk shows often fail to rise above the level of movie fan magazines. Hosts are celebrities themselves, rather than good interviewers. Nonetheless, PBS television is trying to avoid the talk-show pitfalls with a series of serious interviews hosted by Dick Cavett. Free from both commercials which break the interview continuity, and guests who act merely as filler, The Dick Cavett Show, instead takes an intensive look at such personalities as Michael Palin, Studs Terkel, and Susan Sarandon. Appearing in a two-part program this week, will be filmmakers Martin Scorsese and Brian DePalma. DePalma, the once anti-establishment filmmaker of "H.M." "Get to Know Your Rabbit," and "Drawings," has

of late been directed such thrillers as "Carrie" and "Obsession," although his films have often lacked substance. DePalma is very adept at technique. Scorsese, best known for "Mean Streets" and "Taxi Driver," has recently been preoccupied with the historical significance of music, as witnessed by his productions of "New York, New York" and "The Last Waltz." Part I of Cavett's interview with the two filmmakers will be aired Thursday, June 15, 11 p.m., repeating Friday, June 16, 10:30 a.m. and Saturday, June 17, 8:30 p.m., and Sunday, June 18, 1 p.m., Channel 15.

"WHOA NELLEDLE!": a late-night morning monologue of Roy Rogers film, also starring Ed Evans, Penny Edwards, Gaby Hayes, Bullied, and Trigger (before he was stuffed), will be shown on Saturday night, June 17, including "Swamp Man" and "A... Spectra of the Plains," at 2:45 a.m., "Twilight on the Plains," at 3:30 a.m., and "Along the Navajo Trail," at 4:45 a.m., Channel 6.

"THE NORMAN CONQUESTS": a comedy frolic by Alan Ayckbourn, will continue on "Great Performances," with Part II, living together, Wednesday, June 21, 9 p.m., Channel 15.



DRAWING BY RICHARD HOGD

The 69th annual Southern California Exposition rolls into town next week amid a cloud of helium balloons, sticky cotton candy, warm nights, stomach-churning, head-wrenching carnival rides, pigs and goats and sheep and livestock, enough publicity including this to keep the media busy for weeks on end, exhibits you never thought you'd be the least interested in.

Besides such wholesome acts of entertainment as singers Jack Jones, Andy Williams, and the Temptations, a "Diaper Derby," and a full-on rodeo, the fair will feature an event known as the Cow Chip Throwing Contest. In this most revealing of public spectacles, contestants sit in a row and then will be asked to throw a cow chip. The contest is a thrower's best to excel at this regular sport, but odds are that the best of them will likely cast chips today and committee votes tomorrow. At its fun, of course. The Exposition, which is expected to draw about 600,000 visitors this year, will open with a Fourth of July and then through July 4, at the Del Mar Fairgrounds, "The Cow Chip Throwing Contest," by the way, will be held June 28 at 11 a.m. For more information call 755-6940, 755-1161, 275-2705, or 297-0338.

"78 TORTILLA MARATHON": Los Ninos Friends will be walking the third annual Tortilla Marathon, a 250-mile Santa Barbara to Tijuana trek to raise money for Los Ninos projects along the border, June 16 through June 25, with the last few days in San Diego County. (805) 962-9587.

Dance

"GISELLE": this classic love story, originally choreographed more than 100 years ago, will be performed by the California Ballet Company, Friday, June 16, 8 p.m., and Saturday, June 17, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 560-5675.

BALLET RECITAL: the annual recital of the San Diego Ballet School will feature choreography by Susan Camille Guenther. Teresa Baccali, Christine Schenk, Richard Miyano, Anne Egan, and Keith J. Martin, including all levels, from pre-ballet through experienced, Saturday, June 17, 2 and 7:30 p.m., and Sunday, June 18, 2 p.m., San Diego City College Theatre, 15th and G streets. 239-4141.

Music

ORGAN CONCERT: Rosa Rio, who provided theme songs and background music for more than 40 shows during the Golden Age of Radio, will be performing on Saturday, June 17, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove. 463-0368.

CELLO CONCERT: cellist Hilda Cook will be accompanied by pianist Mary Jane Moore in the performance of Bach's Sonatas No. 3 in E Minor, "Five Pieces," in Folk Style, Opus 1012, Tuesday, June 20, 8 p.m., Fellowship Hall, Fredericka Manor, 183 Third Avenue, Chula Vista. 495-1700-429.

"A CONCERT ON THE GREEN": featuring performances by Hosen Valley Middle School's Rucker band, meet choir, guitar ensemble, and jazz band, will include classical, jazz, pop, and march tunes, Thursday, June 22, 7 p.m., amphitheater, Kit Carson Park, Escondido. 745-7000-4127.

Galleries

"FUN WITH FIVE MEN": is the title of a show featuring the whimsy and satire of John Bilde (paintings), Ron Carlson (sculpture), Ken Mulvey (mixed media), Bruce McCauley (art drawings), and Val Sanders (screen plays), through June 16, Designtank gallery, 1262 Kettner Boulevard. 236-1816.

RECENT WORKS by Janine Kruger will be shown through June 15, Iron Wagon Pottery, 1976 Strand Way, Coronado. 435-3272.

"TEXTILE TECHNIQUES IN METAL": an exhibit of jewelry and art made by SDSU students under the direction of Anne Farris, will run through June 17, The Pagan, 834 Kneeland Street, La Jolla. 454-1888.

FIBERS: the sixth annual California Fibers Exhibit will be on display through June 17, The Women's Bazaar, 1400 Camino de la Reina, Plaza del Rio Center, Mission Valley. 239-6433.

PAINTINGS by master's degree candidate Kathleen E. Marshall will be exhibited through June 17, Masters Gallery, SDSU. 286-6511.

REPRESENTATIONAL GOUACHE PAINTINGS by master's degree candidate Kathleen Marshall are featured in her show titled "Interior Scenes: An Analysis in Materials," and will include paintings which depict interior views of houses she has known and the use of lines of the objects such as safety pins and matches, running through June 16, Masters Gallery, Art Building, SDSU. 286-6304.

PAINTINGS by Leslie Kenrich and Theresa Goo will be exhibited at their masters show through June 16, Mandeville Gallery, USD. 432-9120.

A SUMMER SERIES 1979, presented by the Escondido Regional Art Council, will feature four separate exhibits, the first being "Traditional Visions," including works in watercolor, oil, acrylic, and wood by Escondido artists Ann Anderson, Joe Garcia, Jim Gray, Margie Gray, Jane Markase, Paul Robinson, and Stan Skowron, through June 25, ERAC Gallery, 1535 to East 12th Parkway, Escondido. 745-8244.

RETROSPECTIVE: a major comprehensive exhibition of 26 abstract paintings, 8 pieces of painted sculpture, and 30 realistic still lifes by painter and film critic Marty Farrow will continue through July 4, La Jolla Museum of Contemporary Art, 700 Prospect Road, La Jolla. 454-9171.

SCULPTURE AND DRAWINGS by Joe Neri will be on exhibit through June 25, San Diego Art Institute Gallery, Balboa Park. 234-5945.

ACRYLIC ON CANVAS: paintings by Steve Roeder, which deal with the relationships of color used in a lyrical manner, may be seen through June 29, Gallery 21, Spanish Village Art Center, Balboa Park. 239-8812.

"SIX FROM SAN DIEGO": a photography exhibit featuring the works of the six members of ICOM, will be displayed through June 30, Camford Gallery, San Diego Public Library, 820 E Street. 236-5800.

PICTORIAL ART of Valerie Webber will be on display through June 30, in the Jule Hall exhibition cases, USD.

BROWN GLASS: more than 100 pieces of contemporary American brown glass by master glassblower Norm T. Jones will be on display through June 30, Touch of Glass, 2491 San Diego Avenue. 299-5184.

ACRYLIC PAINTINGS by Monroe DeLaur, president of the San Diego City and County Art Education Association, will be displayed through June 30, Jule Hall, La Jolla, and San Diego, Camford and Jule Hall, La Jolla. Pacific Beach 270-0700.

PHOTOGRAPHY by Andy Crawford will be on display through June 30, Central Federal Savings, Grand and Silverado streets, La Jolla.

BROWN SCULPTURE: an exhibition of 30 bronze busts executed by Sir Jacob Epstein during the first half of this century, will continue through June 30, The Arts Center, Balboa Park. 231-7491.

Local

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 all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80063, San Diego, CA 92138.

Film

"SUMMER HOLIDA." Rouben Mamoulian's musical depiction of turn-of-the-century small-town life, will be screened Thursday, June 15, 2 p.m., San Polix Fine Arts Center, 8053 University Avenue, La Mesa. 464-2075.

CHILDREN'S FILMS. "The Gruesome Gray Monster," "Annie and the Piano," "The Foolish Frog," "I Know an Old Lady Who Swallowed a Fly," "Leopold the See-Through Clumpkins," and "Water the Lazy Mouse" will be screened Thursday, June 15, 3:30 p.m., National City Public Library, 200 E. 12th Street, National City. 474-8211.

"FRIDAY FLICKS." will feature "Treasure Island," starring Wallace Beery and Jackie Cooper, Friday, June 18, 7 p.m., and "Kiss Kiss" will offer "Little Menace" and "Selfish Giant." Saturday, June 17, 10:30 a.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5069.

"FUNNY FLICKS." this movie festival for kids will showcase the Little Rascals, Duffy Duck, Porky Pig, and many other cartoons. Saturday, June 17, 10 a.m. to 3 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

ICE AND CRYSTALS FILMS. "Snow, a First Time," a documentary on the structure of snowflakes; and "Crystals," an exploration of the nature of the mathematical forms of the growth of crystals, will be screened Saturday, June 17, and Sunday, June 18, 1:30 and 3 p.m., San Diego Natural History Museum, Balboa Park. 232-3821.

"ROLLING GRAVITY IS THE THERAPIST," a film which features Idi Roll describing her understanding of the human body and how to improve it through rolling. Tuesday, June 20, 8 p.m., Conference Room CDEF, Aztec Center, SDSU.

"EAST OF EDEN," a film based on the John Steinbeck novel set in California's Monterey Peninsula, starring James Dean, will be shown as part of the film festival series "Critics Choice: Art Frome Through the Ages," sponsored by the Office of Community Education of the Grossmont Community College District, and will be introduced by Del Hood, associate editor and film critic of "The Daily Californian." Wednesday, June 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 464-2871.

"SUMMER FESTIVAL OF FILMS," presented by the Fine Arts Gallery of San Diego and San Diego Federal Savings and Loan Association, will begin with "The Adventure of Robin Hood," starring Errol Flynn, Chula de Haveland, and Basil Rathbone, supplemented by Chapter 1 of "Captain America," "The Purple Death," and a Bugs Bunny cartoon, "Rabbit Hood." Wednesday, June 21, 2 and 7 p.m., and Thursday, June 22, 7 p.m., James S. Space Auditorium, Fine Arts Gallery, Balboa Park. 232-7931.

"SPACE SHIP EARTH," a planetarium show, will be presented Wednesday through June 28, 7:15 and 8:30 p.m., Palomar College Planetarium, San Marcos. 744-1150.

"TO FLY," a film tribute to the history of flight in America, and "Skyline," a special effects planetarium show on such visual phenomena as the sky as lightning, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their first Coast premiere through November 1, Reuben H. Fleet Space Theater, Balboa Park. 232-1233.

Lectures

"NATIONAL TELEVISION" lecture series will continue with Donn O'Brien, vice president of program practices for the CBS television network, speaking on the increasing importance of the program practices department due to public concern about the social consequences of TV program content. Thursday, June 15, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 266-5147 or 266-5152.

PEOPLE OF INDIA. "An Insider's Look at the Life and Aspirations of the People of India," will be the subject of a lecture by Ramendra Das, as part of a program for senior adults presented by the Educational Growth Opportunities Program. Friday, June 18, 10 to 11:30 a.m., Unitarian Church, 4190 Front Street. 264-9468.

BIO-DYNAMIC GARDENING. Peter Dulich of the Bio-Dynamic Farming and Gardening Association of California, Inc., will give a talk entitled "What is Bio-Dynamic Agriculture?" Friday, June 18, 7 p.m., Room 104, Prado Building, Balboa Park.

SPECIAL OLYMPICS SPEAKER. Mike Farrell, who portrays Captain Jack, Hopalong on the television series "Hawaii," will be the featured speaker at the annual meeting of the San Diego County Association for the Retarded. Friday, June 18, 7:30 p.m., Holiday Inn at the Embarcadero. 234-8711.

DESERT SPECIAL. "The California Desert: How Can We Save It?" will be the topic explored during a slide presentation and discussion. Friday, June 18, 7:30 p.m., Sierra Club Office, Balboa Park. 233-7144.

WOMEN'S LACROSSE CLINIC. sponsored by the San Diego County Lacrosse Association to introduce beginners to the sport, will emphasize passing and dodging. Saturday, June 17, 10 a.m., women's field hockey field, SDSU. 483-0909.

HEALTH CARE. a conference on "Why We Need a Primary Health Care System" will be sponsored by the National Council on Alternative Health Care Policy, Inc., the California State Department of Health and the Community Congress of San Diego. Saturday, June 17, and Sunday, June 18, at day, U.S. Grant Hotel, 325 Broadway. 275-1700.

"CONTEMPORARY CALIFORNIA WRITERS" series director Karl Keller will present this six-week lecture program with an introduction to the writers. Monday, June 19, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 266-5147 or 266-5152.

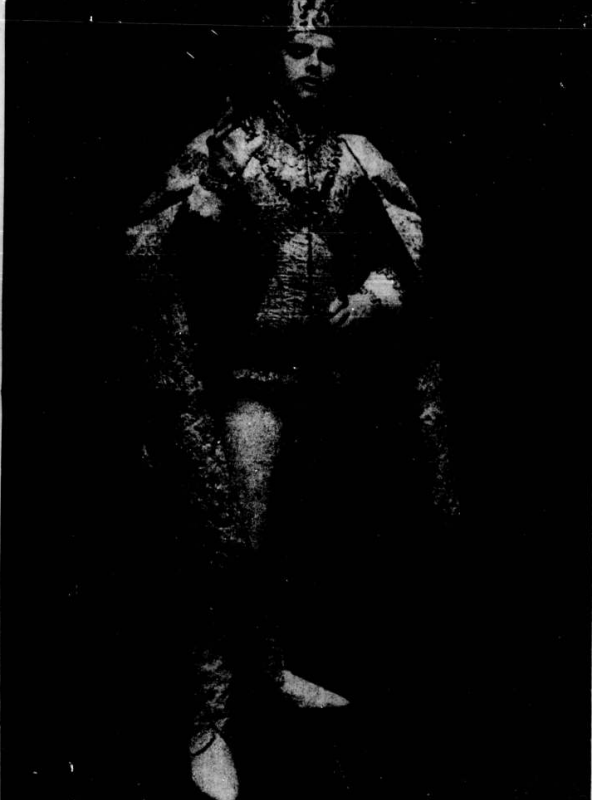
NOISE. the "Recent Research in Behavior Disorders" lecture series begins with UCLA psychology professor R. Howell Jones, who will explore noise as a factor in psychological and physiological abnormalities. Tuesday, June 20, 7:30 p.m., Room 100, Social Sciences Building, SDSU. 266-5147 or 266-5152.

SLIDE SHOW/LECTURE on life in Japan will be presented by George and Yukio Watanabe. Wednesday, June 21, 10 a.m., conference room, National City Public Library, 200 East 12th Street, National City. 474-8211.

Theater

"NO SEX PLEASE, WE'RE BRITISH," a farce revolving around the middle-class misadventures of a pair of newlyweds, written by Anthony Maitland and Alister Foot, will play through June 17, Friday and Saturday at 8:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado. 435-4855.

"AMERICAN BUFFALO." David Mamet's play concerning inner-city crime and homicide betrayal, will continue through June 24, Thursday through Sunday, 8 p.m., with additional Sunday matinees at 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown. 231-5855.



KING HENRY V

When fire destroyed the Old Globe Theatre March 8, it also threatened the 20th San Diego National Shakespeare Festival. However, after a 100-day building fiasco, a \$22-million amphitheater has been constructed in a secluded green adjacent to the Old Globe in time for the opening of the festival, which features the oldest professional theater company in California.

The season this year will open with "King Henry V" on Friday, June 16, followed on Saturday, June 17 with "The Winter's Tale." The two productions will alternate performances until "The Winter's Tale" joins

the repertory on July 7. All three plays will then alternate through September 17.

Festival Revels, the pre-performance festivities which have been part of the Old Globe tradition since the theater opened in 1933, will also continue this year. Featured in the half-hour entertainment on the greenward fronting the new Festival Stage is a company of fifty dancers, singers, and actors. They will appear on performance nights at 7:45 p.m.

Performances are nightly, except Mondays, at 8:30 p.m. For more information, call 231-1841.

"A CHORUS LINE," the Broadway musical about musicals, will run through June 24, nightly at 8:30 p.m., except Sunday, June 18, at 7:30 p.m., with matinees on Saturday, June 17, Wednesday, June 21, and Saturday, June 24, at 2 p.m., Old Globe Theatre, 236-5151.

"VERONICA'S ROOM." written by Irvin, the author of "Roomer's Baby" and "Stepford Wives," is the story of a woman who is induced to pose as a long-dead invalid, and will be presented Friday and Saturday through June 24, 8 p.m., with Sunday matinees June 18, 2 p.m., Patio Playhouse, 1511 East Valley Parkway, in the Vineyard Shopping Center, Escondido. 746-6669.

"HOW THE OTHER HALF LIVES," a rowdy farce by Alan Ayckbourn, will open Tuesday, June 20, and play through September 7, nightly except Mondays at 8:30 p.m., with additional matinees on Saturdays and Sundays at 2 p.m., Center Centre Stage, Balboa Park. 239-2255.

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"OUR TOWN." Thornton Wilder's prize-winning play, will be presented through June 25, Fridays and Saturdays at 8 p.m. and Sundays at 2 p.m., Sorppa Ranch Community Theatre, 14555 Pomodoro Road. 578-7005.

"CLASSIC CAR SHOW, Concours d'Elegance of classic, vintage, and special interest cars will be on view at La Jolla Classic II, a car show to benefit the students of the Bishop's Schools, Saturday, June 17, 11 a.m. to 5 p.m., the Bishop's Schools, 7607 La Jolla Boulevard, La Jolla. 495-4021.

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GAY PRIDE WEEK, a week-long celebration of the birth of the gay liberation movement will take place in San Diego June 18 through 25, concluding with the fourth annual Gay Pride Parade on Sunday, June 25, 3 p.m., Babco Park.

DIABETES SCREENINGS, free to the public, will be available Wednesday, June 21, and Wednesday, June 28, 1:30 to 5:30 p.m., College Park Hospital, 5006 Montezuma Road. 465-8811.

"THE LAST DAYS OF PATRICK," a docu-theater production depicting the plight of an illegal alien leaving his family in Mexico and crossing the border, will be performed by Teatro Mestizo and include interviews with Congressman Lott and Van Swearingen, Herman Bace from the Chicano Federation, and city councilman Jess Haro and Leon Williams, presented by the Community Video Center, Saturday, June 17, 9:30 p.m., Mission Cable Channel 24.

"THE FIGHT AGAINST SLAVERY," this BNC-TV/Time-Life Television production continues with Part II, which recounts the dramatic change in the public's opinion of slave trade as a result of a major atrocity in 1779, when a slave captain murdered more than 130 Africans by throwing them overboard — and the court treats it as an insurance claim rather than murder. Tuesday, June 20, 10 to 11 p.m., Channel 8.

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Events

Special Events

PHOTOGRAPHIC EXHIBIT, the works of six UCSD students will be presented in a photo exhibit, Sunday, June 18, 2 to 6 p.m., Michael Denny Studio, 854 India Street, Dock C.

"CHILDREN IN THE ARTS," a multimedia exhibit showing works by children, preschool to 12th grade from throughout San Diego County, runs through June 18, Community Arts Gallery, Third and E streets, downtown San Diego. 233-0141.

SCULPTURE, a one-day exhibition of the works of master's degree candidate Tim Curtis, including his sculptural couplet set, can be seen Sunday, June 18, 2 p.m. to 6 p.m., Sorppa Cottage, SDSU, with a larger overview of his sculpture on display beginning Saturday, June 18, through June 24, Masters Gallery, Art Building, SDSU. 266-5204.

"HOSTEL DEVELOPMENT," a fundraising drive by American Youth Hostels, will feature a 75-mile bicycle ride to Carlsbad, Saturday, June 17, 8 a.m., beginning at De Anza Cove parking lot in East Mission Bay Park. 293-2644.

CLASSIC CAR SHOW, Concours d'Elegance of classic, vintage, and special interest cars will be on view at La Jolla Classic II, a car show to benefit the students of the Bishop's Schools, Saturday, June 17, 11 a.m. to 5 p.m., the Bishop's Schools, 7607 La Jolla Boulevard, La Jolla. 495-4021.

"CENTRE CITY ART FESTIVAL," sponsored by Community Arts, will feature bands, choirs, jugglers, art groups, performances, and exhibits, Sunday, June 18, noon, Second Avenue and F Street, downtown. 233-0141.

AEROSPACE RECOVERY BENEFIT, a block party, sponsored by Rancho Santa Fe's Rotary Club, will benefit the Aerospace Museum and 5:30 to 8 p.m., parking lot of Rancho Santa Fe Association Building. 237-3863.

GAY PRIDE WEEK, a week-long celebration of the birth of the gay liberation movement will take place in San Diego June 18 through 25, concluding with the fourth annual Gay Pride Parade on Sunday, June 25, 3 p.m., Babco Park.

DIABETES SCREENINGS, free to the public, will be available Wednesday, June 21, and Wednesday, June 28, 1:30 to 5:30 p.m., College Park Hospital, 5006 Montezuma Road. 465-8811.

"THE LAST DAYS OF PATRICK," a docu-theater production depicting the plight of an illegal alien leaving his family in Mexico and crossing the border, will be performed by Teatro Mestizo and include interviews with Congressman Lott and Van Swearingen, Herman Bace from the Chicano Federation, and city councilman Jess Haro and Leon Williams, presented by the Community Video Center, Saturday, June 17, 9:30 p.m., Mission Cable Channel 24.

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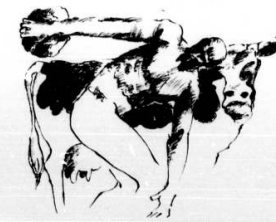
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DRAWING BY RICHARD ROGO

The 89th annual Southern California Exposition rolls into town next week amid a cloud

JUNE 16, 1974 1

Sports of All Sorts

LARRY McCaffery

All true sports fans owe it to themselves to head out to the Sports Arena for a Friars match against any of their World Team Tennis rivals. I say this not because the Friars are doing so well (after an eleven-game winning streak earlier this year, the Friars maintain a comfortable lead in their division), but because attending a tennis match for the first time is likely to be an unusual experience for many people. But before you load the cooler with beer and pick up your friend Bernie, whose overdeveloped vocal cords can make San Diego Stadium vibrate, allow me the opportunity to give you a few pointers.

1) First of all, think about your choice of clothes carefully. Attending a tennis match is likely to seem much more like attending a ballet or theater performance than going to, say, a baseball or football game. I could tell from all the funny looks I received that blue jeans and t-shirts are considered declassé. "Stuffed casualness" seems to be the rule for clothes (i.e., everyone wears very expensive clothes which are designed to look inexpensive, but which shouldn't fool anybody).

2) By all means take a stroll around the Sports Arena during intermission. Here you will see, up close, an impromptu fashion show that is truly dazzling. Note the leather jackets, the expensively coiffured heads, the tasteful



KERRY REID

pants suits, the white shoes, the sports-car keys rattling in pants pockets, the unmistakable "tennis look" (tanned, slim, elegant good looks).

3) Do not shout or scream during the match, either to show your support for the Friars or to indicate your hatred for the opposing team. Key control when things are bad and disciplined enthusiasm when they're going well are the appropriate responses, and you and Bernie will make fools of yourselves when you try out your favorite cheer — "Kill the ref!" "Bullshit!" "Go/Go/Go!"

4) Act as if you know exactly what is going on during the match, even if you're lost or

drunk or both (see #5). It's not considered good form to discuss strategy or pet peeves with your neighbors, as it is during a baseball game, although occasional polite, knowing glances during key moments are permitted.

5) Drinking is, for the most part, out, possibly because you can't buy Scotch from the vendors. Even during twenty-five-cent beer night not much alcohol seems to be consumed during the match (do you know how much it costs to have a beer stain removed from a suede smoking jacket?), but this can work to your advantage as beer lines are almost always empty.

6) Think twice about letting Bernie wander

around alone in search of the men's room.

7) Pay especially close attention to the Friars' superb doubles team.

This brings us to a brief discussion of the team itself — and the news is almost all good. As should be evident by now, the Friars are one of the most improved teams in the WTT, as player-coach Rod Laver has assembled an impressive, team-oriented squad. Even though the Friars do not have as many well-known players as many of their opponents (Laver and Kerry Reid are our two VIPS), the Friars blend together extremely well as a team (Padres and Chargers, please take note). Certainly they do not dominate the glamor events of their matches: in men's and women's singles, Rod Laver and Kerry Reid lose about as often as they win (no mean feat when you consider the quality of singles players in the league). But the Friars are adept at the lesser known but equally important doubles events. In Rod Case (who won the Wimbledon doubles last year) and Mona Guerrant (who ranked first in doubles on the 1976 Virginia Slims circuit), the Friars have two of the most underrated players in the league. By handily winning an impressive number of their doubles matches — Case teams with Laver in men's doubles, Mona with Kerry Reid in women's doubles, and they play together in mixed events — the Friars are able to win many of their matches even when losing the singles matches.

The Friars have another distinction in Rod and Kerry Reid: they have the only husband-wife tandem in World Team Tennis or any professional sports team (though Sue Barker and Syd Ball, who met while playing on the Indiana Loves and now play for the Phoenix Racquets, have announced marriage plans). This situation is made a bit more intriguing by the fact that the usual stereotypes are reversed in their situation: Kerry is one of the team's legitimate stars, while Rod, for the most part, must be content to sit on the bench

and root his teammate home. When I caught up with Kerry and Rod the other night, they were both obviously a bit depressed after watching the Friars lose a close match to the Golden Gaters, but they both managed to be smiling and gracious. I was especially interested in finding out what it was like to compete in a major sport as man and wife, but — I'll admit it — it was tough to get much controversy started (probably a combination of their dejection and all those twenty-five-cent beers I drank in the men's room).

Rod and Kerry met each other several years ago while they were both playing for the Boston Lobsters, where they played mixed doubles together. "Really, our situation was just like any other couple's," said Rod, whose Southern drawl contrasted sharply with Kerry's clipped Australian accent. "We met and started going out on dates — and now we're married."

In terms of their daily routine, tennis is obviously a crucial factor. "We don't really know many people here in San Diego outside of our tennis circle," admitted Kerry, who also said that she occasionally brings the results of a match home with her. "We try not to, but after a close loss, like the one tonight, we can't just forget about things completely." Ordinary living, of course, is impossible for the Reids, who spend the entire year almost literally on the run between San Diego, Greenville, South Carolina (Rod's home, where they own a condominium), and Australia, where Kerry's family still lives. During their yearly visits to Australia (usually for three months), they still manage to play in some tennis tournaments, but try to take a month off from tennis if possible.

The Reids also disclosed some interesting aspects of team tennis that make it so different from other team sports. When I asked Kerry if the Friars had any sense of team spirit or unity — or if this made any difference in tennis —



ROD CASE

she said, "Yes, we have quite a bit of unity on this team, much more than most teams, I think. When a player is down in a match, it can really make a difference knowing your teammates are behind you." But when I asked about team strategy meetings or "pep talks," the Reids both pooch-pooched this idea. "No, Rod doesn't do anything like that," said Kerry. "He mostly just helps us notice the little things that we're doing wrong. Besides, we don't need that kind of thing; we know all the other players so well from having played against them all year round. Oh, before an especially big match, we may go over the statistics together, note who tends to hit their

first serves out, remind each other about who likes to use their forehand, things like that. But not even very much of that."

When I finally asked husband Reid how he felt about having to sit on the bench while his wife was performing on the court, Rod (who was a two-time All-American at the University of Miami and also a member of our Junior Davis Cup team) gave a quick reply that indicated he had thought about this one many times before. "I try and let it get me down, but, sure, I feel bad not playing sometimes, especially when I see someone out there on another team playing that I know isn't as good as I am. But the situation would be much

worse if the Friars weren't such a strong team; it's no disgrace to be playing behind Rod Case — which makes it easier on my own frame of mind."

SPORTS NOTES: The Holmes-Norton slugfest the other night was surely an exciting, classic encounter, maybe the best heavyweight fight since the famous "Thrilla in Manila" bout between Ali and Frazier a few years back. I suspect most San Diegans were rooting for hometown favorite Ken Norton (though the lovable Howard Cosell is probably thinning the ranks by continuously telling us Norton is "a perfect gentleman as always"), although Holmes displayed a lot of class as well by taking Norton's best shots and still hanging in there. I did find it hard to believe that the two judges, who gave the fight to Holmes did so on the basis of the last round (I thought Norton clearly won the last round), but overall I felt the decision was a fair one.

For one of the highlights of the events was watching Muhammad Ali's ten-minute, nonstop soliloquy before the fight, which helped remind everyone that we probably wouldn't be watching this bout on television if it hadn't been for his influence on the sport. Ali even managed to predict the split-decision outcome exactly.

If you're looking for the hottest name in golf right now, forget about Nicklaus or Player or Trevino and consider instead the name Nancy Lopez. Lopez has won four straight LPGA events and is threatening to break Jerry Pate's male record for rookie earnings of \$160,000.

Who couldn't help but guffaw at the recent rumors that the Padres were considering trading Rolfe Fingers to the Dodgers for Rick Rhoden and Lee Lacy? This is just what the Padres need: another starting pitcher to muddy the waters even further. And did the Padres consider who they would get to replace Rolfe's fungo-hitting ability?

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Dance & Sing and Everything

JONATHAN SAVILLE

A *Chorus Line* currently being offered in the San Diego Playgroup Series at the Civic Theatre, is remarkable for its seriousness and for its truth to life. These are not qualities usually associated with musical comedies. What is striking about *A Chorus Line* is that it has all the entertainment value of the best musical comedies, while at the same time giving us an authentic human experience. It is popular art at its very highest.

By this time, virtually everyone must know the subject of *A Chorus Line*. A group of young dancers are trying out for chorus parts in a Broadway musical. They learn their steps, they rehearse, they perform, they speak about themselves and their careers, and at the end some are given the jobs they have been longing for

and some are rejected. On the surface, this is another of those infinitely numerous shows about show business — almost a separate genre in itself. It's hard to think of any profession that interests the general public as much as the performing arts: most of us are far more fascinated by the life of Fannie Bryce than by that of Napoleon. To get up on stage, to dance, to sing, to play a part, to be looked at and admired, to win the world's adoration by doing something which has no more practical utility than the games of children — in their heart of hearts, a large proportion of the human race would probably rather do this than invent a unified field theory or rule the nations. *A Chorus Line* caters to this obsession by its realistic observation of backstage life and by the way it appears to exclude everything but show business from the universe it draws us into. Here is a world where all the people are dancers, singers, and actors; where the only abilities that count are those demanded by a Broadway show;

where the only activity is performing, where the only goal is to get that job in the chorus. If our planet has any other kinds of inhabitants, *A Chorus Line* seemingly does not know of their existence.

But these limitations are in fact only on the surface. The real subject of *A Chorus Line* is what it is like to grow up in America — or maybe what it is like to grow up anywhere. It is an effective and moving play not because of what it shows about dancers, but because of what it shows us about ourselves.

The dancers in the show range from their mid-twenties to their early thirties, and the focus of their reminiscences is their adolescence and young adulthood. What they experience is what we all experience during that trying period of our lives, only for them, the ordeal is narrowed and intensified by the nature of their profession. All of us have been "too young to take over, too old to ignore"; all of us have asked ourselves, "Who am I anyway?"; all

of us have wondered whether we have anything to offer the world and have begged, "Give me a place to fit in"; all of us have put ourselves on the line to be judged, have asked in reference to the "boss" (that umpire of our immediate destiny), "What does he want from me?"; have hoped against hope that we can succeed and fought against the fear that we will fail. For like to grow up anywhere, it is an effective and moving play not because of what it shows about dancers, but because of what it shows us about ourselves.

The dancers in the show range from their mid-twenties to their early thirties, and the focus of their reminiscences is their adolescence and young adulthood. What they experience is what we all experience during that trying period of our lives, only for them, the ordeal is narrowed and intensified by the nature of their profession. All of us have been "too young to take over, too old to ignore"; all of us have asked ourselves, "Who am I anyway?"; all

The life of a performer is riskier than the life of most of us choose. The sense of being under examination is constant, the anxiety about failure is always great, the submission to chance and when sometimes seems total. What justifies that life is the

performer's faith in it as the one way to realize himself and achieve his identity: "To have something that I can believe in, to have someone to be." And it is this same formula that justifies any way of life, whether public or private, exalted or ordinary, adventuresome or routine. *A Chorus Line* tells us that we can give our lives a meaning by identifying with our work and sacrificing everything else — comfort, security, self-interest — to our devotion to it. In spite of all the fears and worries, the dancer confidently declares: "I can't regret what I did for love." On one level this may be a statement about show biz people, but it is at the same time a piece of wisdom all of us might make use of.

The deepest impact of *A Chorus Line* is therefore on our attitudes toward work, competition, self-realization, and self-justification. Michael Bennett's exploration of the careers of young dancers shows us, in a frank and condensed form, the insecurities and anxieties of our

exhaustingly competitive society. But it also tells us how to survive — and how to survive with integrity.

The music for *A Chorus Line*, by Marvin Hamlisch, is surely the best musical comedy score since *West Side Story*, which it resembles in many respects. Its inventive almost symphonic — exploitation and enhancement of popular styles (rock, Dixieland, big band jazz) immediately calls that masterful show to mind, and details of scoring are often equally reminiscent of Bernstein's *The Age of Anxiety*. It is to Bernstein, too, that Hamlisch seems to owe certain polyphonic choral effects. If the music has another grandfather, he is Stan Kenton, both for orchestration and for a characteristic kind of harmony. It is perhaps the harmony that is the most gripping aspect of this music, with its altered and dissonant chords, its sudden unexpected shifts, and its effects of anxiety and intensity (chords with poignant added major sevenths are particularly abundant, along with startling melodic leaps based on them).

Edward Kleban is the author of the lyrics, which fall into two antithetical categories. On the one hand, there is a song such as "One Singular Sensation" — a snappy number from the Broadway show that the boys and girls of the chorus are rehearsing. The clever and superficial lyrics show that Kleban is a master of the old-fashioned Broadway style, and sometimes flat. What makes it special is the sense it gives us of real contemporary Americans speaking their own thoughts in their own tongue. Even the clichés seem less like literary defects than like tarnished tokens of the real.

If *A Chorus Line* is about life in general, that life is represented primarily as dance. We all show ourselves to the world; the dancer shows his body. We all engage in action; the dancer's action is



A CHORUS LINE

narrative of how one boy followed his sister to dancing school and became a dancer himself, a complaint about the stupidity of mime classes. The language here is sometimes sentimental, sometimes vulgar, sometimes cute, sometimes flat. What makes it special is the sense it gives us of real contemporary Americans speaking their own thoughts in their own tongue. Even the clichés seem less like literary defects than like tarnished tokens of the real.

If *A Chorus Line* is about life in general, that life is represented primarily as dance. We all show ourselves to the world; the dancer shows his body. We all engage in action; the dancer's action is

disciplined physical movement. We all direct our energies toward a goal, the dancer's goal is grace, precision, strength, control, beauty. As the characters in the show recognize, the highest, most demanding, and most beautiful form of dance is classical ballet, and much of the choreography is balletic in its presuppositions, if not in its actual steps.

The dancers in the current production make the most of these superbly stylish and athletic dances, from tap to two-step to a bit of ballet itself. There is wonderful energy and smoothness, along with a fine sense of ensemble. Some of the solo dancers are perhaps less impressive. In particular, Deborah Henry's "The

Music and the Mirror" has a certain gracelessness and abruptness that detracts from its purely aesthetic effect. Of course, it may be that Mrs. Henry chooses to dance this way in order to characterize the intense, individualistic, dance-obsessed Cassie, but this is not simply a dance performance, after all, but a dance performance by a fictional character who has her own special way of feeling, moving, showing herself. Other players in the production at the Civic Theatre are less individualized. Particularly in the acting of the sardonic Sheila and the transvestite Paul, the characters lack the last full measure of vividness and conviction demanded by the roles,

though both Judy Burns and Guillermo Gonzalez do succeed in conveying much of the pathos of these characters. The singing is altogether excellent, with exceptionally good performances by Duane Fontanelli (who sings the devastating comment on education appropriately titled, "Nothing") and by Pat O'Connor as the "Mooseketeer" (coiffed and shaven, upholstered Val).

A few words about the sets and lighting, which constitute some of the most inventive and innovative elements of the show. Robin Wagner's set is at once utterly simple and utterly flashy: a series of rehearsal mirrors upstage, which constantly and excitingly reflect the dancers, and which sometimes turn in order to increase the visual excitement even more. The simplicity of the set is belated by the astonishing intricacy of the lighting. Tharon Musser's lighting design for *A Chorus Line* may very well be the most complicated lighting design ever devised for a stage show. It is visually stunning, and as unremittingly expressive and sophisticated as the music and dance it accompanies.

I found *A Chorus Line* an unusually moving experience. Apparently narrow in focus, virtually plotless, bound by many of the restricting traditions of the Broadway musical, it nevertheless manages to convey a broad and full sense of real life. It is a life which extends from our hopeful entry into adulthood, when we cry, "And now life really begins," to the retrospective feeling of satisfaction when we can calmly assert that "we really did it all." Between these two poles lies the whole world of meaningful action, something one rarely sees in any popular stage work, much less a musical comedy. *A Chorus Line* is a masterpiece of the musical theater, and its current production ought not to be missed. □

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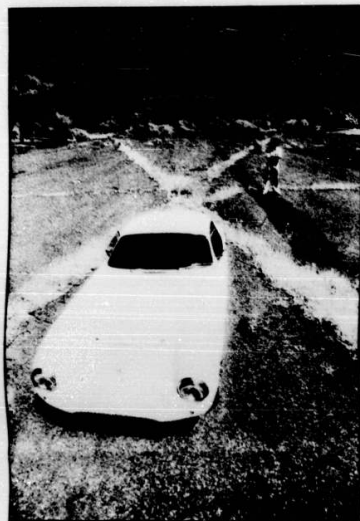
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God, I wish he didn't have to get in. You have no idea how much I hate it. First, my door gets pulled open. Then he plops down in the seat like a great sack of dirt. There's usually a comb or brush jabbing me then, and that's when he puts the key in. He likes to hear the engine while putting on his sunglasses. He actually sits there and listens. It's disgusting.

Then the radio goes on. He knows nothing about music. When he settles on some revolting noise

or other, he looks at himself in the rearview mirror. He preens. I can't stand it and I want to scream.

They all told me I would get used to it, that I might even come to enjoy it. But I don't see that ever happening. Not with him, anyway. He doesn't even know that I exist except as something to be used whenever he is in the mood.

I don't know what to do about these feelings, but I can tell you that I hate him. I absolutely hate him.



1943 Mercedes-Benz 770 K

The history of this classic motorcar is a peculiar one. It does not, as you might expect, begin with Karl Friedrich Benz, the German engineer who built the first gasoline-powered automobile; nor with Mercedes McCambridge, the actress who is Greek or something.

Instead, the story begins in 1943 with a bizarre American youth, p.f.c. Bart Culp of Jiggs, Nevada. Private Culp was actually not in the army. In point of fact, he not only was not, but had never been, nor would he ever be in the service of his or any other country.

Culp was the town crazy. He dressed in a ragged "uniform" of old feed sacks stitched together by a kind matron named Edna Chlu, whose husband Nathan owned a huge feed sack warehouse just outside Jiggs. Culp was never seen out of that uniform from the day he

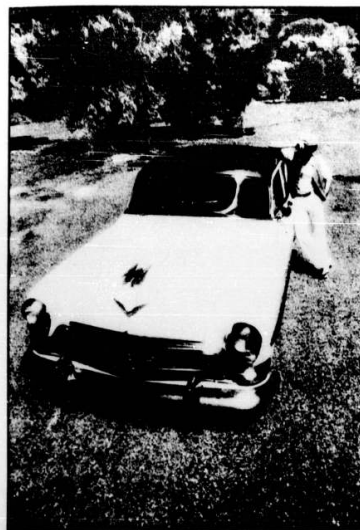
received it. The phrase "Chlu's Feed Sacks" ran at odd angles all over his body. To Culp, however, it was just his "army suit."

One gray afternoon in March of 1943, a proud and beaming Private Bart Culp was standing at rigid "parade rest" in a four-inch-deep mud puddle on Main Street. Suddenly, the most beautiful automobile Culp had ever seen gracefully took a corner, glided slowly past, and stopped dead, not twenty yards from him in the moist Nevada soil. The car was black and sleek and chromed and shiny. A small green flag flapped gently over the gleaming glass of each headlight. There was a sunroof, but it was closed.

Culp snapped to attention with a small splash. The door on the driver's side of the Mercedes swung open slightly and a shapely ankle in a smart brown leather

pump appeared on the running board. Culp whipped a crisp hand salute. But there was nothing attached to that ankle — no calf or foot or shin or anything. There was only a shapely ankle in a smart brown leather pump alone there on the running board of the shiny black Mercedes, and Private Culp standing there in the muck, saluting it.

A gloved hand from inside the car hurriedly reached down and flicked the ankle onto Main Street. The Mercedes backed up, turned around, drove slowly out of Jiggs, out of Nevada, and out of the life of Private First Class Bart Culp.



1954 Chrysler New Yorker

Arnold was ten years old when his father bought the Chrysler. The new car's arrival was as exciting an event as he could remember.

At first, Arnold was afraid even to touch the car. Hands stuffed into his jeans, he took a full ten minutes to walk completely around it, pondering every line, examining each curve. The machine sat there, powerful and still. He decided that the hood ornament was really a machine gun muzzle. He touched it.

As weeks and then months passed, the bright mystique of the new Chrysler tarnished. Arnold came to know all of the sounds and smells of the car, what all the buttons and dials did, and what it was like to fall asleep in the back seat. He even got carsick once and threw up on the upholstery. It got

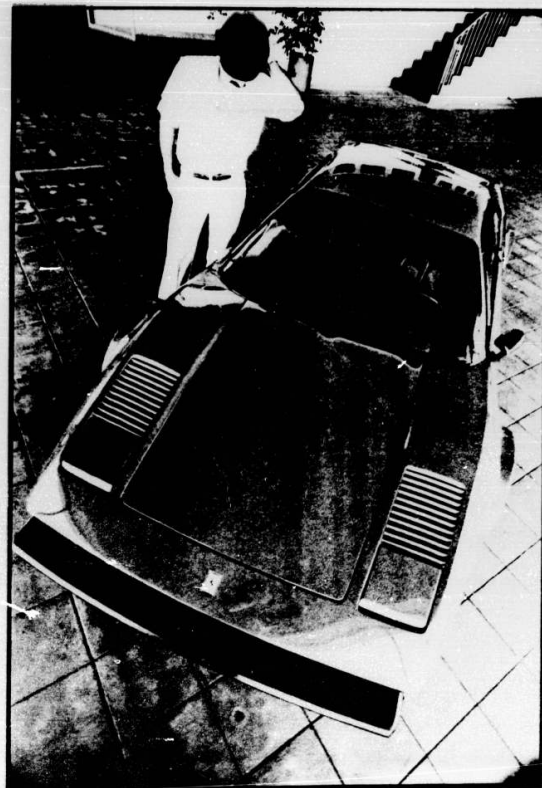
to be just another automobile parked under the trees on South Sage Street. Sometimes, when he looked at it, Arnold wished that his father had bought a Chevrolet instead. Inside of a year, he hated that cold, reliable, lumbering car and hoped it would blow up one day — one day when his grandmother was in it, maybe.

But the car endured. It was well cared for, remained "in the family," and never blew up. In 1960, Arnold got his driver's license. He learned how to drive the monster and before long could be seen around town in it often. He took dates to drive in movies. The shoddy, faithful Chrysler chauffeured Arnold to the senior prom. He took his grandmother to the doctor in it, picked his dad up from work in it, washed and waxed

it and changed its flat tires. One Saturday morning in 1964 he decided to have it stolen.

Arnold knew that the Rafferty twins, who lived in a small garage thick with greasy rags and hubcaps by the hundred, would be glad to steal it. He set up the caper. Arnold would "accidentally" leave the keys in the ignition. Friday night and the Raffertys, in turn, would sneak in by the wee hours and quietly make off with the car. Clean as a whistle. They could then sell it whole, for parts, live in it, or eat it. Arnold didn't care, so long as he was rid of it.

That Friday night, he crawled into bed, grinning. At 3:26 a.m. Arnold was awakened by the sound of two short, rapid bursts of machine gun fire, and the twin shrieks of the ex-Raffertys.



1978 Ferrari 308 GTB

"We shall expect five hundred dollars per month," said the man, casually flicking a piece of lint from his lapel.

"For how long?" asked Alfredo.

The man looked up from his lapel. "Oh," he said, "we'll let you know."

Alfredo cleared his throat.

"Well, when may I have it?"

The man appeared startled at the question. He placed his hands palms down on the top of his walnut desk and looked straight into Alfredo's eyes. "You may have it," he said slowly, "when you own it. Until such time as you do own it, you must agree that you do not own it. Until it is yours, then," he added, drawing in a long, deep breath, "it will remain ours. Exceedingly simple, yes?"

The man leaned back in his leather chair.

Clearly uncomfortable, Alfredo squirmed in his wooden one. "I hate to bring this up," he said sheepishly, "but what about the down payment? I mean, I gave you one thousand dollars."

The man nodded benignly, twisting the expensive ring on the small finger of his left hand. "Of course," he said, "we do appreciate your interest. We agree that it is a lovely and valuable thing. A thing worth possessing. He centered the ring on his pale, manicured finger. "We are very proud."

Alfredo had to agree. He thought of it. "Yes, it is indeed lovely," he said. "Please let me know when I — he thought again — "when it is no longer yours."

"Certainly," said the man, springing up with a flourish to extend his hand. "Ciao, Alfredo."

PHOTOGRAPHS BY CHRIS WIMPEY

Sales of a Death Man

still the sales manager has misjudged the street; the income level is lower than he'd expected, and more than half the people living on it already own cemetery property.

Between responses, Holman explains his techniques to the admiring trainee, a quiet woman who's grown tired of working as an accountant. "I phrase the question negatively because if you say, 'Do you own cemetery property?' it's too easy for them to say yes just to get rid of you," Holman says. The woman expresses amazement at how much better Holman's boisterous technique succeeds than her own restrained approach.

Occasionally, he hits a homeowner who doesn't yet own cemetery property and he offers to send around a counselor with an El Camino record book ("To keep track of the vital information you might need if there ever is a death in the family. We do this as a service"), yet no one is interested. At one house a dried-up, graying woman seems ready to shut the door, but she turns around and yells, "Dave, are you interested?"

"Interested in what?" her husband snaps back.

"Oh, some guy here is selling plots."

"No, I'm not interested," the man's voice floats back. "I intend to be



disintegrated and blown into space."

Holman guffaws. "See, you just can't predict what they're going to come up with," he repeats as he walks on to the next house.

Here, a man in his twenties admits that he doesn't own any cemetery property, but when the salesman mentions the record book, the young man mutters that he belongs to "that Tele-thing, you know?"

"Telephase?" Holman asks politely.

"Yeah, that's it," the homeowner responds. Holman walks away, but he

doesn't believe the guy for an instant; the excuse is a familiar one. The brush-off reminds him of a poem, however, which a fellow salesman made up, with a smirk he recites it to the trainee. "Roses are red, violets are blue. We'll shake and bake you for \$252." The two stifle their giggles as they approach the next door.

Mention of cremation provokes an even more dramatic response from Borgnier. Greenwood's sales manager says his people will sell any death arrangement that a customer wants — "if they let us give 'em an explanation first." And

Borgnier's explanation reflects the missionary fervor more than ever. "Anything cheap you're going to get cheap," he declares. He says people don't understand that the funeral ritual allows both the conscious and the subconscious to acknowledge the reality of death. "They think it's a lot of hogwash," but it doesn't hurt the person that's gone, to the best of our knowledge.

"Funerals were not devised by funeral homes and mortuaries," he continues. "They were devised by churches and society. And when folks ignore this, it's just like when they ignore marriage, and you have all these people living together... it tends to destroy a country's moral fiber. I tell you the way a country buries its dead tells you a lot about the moral fiber of the country. A country that throws its dead in the ocean is in terrible condition!"

Across town, Jay Musselman at El Camino remains calm when the topic of cremation comes up, but his charismatic eyes grow icy. He even blames the funeral industry for some of the current popularity of cremation. He argues that the industry overreacted when organizations like the Telephone Society sprung up to fill a legitimate demand, and the public in turn began turning to cremation as a backlash against the funeral people. "I believe there's a substantial segment of the public which is just overreacting. They're choosing cremation for the wrong reasons,"

Musselman says. "It's lack of consideration or lack of thought. People spend less time planning their funerals than they spend planning their vacations."

Musselman looks like a pudgy Jack Lemmon. Like Borgnier, he chain-smokes, and silver threads have begun to streak his mustache and thick black head of hair. A former IBM salesman, Musselman turned to the pre-ned business when the restraints of working for a corporate giant got on his nerves. Profanity peppers his words, which stream out of him like commercials out of a television set.

"Here's one example: one day we find a little old man sitting out in his car, crying. I send out one of my people to find out what's wrong, and it turns out that the little old man had his wife cremated exactly one year ago. He doesn't know where else to go — so he comes here and sits in his car. . . . You see, had the little old man given prior consideration to the emotional impact of the decision, he might have thought a little differently."

"We're so goddamned sophisticated," Musselman muses, dragging on a cigarette. "You know the Mexicans and Negroes have no problems with death. They let it all hang out. They have a beer bust and everyone cries, and then — phhhht — they go back to the living."

Is cremation right for anyone, then? "It is right for the person who takes into consideration the feelings of all the survivors," Musselman fires back without hesitation.

Musselman has mapped out the art of selling death like a general planning a



battle, and he says his salesmen fight the hardest battle when they return to prospects' homes with their record books and pitches. He says if they can cross the thresholds then, everything else comes easily: giving the presentation, even getting the buyers to contemplate the details of their own demise. "Sometimes they even really get into it at that point. I know of one woman who even rolled around on her bed to find out which position she'd be most comfortable in her coffin. But that was kind of an extreme example."

Musselman doesn't like to discuss the economics of his business, although when pressed, he says the average pre-ned couple spends about \$1100 on the property and \$2500 for mortuary services.

Like Borgnier, he says he doesn't like to emphasize the price savings, since it constitutes the weakest motive for

buying. The pre-ned customer doesn't save that much money, he says, and if he considers his funeral trust only as a monetary investment, he may be tempted to pull his money out and spend it on some flashier money maker.

Instead, Musselman pushes the pre-ned concept as a form of "grief therapy," one which he says has been overlooked despite all the Death Preparation consciousness. "Look, take the example where you have a young couple; they've never thought about funerals. But one day he gets wracked out on the freeway and she has to come here all alone. She stumbles around; she doesn't know what she's doing. And in the future, when she thinks back on it she has the worst possible memory of the experience. Now compare that with the experience when a salesman comes to the home. The guy doesn't want to spend the

money. He's saved up all this time for a motorcycle, but she bugs him about it and finally he agrees. And that night she's so happy that she jumps in the sack with him and it's the best time ever. What kind of a memory do you have then? The best possible kind!"

"The mutuality of the decision helps prevent some of the nagging ups. It prevents worse memories. 'Okay, he's dead. At least I can deal with the fact that he's dead. But that son of a bitch at the mortuary didn't have to sell me this expensive casket.' Musselman looks reflective. "Yet all the grief seminars and everything, they're all after the fact. We're myopic. Actually, I think we're a bunch of assholes."

But if the pre-ned salesman plays on his customer's emotions — if he draws upon fear to induce them to buy — does the customer really benefit after all? The decision is still an emotional one, so does it matter when the survivors actually make it? Musselman smiles, and for an instant he looks like a barracuda.

"You bet it's an emotional decision. I wouldn't want to argue that for a minute. But you tell me how much emotion you're going to feel when you see the person you love stretched out on the table," he spits out the words. "And you're going to tell me that's the same thing as making the decision when everyone's whole and happy. That's bullshit. I can't believe these people who come down on us for the high cost of dying; then we go out and try to make the decision making more rational and they say we're playing on people's emotions. You try and tell me that you can compare the two kinds of emotion?"

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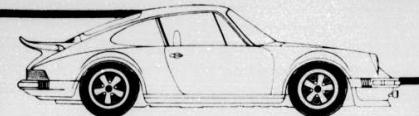


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The other night as I came out of a theater where I had seen *Annie Hall* for the third time, I heard a middle-aged man say to his female companion, "Well, it was different." His voice was completely neutral, absent of any inflection of either excitement or disappointment. With equal lack of differentiation, his friend answered, "That's right, it was different."

I was reminded of this when I left the new North African restaurant, Le Bedouin, which has been open a scant week. A beautiful young woman in an equally beautiful "peasant costume" turned to her mate and remarked, "Well, it's different." It is the search for the unusual or "different" which will bring many customers to Le Bedouin.

Middle Eastern restaurants come and go, but San Diego, unlike Los Angeles, San Francisco, or even Newport Beach, has not experienced food from north of the Sahara, namely the cuisine of Morocco, Algeria, Tunisia, and Libya. The cuisine of this area can be quite wonderful, particularly the Moroccan banquet, or *afra*. *Afra* may offer as many as thirty meat and poultry dishes. Originally based on simple Berber fare, these banquets soon incorporated the influences of Arab, Egyptian, Persian, Spanish, and French cuisines. At Le Bedouin, the banquet menu (\$12.50) is printed in French, but it has by-passed some of the traditions. You are not expected to eat the food with your fingers, and regular tables have been provided instead of serving you amidst cushions on the floor.

One of the strongest features of Le Bedouin is its decor. The room is quite charming with its striped walls and a modified text effect created by slightly billowing waves of material stretched to the ceiling. The chairs are made of cane, and the backs of the booths are covered with material in a Persian design. The dining area is small, immaculate, and a single red rose discreetly contrasts with the oyster-white tablecloth.

The basic premise is also a fine one — namely, to offer the diner a choice of either a banquet or entree with soup or salad. Everyone in my party opted for the banquet. At present,



made from wheat grain. *Couscous* may be purchased at Middle Eastern grocery shops, and most purists cook it in a *couscoussiere*, a two-part pot with a strainer or colander at the top and a steamer beneath. The point about *couscous* is that it may be served with lamb and chicken, with raisins and carrots, with prunes, apricots, grapes. It may be prepared as a dessert, just with fruit, or as a stew. I have a great fondness for *couscous* because it reminds me of the Russian *kasha*, just as soggy, the stew of Morocco is somewhat reminiscent of the Jewish cholent, a stew that is baked in the oven for about twenty hours.

At Le Bedouin, the *couscous* was plentiful, but the semolina simply lacked luffiness and moisture. Admittedly, two sauces were served with it — you've guessed it, the regular red sauce and a spicier one, called *harissa* sauce. This *couscous* contained garbanzo beans, a Tunisian influence. It is said a fine *couscous* will be blessed by Allah, and I hope that someday the chef at Le Bedouin will be worthy of this blessing.

As for the rest, the fruit bowl and what's listed on the menu as "date farci" is a bit of a farce. A small orange, an equally puny delicious apple, a banana, and a couple of dry dates hardly live up to the expectations implied in *corbeille de fruits et de noix*. Last I overlooked the note, there were three or four walnuts in the bowl. To do it right, the dates would have to be stuffed, and the fruit unusual, say gorgeous purple grapes, or magnificent fresh figs. But American Delicious apples and not even a succulent navel orange! May Allah also provide enlightenment as well as blessings for the fruit. The slice of baklava was good, though I would have liked more of it (it has the width of two fingers).

I only do not wish to be uncharitable, but the \$12.50 dinner is scarcely a moveable feast. If you have ever dined at Dar Maghreb in Los Angeles, then you've experienced a sumptuous banquet. It includes, among other delectable dishes, *pastilla* or *biteera*, made with tissue-thin pastry dough and pigeon or chicken. Le Bedouin should be adding both *supria* and *pastilla* soon, but the chef has to be able to impart a "down home" taste to the food. As matters now stand, Le Bedouin is an introduction to North African cookery, rather than an advanced course. For aficionados of Moroccan cooking, Le Bedouin will be disappointing. For the uninitiated, it may be a worthwhile experience; and, as the people said, it really is different. For myself, I hope the cuisine improves. Last winter, a former student of mine made a Moroccan banquet that took her several days to prepare. The results were so stunning that I would urge her to give a few pointers to the chefs at Le Bedouin. □

first-rate, done beautifully, with the lamb succulent. It's too bad that Le Bedouin does not offer this lamb as an entree, because it proved to be the highlight of the dinner, along with the *mechouia*.

What can be said of the entree "mechouia"? To be most charitable, they just didn't make it. The chicken with prunes and almonds did not have a sauce that appeared particularly distinctive, tasting of neither honey nor of prunes. And the rabbit seemed to have a similar sauce, except that it lacked sugar. How this was achieved I am hard pressed to say, but it was as if the chicken and rabbit had been prepared in advance and then had the red sauce ladled over it.

As for the *couscous*, I regret to say that it was both lackluster and dry. *Couscous*, the national dish of North Africa, is a semolina

there are only four entrees on the menu prepared North African style: *couscous*, pigeon, rabbit, and chicken. Within a month, the managers hope to add more.

We started with a soup that contained barley, which I found extremely salty as well as peppery. North African cuisine may or may not be spicy — it does utilize cumin, cayenne pepper, and coriander — but this soup simply had been salt-and-peppered American style, and I did not finish it.

The soup was followed by *mechouia*, one of the best items on the menu. It consists of a puree of bell peppers, onions, tomatoes, and you eat it with pita bread, as if it were a dip. It's quite delicious, and should you order the entree without a banquet, the *mechouia* is worth its a la carte price. The small skewer of lamb that arrives after the appetizer is also

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WAR BONDS

JONATHAN ROSENBAUM

As a native of Alabama, I didn't have to worry much about draft-dodging in the late Sixties. All I had to do was stay in graduate school in Long Island, while a sizable portion of the good old boys I knew from high school were busy enlisting. Why were they busy enlisting? I didn't understand it then, and I'm not any surer that I can understand it now. I went to *Coming Home* hoping to find a few clues.

As far as I was concerned, the boys back home were misguided fools, but they sure made life a lot easier for me. Considering my privileged background, I might have managed to stay out of the war's thrust their unwitting help. If I hadn't been in graduate school, I might have faked a 4-F like some of the surfers in *Big Wednesday*, a movie that provides a very interesting contrast to *Coming Home* as far as social class, the war in Vietnam, and a San Diego setting are concerned. Fortunately, the good-natured jocks who were all too willing to offer themselves up as cannon fodder made such deliberations unnecessary.

And unfortunately, *Coming Home* can't answer any of my guilty questions about these guys, because it seems to know as little about their war experience as I do. One of the two lead male characters, Luke Martin (Jon Voight), is introduced to us only after he comes back — a paraplegic and a former football player and hero, who's lucky enough to encounter Sally Hyde (Jane Fonda), a volunteer nurse in his ward and a former classmate and cheerleader. The other, Sally's husband Bob Hyde (Bruce Dern), gets introduced as an expert runner, insensitive spouse, and fire-breathing hawk who goes off to Vietnam, returns with a slight and accidentally self-inflicted leg wound and a gratuitous medal, and winds up drowning himself in the Pacific. Luke is portrayed throughout as a hero; Bob gets treated like a freakish lunatic that the movie never quite knows what to do with.

At least half of *Coming Home* touchingly harks back to a time in Hollywood filmmaking when movies were addressed to broad communities rather than isolated narcissists, when it was still possible to offer collective statements — however rosy-fingered and misguided (e.g., *The Best Years of Our Lives*) — that were motivated by a sense of civic responsibility. The other half essentially consists of naked maneuvers designed to keep the film from cutting too close, or saying too



COMING HOME

much — or doing anything that might prevent the movie's diverse currents from converging in a Hollywood wish-fulfillment glittering with glamorous star turns.

The dual aim is every where present, in all its schizophrenic clarity: (1) to bear witness to the devastation — physical, psychological, moral, and social — wreaked by the Vietnam war on American soldiers and their families; (2) to make as much money as possible. As contradictory and crazy as this does, movie might seem, it is as the dead center of the everyday strain in current Hollywood thinking that argues that a movie like *Coming Home* can't even make the public rounds unless it has vaguely gobs of "Oscar." "Most erotic love scene since..." and "the performance of his/her life" smeared over its features, closing off every available pore — not only in the ads, but right up there on the screen.

The project, which apparently grew out of meetings of Jane Fonda with women married to paraplegics and quadriplegics, ultimately wound up as a committee affair with assorted members hashing out the creative decisions: Fonda, producer Jerome Hellman, associate producer Bruce Gilbert, director Hal Ashby, actors Voight and Dern, and a trio of writers (Nancy Dowd, Waldo Salt, and Robert C. Jones). Inevitably, the results are a kind of palimpsest or layered text of overlapping cross-purposes that keeps the movie's tactile surface needlessly clogged, its rhythms twitchy and restless.

A glaring example of surface distraction is provided by the motif of Sixties rock hits that drones incessantly on the soundtrack. Ostensibly designed to provide the spectator with instant nostalgic

placement à la *The Last Picture Show* or *American Graffiti*, the idea buckles to such a degree that the songs become a barrier between Now and Then. Why does this happen? Partially, one suspects, because the late Sixties are still too close to many of our memories, which suggests that the real problem posed by the movie is not how to remember the war's aftermath — which we're all still living with — but how to forget it gracefully. Another part of the trouble may be the way that the songs are allowed to float over and seemingly bind together the movie's fragmented structure, which comes across as false construction. Unlike the brilliant score composed by Hans Werner Henze for Alain Resnais' *Marie*, which simultaneously allowed the fragmented incidents and details of that film to remain separate while joining the spaces between them into a common lament — in a story about memory that significantly gravitated around the exorcising effects of the Algerian war on a French soldier — the top-of-the-pops score used in *Coming Home* pretends to erase the gaps between the film's multiple concerns, setting up an implied emotional continuity that the remainder of the film has been unable to contrive.

If Voight and Fonda represent the bankable side of the movie, they also can be taken as some measure of the film's achievements, as well as the limits of those achievements. By focusing on so many mundane, everyday aspects of Luke's paraplegic condition — from urine bags to wheelchair to the mechanics of his lovemaking — the film succeeds in humanizing his plight in specific rather than sociological terms. When he pays his first visit to Sally's bungalow flat, it is characteristic that

the film devotes three utilitarian camera setups to show us how he gets off his wheelchair to make it through the front door — a process that is depicted logically rather than rhetorically. By introducing Voight as a grouch throwing a Brando-style tantrum from his hospital stretcher, the movie carefully paves the way for a step-by-step charting of his emotional rehabilitation that allows the character's moral strength to grow before our eyes, lending an erotic charge to his lovemaking scene with Fonda — the movie's emotional centerpiece — that has been carefully prepared for.

At the same time, I wonder what this movie might mean to all the male paraplegics who don't get invited to dinner and bed by Jane Fonda: is it "telling their story" too, or merely rewriting it so that we all might feel a little more comfortable with their nagging presence? At least the movie acknowledges their problems in a series of tidbit cameos, which is a better deal than the Bruce Dern character gets. The coily named Bob Hyde, who remains a psychological and sociological question mark throughout, winds up getting used as a villain to offset Voight's and Fonda's glamor than as a coherently tortured victim in his own right. Adding insult to injury, the poor creep is saddled with enough ineffectiveness and mawkishness to defeat a battleship, much less a human being. Not only is it clearly signaled to the viewer in the first reel that he can't bring his wife to orgasm (a feat performed by Luke the first time he and Sally hit the sack); when she flies all the way to Hong Kong to visit him on leave, and soothingly caresses his back with Tiger Balm, all he can do is grill her brutally about her job in the paraplegic ward: "Is that the way you massage the basket cases at the hospital?" To take the movie at its own word, the only reasonable thing such a raving cuckold can do — if he wanted to be a war hero, and comes back with an identity crisis — is to photographically drown himself in the ocean, thus clearing the way for the box-office dynamite of Fonda and Voight to flourish in the spectator's imagination without any excessive overlay of guilt.

Despite and even at times because of such difficulties, Fonda's way of immersing herself in all this material is a marvel to watch and is the main reason I can think of for going to see this movie. It isn't that the character she plays has any solid depth on a conceptual or political level; her place in the film is essentially that of an emotional conduit between Voight, Dern, and the audience, which doesn't allow her much additional space as an

independent being. What fascinates and involves me in her performance is the conscientious effort and thought that seem to go into every line reading and gesture, as if the question of what a captain's wife and former cheerleader was like became a source of endless curiosity and discovery for her. Some of the same concentration registers in a less showy fashion in Penelope Milford's performance as Vy, Sally's best friend and sidekick. By all counts the best scenes in the film — apart from the seemingly improvised conversation between war veterans that comes before the credits, which promises an overall authenticity that the movie mainly doesn't deliver — are the ones featuring Fonda and Milford together, which bristle with small and telling observations.

The basic problem with such scenes, like most of the movie's best opportunities, is that the film doesn't seem to trust them enough, and usually cuts away from them to something else before they can suggest too much. In comparable fashion, the overall impact of two important sequences — the suicide of Voight's friend and Vy's brother Billy, and Voight's impassioned anti-war speech to a group of high school students — gets compromised by the movie's overall strategies. In the first case, one has to contend not only with the ominous nudging of "Sympathy for the Devil" on the soundtrack, but an actual boost in the music's volume level to punctuate the climactic moment — as if the incident wasn't already distressing or meaningful enough on its own terms. In the second case, Voight's fearful outpouring is maddeningly interrupted with the ceremonial preliminaries to his own suicide, which might have looked swell on paper, but comes across as an emotional equivalent of coitus interruptus on the screen.

If we can read *Coming Home* as a troubled crazy mirror of our own uncertainties, the schizophrenia of its methods begins to seem inevitable. To some extent, we all want to know how to cope with the atrocity in our minds that America's involvement in Vietnam created — a problem that's clearly going to remain with us for some time. At the same time, most of us would probably prefer to assume that such a problem doesn't exist — a bias that most popular forms of filmgoing tend to oblige. Doing its best to look after our confused needs, *Coming Home* tries to remember and forget with equal amounts of dedicated intensity, and succeeds in keeping us just as muddled as we were, while providing an emotional outlet to our confusion. Just what we all need, isn't it?

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SUN. TUE. 16/18

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CREATURE FROM THE BLACK LAGOON

WEDNESDAY/THURSDAY

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Directed by AKIRA KUROSAWA
Starring TOSHIRO MIFUNE
SAMURAI
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RED BEARD

WED. THUR. JULY 12/13

Francis Ford Coppola's
The Godfather PART I
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Kurosawa's
DERSU UZALA
THE HUNTER

FRIDAY/SATURDAY

JUNE 23/24

NEVER SAY NEVER
DUPER THING

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WAR BONDS

JONATHAN ROSENBAUM

As a native of Alabama, I didn't have to worry much about draft-dodging in the late Sixties. All I had to do was stay in graduate school in Long Island, while a sizable portion of the good old boys I knew from high school were busy enlisting. Why were they busy enlisting? I didn't understand it then, and I'm not any surer that I can understand it now. I went to *Coming Home* hoping to find a few clues.

As far as I was concerned, the boys back home were misguided fools, but they sure made life a lot easier for me. Considering my privileged background, I might have managed to stay out of the war without their unwitting help. If I hadn't been in graduate school, I might have faked a 4-F like some of the surfers in *Big Wednesday*, a movie I never saw, or a very interesting contrast to *Coming Home* as far as social class, the war in Vietnam, and a San Diego setting are concerned. Fortunately, the good-natured jocks who were all too willing to offer themselves up as cannon fodder made such deliberations unnecessary.

And unfortunately, *Coming Home* can't answer any of my guilty questions about these guys, because it seems to know as little about their war experience as I do. One of the two lead male characters, Luke Martin (Jon Voight), is introduced to us only after he comes back — a paraplegic and a former football player and basketball star who's lucky enough to encounter Sally Hyde (Jane Fonda), a volunteer nurse in his ward and a former classmate and cheerleader. The other, Sally's husband Bob Hyde (Bruce Dern), gets introduced as an expert runner, insensitive spouse, and fire-breathing hawk who goes off to Vietnam, returns with a slight and accidentally self-inflicted leg wound and a gratuitous medal, and winds up drowning himself in the Pacific. Luke is portrayed throughout as a hero; Bob gets treated like a freakish lunatic that the movie never quite knows what to do with.

At least half of *Coming Home* touchingly harks back to a time in Hollywood filmmaking when movies were addressed to broad communities rather than isolated narcissists, when it was still possible to offer collective statements — however rosy-fingered and misguided (e.g., *The Best Years of Our Lives*) — that were motivated by a sense of civic responsibility. The other half essentially consists of naked maneuvers designed to keep the film from cutting too close, or saying too



COMING HOME

placement in *The Last Picture Show* or *American Graffiti*, the idea backfires to such a degree that the songs become a barrier between Now and Then. Why does this happen?

Partially, one suspects, because the present, in all its schizophrenic clarity: (1) to bear witness to the devastation — physical, psychological, moral, and social — wreaked by the Vietnam war on American soldiers and their families; (2) to make as much money as possible. As contradictory and crazy as this double motive might sound, it is at the dead center of the everyday strain in current Hollywood thinking that argues that a movie like *Coming Home* can't even make the public rounds unless it has vaguely noble "Oscar," "most erotic love scene since..." and "the performance of his/her life" smeared over its features, closing off every available pore — not only in the ads, but right up there on the screen.

The project, which apparently grew out of meetings of Jane Fonda with women married to paraplegics and quadriplegics, ultimately wound up as a committee affair with assorted members hashing out the creative decisions: Fonda, producer Jerome Hellman, associate producer Bruce Gilbert, director Hal Ashby, actors Voight and Dern, a trio of writers (Nancy Dowd, Waldo Salt, and Robert C. Jones). Inevitably, the results are a kind of palimpsest or layered text of overlapping cross-purposes that keeps the movie's tactile surface needlessly clogged, its rhythms twitchy and restless.

A glaring example of surface distraction is provided by the medley of Sixties rock hits that drones incessantly on the soundtrack. Ostensibly designed to provide the spectator with instant nostalgic

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the film devotes three utilitarian camera setups to show us how he gets off his wheelchair to make it through the front door — a process that is delineated logically rather than rhetorically. By introducing Voight as a grouch throwing a Brando-style tantrum from his hospital stretcher, the movie carefully paves the way for a step-by-step charting of his emotional rehabilitation that allows the character's moral strength to grow before our eyes, lending an erotic charge to his lovemaking scene with Fonda — the movie's emotional centerpiece — that has been carefully prepared for.

At the same time, I wonder what this movie might mean to all the male paraplegics who don't get invited to dinner and bed by Jane Fonda: is it "telling their story" too, or merely rewriting it so that we all might feel a little more comfortable with their nagging presence? At least the movie acknowledges their problems in a series of subtle cameos, which is a better deal than the Bruce Dern character gets. The coily named Bob Hyde, who remains a psychological question mark, winds up getting used more as a villain to offset Voight's and Fonda's glamor than as a coherently tortured victim in his own right. Adding insult to injury, the poor creep is saddled with enough ineffectual and manic tics to defeat a battleship, much less a human being. Not only is it clearly signaled to the viewer in the first reel that he can't bring his wife to orgasm (a feat performed by Luke the first time he and Sally hit the sack), when she files all the way to Hong Kong to visit him on leave, and soothingly caresses his back with Tiger Balm, all he can do is grill her brutally about her job in the paraplegic ward: "Is that the way you massage the basket cases at the hospital?" To take the movie at its own word, the only reasonable thing such a raving cuckold can do — he wanted to be a war hero, and comes back with an identity crisis — is to photographically drown himself in the ocean, thus clearing the way for the box-office dynamite of Fonda and Voight to flourish in the spectator's imagination without any excessive overlay of guilt.

Despite and even at times because of such difficulties, Fonda's way of immersing herself in all this material is a marvel to watch and is the main reason I can think of for going to see this movie. It isn't that the character she plays has any solid depth on a conceptual or political level; her place in the film is essentially that of an emotional conduit between Voight, Dern, and the audience, which doesn't allow her much additional space as an

individual being. What fascinates and involves me in her performance is the conscientious effort and thought that seem to go into every line reading and gesture, as if the question of what a captain's wife and former cheerleader was like became a source of endless curiosity and discovery for her. Some of the same concentration registers in a less showy fashion in Penelope Milford's performance as Vy, Sally's best friend and sidekick. By all counts the best scenes in the film — apart from the seemingly improvised conversation between war veterans that comes before the credits, which promises an overall authenticity that the movie mainly doesn't deliver — are the ones featuring Fonda and Milford together, which bristle with small and telling observations.

The basic problem with such scenes, like most of the movie's best opportunities, is that the film doesn't seem to trust them enough, and usually cuts away from them to something else before they can suggest too much. In comparable fashion, the overall impact of two important sequences — the suicide of Voight's friend and Vy's brother Billy, and Voight's impassioned anti-war speech to a group of high school students — gets compromised by the movie's overkill strategies. In the first case, one has to contend not only with the ominous nudging of "Sympathy for the Devil" on the soundtrack, but an actual boost in the music's volume level to punctuate the climactic moment — as if the incident wasn't already distressing or meaningful enough on its own terms. In the second case, Voight's impassioned outpouring is maddeningly interrupted with the ceremonial preliminaries to Dern's own suicide — which might have looked swell on paper, but comes across as an emotional equivalent of coitus interruptus on the screen.

If we can read *Coming Home* as a troubled crazy mirror of our own uncertainties, the schizophrenia of its methods begins to seem inevitable. To some extent, we all want to know how to cope with the atrocity in our minds that America's involvement in Vietnam created — a problem that's clearly going to remain with us for some time. At the same time, most of us would probably prefer to assume that such a problem doesn't exist — a bias that most popular forms of flinging tend to oblige. Doing its best to look after our confused needs, *Coming Home* tries to remember and forget with equal amounts of dedicated intensity, and succeeds in keeping us just as muddled as we were, while providing an emotional outlet to our confusion. Just what we all need, isn't it?

KEN CINEMA

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THE WILD BUNCH MARLON JACK "THE MISSOURI" DUSTIN HOFFMAN "BREAKS" "LITTLE BIG MAN" JULY 16/18	DER SU UZALA THE HUNTER JULY 19/20	BOB DYLAN RENALDO & CLARA JULY 21/22
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All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and accompanied by the black spot. Unsated movies are for now reviewed.

American Graffiti — The peak adventures, climactic decisions, and profound self-revelations of an unbeatable quartet of bosom buddies (two over-the-top types, from class pre to hot-rod hood, who would not utter two words to one another throughout four years of high school) are compressed into one long and lively night, placed vaguely at the end of summer, 1962. Non-stop pop songs, Sunset Strip culture, and outlandish slang (werp, dork, punk, etc.) are hung into the pot, knowingly, winkingly, nostalgically. The effusion, together with the confusion, produces an effect of lightness and abandon that is more like content than graffiti. With Ron Howard, Richard Dreyfuss, Candy Clark, and Cindy Williams, directed by George Lucas. 1973. (Alhambra Drive In, Camino Cinema 4, State)

Big Wednesday — A portrait of the Southern California surfing scene set in the 1960s, written and directed by John Milus, starring Jan-Michael Vincent, William Katt, Gary Busey, and Lee Purcell. (Cinema Plaza 5, Cinema 21, College, from 6:16)

Brother Sun, Sister Moon — Young Francis of Assisi promoting poverty and naturalism in a Zeffirelli production of unlimited expenditure and trill is a jaw-breaking paradox, although the raucous Italian supporting actors provide plenty of convincing reasons why a sensitive young man should seek a life of simplicity and tranquility. On this difficult path, the emotional climaxes come along fairly often and are surprisingly irresistible. Newcomers Graham Faulkner and Judi Bowker, as Francis and Clare, are required to be the most breathtaking beauties in all human kind, and they do not look in the slightest worried about handling their assignments. 1973. (Strand, 6:16)

Capricorn One — A space-race thriller star: J. Elliott Gould, Karen Black, Telly Savalas, and O. J. Simpson, written and directed by Peter Hyams. (Cinema Plaza 5, Escondido Drive In, Grossmont, Pacific Drive In, University Towne Centre)

The Chosen — Here's supernaturalism with a social conscience, a plausibly hands-on ecological plea which



OUTRAGEOUS

suggests that the Antichrist has already arrived on earth to lobby on behalf of nuclear power plants. This movie doesn't truly believe in anything, however, other than the box-office potential of the Devil. Kirk Douglas's bare ass, Agostina Belli's bosom, and bone-crunching,

stick-making violence. Directed by Alberto De Martino. 1978. (Paradise Twin)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his sci-fi forerunners in the only way

he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful nighttime skies, he has bigger and brighter spaceships, he has louder sound effects and background music, and he has the largest number of world-renowned cinematographers ever assembled on one list of credits (six in all — Vimos Zeigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alroy, and Frank Stanley). But basically his movie is just a jerrybuilt 1950s-style invaders-from-space story, a RED PLANET MARS swollen up almost beyond recognition by 1970s inflation. It's also a somewhat two-faced movie, which, all along the way to its uplifting messianic ending, tries to menace you into a nervous wreck with noisy, superficial, and usually superficial thrills. Richard Dreyfuss, Melinda Dillon, Teri Garr, and Francois Truffaut. 1977. (UA Cinema 1)

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IF I EVER SEE YOU AGAIN

Coming Home — The Marine captain's wife, thinking to make herself useful while her man is away in Vietnam, takes a nonpaying job in the veterans' hospital. There, she undergoes a radical character change (symbolized by her going from straight hair to fuzzy) and falls in love with a bitter wheelchair case who, at first touch, produces the fireworks always missing from her unelastic, or at least unorgasmic, marriage. "It's never happened to me before," she breathes in post-coital heaven. (Which proves what? Paraplegics make better lovers? War protesters make better lovers?) The movie can spare no more time for the veterans' hospital once love blooms, which makes the heroine's volunteer work seem less motivated by do-gooding or consciousness-raising than by man-hunting. And for that matter, the director, Hal Ashby, seems less interested in making a political movie than in old-fashioned triangle movie in which the characters' political convictions are simply cues as to whom the audience is supposed to side with. As in any old-fashioned triangle tale, the sticky

emotional situation is eventually cleaned up with a convenient

succide. Hit songs of the 1960s are periodically played on the

soundtrack, unabridged, and they almost drown out the action in this soft, pale-looking movie, photographed by Haskell Wexler with the Best Bowditch still on his camera lens from his stint on Ashby's BOUND FOR GLORY. Jane Fonda, Jon Voight, and Bruce Dern. 1978. (Cinema 3 Cinema 1)

Demien — Omen II — The further adventures of the Antichrist, starring William Holden and Lee Grant, directed by Don Taylor. (Camino Cinema 4, Fashion Valley, Plaza Twin 2)

The Devil's Rain — Choral moans and fragments of Hieronymus Bosch paintings, behind the credits, serve as a springboard into a violent, electrical storm, a melling man, and — in short — a very fast start for this madly paced horror movie about a Devil's missionary who has set up operations in a Western ghost town, with his congregation of lost souls imprisoned in eyecore bodies. Ernest Borgnine, William Shatner, Ida

Lupino, Eddie Albert, directed by Robert Fuest. 1976. (Cabrillo, from 6:16, Midway Drive In, South Bay Drive In)

The End — But Reynolds cultivates a mustache and beard which serve to muffle, or muzzle, his charm as a comic actor, and also serve to enhance his image as a serious film director — exactly like Jerry Lewis, with his mustache and beard, in WHICH WAY TO THE FRONT? Also like Lewis in that ill-begotten movie, Reynolds further demonstrates his seriousness by handling a subject of doubtful, if not indefensible, comic possibilities — the subject of terminal illness and suicide. (A typical lame-brained line: "I thought I'd wake up dead," cracks Reynolds, regaining consciousness after swallowing an overdose of sleeping pills.) And also like Lewis, Reynolds seems to have become so fatigued or conciliated that he is forced to delegate the most energetic comedy business to an eager second banana, Dom DeLuise. With Sally

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 • (Center 3 Cinema 3, Cinema Plaza 5, Frontier Drive in, UA Cinema 3, Vineyard Town 2.)

Equus — Peter Shaffer's theatrical shocker about an emotionally dry psychiatrist, also a study classical with a taste for the dead gods of ancient Greece, who becomes frightfully envious of a teenage patient's brief moments of passionate spiritual oneness with horses while he

rides them, naked, under the moonlight. Sidney Lumet shapes the play into mountainous blocks of terse, painful acting, chiefly Richard Burton gazing tormentedly into the camera and doing arduous dramatic readings, and the smooth-faced Peter Firth, as the boy, paddling around in baby steps as though he's in chackles. Jenny Agutter, as the only major character seen only in flashback, is the only one to act lifesize. There's some exciting, sensual horse imagery, now and then, to liven up the carefully dull brown color scheme. The climactic blinding of the horses is depicted graphically, gruesomely, but also incredibly — the distraught boy swinging a sickle with pinpoint accuracy into the eyeballs of six panicked horses. 1977.
 * (Strand, 6/21 and 22)

F.I.S.T. — A cautiously equivocal view of a charismatic labor leader, a man of impeccable motives but occasionally peccable methods, whose useless mission in life is to build a formidable economic force out of his belated truckers union (pronounced "yoo-yun" by Sylvester Stallone, who pronounces everything as if afflicted by the pain of a toothache or the numbness of necrosis). This scandal-happy movie



LOULUS is both long and superficial, and its only apparent commitment to the

labor movement is in mounting a lavish production which must at least

have created jobs for a great number of movie industry workers. The paganistic scenes are usually set in cavernous spaces that suggest bowling alleys or football stadiums, and they are stuffed full of stilette period detail. Rod Steiger, Melinda Dillon, Peter Boyle, directed by Norman Jewison. 1978.
 (Cineplex)

The Fury — Infamous federal agents, who work for an unspecified government organization, kidnap a teenage boy, who possesses unspecified psychic powers, in order to channel his great potential toward unspecified ends. Clarity is not this movie's forte. It's especially confusing about the nature of the psychic phenomena and about the cinematic style and the director's suggesting them. The bulk of the movie centers around the quest for the abducted boy by his vengeful father. The father's line when he finally finds the youth — the kid is floating eight feet off the floor at the top — is a classic: "What have they done to you?" The movie is very big on baroque camera movements, big on stunts that call for crashing through windows, and big on special effects in which blood flows like wine. The final zinger, which Pauline Kael has high-handedly judged "the greatest finish for any villain ever," has been done before (in *LIVE AND LET DIE*, for example), but probably not with the same degree of self-congratulation. Kirk Douglas, John Cassavetes, Carrie Snodgrass, Amy Irving, and Andrew Stevens, directed by Brian DePalma. 1978.
 • (Broadway, New Valley West Drive in)

The Goodbye Girl — Two Manhattan submissives meet, fight, and finally fall for one another. A supposedly heart-warming romance written in Neil Simon's glib, uncouth, hard-sell style. Simon certainly knows the rules of the Well-Made Play and the rat-a-tat rhythm of wisecracks and comebacks; he has a ready fund — as big as his bank account — of jokes about New York and the legit theater, and he possesses a true, sympathetic feeling for people's individual kinks. (Richard Dreyfuss plays an avant-garde artist, which somewhat excuses his habitual fussing and fuming. Marsha Mason, Simon's real-life wife, is an understating representative of middle-classness; and Quinn Cummings, an oishish little girl, is as precocious as any Helen James juvenile.) There seems to be a lot of know-nothing compressed into every Simon one-liner, and yet there is always a kind of hurry to change the subject, which acts as a disclaimer, a dismissal. Simon likes to hit and let. He would be ideally suited to the treadmill working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross. 1977.
 * (Center 3 Cinema 2, University Towne Centre, Village Vogue)

Grease — Rock musical set in the 50s, starring John Travolta, Olivia Newton John, and Stockard Channing, directed by Randal Kinsie.
 (Bijou, Fashion Valley, from 6/16)

The Great Tycoon — A fictionally embellished treatment of the Jackie Kennedy-Aristotle Onassis marriage, starring Jacqueline Bisset and Anthony Quinn, directed by J. Lee Thompson.
 (Cineplex Cinema 4)

High Anxiety — In his sparring parody of the Master of Suspense, Mel Brooks is straddling halfway between the mass audience and the Hitchcock aficionados, halfway between the Borzoi Belt and the college classroom. The quarry of this mildly ambitious movie is symbolized by its own passing reference to a "Mr. McGuffin" — the gag is at once too obscure for the average viewer and too impetuous for the Hitchcock scholar. Brooks, hardly a disciplined parodist, tends to duplicate particular motifs — acrophobia, psychotronics, birds, frigid blonde, etc. — instead of general visual or narrative style. The result is a sort of static Hollywood Wax Museum imitation. When free or forgetful of his obsessions to the

Master, Brooks generates enough laughs to keep you from regretting that you abandoned your TV for the evening, but his successes in the field of parody are few. There's a funny reworking of the PSYCHO shower scene, which hits Hitchcock in his soft spot, his huge appetite for virtuoso show-stoppers, there's a nicely deflated, if totally irrelevant mimicking of Sinatra, and, best, there's some — didactic camera-consciousness that is clearly related to Jean Luc Godard. With Madeline Kahn, Gears Leachman, and Harvey Korman. 1977.
 ** (Flower Hill Cinema, from 6/16)

House Calls — Uncomplicated domestic comedy about a widowed doctor whose Second World War is jeopardized by a fortuitous divorce who plays only for keeps. Both of them are presented uncritically, and a bit too sweetly, as "good catches." The waggish dialogue by a foursome of scribblers and the droll playing by Walter Matthau and Glenda Jackson are like a rich embroidery atop the threadbare storyline. With Richard Benjamin and Art Carney, directed by Howard Zief. 1978.
 *** (Cineplex Town 1, Crown Flower Hill Cinema 3, Mira Mesa Cinema, from 6/16)

Hustle — Robert Aldrich's disenchanted and slightly lurching vision of the assorted dreamers and schemers in the City of Angels, a dangerous, chaotic, interlocking tangle of gaudy colors and glibby shadows. Scriptwriter Steve Shagan's procedural potpourri is teasingly well-plotted around numerous interruptions and postponements (and in the end,

despite the wobbly efforts of the characters involved, it turns out to be no case at all). Aldrich gives the thing force and coherence with his fully worked-out mean on screen. Unlaid, nervous, and nasty. Some strong work, too, by the cast, most of all Ben Johnson, as the father and incoherent father of the dead girl. Burt Reynolds, Catherine Deneuve, Paul Winfield, Ernest Borgnine, Eddie

Albert. 1975.

**** (Lower, through 6/17)

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 10951 Somers Village Road, Suite 116
 San Diego, CA 92121
 Telephone 455-0626

Movie Directory

DOWNTOWN

Aerie, 965 5th (232-9239)
 Call theater for program information.
Balboa, 4th and E (232-3320)
 Saturday Night Fever, Riot on Sunset Strip, and a Three Stooges short, from 6/16
Broadway, Broadway at 9th (232-4800)
 The Fury, Suspense, and Night of the Seagulls
Cabrillo, 329 Plaza (239-8718)
 The Devil's Rain, Virgin Witch, and Tintorera, from 6/16
Casino, 643 5th (232-8878)
 Fury of the Black Belt, Force Four, and Fortress in the Sun
Gold, 3827 5th, Hillcrest (285-2000)
 Outrageous
Plaza, 323 Plaza (232-0801)
 Love in Tokyo, Room of Champs, and Girls Who Do Anything

BEACHES

Cove, 7720 Grand, La Jolla (459-5404)
 House Calls, from 6/16
Pine Arts, 1818 Garnet, Pacific Beach (274-4000)
 Off the Wall, 6/17 midnight
Frontier Drive, 3601 Midway Dr. (222-6996)
 Theater 1: The End and Love and Death
 Theater 2: Saturday Night Fever and Lifeguard, from 6/16
Loma, 3150 Rosecrans (224-3344)
 Jews 2, from 6/16
Midway Drive, 3601 Midway Dr. (222-6942)
 The Devil's Rain and Virgin Witch
Pacific Drive, 4800 Mission Bay Dr. (274-1400)
 Capricorn One and One on One
Rose, 4642 Case, Pacific Beach (488-3303)
 Thank God It's Friday and Fun with Dick and Jane
Strand, 4980 Newport, Ocean Beach (223-3141)
 Roman and Juliet and Brother Sun, Sister Moon, 6/16
 War of the Worlds and When Worlds Collide, 6/17
 Cocoon, Hallelujah, and Money Business, 6/18 through 20
Ukiah and Man on a Swing, 6/21 and 22
Equinox, 7456 La Jolla Village, La Jolla (459-4341)
 Changero, through 6/17
 An Act of Revenge, 6/18 through 20

CLAREMONT-KEARNY MESA-UNIVERSITY CITY

Claremont, 4140 Claremont Mesa (274-0801)
 Closed for remodeling
Mira Mesa, 8116 Mira Mesa Blvd. (595-1912)
 Theater 1: The Last Waltz
 Theater 2: If Ever I See You Again
 Theater 3: House Calls and The Sting, from 6/16
 Theater 4: Rocky and Logan's Run
Tu-Vu Drive, 5535 Kearny Villa Rd. (277-4588)
 Rocky and Undercover Hero
University Towne Centre, 4525 La Jolla Village Dr. (452-7768)
 Theater 1: An Unmarried Woman
 Theater 2: Capricorn One
 Theater 3: The Goodbye Girl
 Theater 4: Our Winning Season, from 6/16
 Theater 5: The Billion Dollar Hood
 Theater 6: Saturday Night Fever, from 6/16

MIRAGE VALLEY

Center 3 Cinema, 2120 Camino del Rio North (297-1686)
 Theater 1: Coming Home
 Theater 2: The Goodbye Girl
 Theater 3: The End
Cinema 21, 1140 Hotel Circle North (291-2121)
 Big Wednesday
Fashion Valley, 110 Fashion Valley (291-4404)
 Theater 1: Damien - The Omen II
 Theater 2: Damien - The Omen II
 Theater 3: Grease, from 6/16
 Theater 4: Grease, from 6/16
Valley Circle, Mission Valley Center West (297-3831)
 Star Wars

STATE UNIVERSITY

Campus Drive, 6147 El Cajon Blvd. (582-1717)
 Billion Dollar Hood and Rock, Little Dog Lost
Century Tels, 54th and El Cajon Blvd. (582-7890)
 Theater 1: House Calls, from 6/16
 Theater 2: In Search of the Castaways and Here Come the Tigers
Cineplex, 5889 University Ave. (583-6201)
 F.I.S.T.
College, 6303 El Cajon Blvd. (286-1455)
 Big Wednesday, from 6/16
Kan, 4081 Adams Ave. (283-5809)
 Seven Samurai, 6/18 and 17
 Lawrence of Arabia and A Man for All Seasons, 6/18 through 20
 An Oxy of Coming Attractions, 6/21 and 22
State, 4712 El Cajon Blvd. (284-1428)
 American Graffiti

EL CAJON/LA MESA

Ace Drive, 1800 Broadway, Lamon Grove (488-5328)
 Rocky and Undercover Hero
Aero Drive, 3rd and Broadway, El Cajon (444-8800)
 Rocky and Undercover Hero
Alvarado Drive, 7910 El Cajon Blvd. (489-9008)
 American Graffiti and The Sting
Grossmont, 5500 Grossmont Center Dr., La Mesa (455-7103)
 Capricorn One
Parway Theaters, 1286 Fletcher Parkway (442-7000)
 Theater 1: Saturday Night Fever, from 6/16
 Theater 2: An Unmarried Woman and White
 Theater 3: Thank God It's Friday and Drive in
Rancho Drive, In Federal and Euclid (264-1337)
 Tintorera
Sanite Drive, 10980 Woodside Ave., Sanite (448-7447)
 Call theater for program information
Spring Valley, 1067 Elkton Blvd., Spring Valley (488-6833)
 In Search of the Castaways and Here Come the Tigers
UA Cinema, Interstate 8 at Magnolia, El Cajon (440-0390)
 Theater 1: Close Encounters of the Third Kind
 Theater 2: Our Winning Season, from 6/16
 Theater 3: The End

SOUTH BAY

Big Sky Drive, 2245 Main, Chula Vista (423-3377)
 Thank God It's Friday and Drive in
Pleats Tins, 475 5th, Chula Vista (422-5287)
 Call theater for program information
Paradise Tins, 1001 Harbor Ave., National City (475-8000)
 Theater 1: Filipino movies
 Theater 2: Malibu Beach and The Chosen
South Bay Drive, 2170 Coronado, Imperial Beach (423-2727)
 The Devil's Rain and Virgin Witch
Village, 820 Orange Ave., Coronado (435-6161)
 The Goodbye Girl
Vogues, 225 3rd, Chula Vista (425-1436)
 The Goodbye Girl and Prisoner of Second Avenue

NORTH COUNTY

Bijou, 509 East Grand Ave., Escondido (747-6635)
 Grease, from 6/16
Cineplex Cinema, 4253 El Camino Real, Oceanside (433-8144)
 Theater 1: Damien - The Omen II
 Theater 2: American Graffiti
 Theater 3: House Calls
 Theater 4: The Great Tycoon
Cinema Plaza Theatre, 5255 El Camino Real, Carlsbad (728-7147)
 Theater 1: The End
 Theater 2: Jews 2, from 6/16
 Theater 3: Big Wednesday and One on One
 Theater 4: Capricorn One
 Theater 5: Thank God It's Friday
Crest, 102 N. Freeman, Oceanside (722-6561)
 Rocky and Island of Dr. Moreau
Escondido Drive, 722 W. Mission, Escondido (744-2331)
 Capricorn One and One on One
Flower Hill Cinema, 2630 Via de la Valle, Del Mar (755-5511)
 Theater 1: High Anxiety, from 6/16
 Theater 2: Thank God It's Friday
 Theater 3: House Calls
La Paloma, 471 1st St., Encinitas (436-7469)
 The African Queen and A Night in Casablanca, through 6/17
 Stardust and That'll Be the Day, 6/18 through 20
New Valley Drive, 3840 Mission Ave., Oceanside (757-5556)
 East screen: Saturday Night Fever and Midnight Auto Supply
 West screen: The Fury and Suspense
Pizza Tins, 345 N. Escondido Blvd., Escondido (745-5087)
 Theater 1: Jews 2, from 6/16
 Theater 2: Damien - The Omen II
Power Playhouse, 12845 Poway Rd., Poway (748-7110)
 If Ever I See You Again and Fun with Dick and Jane
Star, 402 N. Hill, Oceanside (722-2889)
 Tintorera and Island of the Damned
Towne, 217 N. Hill, Oceanside (722-2155)
 Theater 1: Close Encounters of the Third Kind
 Theater 2: Our Winning Season, from 6/16
 Theater 3: The End
Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222)
 Theater 1: Our Winning Season, from 6/16
 Theater 2: The End

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CURFEW

(And the laid-back way of living makes you feel all kinds of good) and a Malibu artist who paints

plagiarisms of Mark Rothko, circa 1950 Joe Brooks, who also directed, produced, wrote the script, and wrote

the music, acts the male lead as though his face is about to spill down his shirt front out of sheer emotion

When the movie is not trying to make you chuckle with its caricatures of "unartistic" Madison Avenue and

Beverly Hills businessmen and with its fake warmth and spontaneity, it once in a while makes you guffaw with a brand of romanticism that belongs in greeting cards or in TV commercials for domestic appliances and the phone company 1978
* (Mesa Cinemas, Poway Playhouse)

Island of Dr. Moreau — An H.G. Wells political parable, thoroughly disguised behind some imaginative half-human, half-animal Hawaiian makeup and some nice, bristling color (Gerry Fisher, photographer). Somebody behind the project apparently has a nose for a good story, but the filmmakers seem to be in plodding pursuit of the story rather than right on top of it. With Burt Lancaster, Michael York, Barbara Carrera, directed by Don Taylor 1977
* (Cine)

Island of the Damned — Made-in-Spain shocker with a sorely underdeveloped and underexploited idea about the children on a remote, hot, all-white island waking up in unison one night and banding together giggling in a game of adultery. With Lewis Funder, Pamela Rana, some, directed by Narciso Ibanez Serrador 1977
* (Cine)

Jaws 2 — The vacation village of Amity is under siege once again, with Roy Scheider and Lorraine Gary, directed by Jeannot Szwarc.
(Cinema Plaza 5, Loma Plaza Twin 1; from 6/16)

The Last Waltz — Yes, yes, it's better photographed than the average concert movie, and it's better recorded, and the music itself is on the whole better. And so what? It's still a concert movie, as opposed to a movie movie. (A couple of bonus numbers, "The Weight" and "Evening," are staged in a studio and sweeping camera movements and swirling smoke, and these show off director Martin Scorsese's cinematic prowess at full tilt, and at the same time show up the limitations of the authentic concert stuff.) The lubricious, end-of-an-era sentimentality lavished onto The Band's all-star farewell concert, Thanksgiving Day 1976, is nowhere justified in the post-mortem interview with the gloriously world-weary Robbie Robertson, conducted by a stuttering, sputtering Scorsese ("W-w-well, they weren't just friends; I mean, I mean... get that?") Featured performers include Bob Dylan, Eric Clapton, Muddy Waters, Emmylou Harris, Joni Mitchell, Neil Young, Neil Diamond, and Van Morrison 1978
* (Mesa Cinemas)

Lawrence of Arabia — The movie that introduced, world-wide, the tormented eyes of Peter O'Toole and the moony eyes of Omar Sharif is, more importantly, an unabridged lesson of sun-and-sand imagery. Scrupulously compiled by director Freddie Young (Nicolas Roeg served on the second unit), it's the standard reference work for every desert movie ever since. The 1971 re-release version, though, is much truncated from the original, and the excisions, most noticeable in the abrupt second half, do not help to clear up the enigma of T.E. Lawrence. With Anthony Quinn, Alec Guinness, Arthur Kennedy, and Jack Hawkins 1962
* (Ken, 6/18 through 20)

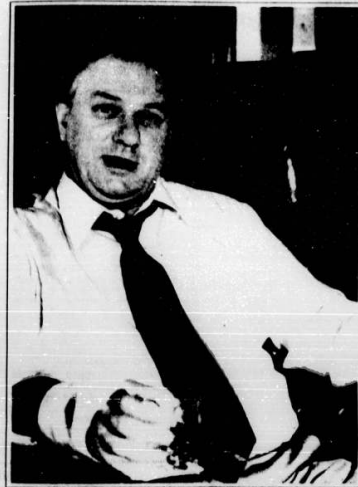
Lifeguard — At 32, the lifelong lifeguard faces the question, indicatively phrased by his father, "When will you ever grow up?" The crisis comes in concert with his embarrassing 15-year high school reunion and a prosperous old lady's tantalizing offer of a job in a Porsche dealership. The movie arrives, by and by, at an existentialist conclusion, but it doesn't struggle and suffer in getting there. This slight, no-sweat movie provides a few select details of the lifeguard's workdays and considerable elaboration of his leisure hours and his feminine "fringe benefits." As the central figure, aloof, easygoing, self-satisfied, and

MOVIES

deeply tanned — Sam Elliott is, it's not an insult to say so, ideally cast as the chuckle with its caricatures of "unartistic" Madison Avenue and

they find an old man and a squadron of cats, and they resolve to bring these oddities back to their sheltered, downgraded city. Although the ideas are simple, the physical properties of this Future World are elaborate and unimpaired (and glossily well photographed by the veteran Ernest Laszlo). The movie may not be very good science-fiction, but it affords a good setting for science fiction. With Michael York, Jerry Agutter, Richard Jordan, and Peter Ustinov, directed

Logan's Run — A simple after-the-holocaust premise a



THE FURY
23rd-century domed city where the passive citizens are uniformed in colors of either raspberry or lime sherbet, and where nobody is permitted to live past thirty. And a simple chase plotline: Two lovers, fleeing their inevitable fate, outrun the official executioners (called, coyly, "Sandmen"), outbottle a shiny aluminum robot (called, straightforwardly, "The Box"), discover the great outdoors (a lizard crawls up the girl's dress and she shrieks, "I hate outside, I hate it"), and finally stumble upon the vine-covered ruins of Washington, D.C., where, in the Senate chamber,

by Michael Anderson 1976
* (Mesa Cinemas)

Love and Death — Woody Allen makes an unexpected retreat, taking along his eyeglasses and neuroses, to Russia of the Napoleonic era and to the social circles chartered by Tolstoy, Turgenev, others. He presides over more props, more extras, more budget than ever before (the movie was shot, furthermore, in Paris and Budapest), but all this seems not to have swollen his head. Where classic Russian films often advance no strong individual

characters and classic Russian novels advance a dozen or so, Allen limits himself, as before, to just one himself. (He charitably gives a fair share of good lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them.) Allen's spoofs of his established superiors Eisenstein, Bergman, Dostoevski — are just fizzle most of the time, hair-brained schoolboyish impertinence. But they lend the movie a high art ambience, unlike Allen's usual Pop Culture stuff, and this serves to better set off the chronic facetiousness which he maintains out of self-defense, self-deprecation, and general self-centeredness, while he wages his unending search for a great lay. Photographed by Glesian Cloquet 1975
* (Frontier Drive In)

A Man for All Seasons — Heavy robes, stone palaces, esteemed actors, and melodious voices — all in the service of some facile debates on the subject of justice and personal integrity. Paul Scofield is a too saintly Thomas More, Robert Shaw is a too nosey Henry VIII, and the issue is too settled to stir up any partisanship either way. Written by Robert Bolt, directed by Fred Zinnemann 1966
* (Ken, 6/18 through 20)

A Night in Casablanca — The Marx Brothers' impoverished rose-on-scene is always inadequate to any purpose larger than a vaudeville skit, but it looks especially limited in their takeoffs on such well-defined genres as the comedy movie (GO WEST) and the spy movie (this one). Directed by Archie Mayo 1946
* (La Palma, through 6/17)

One on One — A tiny basketball phenom from Colorado, all smiles and yes-sirs, stumbles starry-eyed into the ruthless world of big time college athletics (UCLA, truly disguised). In reality, hayseeds like this fellow do not come from Colorado, but come only from Frank Capra movies (his teammate slips him one pep pill during practice and he instantaneously behaves like a cheerleader on the sidelines and like a Harlem Globetrotter on the court). Robby Benson, co-wrote the script, plays the part as if he is recruiting middle-aged mothers and teenage girls for his fan club. He is very sweet, but also very peculiar. Only when he is thrown together briefly with Melane Griffith does he encounter anyone who is as peculiar as he. The movie has an urgent sense of purpose — to scandalize us with facts, figures, and fish stories about college athletics — but it tends to overstate its case in the harried, compressed, and simplified fashion



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CURRENT MOVIES

of a TV hour. Directed by Lamont Johnson. 1977.
** (Cinema Plaza 5; Escorrido Drive In; Pacific Drive In)

Orcs — This movie obviously owes its existence to JAWS, but shows only ingratiate by having Orcs, the killer whale, gobble up a Great White shark in the very first scene. After that, the unsuspected ruler of the seas — no mindless eating machine, he — goes on to demonstrate a fine sense of personal honor, familial devotion, and bend justice. Richard Harris, happily rejuvenated, is the reckless fisherman who offends the noble beast and who gradually loses his swagger as he tries to comprehend the magnitude of his sin against nature (the simple Irish Catholic has to absorb some pretty mind-boggling lessons from a pedantic female oceanographer). "Herman Melville believed if God comes back to earth, he'll come back as a whale". In general, a slick job by director Michael Anderson and cameraman Ted Moore. Ennio Morricone's romantic musical accompaniment to the whales' graceful aquaticity is not bad, but a very interesting, spooky soundtrack could, and probably should, have been composed of nothing but natural whale noises. With Charlotte Rampling. 1977.
** (Towne, through 6/17)

Our Winning Season — A coming-of-age movie set in the 60s, with Scott Jacoby, Deborah Benson, and Dennis Quaid, directed by Joseph Ruben. (Cinema Cinema 4; UA Cinema 2; University Towne Centre, Vineyard Twin 1, from 6/16)

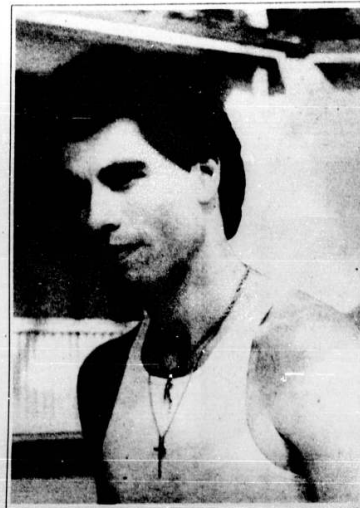
Outrageous — Richard Benner's film about the relationship between a female impersonator and his schizophrenic girl friend; starring Craig Russell and Hollis McLaren. (Raid)

Rocky — The prize-winning premise — a second-rate Philadelphia pug named Rocky Balboa gets a shot at the heavyweight title — functions very well as a metaphor for the making of this penny-saving, corner-cutting movie. A corner-cutting actor named Sylvester

Stallone gets a shot at the Oscar. But the boxing doesn't function very well as boxing; it more closely resembles the bloody, contrived, senseless melodramatics of professional wrestling. Moreover, the movie's gritty details of environment and character are really nothing but decorative touches to cover up the essential Cinderella-story sweetness, the rabid underlying sympathies, and the resilient optimism. ROCKY, a nice little movie at best, is primarily about how an Ugly Duckling, languishing in a pet shop behind her 1947-style glasses frames, flowers into fulfilled womanhood under the ham-fisted attentions of a pulchra who calls himself "The Italian Stallion." And it really has less kinship to the hard-boiled KID GALAHAD-type movie than it has to the soft-hearted MARTY type. With Tala Shire, Burt Young, Burgess Meredith, written by Stallone, directed by John G. Avildsen. 1976.
*** (Ace Drive In; Aero Drive In; Crest; Mira Mesa Cinemas; T.V.U. Drive In)

Romeo and Juliet — Zeffirelli's super-production of the Shakespeare lovers' tragedy adheres to the favorite method of high school drama classes for achieving pizzazz or an approximation thereof — lots of running around and lots of yelling. It's true that Olivia Hussey and Leonard Whiting are almost the right age for the early-teen lovers, and that they get some alarming eagerness into their clinches; and it's true that Zeffirelli finds some expressive locales. But the movie badly needs a few breathers from all the beauty, the zest, the expenditure, and the whatnot. 1968.
* (Strand, 6/16)

Saturday Night Fever — A softened, popularized version of the MEAN STREETS topic: the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, inarticulate boy-girl romance, and in the Sylvester Stallone poster that hangs on the hero's wall alongside the best-selling posters of Bruce Lee, Al Pacino, and Farrah Fawcett (John Avildsen, the director of ROCKY, was fired from this project early in



SATURDAY NIGHT FEVER

production). The lead role — a paint store clerk who, Cinderella-like, blossoms into a disco king every weekend — fits John Travolta as snugly as his pants. It's hard to imagine this actor ever bettering himself hereafter. Despite the weak-willed commercial concessions (the broad domestic comedy, the incongruous gang fight, and the hero's profound self-revelation at the end), the movie shows some small braveries. One is that the central boy-girl relationship is defined

without their once going to bed together. Another is that the romcomer is asked to acknowledge the humanity of people who speak in Brooklyn dialect. The result is a remade galley in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society, except Hollywood noisum, and it can't be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are best that may can buy, that wholesome heroes, Mark Hamill and Harrison Ford, look as though they've

The Shootist — An imperious gunman (his creed: "I won't be wronged, I won't be insulted, and I won't be laid a hand on"), the last of a vanishing species, faces the prospect of weeks in bed, in pain, and in delirium with a terminal cancer, and decides instead to stage a farewell gunfight befitting his legendary status. The script doesn't permit much introspection, but John Wayne plainly understands the protagonist on a deeper level than anyone else involved in this project. If the entire show were played at the level of Wayne's conviction, it would be really grand. As it is, it's baby grand. Don Siegel's direction is very exciting in the few action scenes, but he does only a good technician's job with the parlor-kitchen-bedroom stuff in this mostly indoor action movie, set in the tame, bourgeois West, and Bruce Surtees nicely underlines the funeral theme with a coppery, subtly shaded image that appears to be lit by setting suns instead of arc lamps. Not enough is gotten from a fine cast (most of it urban 1930s). Re-creation of the period is pretty thorough in terms of interior decoration and clothing styles, but in terms of cinematic style it is done abturdly, a dash here, a pinch there. The movie's main

The Sting — The BUTCH CASSIDY gang, Redford and Newman and director George Roy Hill, regroup for a MISSION IMPOSSIBLE-like caper (you can never be sure that even the snafus aren't part of the fake-out scheme), set in the urban 1930s. Re-creation of the period is pretty thorough in terms of interior decoration and clothing styles, but in terms of cinematic style it is done abturdly, a dash here, a pinch there. The movie's main

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, swashbuckler, and avenger movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society, except Hollywood noisum, and it can't be recommended warmly to anyone with a mental age of under twelve. The miniatures and special effects are best that may can buy, that wholesome heroes, Mark Hamill and Harrison Ford, look as though they've

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MOVIES

been recruited from a volleyball court on the California coast, the anthropomorphized robots, especially the crotchety one who talks in the voice of a prissy British valet (I've got such a bad case of dust contamination I can barely move!), are as adorable as your household pets, 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 generally benevolent for giving the audience such a blissful, innocent, simple-minded thrill, or primarily cynical for deciding the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing. 1977.
*** (Valley Circle)

The Sting — The BUTCH CASSIDY gang, Redford and Newman and director George Roy Hill, regroup for a MISSION IMPOSSIBLE-like caper (you can never be sure that even the snafus aren't part of the fake-out scheme), set in the urban 1930s. Re-creation of the period is pretty thorough in terms of interior decoration and clothing styles, but in terms of cinematic style it is done abturdly, a dash here, a pinch there. The movie's main



AN UNMARRIED WOMAN

concern, though, is that you like the stars and pray for them to come through unscathed. Newman by now presumes you like him or no longer cares, while Redford keeps on pushing, pushing. With Robert Shaw. 1973.
* (Alvarado Drive In; Mira Mesa Cinemas, from 6/16)

Suspiria — A mesmerizing start — a magical nightmare journey through a

gleaming modern airport, through a torrential downpour, and through some inexplicable colored lights. And along the way, some teasing, ominous episodes that do not actually come to anything — one in an underlit, indoor swimming pool is haunted by voyeuristic menace, and another in a eerily red-lit makeshift dormitory has a breathy, gossipy excitement. However, a couple of the big light scenes are pretty piddling

(one, about a horde of maggots, another about a pesky bat); the pacing is often stiff, and the vogueish supernatural element results in some tentatively excellent plotting. Through thick and thin, director Dario Argento maintains a fanatical devotion to image-making (every shot packs a wallop) and a surrealist's love of gratuitous sensation. Jessica Harper, Stefania Carré, Joan Bennett, Aida Vail, and Udo Kier. 1977.
*** (Broadway, New Valley West Drive In)

Thank God It's Friday — A comedy with a disco background, featuring the music of Donna Summer and The Commodores, directed by Robert Kluge. (Big Sky Drive In; Cinema Plaza 5; Flower Hill Cinema 2; Parkway 3; Roxy)

Undercover Hero — Roy Boulting, writer-director, brings some surprising double entendres and a general cool-la-la outlook to this WWII farce located in an internationally renowned Paris brothel. But he shuffles the burden of the responsibility onto Peter Sellers, who comes up with some amusing vocal reflections and behavioral tics, but who hardly gives any credence to a movie that requires him to play a handful of roles

ranging from a Japanese general to Adolf Hitler himself. 1975.
* (Ace Drive In; Aero Drive In; T.V.U. Drive In)

An Unmarried Woman — More a diagrammatic than a dramatic account of a woman on the rebound, this movie is like a profusely illustrated version of one of those self-help, consciousness-raising manuals that traipse unendingly through the nation's best seller charts. It's overly balanced, systematic, and universalized, but at the very least it makes a widely accessible lunch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, possibly doing penance for his culturally engrained male chauvinist pigism, seems a little cowed. He for the most part has quelled his normal, and better, instincts toward fun-poking and has made a concerted effort to be "positive" and "constructive." Jill Clayburgh, Alan Bates, Michael Murphy. 1978.
** (Parkway 2; University Towne Centre)

White — A stinker about a human guinea pig for the Army's chemical warfare tests. With Elliott Gould, Jennifer O'Neill, and Eddie Albert, directed by Ted Post. 1975.
* (Parkway 2)

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Record Review

Death of a Ladies' Man
Phil Spector and Leonard Cohen
Warner Brothers



Phil Spector has always been his own greatest admirer. He's fond of comparing the pop record producer's role to the film director's; indeed, he envisions himself the top-40 equivalent of Kubrick and Fellini. It's ironic but fitting that Spector would liken himself to those incorrigible fops because, like them, his better days seem long behind him. Spector's so-called innovations became conventions long ago, and since failing to sustain his "legend" with George Harrison and John Lennon, he's searched high and low for a vehicle worthy of his

dominant "genius." Evidently he believes he found one in Leonard Cohen. The result is a compilation of every Spector trademark — whining saxophones, thunderous percussion, a thousand-and-one choral backgrounds, and spacious echo effects. Somewhere, lost in the smog is Cohen, whose career-long obsession with cuckoldry, impotence, and love objects toppled from their pedestals, has never been so concentrated. The lyrics seem the work of an imprisoned manic-depressive who takes

turns guzzling liquor and leaping through his scrapbook of failed romances. Further, mired by Spector's sludge, Cohen sounds more than ever like a gurgling frog. *Death of a Ladies' Man* makes it difficult to surmise what was intended by this coupling — drama heightened by irreconcilable tension? Commercial potential? Or self-parody? The extravagant production makes sense only on "Memories," where the gaudy arrangement perfectly suits Cohen's lechery; and "Paper Thin

Motel," where the maudlin strings and voices underscore Cohen's sour-grapes resolution about his latest faithless lover. The rest, unfortunately, is a senseless fusion of Mantovani, Lou Reed, and Kris Kristofferson. —Steve Esmedina

Just For Fun
Hank Jones
Galaxy Records



Hank Jones is what's known as a musician's musician. His past credits include five years as songstress Ella Fitzgerald's accompanist, stints with Charlie Parker and Gene Krupa, and countless sessions for CBS records, where he was house pianist for some fifteen years. On this new record, the most aptly titled in some time, Jones deftly weaves his way through seven numbers, none of which is anything less than excellent. With solid and understated support from drummer Shelly Manne, bassist Ray Brown, and guitarist Howard Roberts, Jones confirms himself

as one of the leading jazz pianists currently performing. "A Very Hip Rock and Roll Tune" is actually a blues (although we won't quibble over technicalities), and finds Jones playing in flawless manner, reshaping melodies at the flick of a wrist. It is immediately evident that Jones has the technical prowess to equal, say, Oscar Peterson. At the same time, however, he demonstrates the restraint found in a Bill Evans or McCoy Tyner, giving his music a wonderful sense of balance and contrast. It is the ability to be forceful one moment and subdued

the next that gives Jones' music its stamp of originality. "Bossa Nouveau" bounces along at a sprightly Latin tempo, with drummer Manne turning in some nimble brush work. Guitarist Roberts makes a particularly fine showing here, though elsewhere his playing is a trifle too emotionless, showing the conservatism endemic to musicians who seldom, if ever, play anywhere other than in a studio. Bassist Brown more than compensates for this, providing a lithe, pulsating backdrop. —George Varga

Two for the Road
Coryell/Khan
Arista Records



Interesting, indeed. At present, both Larry Coryell and Steve Khan are involved with what are basically insipid disco-funk bands (Khan is a member of The Brecker Brothers, while Coryell has lately been touring and recording with drummer Alphonse Mouzon). Yet *Two for the Road*, a live album, finds the two guitarists performing solely acoustic music of a decidedly noncommercial nature. Devoid of stock electronic devices and clichés, it is easily one of the better works to be released by either artist in quite some time. One should note that this is not

Coryell's first attempt at creating music in a guitar-duo format. In 1976, he recorded an all-acoustic album with Belgian guitarist Philip Catherine, titled *Twin House*. But where the Catherine-Coryell effort was frankly paced and marred by largely undistinguished material, the work here is well-balanced and mature, featuring compositions by a variety of writers, much of the material certainly not written with the guitar in mind. The fact that this album consists entirely of live recordings would indicate that, on stage, in front of a receptive audience, is

where Coryell really shines. And shine he does. While his performance amply demonstrates the fluidness and ingenuity for which he is noted, it is thankfully without the overbearing tendencies that have sometimes hindered his earlier work. Of course, Khan is no slouch himself on the guitar. It's obvious that the two musicians are comfortable with one another, and though a competitive spirit exists to some extent, it is the feeling of camaraderie that makes this album so impressive. —George Varga

Summit Meeting at Birdland
Charlie Parker's All-Stars
Columbia Records



Charlie Parker's legacy continues to grow with each passing year. The amount of previously released and/or unauthorized material made available recently is enormous, and adding to the bulk, Columbia has reissued three more discs under its Contemporary Masters Series — *Bird with Strings*, *One Night at Birdland*, and *Summit Meeting at Birdland*. The first is a painful waste. Why Parker ever thought playing against goopy string arrangements gave his music more validity remains a mystery, and these tracks — a hideous live recordings — are hardly a testament to his genius. *One Night* has many bristling solos and exchanges between Parker,

trumpeter Fats Navarro, and pianist Bud Powell, and so far, it's gained the most attention. But for me, *Summit Meeting* is a more stirring, fundamental set because of the variety and brilliance of its personnel. Side one is riveting. It opens with "Blue 'n' Boogie," Parker using more ideas in the course of an eight-chorus solo than most players run through in a whole concert. Here and everywhere else on the album, he shifts between purely melodic turns, mischievously inserted quotations, and extravagant note flurries, leading trumpeter Dizzy Gillespie and pianist Powell through their characteristically torrential paces; these three are equally darting

throughout. The real surprise, though, is Roy Haynes, a teenager when this was recorded. Haynes has been a consistently intelligent percussionist (with Archie Shepp, McCoy Tyner, and his own bands), but it's phenomenal to hear him playing with such precision at so early an age, especially in the four-bar exchanges on "Anthropology."

Side two features Parker with the Milt Buckner Quartet on the first cut and with his 1953 John Lewis-Kenny Clarke band on the remaining four. The first is Parker's only known recording with organ accompaniment. It's a whimsical setting, but Parker's sublime crafting of elongated phrases gives it an elegance it

wouldn't have had in lesser company. The cuts featuring Lewis and Clarke are eloquently performed by all concerned, though the erratic recording quality fluctuates the sound level irritatingly. On these, Parker plays a plastic alto sax, and his growing expressionism hints that before his death he might have been heading toward the outer regions of late Fifties "free jazz." Whatever may have resulted, it's plain that there isn't one performance on this record that is less than exhilarating, and as such it's another essential addition from the Parker discography. —Steve Esmedina

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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

Over the course of four years and as many albums, Robert Palmer has suffered the snog peculiar to artists who get labeled as cult figures: he's remained, essentially, a commercial nonentity. What is doubly ironic about Palmer's career is that his low sales and minimal following haven't been mitigated by any notable critical support; he's been casually dismissed as a derivative white soul man. The fact that his albums blend rock with different folk strains far more effectively than less talented but better-received performers such as Bob Seeger, Hall and Oates, the Bee Gees, and Leo Sayer has been shadowed by the temptation to

dwell on his movie-star looks and cool, on-stage reserve. One critic went so far as to deride him as "rock's Robert Goulet." I find Palmer charming and exuberant. What some people gibberly chide as aloofness strikes me more as subtlety; Palmer pretends to save rather than bludgeon. His records are all worthwhile, including the latest, "Double Fun," which, although it's finally made him a chart contender, has yet to receive a favorable notice. Inevitably, Palmer writes Motown-styled ballads better than anyone since Marvin Gaye's decline, and along with Graham Parker and Garland Jeffreys, performs reggae with a fervor and authority usually lost to non-Jamaicans. Most important, his calm demeanor comes across well on stage. He'll perform Friday at the California Theatre with the Stanford-Townsend Band. The

two hundred or so who recall his fine concert a year and a half ago at the La Jolla should press their friends to attend. Palmer's frequent recording companions, Little Feat, appear Saturday at the SDSU Open-Air Amphitheatre. For years Little Feat, like Palmer, had a small group of followers, but their reputation in the press has been quite lofty. They are often tagged the best American rock band, and it's certainly a justifiable position to take. As with their East Coast counterparts, the Band, Feat have a rare unity, sense of purpose, and instrumental facility. They are one of the few rock groups who use jazz embellishments to highlight their material, and not to merely shoehorn it with "class." The diminishing role of lead vocalist, songwriter, and guitarist Lowell George, the

pivot of the band, leaves me uncertain about their future, but if the fine live record, "Waiting for Columbus," is any indication, good things are still in the offing. Donna Summer, the high priestess of disco, will love to love ya baby, tonight at the Fox Theatre. Summer is a genuine oddity among discophiles; for an alleged "sex goddess" she seems strangely distant and mechanical—an icy torch singer. A great deal of her notoriety comes from her campy impersonations of organic bliss, but as should be expected from a disco singer, the effect she produces is more like watching porno movies under a microscope than "real" stimulation. Friday, Woody Herman and his Thundering Herd will play at Point Loma High School. Though Herman has been applauded for "keeping up with the times,"

remain unimpressed with his latest aggregations. Like Maynard Ferguson, Herman seems to mistake vulgarity for modernism. The splendid alto saxophonist Charles McPherson makes another appearance, Monday at Moonlight Gardens. At the risk of being redundant, I must again urge you to spend your couple of bucks to see this concert, as the money made from it will benefit the Centre City Summer Jazz Series and thus aid in relieving those who are sick of having to hear jazz in cramped, noisy nightclubs. Rounding out this hefty week: another Songwriters Show, case at the Vineyard Gazette in Escondido, and Christian duo, Limpic and Rayburn at surprise! It's not Point Loma College! The Lamb's Players' Theatre in National City. Both shows are on Saturday. —Steve Samedine

The Music Scene is compiled every Friday. Send information and photos to READER MUSIC SCENE, P.O. Box 88803, 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

Donna Summer: Fox Theatre, Thursday, June 15, 7:30 p.m. 7th and 8th streets. 235-5510.
Robert Palmer and the Stanford-Townsend Band: California Theatre, Friday, June 16, 8 p.m., Fourth and C streets. 233-9373.
Woody Herman and his Thundering Herd: Point Loma High School, Friday, June 16, 8 p.m.

Little Feat and John Hall: SDSU Open-Air Amphitheatre, Saturday, June 17, 8 p.m. 286-6947.
Limpic and Rayburn: Lamb's Players Theatre, Saturday, June 17, 8 p.m. 286-6947.
San Diego Songwriters' Alliance Open Air Concert: Vineyard Gazette, Saturday, June 17, 8 p.m., 1511 East Valley Parkway, Escondido. 743-3701.

Charles McPherson Band: Moonlight City College Theatre, Monday, June 19, 8:00 p.m., 485 First Street, Escondido. 436-1447.

Bob Seger and the Silver Bullet Band with Tony Esco: Sports Arena, Friday, June 23, 8 p.m., Sports Arena Boulevard. 224-4176.

Jimmy Buffet and the Coral Reefer Band: SDSU Open-Air Amphitheatre, Sunday, June 25, 8 p.m. 286-6947.
America and Pure Prairie League: SDSU Open-Air Amphitheatre, Friday, June 30, 8 p.m. 286-6947.
Warren Zevon and The Killer Whies: SDSU Open-Air Amphitheatre, Wednesday, July 5, 8 p.m. 286-6947.

Bruce Springsteen and the E Street Band: Sports Arena, Sunday, July 8, 8 p.m., Sports Arena Boulevard. 224-4176.
Ruben Levy: San Diego City College Theatre, Monday, July 10, 7:30 and 9:30 p.m. 238-1181.
Chuck Mangione Quartet: SDSU Open-Air Amphitheatre, Monday, July 17, 8 p.m. 286-6947.
Bob Marley and The Wailers: SDSU Open-Air Amphitheatre, Monday, July 24, 8 p.m. 286-6947.
Manzanita: San Diego City College Theatre, Monday, July 24, 7:30 and 9:30 p.m. 238-1181.



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Reader's Guide to

the Music Scene

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Hungry Hunter: Endless Flight, pop, Tuesday through Saturday, 1221 Vista Way, Oceanside, 433-2633.

Hutch's Country and Western: White Lightning Express, Tuesday through Saturday, 1463 Palm Avenue, Imperial Beach, 423-3479.

Joe Palazzo: Virgin, rock, Friday and Saturday, Mission and Metcalf, Escondido, 741-9393.

Islands Lounge: Travelers, Latin music, Wednesday through Saturday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Ivy Barn: Dallas Collins, folk, Tuesday through Thursday, Lewis and Lee, mellow, Friday and Saturday, 911 Camino del Rio, 296-9164.

John Bell Lamp Post: contemporary, Wednesday

through Saturday, Wayne Gire, Sunday and Tuesday, 2200 Highland Avenue, National City, 474-2201.

King's Grill: Linda La Vere, Jack Cloyd, Chris Harpothamer, and Don Loper, old English ballads and Renaissance music, Tuesday through Saturday, 1333 Hotel Circle, 297-2231.

Last Frontier: Trower Snakes, blues, rock, and country, Tuesday through Saturday, 1429 East Main, El Cajon, 447-6847.

L'Olefin Vegetarian Cafe: Will, acoustic, Thursday through Saturday, 134 West Douglas, El Cajon, 442-1331.

La Chaleh: Barry Farrar Quartet, jazz, Thursday, Anita Robbins and Marvin Robinson, jazz, Friday and Saturday, Bruce Cameron Quartet, jazz, Sunday afternoon and Monday, jazz

through Saturday, Wayne Gire, Sunday and Tuesday, 2200 Highland Avenue, National City, 474-2201.

London Opera House: Connor and Dalton, contemporary, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont, 279-2390.

Long Branch: Moonshine, bluegrass and country, Friday, 163 East Main Street, El Cajon, 445-9912.

Moche's: Chi Ridge, bluegrass, Tuesday through Saturday, Midway and Rosecrans, 224-2401.

Magnolia Mulvaney's: Disco, Thursday through Saturday, Gateway, top 40 and disco, Friday and Saturday, Magnolia and Mission Gorge, 448-8550.

Mandolin Wind: King Biscuit, blues, Thursday through Saturday, Ron Surey, guitar, Sunday, auditions, Monday, Sid

Gaudy, folk, Tuesday and Wednesday, 308 University Avenue, Hillcrest, 297-3017.

Mill San: Frankie, piano, Friday and Saturday, 2424 Fifth Avenue, 235-0144.

Mississippi Room: Jack Constanza Quartet, contemporary, Wednesday through Saturday, Dave Tortillo Due, Sunday through Tuesday, 2223 El Cajon Boulevard, 298-8446.

Monk's: The Stephens Brothers, rock and disco, Tuesday through Saturday, 10475 San Diego Mission Road, 563-0060.

Monterey Whaling Company: East West Band, pop and country, Tuesday through Saturday, 887 Camino del Rio South, 291-1638.

Mother's Kitchen Natural Foods: Sarah and the Owl, country, Saturday, Top of Palomar Mountain, 742-3496.

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

Nashville Country: Tall Cotton, country, Friday through Sunday,

5933 University Avenue, 583-0070.

Navejo Inn: Kick, dancing music, Tuesday through Saturday, Luke Muray and Navajo Road.

Ocean Beach Inn: Just Friends, folk and country, 1921 Bacon Street, Ocean Beach, 222-6822.

Old No. 7: Dismay: Storm, disco, Sunday, 1400 South Sierra Avenue, Solana Beach.

Over Easy Productions: Company: Tom Cat, blues, Thursday, Greg Long, country, Friday, Joe Byrnes, country and folk, and Easy, Saturday and Sunday, 148-1135.

Pasadena: Felix, disco, Thursday through Wednesday, 1670 Coast Boulevard, Del Mar.

Poway Mine Company: Songbird, pop, Thursday through Saturday, 12735 Poway Road, Vista, 748-7296.

Pomerado Club: Ray Rich and Whiskey Fever, country, Stagescooch, country, Monday and Tuesday, 12237 Pomerado Road, Poway, 748-1135.

Rainbow: Classi-fied, funk and disco, Monday through Saturday, 1403 East Valley Parkway, Escondido, 746-5100.

Prophet Vegetarian Restaurant: Orion, guitar duo, Tuesday and Thursday, Bill Coleman and Fred Roth, jazz, Wednesday, Lori Bell and Pam Soper, classical and jazz, Friday and Saturday, 4461 University Ave.

Rainbow: Classi-fied, funk and disco, Monday through Saturday, 1403 East Valley Parkway, Escondido, 746-5100.

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Saturday, 10450 Friars Road.
280-1141.

Red Candle Lounge: Poige Powers Trio, contemporary, Tuesday through Saturday, Mission Valley Inn, 875 Hotel Circle South, 298-8281.

Reuben & Lee: Blue Skies, contemporary disco, Tuesday through Saturday, 880 Harbor Island Drive, 291-1880.
Reuben's Stone's Throw: pop, Tuesday through Saturday, 880 Harbor Island Drive, 291-5030.

Reuben's Piano House: Don Livingston, Tuesday through Saturday, 808 of Balboa Avenue, 278-3373.

Rib Cage: Steve Aldrich and the Holidays, dancing music, Wednesday through Saturday, 5550 Kearny Mesa Road, 277-7937.

Sand Piper: Sait, top 40, Thursday through Saturday, 6008 Mission Gorge Road, 280-0263.

Sandy's Fiesta Room: Dave Compton, contemporary, Wednesday through Saturday, Central City Parkway at Mission, Escondido, 743-0920.

Sea Dog Lounge: Elements, rock, Tuesday through Saturday, 1100 El Camino Real, 291-5720.

Shelter Inn: John Campbell and Crystal, dancing music, Tuesday through Saturday, 2051 Shelter Island Drive, 222-0561.

Shelton Inn of the Airport: Portland Makai, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-6400.

Sperry's Saloon: Disco, Thursday through Wednesday, 2855 Midway Drive, 223-3154.

The Shepherd: Peter, dulcimer, Thursday, Doug, classical guitar, Friday, George, folk guitar, Saturday, Greg, folk guitar, Sunday, Charles, harpichord, Monday, Steve, piano, Tuesday, 1124 South Highway 101, Encinitas, 753-1124.

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

Shelton Inn of the Airport: Portland Makai, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-6400.

Sperry's Saloon: Disco, Thursday through Wednesday, 2855 Midway Drive, 223-3154.

Spirit: Santo, medium rock, Thursday, Santo, rock, Friday and Saturday, Spectrum of Brass, disco, Wednesday, 1130 Buena Vista, Morena Area, 276-3993.

Springfield Wagon Works: Iras Equi, folk, Wednesday through Saturday, Mike Stone, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 440-5757.

Springfield Wagon Works: Homelink, folk, Wednesday through Saturday, Gary Sparks, guitar, Sunday through Tuesday, 5255 Kearny Mesa Road, 565-2272.

Sparks Head Sound: Spice, top 40, Thursday, 7578 El Cajon Boulevard.

Surfer Lounge: Paul Gregg, contemporary and top 40 organ, Tuesday through Sunday, Pacific Beach Drive, 488-9134.

Swan Song: David Cheney, Ramonca guitar, Thursday, Ron Bolton and Chuck Perrin, folk, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-7802.

Tavern: Lighthouse, soft rock, bluegrass, and originals, Friday and Saturday, Ron Bolton, guitar, Wednesday and Thursday, 1298 Prospect Street, La Jolla, 454-7587.

Ten Downings: John Penn, Friday and Saturday, 315 South Highway 101, Solana Beach, 756-5161.

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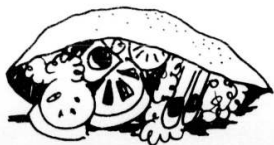
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Windsong: Rita Moss. Contemporary. Tuesday through Saturday, 2:24 Shelter Island Drive, 224-3577.

LOS ANGELES CONCERTS

Donna Summer: Universal Amphitheatre, Saturday, June 17 and Sunday, June 18, Universal City, (213) 980-9421.

Little Feat and John Hall: Shrine Auditorium, Sunday, June 18, 8 p.m. (213) 802-1381 or (714) 522-6621.

The Kinks and Charlie: Universal Amphitheatre, Friday, June 23 through Sunday, June 25, 8:15 p.m., Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Angel and Gail Rief: Santa Monica Civic, Tuesday, June 27, 8 p.m. (213) 393-9961.

Leo Sayer and Yvonne Hillman: Universal Amphitheatre, Tuesday, June 27 through Saturday, July 1, 8:15 p.m., Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Bruce Springsteen: Inglewood Forum, Wednesday, July 5, 8 p.m. (213) 673-1300.

George Benson and Seawind: Universal Amphitheatre, Thursday, July 6 through Monday, July 10, 8:15 p.m. (213) 980-9421.

Warren Zevon: Universal Amphitheatre, Tuesday, July 11, Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

Chuck Mangione Quartet and 70-Piece Orchestra: Hollywood Bowl, Sunday, July 16, 7 p.m. (213) 627-1248.

Clubs

Backlot Theatre: Francis Faye, Thursday through Sunday, Linda Hopkins, Tuesday and Wednesday, Robertson at Santa Monica Boulevard, West Hollywood, (213) 659-0472.

Concerts By The Sea: Hank Crawford and Mark Colby, Thursday through Sunday, 100 Fisherman's Wharf, Redondo Beach, (213) 379-4998.

Dante's: Bobby Knight and the Great American Trombone Company, Friday and Saturday, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1566.

Golden Bear: Kenny Rankin, Friday through Sunday, Jimmy Rabbit and Renegade, Wednesday, 306 Coast Highway, Huntington Beach, (714) 536-9600.

Lighthouse: Toots Thielemans, Thursday through Sunday, John Handy, Tuesday and Wednesday, 10 Pier Avenue, Hermosa Beach, (213) 372-6911.

Palomina: Flash Cadillac, Thursday and Friday, Hank Thompson and The Brava Valley Boys, Saturday, Jon Walmsley, Sunday, 6907 Lankershim Boulevard, North Hollywood, (213) 765-9256.

Parlman Room: Dizzy Gillespie, Thursday through Sunday, Ahmad Jamal, Tuesday and Wednesday, La Brea and Washington, (213) 936-8704.

Rexy: Laura Nyro and Brian Auger, Thursday, John Stewart, Friday, Rio and Eddie, Tuesday and Wednesday, 9009 Sunset Boulevard, (213) 874-2222.

Starwood: Who, Kool and the Gang, Thursday through Saturday, 8151 Santa Monica Boulevard, (213) 656-2200.

Swastika: Albert Collins, Friday and Saturday, 264 North Harbor Drive, Redondo Beach, (213) 372-0455.

Whiskey a Go Go: Gary Valentine and The Know, Thursday, David Johnson, Friday and Saturday, 8701 Sunset Boulevard, (213) 652-4202.

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Lee Roy and Wayne Billman: Universal Amphitheatre, Tuesday, June 27 through Saturday, July 1, 8:15 p.m., Hollywood Freeway at Lankershim Boulevard, (213) 980-9421.

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Chuck Mangione Quartet and 75-Piece Orchestra: Hollywood Bowl, Sunday, July 16, 7 p.m. (213) 627-1544.

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Sweetwater: Albert Collins, Friday and Saturday, 264 North Harbor Drive, Redondo Beach, (213) 372-0455.

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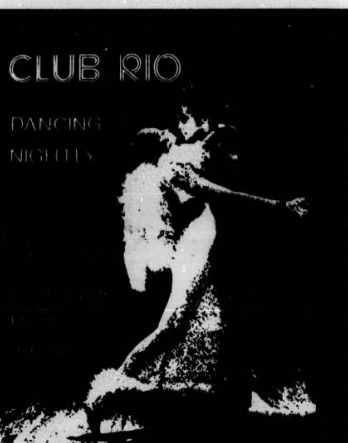
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Mon & Tues. SAN DIEGO MUSICIANS & SONGWRITERS SHOWCASE OF STARS
9 acts nightly
1130 Buena Ave. & Morena Blvd, 276-3993

ALL YOU CAN EAT

Hours: 5-9 Sun 12-9pm
Charbroiled Steak \$1.50
Mon & Tues. Mexican Combo Plate \$2.25
Wed: BBQ Beef Ribs \$3.25
Thurs. Spaghetti with homemade Meatsauce \$2.25

DANCING - CASUAL DRESS - NO COVER

BRAND NAME SALE!

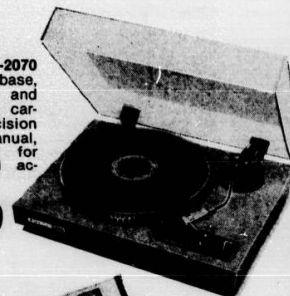
Pioneer SA-5500II control amplifier, with **Pioneer TX-5500II** AM/FM stereo tuner. "Separate" components really give you true sound clarity. Amp delivers 15 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.5% total harmonic distortion.

\$189
for both



Kenwood KD-2070 turntable with base, dust cover and **Stanton 500E** cartridge. A precision direct-drive manual, engineered for quietness and accurate speed.

\$149



\$109

TEAC A-170S cassette deck with Dolby. Top-rated internal circuitry easily handles all the latest tape formulations. Our lowest advertised price!

**Weekdays 9 to 9,
Sat. 10 to 6, Sun. 1 to 6**

San Diego 299-9420
3751 Rosecrans at Sports Arena Blvd.
San Diego 279-0612
4344 Convo St. in Convo Village (one block south of Balboa between Highways 163 & 805)
La Mesa 461-8922
8323 Hercules across from the Akron
And 23 other Southern California stores

© 1978 Pacific Stereo A Unit of CBS Inc.

PACIFIC STEREO

Make your own kind of music.

MORE GREAT VALUES!

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 performance. Pacific Stereo savings. What a combination!

\$159

Pioneer PL-514 turntable with base and dust cover. Quiet, belt-driven simplicity, with automatic tonearm return and shut off.

\$88

Superscope CD-302A cassette deck with Dolby. Imagine... Dolby Noise Reduction in such a budget-minded model. Many other fine features, too!

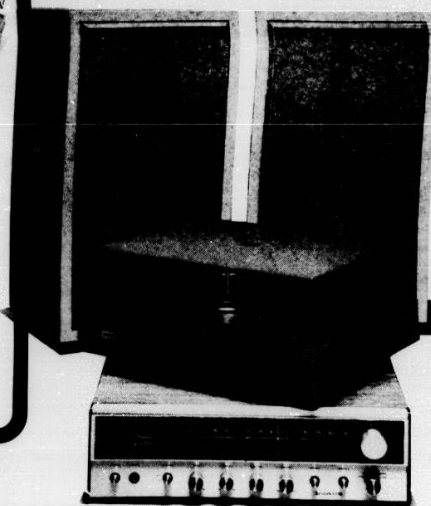
\$79

NEW! Infinity Qa 2-way speaker with high quality model—at Pacific Stereo's low, low price. Audition them today!

\$99
each

Koss K/125 stereo headphones. Koss invented the stereo headphone and continues their tradition of excellence in this model!

\$19



Look what our audio experts have assembled—for under \$180! It's a fabulous TransAudio stereo system, with all the sound imagery you'd expect from components costing twice as much. And we've included our written Service Agreement—5 years free parts and 3 years free labor. Our experts know just what you want in stereo. Here's the system that proves it!

\$177

TransAudio 6400 AM/FM stereo receiver.
BSR 290AX record changer with base, dust cover and ADC cartridge.
Sonic 469E 2-way speakers with 8-inch woofers.

YOU'VE SEEN IT IN LAS VEGAS
Just back from a three month world tour.

From Memphis, Tenn. in concert

Bubba Caldron



The world's great tribute to the king featuring Rich Robinson & his 8 piece group

Shows 7:30, June 18 & 19, Advance Tickets On Sale

Macho's Mexican Restaurant

Midway & Rosecrans

READER FREE CLASSIFIED ADS

Notices

READER CLASSIFIED ADVERTISEMENTS must be received at our post office box by 9 a.m. Thursday, one week prior to publication. Those who missed the June 15 deadline will be held and run in the June 22 issue.

LUAU DANCE! Put roasted Kalua pig, Chicken, long ribs, sweet potato, pineapple, coconut, Tahitian, Maori dances, live music, dance, music June 24. Tickets \$40-60.

CINDY, formerly of The Prophet. You rode with me from Prescott and I still have your coat. Please call me at 282-4843. Sorry for the wait, Mark.

GROW MORE VEGETABLES than you ever thought possible. Come garden with us at Ocean Beach Community Garden. Tools, seeds, land supplied. Free. 222-1066.

UPAWAS WEEKEND RETREAT near Rancho. Featuring live food diet, meditation and lectures of Bhagwan, Shree Rayanah. June 30 to July 1. Abnati 284-0882.

TALL SINGLES do miniature golf and bumper cars. Join the fun at Family Fun Recreational Center in Mesa, Tuesday, June 20, 7:30 p.m. 67¢ and up, women \$1.07 and up. For information 229-0908.

WHY MENSA? Free, credent. sex, status don't matter. To join the colorful group, you need a high IQ (98th percentile or better). 660-7468, 433-7773, 743-2580.

DISCUSSION GROUP on contemporary living for open, sincere couples. Meetings bi-weekly. No membership fees. For meeting details, call 578-1066. Meet 7-9 p.m.

NEW IN TOWN? Civilianization, meet intelligent friends in lair, high 120 IQ. Your SAT/1000 GRE 1250, 621, 68, or our test questions. 500-7468.

FOUND: Yellow bird with white tail feathers. 438-2113.

LOST: A female cat, cream, small light brown (brindle), brown, 4000 Arroyo, San Diego, 4-1988. Please call 228-2501, 287-4166. Reward.

DO YOURSELF and your children a favor. By carrying your business with us, we can place you in Computer Computer, live computerized computer information. 227-3007.

GAY CATHOLICS: Dignity of San Diego has things going for you. Write Dignity, Box 3387, San Diego 92108 or call 231-4809 for information.

WRITER WISHES to talk with anyone who is new in Guatemala during or immediately after the February 1978 quake. 755-2508 evenings. 755-5475. Day.

LOOKING FOR a qualified female to officiate at a non-religious (civil) wedding ceremony. Peggy 284-3348.

THE "INTENSIVE," a weekend where you can transform your life, happens again July 7-9. We use the "Handbook to Higher Consciousness." Adventures in Living 291-4842.

TEEN GIRLS: Rappelling Workshop. Free with 83 year membership to Girls Club. On Mission. Sign up now. Saturday, June 20.

NAVAL RESERVISTS: Creative journalists. LOJ wanted in small UNBUT detachment specializing in feature stories for civilian media. No prior military. Call: Quilter 282-5823.

LOST: Small, gray/black chihuahua type mongrel. At the beach in April. We are still looking. Please call 463-4561.

TRAVELERS AND NEWCOMERS needing help, call or visit Travelers Aid Society, 1122 Fourth Ave., San Diego. 225-7961. A United Way service agency.

WANTED: Pool players, 21 or older, \$3500 in cash prizes. Men, women, mixed and beginners leagues. The Sport 276-3993.

VOLUNTEERS: Help people defend their welfare and social security benefits. Learn advocacy. Welfare rights. 224-0191.

DO YOU NEED help with your welfare or social security benefits. Call Welfare Rights. 224-0191.

HORSEBACK RIDING anyone? I am forming a new riding circle for fun and social. age 21-25. No experience necessary. If interested call Rob at 290-7207.

BOTTICELLI'S 5625 La Jolla Blvd. 459-8218 Hours 8-9 by appointment parking in rear. BankAmericard, MasterCard, Visa

LIKE TO GET TOGETHER a rag group? Not a solo, solo group, but an honest to god rag group? All ages, colors, shapes. Call Nancy (evenings) 433-3487.

JOIN A SPACE technology organization. Membership is free. Write to UFA, P.O. Box 17059, San Diego 92117. Include phone number & any.

GUIDE TO HEALTH: Resources. July publication date. All health-related organizations invited to participate. Distributed to health professionals/public. Call 299-3718. Share.

SEND YOUR KIDS to New Zealand. World traveler will chaperone your children around New Zealand in return for passage. Make an order Monday through Friday, 2 to 10 p.m. at \$599. College Avenue.

CALL 582-HELP for free counseling. Social workers, marriage, and family assistance. The HELP Center is open Monday through Friday, 2 to 10 p.m. at \$599. College Avenue.

YOUR PURPOSE here is to know your Self. Identify with the Perfect, the Eternal in you. Lodge of Theosophists, 11:30 a.m. Thursday 7:30 p.m., 300 College Avenue.

A JAPANESE EVENING Thursday, June 15. Dinner at Japanese restaurant, classical Japanese music. In preparation for a new walking tour of Japan. 223-WALK, 239-2644.

FUTURE FRAZETTAS and Kirby can display their masterpieces at the San Diego Comic-Con Art Show, July 28-30. Write Comic-Con, Box 17066, San Diego, CA 92117.

JOIN US for a very special event. Preview of the new Living Relationships Training (formerly relationship with awareness). Thursday (tonight) at 7:30. The Andromeda Center, 1929 Cable, Ocean Beach. 225-8222. Party following.

SUPPORT GROUP: "Discharging and Recharging." Release emotions with computerized live spiritual energy. Wednesday at 7:30. The Andromeda Center, 1929 Cable, Ocean Beach. 225-8222.

ONE-MAN EROTIC PHOTO SHOW. San Diego photographer Dave Lampert's sensitive and sensual studies of the human form on display through July 15. The Andromeda Center, 1929 Cable, Ocean Beach. 225-8222.

S.O.L. HAPPENING At Eden Ranch, Rancho. Discussing developing a new & community. Agenda: Slide show on artificial Peito Sister's Agency; slides; evening Indian Band; relaxation; discussion of goals, finances, site selection. Cost for registration and 2 nutritious meals, \$5. Saturday evening, June 17 and Sunday, June 18. Call 285-0242 before 10 a.m. and 3 p.m. Monday thru Friday, for more information.

HAPPINESS CAN BE yours now! Free slide showing Thursday, June 22 shows how. It's amazing how many won't call! Adventures in Living, 291-4842. We you?

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HORSEBACK RIDING anyone? I am forming a new riding circle for fun and social. age 21-25. No experience necessary. If interested call Rob at 290-7207.

SOSU YAMCA/YMCA Single Parents Project is sponsoring a full day of workshops, speakers and activities on Saturday, July 15, from 8:30 a.m. to 3:30 p.m. Information: 286-9472. Charlotte 748-4806, Barbara 459-5364.

AMANDA ESCOBEDO JUI CENTER. Weekly meetings, meditation, chanting. Our objectives: God Realization and forming a spiritual community. Write to you, Evergreen Charlotte 748-4806, Barbara 459-5364.

TENANTS' UNIT: Volunteers needed to work on housing problems in East San Diego. Excellent community work experience. Call 563-0252, 353-6674.

AMERICAN YOUTH HOSTELS 1978 fund raising drive. For the development of a San Diego hostel. Buy event bicycle ride and prizes on June 17-18. 4000 Arroyo, San Diego. 438-2113. No.

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ROLLING DEMONSTRATION. Technique of Connective Tissue Manipulation by certified Rolfe, Rami, Tupper, and others. Rappaport. Seminar series starts June 27. Adventures in Living 291-4842.

SINGLE PARENTS PROJECT. A family oriented group of single parents, where everyone is scheduled to provide positive single parent family interaction. For information: 286-9472.

LOST: Small, white, male dog. Underbite, grey-eyes ears. Found every Thursday, May 24, 8 p.m. I was him. Please call Debra, Pacific Beach 724-2055.

BRUNO MAJESTIC TROMBONE. Guitar. Takamine Grand (F-307). As new with hard shell case. \$200. Ken 280-1554 evenings.

FOR SALE: De clarinet and accessories or Micro Mog and accessories. Less than one year old. Ask for Don at 294-5156. Mike offer.

DRUMMER NEEDED with drums and voice. Call 449-4003.

GUILD ACOUSTIC GUITAR. Hard case, 400-7020, Grovers. \$350. Jeff. 757-7877 or 449-4003.

FOR SALE: Pioneer receiver SX434 with two ultra speakers, 115 hours. Excellent condition. Paid \$400. Ask for \$250. 287-6289.

MICRO-CASSETTES 2002 stereo phone recorder. Excellent condition. Best offer: Golden, 1 meter, \$85. 225-0209.

HELP. POOR saving plan. Needing plan of any type. If you have a plan that has been used, please call it to me. Call Susan. 283-0847 evenings.

MAESTRO SOUND SYSTEM for woodies. A multi-volume stereo dealer. With full switch and case. \$150. Dave. 449-8314.

BASS PLAYER NEEDED for 2 guitarists forming a rock group. Must have equipment. Theory helpful. South Bay Area. Bob. 487-8990 or Eric 428-0497.

SYNTHESIZER 9H-1000 Roland, excellent for leads and special effects. \$650 or best offer. Ken 447-8609 or 444-3118.

GEMEHART PICOLOLO. \$300. Vito clarinet, \$125. Electronic metronome, \$20. 229-8396.

MIRACOLOR CHANGER. Model H 1 MRL. Excellent condition with good cartridge, strobe, pitch control, auto. Light use. For \$200. \$100 (new \$320). 507-27941 or 272-5688.

SHALLER GUITAR machines, 50 per cent off. Blue Guitar Workshop, 3089 Arista Street in Old Town. 291-1930.

STRINGS half price at the Blue Guitar Workshop where live overheard means low prices. 3889 Arista Street in Old Town. 291-1930.

TAKAMINE GUITARS 40 per cent off. Blue Ridge Music, 509 First Street, Encinitas. 753-1775.

HENRY SPEAKERS. If you already own a free system it is better to upgrade your speakers. \$450 to \$1100 range, including a spectacular 4-way active phase inverting system with separate horn sub-wolver. Demos! by appointment. 745-8786.

LOST: Huge orange suitcase. Contents read: papers. Call 226-6817. Ask for 430.

SINGLE NON-SMOKERS join the Healthy Set. Ages 21-35. Call 287-4843 for free newsletter of clean air houseplants, dining, volleyball, picnic. Beautiful people.

NEED GUIDANCE? Instruction on developing your link with God, the greatest source of guidance. Sundays, 7:30 p.m. Church in the Wilderness, 1321 Tyler, off Cleveland.

SMOG GETTING YOU DOWN? Try riding a bike. It's not polluting. Try walking. You'll feel good and healthier. Call Alternare Transportation for more information. 234-3339.

LOST: Reward of \$40, possibly more, for return of man's gold watch band. Lost surf at Ocean Beach. 298-7844 evenings.

Music

STEREO. Pioneer receiver and turntable, plus four speakers. \$75-1400 between. \$200. 487-7882.

TROMBONE. Olds recording model. Lacquer is a little rough, but the horn plays beautifully. Includes mouthpiece and case. \$100. 226-8390.

BRUNO MAJESTIC TROMBONE. Guitar. Takamine Grand (F-307). As new with hard shell case. \$200. Ken 280-1554 evenings.

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LES PAUL DELUXE. Schaller tuners. Schaller bridge, just refretted. Hard shell case. \$450. 753-8975, 438-7370.

JBL K 120 12" SPEAKERS in a Carvin table box with 3 years left on warranty. \$200. 487-7882.

WURLITZER CHORD ORGAN with Onbi 11 synthesizer and tape deck. Model number 4027. \$1450 or best offer. 448-4919.

MUSIC MAN STRINGRAY BASS. Excellent condition. With case, all maple, under warranty. \$400. Steve 383-3972.

NEW GUITAR. Takamine Grand (F-307). As new with hard shell case. \$200. Ken 280-1554 evenings.

FORMING SHOWBAND group. Funk, originals, top 40. Have lead singer, for woodies, and bassist. Need keyboards, drums, and percussionist, and female vocalist. 280-1504.

SONY TC300-A. Real to real tape recorder, speakers with system. One of Sony's outstanding accomplishments in sound engineering. \$175 or best. 231-2351.

DRUMMER, SINGS LEAD. harmony, needs, looking for top 40, disco, lounge or show group. Jazz too. 741-9455.

CHILD'S GUITAR with case. \$50. 443-1167.

PROFESSIONAL BASS PLAYER needed. Highly experienced. Jazz and progressive rock. Seeks studio work and/or professional touring band. Robert 283-7830 evenings.

REMY BASS PRACTICE drum kit for sale. Sears, 3 tone, bass, 2nd, 3rd, 4th, 5th, and 2 attached cymbal mounts. \$60. Bob 424-6443.

ADD L-5000 speaker system. Mini condition with base. Two w/F and Plessee done. Superb mid-bass definition. List \$350. Offers \$350-400.

BONUS BLUE LABEL phono cartridge. Purchased in September, mint condition. \$75. 442-8514.

TRAYNOR 8 CHANNEL P.A. head with reverb, effects, feedback tamer. \$150. Jim 753-5875.

CAR SPEAKERS. By JENSEN. 8 x 6" oval woofers, 2 1/2" tweeter cones, 20 ounce Synx 8 ceramic magnet. No wiring or grille. Retail for \$39.95. sell for \$15. 753-5875.

OVIATION BALLADER. 6 string steel with hard shell case, new condition. \$250. 486-6078 before 3 p.m.

SONY STEREO COMPACT. cassette recorder and player, turntable. Two great sound speakers. Cost \$300. Will sell for \$188. In excellent condition and all under warranty (one year) 274-6300.

AUDITIONS FOR musical drama drama company. First work - August. High rehearsal. Classes offered as payment. Call 299-5201 Debra Kaye or 295-6484 Pat William Simons.

VERSATILE FEMALE VOICELIST. Experienced in all aspects of music. Top 40, swing, jazz, rock, etc. In search of full time professional group. Frannie 583-3172.

CAR STEREO. Craig 7200 quick-mount cassette player with FM radio, plus 2 also speakers with 20 ounce magnets, used 6 months. \$150. 770-0339.

DRUMMER WANTED. Jazz, soul, funk, and must have transportation and drums 449-4003.

OLD STYLE RHYTHM and blues people needed. Band, the Kings. Brown. Cold blood type. No guitars needed. Please call to drummers. Please call 449-4003.

DRUMMERS LOOKING for a good band. Inquiries for the Knock group are being held. Please call 449-4003.

OLDS STUDIO TROMBONE. German nickel silver plate. Bach multipiece. Stocks flawless. Good shape overall. Great for student. \$200. Call 274-0794 late.

FATHER'S DAY SPECIAL. New \$53.85 Lafayette 8 track auto recorder, complete. \$55. 442-9403.

CASSETTE AM/FM car stereo with auto reverse. 7 w/AM, taking last forward and record. Cost over \$130. never used. \$85. 295-9919.

FENDER 10 STRING pedal steel guitar. One

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Whatever your skin problem may be. . . whether it is acne, dry skin, oily skin, wrinkles, lines or blemishes, the solution may be only a phone call away.

Member Better Business Bureau

55

1. BEDROOM FURNISHED luxury
condominium, canyon view, end unit,
4350, linen, jacuzzi, sauna, garage, \$300.
Mesa 291-5819, 474-6611

NEW VIEW CONDOMINIUM. Mesa Mesa
Specious, luxury one bedroom, corner,
corner, cooled, balcony, walk-in
closets, pool, lighted tennis, jacuzzi,
refrigeration, covered parking, \$270.
433-4378

PACIFIC BEACH. Cherry, cozy studio
condominium. Attractively furnished,
decorated Ocean view, balcony, breakfast
bar, television. Luxury security building, pool,
sauna, recreation room, garage, \$255.
433-4378

LUXURY FURNISHED studio
condominium. Mission Valley, bicycle to
beaches. Newly decorated, balcony
overlooking front, garage, lighted tennis,
pool, jacuzzi, volleyball, weights, cable,
stereo, \$245. 433-4378

\$145-\$155. 1 BEDROOM duplex, furnished
or unfurnished. North City College, New
Hospital, and downtown San Diego. New
paint, small yard, pool, baby. Call 276-8547
evenings, 276-5054

CHOICE LOCATION in Ocean Beach. Two
bedroom house, stone, refrigerator, carpet,
drapes, garage, large green yard. No dogs.
\$275. 232-3728

NORTH PARK canyon area, 3 bedroom, 1
bath, tile floors, fireplace, garage, cat, patio,
appliances. Lots of charm, \$375. 454-2223

FOR RENT: Unfurnished, not a real rental, 2
bedroom, 1 bath, tile floors, fireplace, large
yard, patio, garden, garage. Year lease. \$400
per month plus utilities. 753-0973 after 2:30 p.m.

LA MESA RACQUET and Swim Club
condominium for rent, 2 bedroom, 2 car
garage, pool, jacuzzi, tennis, etc.
\$375/month. 440-8830, 452-3047

FOR RENT: 2 bedroom, 1 1/2 bath townhouse
apartment. Fireplace, built-in, large patio,
garage. Townhouse contains 2 bedrooms, 2
bathrooms and all appliances. \$400.
453-3790

MISSION BEACH Bay side. 1 bedroom
bungalow, parking. Available summer rental
or year round. \$225-295

HOUSE FOR RENT. Lovely 9 months new, 2
bedroom, 1 1/2 bath, fireplace, fenced yard, 2
car garage, refrigerator, stove, dryer,
irradiated appliances. 387-9697

\$285 MONTH. 2 bedroom apartment,
unfurnished. Pacific Beach. 21547. Read
Avenue. Quiet location. Near refrigerator,
stove, carpets, and drapes. Adults, no
pets. Available July 1. Bud Byers 272-1015

MISSION BEACH. 2 bedroom, second
floor duplex on Oceanview with bay and ocean
views. Off street parking. Year round,
unfurnished. No pets. \$265/month. Lease
possible. 276-2225

Real Estate

FOR SALE - Two bedroom house plus
studio. Located at 811-8111
Porthmouth Court. \$68,900. 275-3509

LA MESA \$68,000. Excellent 3 bedroom, 1 1/2
bath. Near shopping and schools. Quiet
neighborhood. Split floor, carpet, drapes,
refrigerator, full linen. 466-4745

BUYER RELOCATED. Needs house or
duplex in Pacific Beach, Crown Point area. No
agents please. 272-7745, 483-3087

ATTRACTIVE 3 BEDROOM, 2 bath home
Best Mesa area. On court near 805
Family room, hardwood floor, stone, rock
fireplace, large master bedroom with
View. \$70,000. 222-1540

\$150 REWARD. Refer a friend. Paid at close
of escrow for properties listed or sold by R.
Dynes of C21/Fiesta Realty. 295-2023,
296-8877, 287-1800

IN ESCROW: Walk to shop and buses. 3
bedroom, 2 bath, pool, appliances included.
\$68,000 or offer. 748-4107

CARDIFF. Newer, 2 bedroom, 1 1/2 bath in
excellent area. Has nice view, fireplace,
garage, pool, jacuzzi, tennis, etc.
\$375/month. 440-8830, 452-3047

FOR RENT: 2 bedroom, 1 1/2 bath townhouse
apartment. Fireplace, built-in, large patio,
garage. Townhouse contains 2 bedrooms, 2
bathrooms and all appliances. \$400.
453-3790

MISSION BEACH Bay side. 1 bedroom
bungalow, parking. Available summer rental
or year round. \$225-295

HOUSE FOR RENT. Lovely 9 months new, 2
bedroom, 1 1/2 bath, fireplace, fenced yard, 2
car garage, refrigerator, stove, dryer,
irradiated appliances. 387-9697

2. BEDROOM FURNISHED luxury
condominium, canyon view, end unit,
4350, linen, jacuzzi, sauna, garage, \$300.
Mesa 291-5819, 474-6611

NEW VIEW CONDOMINIUM. Mesa Mesa
Specious, luxury one bedroom, corner,
corner, cooled, balcony, walk-in
closets, pool, lighted tennis, jacuzzi,
refrigeration, covered parking, \$270.
433-4378

PACIFIC BEACH. Cherry, cozy studio
condominium. Attractively furnished,
decorated Ocean view, balcony, breakfast
bar, television. Luxury security building, pool,
sauna, recreation room, garage, \$255.
433-4378

LUXURY FURNISHED studio
condominium. Mission Valley, bicycle to
beaches. Newly decorated, balcony
overlooking front, garage, lighted tennis,
pool, jacuzzi, volleyball, weights, cable,
stereo, \$245. 433-4378

\$145-\$155. 1 BEDROOM duplex, furnished
or unfurnished. North City College, New
Hospital, and downtown San Diego. New
paint, small yard, pool, baby. Call 276-8547
evenings, 276-5054

CHOICE LOCATION in Ocean Beach. Two
bedroom house, stone, refrigerator, carpet,
drapes, garage, large green yard. No dogs.
\$275. 232-3728

NORTH PARK canyon area, 3 bedroom, 1
bath, tile floors, fireplace, garage, cat, patio,
appliances. Lots of charm, \$375. 454-2223

FOR RENT: Unfurnished, not a real rental, 2
bedroom, 1 bath, tile floors, fireplace, large
yard, patio, garden, garage. Year lease. \$400
per month plus utilities. 753-0973 after 2:30 p.m.

LA MESA RACQUET and Swim Club
condominium for rent, 2 bedroom, 2 car
garage, pool, jacuzzi, tennis, etc.
\$375/month. 440-8830, 452-3047

FOR RENT: 2 bedroom, 1 1/2 bath townhouse
apartment. Fireplace, built-in, large patio,
garage. Townhouse contains 2 bedrooms, 2
bathrooms and all appliances. \$400.
453-3790

ABUNDANT FINANCIALLY? Escape,
experience, enjoy an ocean front, 2 bedroom
Emanada. Mexico home for integration of
mind, body, and spirit at only \$35,000.
276-9944

MIRA MESA lovely two bedroom, two bath
plus carport. Play room, upgraded, close to
schools and shopping. \$63,500. 566-1495,
485-2597. Mesa. 566-1439

OPENT JOURNAL? CREATIVE? I challenge
you to change in exchange for \$35,000, an
ocean front, two bedroom furnished home
Emanada. Mexico. Only integrated people
respond please. 276-9944

Roommates

MALE TO SHARE furnished two bedroom
apartment with same. Pool, jacuzzi, tennis,
tennis, pool, jacuzzi, tennis, etc.
\$275/month. 440-8830, 452-3047

MALE ROOMMATE NEEDED. Share 2
bedroom La Mesa apartment. Prefer student,
20's, quiet, clean, responsible, into sports
and outdoors. \$120. Tina 462-1188

RESPONSIBLE FEMALE STUDENT to share
nice 1 bedroom canyon home with
garage, large yard. \$150 plus 1/3 utilities.
\$50 security deposit. Joy or Donna
453-5699

ROOMS FOR RENT in Lemon Grove
household. Responsible female. 295-2023,
296-8877, 287-1800

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ROOMMATE WANTED. Non-smoker, June
15, own room. Del Mar, ocean view, washer,
dryer. \$120.50, deposit. Summer or year
lease. 753-7878

ROOMMATE NEEDED. To share nice house
on Rivera Drive in Pacific Beach. Own room
at \$140. Needed from June 16 to September
29. 276-0129

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\$275/month. 440-8830, 452-3047

ROOMMATE NEEDED. Need to share two
bedroom house in Crown Point near bay
at \$165. \$110 plus utilities. Own room plus
extras. Available now. No pets. May 27-2015 after
5 p.m.

ROOMMATE WANTED for Christian country
house in Poway. 4 bedroom, 2 bath, 1 acre,
large yard, fireplace, patio, tennis.
\$125/month plus 1/3 utilities. Joanne
466-3708

ROOMMATE WANTED. Share 4 bedroom
Carmichael house. \$125 per month including
utilities. No tobacco, kids. No pets. 279-6478

ROOMMATE WANTED. 3 bedroom
furnished Carmichael home with pool, Malibu
apartment. Two months only (June 16 to
August). \$150 plus utilities. 279-5874

ROOMMATE FOR construction worker or male
student. 1-24. Share bedroom and nice
home with four guys. North Park. University
and 32nd. Eel 282-0186

HELP! My dogs (obedience trained) and I
(and possible roommate) need a place to live
in the San Diego area. Please call me if you
have several references. 271-3462,
577-7529

WANT STUDENT or guy in construction,
18-24, to share bedroom and home. No
smoking. \$120. Call 444-5026 after 6 p.m.

MUST MOVE CLOSE to State at end
June. Need female roommate, 25-30. Can
pay \$100-\$125. Share utilities. Helen
284-3172

FEMALE ROOMMATE WANTED to share a
large, 3 bedroom house, fireplace, in nice
neighborhood. No pets or children.
Near Mesa College. \$103 plus 1/3 utilities.
Deposit required. No pets. 277-4429

MALE DESIRED to share spacious house in
Golden Hills. Must be clean, no
smoking. Must have a car. \$125 plus 1/3
utilities. 274-9971, 231-1060

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ROOMMATE WANTED. Share 4 bedroom
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INVESTORS WANTED Local film production firm needs \$10M for limited partnership to back movie, high earning potential opportunity feature about rock music industry. 455-9498

WOMEN IN ABUSIVE relationships with males needed for Master's thesis research. Prospective travelers. 481-6851 evenings, weekends.

SOMEONE Who has traveled in Africa, particularly from Morocco south across the Sahara Desert, to share experiences with prospective travelers. 481-6851 evenings, weekends.

SECURE GARAGE for storage of car and household items starting at \$7.95 per month. 447-7954 evenings, weekends.

I WANT TO BUY 10 speed bike, typewriter, tools, power and hand, and fishing tackle. Instant cash, but must be reasonable. 295-5529 mornings.

NEEDED JULY: Apartment/duplex/house in Hillcrest area or Ocean Beach, 4 to 5 rooms, quiet, unfurnished, by responsible couple, ages 34 and 41. Permanent. \$195 to \$295. 231-2346, 232-1111.

GAS POWERED rotary lawn mower in good condition. I can pay \$35 or offer one in need of repair in part trade. 582-5079.

WANT TO RENT: Practice studio for original rock band. Large room plus bath, 700 sq. ft. Will be practicing mostly evenings. 275-7186, 443-7371.

WANTED: Poor but ingenious inventor needs mechanical designer to complete vests assembly of premiere bonanza, 20 per cent. on contingency basis. Reply: Platoon Box 2453, La Jolla, 92024.

CREATIVE, SKILLED and responsible woman with college degree wants to create custom knit in La Jolla. Will serious business associate to invest. 450-4959.

OLD DOLLS: Terri Lee dolls, embroidered baby dresses, doll clothes. Also, person who can sew without a pattern. Must be inexpensive. 266-270-3554.

MILITARY MEDALS, documents and papers. The order the better. Buy, sell, and trade. Tom 270-8554.

WANTED: Commercial produce display case. Revised of \$20 (net credit) to person who locates this for the Escondido Community Co-op. Touch 741-5300.

POWER PLANNER will pay reasonable amount of cash. 241-278-05 evenings.

WANTED: People to buy tickets to the Sweet Home '82 rock concert on Friday, June 20, at 8 p.m. at Torrey Pines, Jr. High School.

RESPONSIBLE WORKING COUPLE with horses, cats, and dogs, need house or trailer with acreage to rent long term. 482-6851 weekdays, 445-4900 evenings and weekends.

WANTED: Lady to share room, board at August 25-31 holistic health conference in San Diego. References exchanged. Telephone 422-3000 weekdays before July 15 registration deadline.

RHODES ELECTRONIC piano. Berlitz Spanish or foreign service Spanish on tapes or records. 299-1078.

DISNEYLAND TRINIA from 1950s, 60s. Call Jimmie, 488-3108.

WE NEED A BREAK from social work. We want to see the world. We desire a benefactor to send us abroad. Respond: 127 West Main, El Cajon 92020.

TOP DOLLAR for war souvenirs, especially German and Japanese. Swords, daggers, medals, badges, uniforms, citations, certificates and military medals. Call 482-1094 for top offer.

WOMEN'S RESOURCE CENTER-SBSU has big need and small amount for clothing. Please call 238-5430 or 897-9850.

WANTED: Hundreds of used plastic nursery containers for plants. Will pay 1 cent for quart, gallon or large pots, 5 cents. More for larger sizes. 488-0161. Evenings.

FEMALE FLYING COMPANION wanted for live weekend flying in light airplane with experienced pilot. Will pay P.O. Box 750, a Jolla 92038.

VIOLEN, WICKER FURNITURE: maple twin beds, maple dresser and desk, canopy bed or set, lawn swing, trailer swing, wheel grass glue. 444-7120.

WANTED TO BUY: Set for Datsun pickup. Ice cabinet, and baby back seat. 582-4043.

WORLD WAR I aviation memorabilia. Especially old pilots wings, uniforms, citations, certificates, and military medals. Call for top offer. 232-4071.

WANTED: Kamikaze or Whiplash waders and dryers, working or not. 488-0285.

CERAMIC APPRENTICE wanted for assistance around studio in exchange for studio time and firing. No lessons. Must be able to learn by observation. 425-3272.

PERFECT LANDLORD for single engineer. Need 1 bedroom apartment/house. Point Loma/Ocean Beach. \$150-\$250. October June 26. Write 748 Pacific Surf Dr., Solana Beach.

YOUNG GIRL with children looking for a good running automobile. Have \$400 to spend. Please call 274-0932. No junk please.

NEED GARAGE to rent for my sports car. vicinity of 25th and A Streets. Mike Lacey 236-5241. Leave message if not there.

1969 TOYOTA COROLLA station wagon. Excellent transportation, 30-33 mpg, some rust. 5000. 579-1885 evenings, weekends.

1966 HONDA CAFE, rebuilt and rewired. New battery, tires, chain, sprockets, 1st spring. \$800. 579-1885 evenings, weekends.

1969 MUSTANG FASTBACK, body and interior excellent condition. Needs stereo. Have \$500. 284-4225, 454-8966.

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OFF-ROAD SHOCKS for 1968-77 Datsun pickup. Rough Country. Used 6 months. new off road. 435-5214.

1971 MG8 48,000 miles, hard top, soft top. AM/FM tape. Excellent. \$2800 or best offer. 241-7873.

1969 VW BUG Strong rebuilt engine. Radio, etc. Nice \$1050. 480-4200.

1974 PLYMOUTH STATION WAGON, 3 seater, 9 passenger, Radio, air conditioning, luggage rack, new radial tires. A beauty. \$62-4230.

1963 FORD PICKUP, custom paint, mag. FM 3 track, V8, power steering, custom steel camper, boat, carpet. \$2200 or best offer. 745-5455 after 6 p.m.

1968 MUSTANG FASTBACK, body and interior excellent condition. Needs stereo. Have \$500. 284-4225, 454-8966.

1969 TOYOTA COROLLA sedan wagon. Excellent transportation, 30-33 mpg, some rust. 5000. 579-1885 evenings, weekends.

1966 HONDA CAFE, rebuilt and rewired. New battery, tires, chain, sprockets, 1st spring. \$800. 579-1885 evenings, weekends.

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CHERRY 1968 NOVA WAGON. New steel radial, radio, automatic, power steering, well maintained. \$775 or trade for smaller wagon (Datsun, Colt, Fiat, Toyota, etc.). Greg 274-6071.

TIRE. One unused Bridgestone non-radial, whitewall tire, size 5.60-13 (for Datsun, Toyota, etc.) for sale \$14 (new). 5025. Norman 274-0798.

1972 VW BUG. Excellent condition, in and out. Engine just rebuilt. \$1400. 436-1794.

HONDA 600 SEDAN. Very clean, AM/FM stereo, 65,000 miles. Runs good. \$1000. 565-0124.

CASSETTE AM/FM STEREO car radio in dash type, front load with locking left forward and 5 watts to new in box. Retail \$600, sell \$55. 292-9919.

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1969 CHEVY SHORT BED pickup. Dock bumper, air shocks, Hurst foot shift, recent engine work. \$1700. 276-1878 after 6 p.m.

1961 THUNDERBIRD. White, beautiful condition. New tires, rebuilt engine, and recent suspension repair. Beautiful interior, radio, stereo. Moving. Must sell. \$850. Scott 452-1286.

TRIUMPH SPITFIRE PARTS, car. Make offer for what is left. Still have engine, transmission, body parts. Dave 286-0541.

FOR SALE: 1969 Toyota Corolla, 4 door, automatic. Needs work. \$250 or best offer. 284-4645 after 5 p.m. 4750 Boundary St., Thursday, Friday days.

THE TRIUMPH Sports Car Club has connections in San Diego and England for parts and service. For more information call Jim at 449-9056.

JENSEN HEALEY PARTS for sale. Includes engine, transmission, rear end, Koni shocks, miscellaneous parts. Dave 286-0541.

1969 Datsun Pickup. Rebuilt 1300 engine. \$1000 cash. 297-0576.

Datsun Wheels. From 1971 pickup with very worn but functional tires (two 178 x 14 and two 178 x 14). All for only \$20. 291-9733 after 5:30 p.m.

1974 TRIUMPH TR7 Trophy Triall. 1700 miles, good condition, best offer. Cindy 299-3411 days, 252-5022 nights.

WIRE WHEELS for Triumph 600 or Spitfire. Patented with adapters and spacers. Set of 5, genuine bargain at \$100 for all. 775-1815.

1974 FIAT 127 Sport. 1. Red, 42,000 miles. New brakes and new front Michelin and new battery. Make offer above \$1700. 279-3556.

1968 VOLKSWAGEN FASTBACK. Excellent condition, new rebuilt engine, new radial, clean, runs great. \$1000 or best offer. Linda 295-9255.

1966 VW BUS. Fully equipped camper. Excellent condition inside and out. Papers for all maintenance from 1970 on. \$1565. Jim 291-4631.

JAGUAR 3.5 TYPE. White with red leather interior, factory sun roof, automatic, complete new front braking system. Must sell. \$1500. 222-8189, 280-5511.

1975 VW RABBIT DELUXE. Low miles, sun roof, new engine. AM/FM cassette, many extras, like new. blue black \$5500. Must sell. Make offer. 297-9967.

CLASSIC 1968 VW BUG. Mint condition, 8000 original miles. Best offer. 432-4892. \$800. 296-3617.

1975 TOYOTA CELICA GT, 5 speed, silver, black Landau, air conditioning, AM/FM stereo tape, steel radials, immaculate condition, original owner. 39,000 miles. \$3750. 566-9646.

<

PILLS... They dull the pain but don't solve the problem. We'll help you find the personal solution that's a best for you. Call PATHWAYS. 274-0626.

RHIANNON II. I love natural foods, cool breezes, stinky riles and making people happy by playing my music. Thanks much. Rock and Roll Outlaw.

MICHAEL: I'll trade my baseball cards for you, now I believe that dreams come true. Melrose.

ELBERTH: You misunderstand us. MacGuffin is only name we can use to help put fear in one's eye. Middle-Earth is our allies. I'm an idiot.

... first. You, at one time, humble servant, Roadgast.

GANDALF: The power of Sauron grows near. I see the shadow of the hand as I sit on high Tainiquill. Perianth are your salvation. Elvenath.

ELROND: When all seems bleakest in Middle-earth, look to the star of Eorlind. The light and power of the Vatar is with you. Elvenath.

BARBIE BROWN EYES: Hope you are enjoying the studio. Don't overwork yourself and get some sun. Keep playing ping pong and tennis. Capt. Price.

SUNRISE RUNNER - Can I jog along? Young, professional, ambitious, happy lady with romantic spirit would like to meet you. Summer.

TICK TAYLOR: did you get bombed at over the hump night? How many ticks can you fit in one telephone booth? Take care. CLS08.

SHY, SWEET and slender female, 19, looking for sincere intimate relationship with mature male, 25 and over. Reply: Hubble P.

SHAGRAT: Sorry for delay in communication. Reader not printing, then I run by Morris and Euryonina. From Phrogg, Roadgast the Great. (Formerly Brown).

BATTERED WOMAN, you're not alone. There are people who care. Call CHISS 24 hour hotline. 233-3088.

GREEN PHOTOLICENSE number 15110W. This is for you. H2 good looking. Cause by adult sometime. Reply.

VERY LOVELY: Don't be lonely. Need a friend? (Don't we all?) Let's get together. Write P.O. Box 8705, San Diego 92109.

STARSHINE: like long hair? Am first? Am this punk rock. I'm not a safety pin. Reply. Let's Meet.

STAR SHINE: What do you think? Film communicates. Let's see some together. Reply: That Film Guy.

HANDYMAN: Life is sometimes unpredictable, but one thing you can always count on is my patience and understanding. I love you very much. Dawnel Racer.

MOONLIGHT FEELS RIGHT: Male 20 years old. I have time to share with you. Beach, and good times for me. Reply. Anytime's Right.

MOUNTAIN DOVE: I was taken by your words. Considered Reader persona for people who can't love people. No more I'd like to face you. Reply: Phrogg.

LADIES! GENTLEMEN LOVES WINING, DAZZ, PIZZAZZ, DANCING, ROMANTIC, PARTIES, SMARTNESS, MOVIES, GROOVES. Want to meet me? Tom, P.O. Box 1785, La Jolla, California. 92038.

NEARLY COMPLETE: Your words like music. I like the way, you, quenched that stood for years, a second response. I have no fears. Two Eyes.

MOUNTAIN DOVE: I hear you. I'm interested. I want to match. 20 years old and male. Let me hear from you. Reply: Shogun.

RESTLESS: Intense match well. Am male, 30. Not rich, but lots of spare time. Write to: Roger, P.O. Box 194, Ramona 92065.

WHAT IS THE DIFFERENCE between the Panama Canal and Alan Bryant??? The Panama Canal is a busy ditch... Village Person.

IRISH RAPUNZEL: Humanity is many things at once. Your card is lovely, my impressions are many. Smart forehead.

MICHA 2: Yurt's first words to Sevilla were not "You were beautiful." They were "Come to the party (typical). Did I stump you? Michia 1.

JOE HARDY: I just saw Robert Redford's commercial to preserve the peregrine falcon. How nice he is being the game again? Valentines.

SEER: I am a blind in constant light. I seek the truth, and what is right. The joy of others is my light. Two Eyes.

REEDLING: A small plant has sprouted with hope. I can see all my troubles slipping away. Two Eyes.

SINGLE AND BUSY: Let our dating newsletter make your connections, otherwise you may never meet anyone special. We supply descriptions, photographs, photos, phone numbers. 8 months, \$17.95. Ladies free this week. 291-1059.

GIVE YOUR LIFE A LITTLE VESPA OR A NOT-SO-LITTLE VESPA



Vespa at the Beaches
1556 Garnet Pacific Beach
270-3660

Vespa of San Diego
643 G Street
San Diego, CA 92101
(714) 236-9430

©1978 Vespa of America Corporation

CO2: The force is the power source of the Leinathac drive system. This means it registers a 7.11 on the Yottasurameter meter. Oldido.

RADAGAST: Phrogg! Am safely in Velnor. An Elf of Midland, sent by Cigan, is bringing you my staff. DanDith the Blue.

SHAGRAT: Sorry for delay in replying. Gunning of Caradrial appreciated the Un-Hai-nai, please respond DanDith the Blue.

JILL WEAVER: My secretary will not give you my messages. Attractive Vegetarian Lady from Enclitans. Reply: Patron, P.O. 2453, Leucadia 92024.

CO2: I hear a familiar buzz-zuzzzzzzzz. I was on Nevada News on attitude 117. Gifflet me I. Oldido.

JABBA: What the heck is wrong with you? I've apologized, I've tried to talk with you, and all you tell me is that I'm...

DEATH: You must be the "imposter" that you say I can't! Because I am alive! I should know! You imposter!!! The one and only Death.

ELROND: The ring is trapped at the ford. Rivendell will fall and the three will be more... cower, El Simel! Sam!

LITTLE RED RIDING HOOD: where are you? Haven't heard from you in over a month. Please write. The Not So Big, Bad Wolf.

RED HEADED BOB: Breasted Subur - Wouldn't want you to sound like this: "puff, puff, hack, hack, cough, cough." A Bird Love!

DANQUOTH, GOTHMOOD: Old Guldor and immediately, seal 3, Uain 1.

SHAGRAT: Captain of Girth Ungot, you helped as once before, request your aid again. Send as many Unks as it can be spared to Phrogg. Nazgub.

CO2: The Empire remains strong. Oldido goes still stronger in the force. The capital of Oldo Hia is crowded but your presence is needed. Dear Vader.

CO2: Join me on Enoch Trazh at 7 degrees longitude, 11 degrees latitude. Oldido will be with us. The force survives. Dear Vader!

SUSAN E: You are a warm, lovely lady. Let's have some good times together this summer. Nick S. yellow. Ails.

HAPPINESS: Is submitting Reader persona from Cape Town, South Africa and not worrying about the deadline. 25 words for Rand 0.20. Juan.

DEAR DADDY: Today I made noise and ate yummy pants and patted at my squirrel and thought about you. Happy first father's day from Jamie.

UNCLE TARKIN: So you're alive? I'm sorry I've disagreed you by joining the rebels, but I feel their cause is just. I escaped...

FROM THE EMPIRE'S DUTIES: and I will fight you, along with my friends, and my love, Han. You've become a ruthless tyrant. See under: Gernia.

GUY: 28, new transplant, enjoys exploring new places, outdoors, various kinds of music, even cooking. Any women interested in meeting? Desconocido Box 28373, 92128.

BSCT: Have information on one of them. Right up there with your Pain. Do you want information or have some to give? Please respond, Frog.

MALE: 28, desires compatible female: warm, sensitive, intelligent, enjoys all the finer things in life, especially good music. Please write. Doug, P.O. Box 92, Solana Beach, 92075.

BE: Have fun at Club Med, but don't forget I'm waiting. Remember Sunday 84. Well, I don't want anyone else either... All my love, SM.

DOWNHILL RACER: The special light in your eyes and the smile on your face make life a happy dream for me. Love you forever, Handymen.

GSS: Just where have you been all my life. I have been waiting for you to be free. Signed, Your Secret Admirer.

GIRL: Is there someone out there who digs older men, sports cars, rewarding moments? Write PO Box 22363, San Diego, CA 92122.

REDDIR: Has welcomed the opportunity she has had to communicate with the fine people who have responded to her ad. Please write. PO Box 22363, San Diego, CA 92122.

FUPPED: See Reader at p. 61 page 55. 74-16. - for phone. Stopped.

CO2: We get? Will you make it to Qile 7.11. Darth Vader ex anno.

RESTLESS: I'm 18 and love dancing and the beach among other things. If you're interested, keep in touch. If get P.O. box number. Reply: Sundance.

RASTUS: Glad you replied. Don't know you would. Am looking forward to seeing you. Hope it's soon. In the meantime, I'll be guarding the starway.

IM 19, male and interested in same, sorry I cannot handle disco persons, old men or Irish Spring. (I also have absolutely no sense of humor).

TRYING to put the pieces back together after my fight into the disco world, oh, the boys, the tricks, the loneliness. Always have enjoyed and inspired in my swimming, writing, sailing, boardwalk skating and soccer. Arguing but there that can tolerate one as I Reply 4 box 12 year old.

MAGIC MISTRESS: I'm sorry, I should have explained. The Martial Arts Master has come under new ownership and I don't know who to reply to!

SO, CAN you help me with my memory? Please? Thank you very much. Martial Arts Master.

LADIES: If you are sick of jealous and demanding men and would like to meet a mature, neat, sn, affectionate and giving 34 old guy for an occasional no strings attached date, then write Box 27244, Escondido, 92027.

OOH LEENDA: I'll trade one of my looks for one of your looks anytime! See ya later, bye. Duffinatus.

TABRO: I'm game, How's about a phone number or a rendezvous. Nebula.

CUCKO, CUCKO, cucko, cucko, cucko, cucko, cucko, cucko! Be a free man and find your fortune in the sky with PSA. God and all his angels.

INTERESTING and unusual experiences between men and women desired. Send stories, poems, anecdotes, or your comments to PO Box 7799, San Diego, CA 92107.

SHAGRAT: Wish to have the honor of meeting an Un-Hai. If possible, Star San Diego, 55 100 June 17, July 15 at 7, Lord of Phrogg.

I'M a reasonably good-looking guy, 25, intelligent creative, very self-reliant. Would like to correspond with a beautiful, wealthy, buxom Swedish girl...

EITHER that or just a reasonably nice-looking, relaxed, independent lady, 25 or so, with sense of humor, who isn't too spaced out. Bjorn Berg.

I AM LOOKING for friendship (female 21): love nature, music and animals. If you want to be a friend (either sex), please reply to freestar.

OHAY GIRL, drop that squirrel. Like Kase said, "like what you've got. Together we can get her." Tall, affectionate dude. Box 176801, San Diego, 92117.

CHENBACCA: Okay, but I'm warning you, she's as cold as ice. And vicious! About Her accident, never mind! Princess.

SEQUIA: Wonderful! The sun shines its colors upon the aspen to nurture it join us and become one with the Great Apasagus. Flora/Fauna.

ADONAR OF SMOKEKITA: Well, thanks, but not this time! Sir, do I know you from someplace??? C-SP.

SOLAR GALACTIC ORBITER: I can play when we reach Yavin 4, but not before, because I have no money. Drods have no money. C-SP.

JEIA: Since the Alliance might build a base here, I can help with location, because I know the area. May I assist? D'Artagnan of Espionage.

TASTEFUL: Your name should be Tasteful, or anyone who could say such things about Star Wars! Reader: Starwars.

SOLAR GALACTIC ORBITER: I have never started any trouble. Just because you got into a big fu-hu over something I said K.K.

TASTEFUL: The only taste you have is in your mouth. If you like a monotonous voice to listen. L3's One Best Friend.

ROYAL BLUE: Fast cars aren't in the top 10 honesty and sincerity are in sight. If you like me and PO you'll send. I will most certainly write. Red.

DR. RON: Read TR4 and John were wonderful, as were your company and the strawberry dequins. Too busy, or not interested enough to call? Red.

REDDIR: Is a 21 year old female who enjoys sunbathes, wildflowers and fast cars. Does white wine and summer nights inspire you? Write PO Box 22363, San Diego, CA 92122.

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THE READER PUZZLE

#12 Hand-writing

By Don Rubin

You can credit the clergy and someone named Abbe de l'Espe with the first systematized sign language for the deaf. And you can thank a physician, Dr. Thomas Hopkins Gallaudet, for bringing it to America. A very nice gesture.

Based primarily on natural pantomime, the system is part of what is now called "the simultaneous method" of instruction (along with speech and the manual alphabet), a veritable godsend to millions of people with hearing disabilities.

Like anything else, sign language requires practice. The signs convey ideas rather than words and acquire specific meaning only when executed with the initial letters of the manual alphabet. But it's certainly less difficult than Latin, which we flunked in school, so we figured we'd try our hands at it.

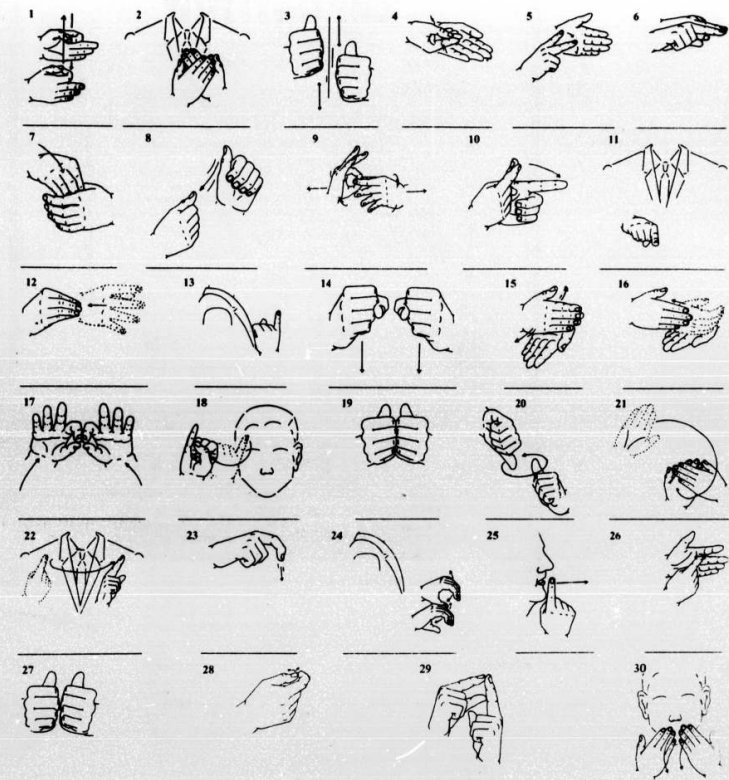
Simply match the signs with their corresponding meanings.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be copies of the Reader book, *Neighborhood: The Small Towns of San Diego*.
2. All entries in the Reader Puzzle contests must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by nine a.m. Friday, eight days following the issue date. A new Reader Puzzle will appear every other week along with the correct answers and winners of the previous puzzle.
3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five books to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

Winners of and Answers to Reader Puzzle #11, Mental Blocks

We used to have a friend who had little use for psychologists and even less use for their tests. Her line of advice ran something like this: "You've got a mental block. Get over it." Applying that advice to this puzzle, 200 of you tried to get over the mental blocks we supplied you, and 88 of you managed a complete



All	Have to	Means	Start
And	Ideas	Money	Thanks
Can	Do	One another	Then
Do	If	Or	You
Every	In	(The same	We
Great	Is	Share	With (2)
	Language	Some	Words
	Little		
	Love		

recovery! What we're unsure of is how many of you needed professional help after attempting this crazy puzzle. We've decided psychologists get many of their patients by driving them bonkers with tests to see how "adjusted" they are.

Anyway, here are this week's book winners.

1. Bob Hill, San Diego
2. Jeff Hedrick, San Diego
3. Allyn Tam, La Jolla
4. Norma Stern, Poway
5. Marilyn Gerstmann, San Diego

