

This Issue in Two Sections

# READER

VOL. 7, NO. 26, JULY 6, 1978

SAN DIEGO'S WEEKLY



## Slow Fall from Foxhill

### Michael Copley Remembers

ELEANOR WIDMER

**O**n the days when the family station wagon wasn't available, he was deposited at the first grade in Miss Balmer's School (later named La Jolla Country Day) by a chauffeur driving a Cadillac limousine. As a child, he would have preferred to walk, and he felt embarrassed by the limo, but it seemed best to accept the manner in which his life was organized for him.

He didn't think of himself as being rich, yet his home on Country Club Drive was larger and more formal than any of his friends', and in addition to the chauffeur who also acted as a handyman, his family had a cook, a maid, and several gardeners. Intermittently, he and his sister had a governess.

They lived in a six bedroom house in La Jolla with an informal as well as a formal dining room, a large library, and several dens, one of which was known as "the children's den." The name of the

house with its imposing grounds was Foxhill, the name of his father was James Copley, and the name of this son who will be thirty years old in December, 1978, is Michael Clifton Copley.

What was it like to grow up a Copley? For one thing, the genealogy is complex. Ira Copley, who, in Aurora, Illinois, founded what was to become one of the most powerful family-owned newspaper chains in the country, adopted James Copley, who then came to control sixteen daily and thirty-one weekly newspapers. Among these papers were the *San Diego Union* and *Evening Tribune*.

James and his wife Jean in the third year of their marriage also adopted two children, a boy and a girl of identical age but not related to each other. Though born in different cities (Michael in Los Angeles and Janice in Cleveland), they were adopted in the same year, 1949. Thus, there are no natural children in the Copley line. To be a Copley had to do with upbringings — proper behavior, emphasis on responsibility, excellent manners, and proving oneself.

"My father was a generous man, but

you couldn't just ask him for things. He never said he was raising me to take over the papers. I knew I had to prove myself to him first."

The speaker is Michael Copley, a pleasant-looking man with Paul Newman baby-blue eyes, a trim moustache, and crisp brown hair that's fashionably styled. His body is untanned and athletic — he plays tennis and soccer — but even when he wears ordinary rubber-soled sandals, his toenails are impeccable, his cotton cord pants seem to have been laundered an instant ago, and his tennis shirts give the impression of having just been lifted from their cellophane wrappers. When Michael dons a business suit and vest, the cut of his suit is perfect, and you can never imagine him with a three-day growth of beard or sporting any item of clothing that has the slightest smudge or crease.

In that sense, Michael is his father's true child. Should the ghost of James Copley, like Hamlet's father, suddenly appear in the blue mist of an early summer evening, he would be sure to find

(Continued on page 10)

# City Lights

## Serious Row Bucks

A clamorous series of thrusts and parries between the San Diego Rowing Club and the Port District is coming to an end on July 11 when club president Jerry Navarra goes before the Board of Port Commissioners to plead for a lease for the eighty-seven-year-old boathouse one last time. Built in 1900 and the only remaining boathouse of the dozens that used to dot San Diego Bay, the SDR's building, lined with old photographs and mementoes, proudly displays its history. The club's membership has withered away to 300 today, but in its heyday the rolls numbered as high as 1000, producing world champion rowers and including some of San Diego's most prestigious men. Navarra says that if he can get a lease or even permission to go ahead with plans to renovate the building, the stabilization of the club's future will ensure that he gets the needed funds from the \$100,000 he says he has in pledges. But the port commissioners are wary of allowing the venerable old club to try to rebuild itself because (a) the Port District's plans for the area at the foot of Seventh Street call for the club to be moved over to adjacent Jernan's Island, where their handball courts are presently located, and (b) if they let the club down, they have the money or the membership to repair the building the port feels is hopelessly dilapidated.

Relations between Port Director Don Nay and the SDR have steadily deteriorated over the last few years. "It's like a bunch of kids in a treehouse," says Navarra. "Any time you shake their tree they come out screaming." At this meeting (on July 11) I'm sure they'll bring in some of the old-timers who'll tell us they were all I.A. in the draft. It goes on and on. "We are willing to accommodate the rowing club. We're not against the club; we're against the building."

But the building is an irreplaceable historical landmark, says Jerry Navarra and the rest of the club members. In fact, back in 1975, when the club was involved in negotiations with the port concerning the construction of a new clubhouse on Brennan's Island, the club sought out and was granted Historical Site Status by the San Diego Historic Sites Board. Navarra, who was not the club president then, says it was an act of panic on the part of the rowing club because the members knew they would not have enough money to build another clubhouse. (The "historical" designation carries with it protection



JERRY NAVARRA

against demolition without hearings and official approval.) Nay refused to deal with the SDR after they obtained Historical Site status, and he demanded that it be lifted. In an unprecedented move the Historic Sites Board withdrew their designation in January, 1977, and the port started negotiations with the club again. Navarra says later that spring the port commissioners decided that the rowing club would have to pay one-half the commercial rate for the land to be leased on Brennan's Island, the same rate paid by yacht clubs. It amounts to about \$30,000 a year, quite a jump from the \$165 a month the club is paying now. At this point, Navarra says sheepishly, the rowing club went back to the Historic Sites Board to try and get redesignated, but the board would have nothing to do with them.

After a failed attempt to receive historic site recognition from the state of California, the rowing club is now seeking it from the National Register of Historic Sites. A July 7 meeting with that body was cancelled when Don Nay called the National Register and advised them that the owners of the property the building is on, the Port District, had not been informed of the meeting thirty days in advance, as the law says it should have been.

"I've bent over backwards to try and help these guys, and they kick me in the gonads every time," says Navarra.

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"When they keep pulling these stunts, they destroy their credibility. We've tried to recognize the historical significance by saying we'd erect a monument for them where the building now stands."

"Unless you're pouring in a lot of money, the port doesn't want to give you a lease," says Navarra. "That way they can move you out when they need to."

Navarra contends that the building itself is sound, that the problem is in the eighty pilings which support it above the water. They're rotting away and are not repairable. According to the engineering report prepared by the port, Navarra claims Nay sent that report to the club's insurance company eight days before the policy came due for renewal. Navarra scrambled to assemble a crack construction team which specializes in work deemed impossible and they figured out a way to repair the pilings. After closing for thirty-six hours, the SDR was open again with a new insurance policy.

When the club goes before the board on July 11, another source of money may be aligned behind the faltering old athletic facility. DeGraff Austin, a third-generation member in the club, says he's trying to get twenty-five or thirty men together in a trust to buy the club and restore it. Austin, a former mayor who has been a member since 1925, says the loss of the club would be a severe blow to San Diego. "It would be a catastrophe," he sighs.

— N.M.

## Drill Pickle

County Supervisor Lucille Moore's office says the shower of anxious phone calls began last spring—calls from couples who've staked their fortunes on two-acre lots in Alpine, from older people who've planned for years to divide their undeveloped plots of backcountry land. They're all afraid that the county is planning to stop them from drilling for precious water on their property. Their fear, which has been fanned by the county's water drills, stems from an inoperative section of the county's regional growth management plan. The drills say the plan turns water into a political tool in an invidious war against growth, while county planners retort that the drills are distorting the issue. Under current laws, anyone living anywhere in the county can drill for water on his own property with no restrictions, and contrary to some of the rumors, the controversial "groundwater policy" wouldn't change that at all. However, the proposed policy does limit future subdivisions of land in areas which don't use imported water. If approved, it would prohibit property owners from subdividing their land if conditions indicate there may not be enough groundwater for all the subdivided parcels (even though the local zoning laws might allow such subdivision). Most controversial is the policy's proposed method for ascertaining the groundwater conditions. It looks only at average rainfall levels and the slope of the ground, depending on those two factors, allowable subdivisions range from four to forty acres.

Leading the fight against the new policy is Lakeside geologist and water authority Rex Anderson, whose family runs the largest and one of the oldest drilling companies in the county. When Anderson first

heard about the policy he organized local drillers, realtors, and builders to collect signatures against the measure, and by last week they'd gotten almost 5000. They also promise to turn up en masse at the supervisors' next discussion of the policy August 3. Anderson sneers that the policy "is just the tool they're using to stop growth in rural areas and concentrate it in the cities."

Anderson argues that groundwater conditions vary from one mile to the next, so the county's blanket policy isn't a realistic way of protecting groundwater resources. Although the proposed policy does allow exceptions to the rule where property owners can prove the ground contains enough water, the drilling contractor argues that that places an unfair burden of proof on people who live in water-rich areas like Ocotillo Wells. "Sure, we have some small areas where water is hard to get, like along Skyline Truck Trail in the Jamul area, but our feeling is that nature's going to take its course there," he says. "Most people simply are not interested in those areas."

Should the policy be approved, Anderson says it will cut eighty percent of the local water drillers' business.

Alan Mayo, the county planner who wrote the proposed policy, simply disbelieves that prediction. He also contradicts Anderson and says that local studies have indicated that San Diego County groundwater is being depleted. Given that, "Should a parcel be created when someone can't get water on it?" he asks. "If you can't demonstrate that there's enough water, what are those people going to do who move out there? Haul it in?" Mayo also says the policy arose out of longstanding concerns of outlying community groups about possible groundwater shortages. "Every time we have a lot split, every big division, the local citizens come out in droves and they're all in arms about the water question."

Like the drillers, Mayo imputes unspoken motives to the persons on the other side of the controversy. "In talking to the drillers I've sensed that a big part of it is that they're asking what right does government have to dictate land use? And then there's also the feeling of letting the buyer beware."

— J.D.

## Habla Cadabra

Few things are as comical as fun as encountering a document in Mexico that has been poorly translated into English and Spanish. "I always get a kick out of the Spanish translations," says Angeles Lira of the Barrio Logan Community Planning Group. "It's very hard to read. It's in English construction and the meaning doesn't come through."

According to Enrique Riveros, a Spanish instructor at UCSD who has had experience translating and interpreting both languages, the Spanish texts in both the county pamphlets and the sample

and ballots. Since 1975 all 830,000 registered voters in San Diego County have been sent packets which contain information about candidates and ballot measures written in both English and Spanish. "I always get a kick out of the Spanish translations," says Angeles Lira of the Barrio Logan Community Planning Group. "It's very hard to read. It's in English construction and the meaning doesn't come through."

According to Enrique Riveros, a Spanish instructor at UCSD who has had experience translating and interpreting both languages, the Spanish texts in both the county pamphlets and the sample

ballots are very poorly written, beginning with the word for ballot, which is translated as *baloto*. "There is no such word in the Spanish language," he says. "The word for ballot is *balota*." Starting at the top of the sample ballot for last month's election, Riveros points out numerous garbled sentences, bad grammatical constructions, and words that are used for the wrong meaning. The first line of Spanish at the top of the ballot is incorrect, according to Riveros. "Stamp a mark" is translated as *estampe una marca*. There isn't such a word as *estampe*, says Riveros. "It should read *haga una marca* (make a mark)," he says. The line immediately following, which says, *use solamente el sello especial para votar* (use

only the special voting stamp), uses a completely incorrect word, Riveros says. *Sello* is a mail stamp or seal, he notes. "Timbre is the proper word." Riveros finds the worst translations in those pamphlets containing the candidates' statements of qualifications. "There are two ways to translate languages. One is the literal, word-for-word translation, and the other is translating for ideas. These (pamphlets) are literal translations. They are so literal that word order and sentence construction follow almost exactly that of the English text, resulting in confusion to the reader. It is equivalent to reading this sentence like this: To this sentence it's like this

equivalent reading. One of the most amusing goods Riveros found was the term used for sheriff, *Alguacil Mayor*. "Alguacil Mayor was a person named in the colonies by a viceroi or something," he says. "The word is completely out of use today. It is more useless than constable." Jesse Ramirez, executive director of the Chicano Federation, says he has recommended to County Supervisor Jim Bates that the Federation supply translators to write the Spanish text in the vernacular. He is also in full support of supplying Spanish voting material only to those people who need it and request it.

— N.M.



MATT POTTER, NEIL PEIRCE, DICK REED

## Walk Of The Town

Neil Peirce, syndicated columnist, ardent downtown lover, and national proponent of urban revitalization, was sipping coffee at the Little America Westgate while Pete Wilson and his press secretary, Otto Bos, outlined the mayor's expansion visions for the center city. Then Peirce had left the hotel's posh elegance to see the target of those visions with his own eyes. Strolling beside him were Matt Potter and Dick Reed, two San Diegans who've raised their voices in opposition to the city's handling of downtown renewal. Peirce listened to them and stared at San Diego through his horn-rimmed glasses, peering out from under a funny-looking khaki sun hat. If he didn't offer lofty pontification, he shared the observations of a man who has probed the heart of many American cities.

"Practically everybody still sees the old part of town as a debt to the improvement of the quality of life instead of as an asset," Dick Reed was complaining as the true walked toward Horton Plaza. A La Jolla writer, Reed traveled the

country last year, visiting big cities for a book on downtown revitalization scheduled to be published next spring, and he says there's still "such an official suburban mentality which hasn't understood the importance of the historical aspects of downtown."

"I think it might be more true in the West than you have that suburban mentality because of the very nature of the growth rates here," Peirce responded. "The growth rates are so tremendous that it's easy for what was once the historic core to become one of many centers of interest, and maybe a neglected one because it's more complicated to work with."

When told about developer Ernest Hahn's concept of a downtown shopping center, Peirce shook his head at a persistent problem. "I've talked to Al Taubman, one of the developers of Irvine Ranch, about this and he says, 'We trained the retailers when they came to suburbia to have the totally internalized, controlled environment. First they couldn't believe it, and when we set up a suburban strip, they'd have to have part of it look like a street downtown. Finally we trained them to look into the interior of their development' but now

when we're trying to get them to come back downtown, we've got to train 'em all over again to come out to the street!"

The three men moved on, over to the beginning of the Gaslamp Quarter on Fifth Avenue, and Peirce quizzically drank in the long, flashy street. "Isn't there a danger that you try to extend redevelopment too far, too fast?" he questioned. "Maybe an alternative strategy would be to take a limited two- or three-block area here and say we're going to use every technique we can to get that corner around before we even begin to think about going beyond it. Or I wonder whether an area like this doesn't need some major anchors along the way?"

Wouldn't it be worthwhile for the city to find a way to subsidize or encourage a couple of terrific restaurants or a couple of terrific shopping centers?"

"Again, I think this points out that city hall hasn't really given any thought to doing anything meaningful," replied Potter, the former city planner (now an aide to city councilman Jess Hahn) who criticized the city's redevelopment plan in print last year. "The original plan was to just give the original shopping center to Ernest Hahn and let him take care of it."

Walking by the omnipresent sex shops and the brassy shopping parlors, the renowned urbanologist seemed stymied by the problem of downtown sex businesses. "No city seems to have a good overall fix on what you do," he mused. "Some are tried zoning, he said, others, harassment."

"Then there's the possibility of legalized prostitution, and apparently no American city can face up to this." The comment recalled a recent visit to Stuttgart ("a very conservative city in a very conservative province of Germany") where a guide had pointed out one legal brothel in the heart of the bustling downtown. "It's right opposite city hall. It does a thriving

business, but you don't have any of this activity going on in the street. . . . If we were honest about it, that would be one way to take care of the consumer demand side."

Winding up the walk through the Columbia area, Reed reiterated his favorite sentiment. Visiting cities nationwide had convinced him of one thing, he told Peirce, that "successful preservation projects are being accomplished in spite of local governments, rather than because of them. . . . It's the personal enthusiasm of the private property owners."

"Or of certain people in government who are the centers," Peirce chimed in. "That I agree with. The next question is, are we at a point where there are enough success stories based on this happening so that city governments and planning departments should be in a position to wake up and see that you do not make downtowns successful by paying them off, by filling them with freeways, by putting suburban-style shopping centers in them? You make a downtown successful by capitalizing on its character and its integrity and its people and its history. I don't know whether we're there yet, but we're certainly closer to it than we were five or ten years ago, where the idea both here and in Europe was that you revive a downtown by destroying everything that looks awfully there."

— Jeannette DeWise and Neil Matthews



## READER

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## Spy Check

I want to thank the *Reader* for your excellent article on animal care centers ("Down Boy," June 29). I only wish more animal care centers would speak out instead of letting the irresponsible people who bring in their unwanted litters and animals criticize them.

People don't realize how big a responsibility owning a pet is. That responsibility does not end with just feeding it. A pet owner must be willing to take his animal to the vet when it is sick or for its shots, take the time to train his pet, and (probably one of the most important things) to have his pet neutered or spayed. If he cares for his pet when it is young, a pet owner will never lack the source of love, affection, and devotion a pet will give him in return.

To all you people who are thinking of getting a pet, please think twice about it and ask yourself if you are willing to devote enough time to the care and love a pet needs. If you are, visit one of the animal shelters and adopt a pet from them. It will make their job a little easier.

D. Rex  
San Diego

## Gene Is Busting Out All Over

In his June 29 letter to the *Reader*, William Stoddard characterized as "fascist" the picketing and "propaganda" with which the Committee Against Racism has opposed human sociobiology. Apparently he reached this conclusion by equating public opposition to sociobiology with an attack on scientific inquiry into human biology. The fact is that neither we nor any other critics we know of are opposed to research on these subjects. What we oppose are the false and socially vicious conclusions that human sociobiologists draw and which they are only too happy to announce to the general public, despite their admission that these conclusions are scientifically unsupported speculations.

Probably Stoddard is unaware of the positions that various sociobiologists take about human society: that racism is innate, that domination of some people by others is natural and inevitable, that humans are genetically disposed to fight wars, that even in the most egalitarian society women would play only subsidiary roles in politics and science. These views are not only intensely conservative, but they accurately reproduce many tenets of Nazi ideology, which in turn grew out

## Letters

of the U.S., British and German eugenics movements of sixty years ago. The stated aims of these movements were the elimination of "hereditary defects" like insanity, poverty, and alcoholism, and the prevention of immigration of "inferior" non-Nordic peoples.

Stoddard wishes that sociobiologists be left to themselves, apparently believing that some beneficial truth will emerge if only they are not attacked. The historical example of eugenics shows the implausibility of this view. U.S. geneticists were leaders of that movement and did not withdraw from it even after they became aware of evidence

invalidating its claims. Only the race policies of the Nazis, enthusiastically supported by U.S. eugenics leaders, convinced most geneticists to oppose eugenics. More recently, it was the intense political opposition to Jensen's theories of black intellectual inferiority that limited — thus far — the social acceptance of his ideas and encouraged anti-racist scientists in limiting the record straight.

Finally, Stoddard is opposed to judging scientific ideas by their associated political movements. Since proponents of human sociobiology claim that scientific evidence for their views is lacking, and since they are anxious to draw political consequences anyway, it is plainly appropriate to discuss these consequences in evaluating their work. The fact is that on many points, substantial existing scientific conclusions differ from theirs, but I for one welcome additional research for I am confident that it will assist the further exposure of human sociobiology as reactionary pseudoscience.

Tom Weston  
San Diego

## Only Skin Deep

I refrained from writing about your lead story two weeks ago ("A Pinch of Porn," June 22), because I thought there would be so many other complaints, what would my growing add up to? But since I didn't see any complaining letters last week, I feel I have to say something.

First of all, let me say that sex-related businesses offer great material to a writer. In the past the *Reader* has written about massage parlors and nude dancers in a way

that makes one pause. But I must say that Janet Lane's story never got beyond the skin.

For one thing, she never took her subject seriously. Not that editing pornographic books couldn't be funny, but Lane didn't stop once in her giggly voyeurism ("I still use butter on my muffins") to think about the seriousness of what she was doing. She flitted from one double entendre to another ("our characters worked their bums to the fingers") to another ("a chaotic swap meet") in such a see-hee-oh-there-dirty way that I began to wonder if she had really lost perspective.

Toward the end of her story it seems as though she has. After a few easy generalizations about the porn business, Lane took — off her experience as would someone who had just been "laid" — a story with such potential for being profound was so superficial. Any Villalobos  
San Diego

## Dietrich Weirans

Bennett E. McClellan's lament that "what ails us, San Diego, is not an organization, but an attitude" is not an organization, but an attitude. It is an attitude that perpetuates the role of administrators, but the opportunity to work within the free enterprise system. . . ("Letters," June 22) sounds like an extreme case of sour grapes to me. First of all, artists have the same freedom to operate as they choose, without any interference, infringement, or usurpation of the rights of anyone by Community Arts (Community Arts is the working title for ICA — Interdisciplinary Council of the Arts). Nor is ICA in direct competition with any segment of the art community. Secondly, if McClellan or any citizen are sure because they don't have a piece of the action, let them be informed that the National Endowment for the Arts, in possession of much greater funding, has long existed for the sole benefit of deserving and qualified individuals in the arts.

Since less than four percent of the total CETA funds available nationwide are appropriated for all art-related projects in existence, be

they visual or performing, it hardly seems to be the whole elephant claimed by McClellan. CETA funds, in general, create jobs for the hard-core unemployed, jobs which must be devoted to community service. All ICA programs introduce art to people and in areas that have not heretofore had such an opportunity for exposure in this field. Though we are obliged to be fiscally responsible, we do retain artistic freedom.

Regarding our term of employment in the arts, would it make McClellan happier if we, as unemployed artists, were to request a sabbatical to another CETA project, where we could dig ditches, or refurbish buildings? Most of us usually work at jobs other than in our chosen field of art. Certainly, we all have benefited from this term of CETA employment, and I would venture that a much smaller ratio of ex-CETA workers will have to return to the unemployment lines — even temporarily.

Personally, as a refugee from the dying aerospace industry, where stop-and-go employment practically landed me in the poorhouse, this job with ICA, though short, has afforded me a much needed boost. I now have more definite and feasible plans for the future, and the wherewithal to implement them. Goodbye to becoming another statistic on the unemployment rolls, again.

McClellan would come across a lot more credibly if he were to present some plausible argument as to whether CETA funds should exist in any form, rather than indulging in a diatribe against the validity or justification for any specific program, such as ICA. Respectable, responsible supporters on the side of ICA aren't lacking, by any means. The few detractors somehow leave the impression they are searching for any excuse as a platform for their narrow and elitist brand of rhetoric — whether it be applied to politics, the arts, or merely expressing their own pet projects and desires. Joe Gore  
San Diego

## Subtle Down

We find the right to life series of ads appearing in your journal contrary to your format — political, religious, and implied in its numerous overtones. We make no right or wrong stands on abortion, but only find the subtle implications of the ads distasteful. Carol Hillerist

## We Suit Our Selves

*San Diego Magazine* has finally gotten too big for its stitches. When the July issue ballooned up to 278 pages, publishers Ed and Gloria Self had to air their baby in square-backed perfect binding, having outgrown the saddle stitching they've used since the first issue in October, 1948. It fits much more snugly now on the coffee table between *Architectural Digest* and *Vogue*. *San Diego Magazine*, stacked on the table by the pool, will have to find itself another mate.

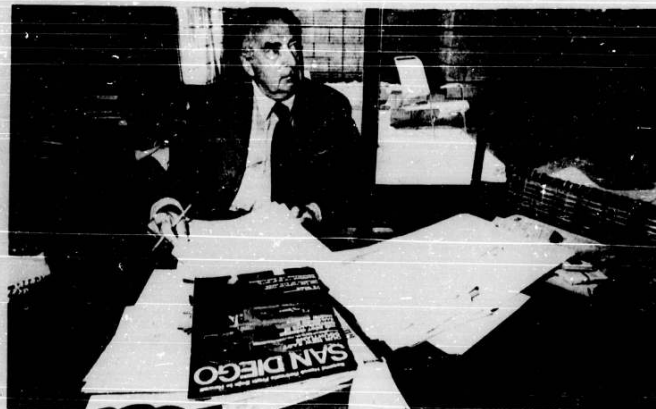
The magazine's change in binding is the sign of a phenomenal spurt of growth which began two years ago in the fall of 1976. There has been a staggering increase in circulation — from 20,000 in guaranteed sales at that time to the current 39,000. Advertising sales have increased concomitantly to \$150,000 per issue. So why is a thirty-year-old magazine, the first city magazine in the country, suddenly growing as fast as a mushroom?

"It's an idea whose time has come," is the answer Ed Self and his staff give. *San Diego Magazine* was the original specialty magazine, born in the era of the giant general-interest publications — *Life*, *Look*, *Saturday Evening Post* — and it managed to survive over the years as

television has gradually chewed away at the general interest magazine's ability to deliver a huge audience to the advertiser. There were some long, lean years, but *San Diego* stuck to the portrayal of the good life. Now, with the magazine field splintering toward diverse pockets of society, *San Diego* finds itself one of the largest city magazines in the country. It's a heady place to be for the twenty-two employees, and shows in the way the magazine views itself. "We don't go for this cliché that says you can't do something because it might be self-enriching," says fifty-eight-year-old Ed Self. Hence, articles about the magazine's own advertising director, Elizabeth Zongker, and articles about how many of the staff come from San Diego State University, and letters to the editor which aren't really. (The following appeared in the latest issue: "I am interested in obtaining 50 copies of your March issue with the article, 'The Cuisine of Korea,' and I should be glad if you are able to accommodate me in this respect. Pyo-Wook Han, Korean Ambassador to Great Britain, London.") The editorial detachment, the aloofness that gives a publication intrinsic appeal, is replaced by a conscious self-awareness at *San Diego Magazine*.

In defense of the letter from the Korean ambassador, Ed Self elucidates another facet of the magazine's vision of itself: its

## PRESS PASSES



ED SELF

PHOTOGRAPH BY DAVID COVEY

identification with the city of San Diego. "The Korean letter shows there's interest in this city outside the city. San Diego has had an inferiority complex in the past, and we've said, 'Come on, city, be a city. Stop acting like a right-wing Orange County.'" Each of the 2000 press kits the city is preparing for the media invasion of the All Star game next week will contain the July issue of *San Diego*.

The liberal orientation of the magazine's publishers (seventy-six percent of the stock is owned by the Sells, twenty-four percent by John Victor, who merged his Point Newsweekly with *San Diego Magazine* in 1955 and later moved on to start *San Francisco Magazine*) put them at odds with the Copley Press until that institution started to thaw a few years ago. Ed Self points to editorial decisions that stirred up the status quo and lost him friends and advertisers in the past. There was the endorsement of Eugene McCarthy in 1968, the fight against placing the huge commercial district in Mission Valley that cost him the advertising of the two large shopping centers there until the late Sixties, the pieces by Larry Remer on the police department in 1976 and his articles on the judicial system in 1977, and an article in 1974 about auto repair fraud which resulted in a four-year advertising boycott by the members of the Automobile Dealers Association of San Diego. But the magazine hasn't done much

investigative work since Remer left to start his weekly, *Newsline*. Harold Krenn, probably the top political analyst in town, writes for them, every month and remarks, "We do investigating, but not in a sensationalistic manner. We do it in a constructive way. Where exposure has to occur in order to maintain a clean city, we do it."

*San Diego Magazine's* idea of maintaining a clean city is embodied just as much, if not more, in their attention to fashion and food and the "good life." Much more combative than the investigative articles Ed Self points to with pride are the journalistic equivalents of home movies — Gloria Self writing about her trips to Italy (April, 1977), October, 1977, July, 1978), to France (November, 1977), to Yugoslavia (February, 1977); Ed Self on The Ritz in Paris (March, 1978); and from both of them on the East Coast (August, 1977) and the Greek Isles in the February, 1977 issue ("I was especially curious about the *Golden Odyssey* when I boarded it, because it had come up so often in San Diego cocktail conversations").

Another interesting quirk of *San Diego's* are the many consumer guide articles surrounded by advertisements from businesses whose product or service is being featured. First so critical guides to stereo buying, hair salons, and condominiums always manage to attract corresponding advertisers. The reason

there sometimes appears to be such a mysterious alliance between advertising and the stories in the magazine lies in the way the issues are planned. Along with rate cards listing prices, advertising sales people make editorial calendars available to prospective advertisers. The theme or general thrust of each issue is planned a year in advance, and advertisers are encouraged to buy space in the issues pertaining to their particular business.

Self, who acts as both publisher and editor-in-chief, harbors no illusions of a firm separation between the editorial and advertising sides of his shop. "There are just too many editors who fall into the idea of separation of editorial and advertising as a God-given rule," he says. "A lot of journalists miss the point of advertising. The ivory-tower editor of advertising is journalism is a fool."

The prosperity brought about by advertising has given *San Diego* a whole new set of problems — those relating to success. The question of how much advertising people can withstand and therefore, how big a magazine is being talked about at the offices on Rosecrans. They've found that raising the price of advertising has not put the brakes on their expansion, and the staff is wondering how, if it came to that, could a limit on the number of pages be set. The problem now is one of growth management.

Neal Matthews

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2801 El Capon Boulevard  
(next to the Aspen Mine Company)  
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**Streicher's** nine women's shoe departments  
**FAMOLARE**  
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7837 Girard Ave.

# Off the Cuff

Why are you marching in the gay rights parade?



**Karen**  
Getting a mass of us in one place demonstrates to others there are a lot of us and we're not a small group of men running around in drag or just but-dyke women. There's a lot of everyday normal people out here who prefer being gay. I have the right to be who I am, which includes being with women. And I don't want anybody telling me I can't do this or that I'll lose other rights if I do.



**L.J.**  
I'm marching for the people who will come after me in the future who will be gay and will need rights we don't even have now. In ten years there could be someone who's gay and who wants to teach, who'd need both these rights, and this march today might contribute toward that person getting that job. I'm not changing what I really am for anybody and being here is being proud to be gay.



**Mary**  
I'm saying you might not like me because I'm gay, but if I go you're next if you're in a minority. Hitler identified gay teachers and got them out before he went after the Jews, and if you've paid attention to the Nazis in Illinois and the Klan at the border you'll see gay rights is basically a minority issue, and there's a parallel. I'm here for basic human rights, saying people should be able to hold the job they want to. This Briggs issue is just one more in a long line to keep guys down.



**Jason**  
I'm here having a good time being gay at a social function supporting my gay brothers and sisters. I've been out of the closet five years because the closet is an awful place to die. This paper bag is what you might call job insurance.



**Little Rocky**  
I'm here because of two things: One is that people have the right to believe in what they want to, which is liberty and justice for all, not liberty and justice for straights only. Let he who is without sin cast the first orange! The second reason I'm here is because I've got a lot of friends who talked me into it.

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**Sony 4000**  
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**JVC JRS 301**  
Stereo receiver with the new "JVC" performance, 100% auto reverse, 100% THD and 100% auto reverse. List \$399  
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SAVE 1/2  
Technics SL 210 is the new SL 210. It has a new SL 210. It has a new SL 210. List \$98  
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A real bargain for great reproduction. Features program search to best selection. Front load. List \$159  
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Philips AM 784 features loaded receiver with elegant black styling, power to spare and only 1% THD. JVC SL 210 turntable. Ultraflex's 100 B speakers are a clean sounding 3-way design featuring powerful 12" speakers. Add Tech's A 100 front load cassette deck with Dolby pre-styling and great reproduction. A handsome system in black. List \$750  
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List \$99  
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**BOOSTERS**  
List \$69  
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# LONG DISTANCE OPERETTA

JONATHAN SAVILLE

"The English tradition" is a phrase that makes one feel warm and good. It calls up Christmas dinners with plum pudding, the monarch's banquet flying over Buckingham Palace. Sunday afternoons in Battersea Park, port and Sifton cheese, and the D'Oyly Carte Opera Company. It gives us a connection with a past in which things were presumably simpler, more secure, more humane. But it is a characteristic of traditions to outlive their usefulness, and to go on being cherished in spite of the fact that time has eventually shown them to be not much good. I want to suggest that this may be so with the D'Oyly Carte's productions of Gilbert and Sullivan, a sample of which San Diegans can currently see at the Fox.

The D'Oyly Carte Company is of course authentically traditional, going back in a direct line to Gilbert and Sullivan's production partner one hundred years ago. Richard D'Oyly Carte was succeeded by Helen D'Oyly Carte, Helen D'Oyly Carte by Rupert D'Oyly Carte, and Rupert D'Oyly Carte by Dame Bridget D'Oyly Carte, D.B.E., the present incumbent of the throne. The dynasty has taken pains to preserve the C & S repertoire just as they were in the late nineteenth century. The question is whether that style is really worth preserving any more.

*The Mikado*, which I saw last week, is a case in point. Consider the movement of the actors on stage. In a modern stage production of anything the actors' movements are motivated. They reveal character, express emotion, never hides impurities, or at the very least indicate relations between people. In the D'Oyly Carte's *Mikado*, much of the movement consists of perfectly aimless wandering around the stage, designed merely to keep things going and for no other reason. This is especially so during the orchestral interludes between verses in a song: Pooch Bah or the Mikado will stride this way and that, in their sticky-footed Japanese aristocrat manner, but they aren't going anywhere, they aren't doing anything, and it is quite clear that they aren't feeling anything either.

The same thing goes for gestures and expressions. *The Mikado* is filled with pseudo-Japanese activities — bowing, genuflecting, hand-waving in a formal Oriental sort — but all the actors go through this business in a thoroughly perfunctory way. They smile and wink at the audience as

though to deprecate their own roles. It is as if each of them were constantly saying to us "Isn't it silly that I should be acting in something as preposterous as *The Mikado*?" and that you should be watching me!

This is not the result of personal animosity on the part of the actors. The style of disengagement, of being ironic about oneself and what one is doing, has its roots in British understatement on the one hand and, on the other, the kind of self-consciously melodramatic exaggeration that one finds in such popular British entertainments as the Christmas pantomime. Some of the gestures, movements, and ways of talking are so excessive and stylized that they obviously have no connection with real character or feeling; the credibility of the more natural actions is intentionally undermined by the inner smile, the broad grin of collusion with the audience in enjoyable nonsense. And the D'Oyly Carte actors have not come upon this style casually — it is a learned style, practiced and refined until it comes to seem natural.

That is the tradition, and that's the way the D'Oyly Carte players do it — and they do it to a tee. No one could possibly have the least belief in the reality of Geoffrey Shovelton's Nanki-Poo, who — when he is proposing to hang himself — seems about as much interested in what he is doing as someone washing dishes. Denny's, Nor would John Reed's charmingly kittenish portrayal of Ko-Ko convince anyone that Taipei's Lord High Executioner was really upset when his ward is kissed by Nanki-Poo, or really afraid of losing his own head at the Mikado's command, or really nauseated by his enforced wooing of the repulsive Katisha. He is never Ko-Ko; he is John Reed, the D'Oyly Carte's well-beloved principal comedian, who has temporarily put on Japanese clothes as a kind of joke. If the universe contains an exact opposite to the Stanislavsky method of acting, this is it, and devotees of the D'Oyly Carte style would not have it any other way.

It is certainly true that there is some justification for this way of producing *The Mikado*, other than the fact that generations of D'Oyly Cartes have self-mocking satire. The characters may be dressed as Japanese, but they are all completely English (and upper-class English) in their attitudes and allusions. Nanki-Poo's exclamation "Modified rapture!" does not, on the face of it, seem to be



THE MIKADO

turn out of his heart. When a play has, as one of the basic premises, a law according to which *flirting is a crime* punishable by decapitation, such a play does not immediately beg us to take it seriously as a commentary on the human condition. One can scarcely blame the D'Oyly Carte for treating *The Mikado* as nothing but a play, and takes bribes for each of them — that does not obscure the intimation that similarly (though less extravagantly) corrupt officials may exist in real life, in contemporary England, or in any other society — even our own. If a modern audience is lulled by the pretty tunes and the offhand acting style into ignoring the serious thrust of the satire, a significant part of the play has been lost.

The fact that the D'Oyly Carte Opera Company does not take Gilbert and Sullivan at all seriously deprives *The Mikado* not only of its theatrical power and its satirical bite. It also deprives the play of much of its humor. The jokes about decapitation are funny because they are reactions to what is actually a dreadful threat. The jokes about class snobbery, governmental corruption, arbitrary royal power, and tyrannical laws are funny because the social realities they are satirizing have been put under a considerable coat but remain as a potential menace to human freedom. If the threats and menaces are given no weight at all, then the humor that attempts to exorcise them is proportionately weakened. That may be one of the reasons why — for all John Reed's elfin mugging and Kenneth Sandford's high-church Poo-Bahisms — this production of *The Mikado* is so generally unfunny. Many of the best jokes fall flat, the wit seems pleasant rather than sharp, and the overall tone never rises above a good-humored blandness. But this may also be a result of what happens to an art when its devotion to tradition is so general that it cannot escape our feelings at all, a source of real theatrical power is blocked off.

Something similar can be said about Gilbert's satire. Pooch-Bah is a comic corrupt official, but while he is surely a figure of fun, he is at the same time really and dangerously corrupt.

That such persons exist on the stage, in a fictitious Japan, and with their vices exaggerated to the limit (Pooch Bah holds off the official posse in his country, and takes bribes for each of them) — that does not obscure the intimation that similarly (though less extravagantly) corrupt officials may exist in real life, in contemporary England, or in any other society — even our own. If a modern audience is lulled by the pretty tunes and the offhand acting style into ignoring the serious thrust of the satire, a significant part of the play has been lost.

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## Straight from the Hip

MATTHEW ALICE

Dear Matthew Alice:

With the summer in full swing, all of us again faced with a very sticky problem. It seems impossible to spend a day at the ocean without collecting wads of black, gooey "beach tar." Just where does beach tar come from, and how do you get it off?

Dale Donnam  
Encinitas

The tar comes from two sources: from the bilges of ships that discharge their wastes at sea, and mostly from natural springs of crude oil on the ocean floor. The U.S. Water Pollution Control Act of 1972 prohibits vessels from pumping wastes within twelve miles of shore. Because of this law, and the fact that most ships are equipped with special pumps to keep their waste oil on board when they pump water from their bilges, ships in general account for little of the tar that washes up on shore. And of course the natural seepage can't be helped. All you can do is keep some turpentine, paint thinner, charcoal lighter — some petroleum-based fluid — handy for sponging off your toes. A nice thing to remember is that your classic wad of beach tar has been so long at sea that all the poisonous elements of crude oil have long since evaporated, so beach tar is fairly safe — nontoxic, anyway.

Dear Matthew Alice:

Could you tell me exactly what digital recording is and how it works? All I've



been able to find out is that it utilizes a form of direct-to-disc recording.

James Miller  
San Diego

Digital recording promises to be the most revolutionary invention in the field of storing sound since Emil Berliner patented his phonograph in 1887. To explain how it works, I'll have to start with a brief run-down on conventional tape recording.

Let's say we have Steely Dan in the recording studio. All sorts of microphones are angled around the room, converting music into an electric current.

This current then is fed to a device — called a transducer — that translates all the nuances of music into a variety of magnetic fluxes, which are printed on a magnetic tape. The trouble with this method is the background noise that the tape itself, the machine, and the magnetic energy all create. Recording engineers have learned to live with background noise the way the rest of us have learned to live in the city, or under the flight path at Lindbergh Field.

With digital recording there is no background noise; at least there's not enough to measure. The music of Steely

Dan (going back to the studio) is fed into a box made by 3M and a couple of other companies, and out it comes translated to a computer language that contains in itself all the nuances of music, or of any sound. When this digital language is recorded on a tape, very little magnetic energy is required, and no background noise is produced. The best thing about digital recording is that every generation of a tape has no background noise — a tape of a tape sounds as good as the original. And when digital language replaces the language of grooves and bumps on a phonograph record — well, the sound will be as true as the world's best speaker can produce. According to Lee Carroll, one of San Diego's better sound technicians, "digital recording is going to take the wires that go into my headphones (in the studio) and run them straight into your living room." Of course, we will need new stereo receivers, perhaps new phonographs, too, but I have no doubt that America will step up to the challenge of retooling for a new era of sound reproduction. It was Simone de Beauvoir who remarked, during her tour of America in the late 1940s, that the one home furnishing no U.S. intellectual could do without was a good hi-fi.

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

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## Slow Fall from Foxhill

"I wanted to be a big man like my father. I wanted to meet with heads of state the way he did. But when I came home, I wanted to stay here and surf. I couldn't concentrate on my studies when I was away from home, but I couldn't explain this to my father."

(continued from page 1)

his son with clean nails and freshly laundered attire. Like his father, Michael is a registered Republican, but unlike his father, he regards himself as an independent. "I was independent and on my own since I was ten years old," he says.

One of the most fascinating aspects of interviewing Michael Copley is that despite his best efforts, there exist crucial questions about his past which he has not thought of before, nor has he placed his childhood in adult perspective. For example, asked why his parents chose to adopt, he replied, "I don't know. I'll have to ask my mother."

In like manner, when prodded about his childhood, memories come haltingly, as if the past were an undifferentiated mountain that he once scaled but can no longer traverse with ease.

"I always thought of my father as dominant. I knew he expected a lot of me. I was always getting into trouble when I was little and he had to punish me. Sometimes he spanked me, but I deserved it."

Asked what kind of trouble he had been in, Michael replies, "I was a brat at school. I think I must have had fights with other kids. I was always backing around." "Hacking around" is one of his favorite phrases. "I wasn't very scholarly."

When pressed to give a more specific instance of his being "a brat," he thinks for a long moment and answers, "Once, in London, I got bored and I threw tennis balls down a stairwell. My father didn't like that. It made him angry."

What pleased James Copley as a father? James was friendly to his son, Michael, rather than intimate, and his

behavior was solidified into ritual — James Copley liked to have things done his way, and with repetitive sameness that provided a structure for his family life.

On nights when the two children eluded their parents, the family without variation met beforehand in the formal library. Lined on three sides with books, it was dominated by an imposing fireplace (lit in the winter) over which hung a large painting of Ira Copley, Michael's grandfather. Both children had to be attired very neatly and with no dirt under their fingernails — Michael would be sent from the library to change clothes or to wash his hands if he didn't pass his father's careful inspection.

The dogs, a springer spaniel and a standard poodle, were also present in the library, and as soon as the parents finished their drinks, they would all walk down a long hall and enter the informal dining room, called the Morning Room. If the dogs had been petted, the children had to wash their hands again. The dogs were trained to sit outside the dining room during dinner.

At one end of the Morning Room a bar held all of James Copley's fox memorabilia — mugs, dishes, statuary, paintings — a collection begun because Mrs. Copley often likened James to a fox, adroit and skillful at survival, thus the estate on Country Club Drive in La Jolla earned its name, Foxhill. At the other end of the room a fireplace was lit except in summers, and soft music was piped throughout the house, mostly lush orchestrations of lyrical popular songs, but never rock and rarely classical.

The parents sat at either end of a long table with the children between them. James Copley was fond of a Portuguese wine called Brillante and not only drank it at dinner but gave it as gifts to friends.

During dinner (standard American meals of fish, chicken, roast beef) James asked the children about their school or sports activities. He did not encourage expressions of opinions, and the children did not venture any, nor did they speak of things that would be likely to upset him. "My father seemed like a stern man. Dinners were formal. We always enjoyed it when we could eat with the servants and be messy or when my sister and I could argue. When we ate with my parents we had to ask to be excused. My father would want to know if we had done our homework. If we had, we could watch TV. If we hadn't, we had to go to our rooms and study."

"My father was very strict about that. He had great concern about our education. I know I would disappoint him because I tried to get out of homework and I would get into fights at school. In the first grade, I got kicked out of school for suggesting a kid swing a rifle, and I broke an antique manger. My father spoke to me very sternly when I did such things. Sometimes he gave me an old-fashioned spanking, over my knees. He didn't use a brush, just his hands. He also got upset if I spoke back to the servants."

When we were kids, my sister and I used to fight a lot. We were the same age, but she was bigger and used to beat me



JANICE AND MICHAEL, 1967

(COVER PHOTO: JANICE, JAMES, JEAN, MICHAEL, 1967)

up. But I got into more trouble. I was always disappointing my parents because I played when I should have been studying. I played baseball in the house, which wasn't allowed.

Once, I was swinging a golf club in the den. He told me not to do it. I got fresh, so he hit me on the side, hard enough to knock me down. Of course, he was right; I deserved it. But he totally lost control. If he was angry, he would raise his voice or he would give me a look that I couldn't question."

Sometimes, during the weekends, father and son would play baseball on the estate grounds, and for Michael's birthday he would invite friends and they would play football, and his father would join them. When his father was relaxed, such as during visits to Aurora, Illinois, he tried to teach Michael how to box.

"You had a feeling when you could fool around with him and when you couldn't. You knew, yet, just sensed when you could sit on his leg and when you couldn't. My father was easy a lot, even on the weekends, and then I would tag along with Roy. He was the chauffeur and the driver. I followed him around a lot. My father was afraid of spoiling me. My father expected me to behave very well when he had big parties and important people came to the house. But my sister and I had great times with Roy and his wife. They took us to the beach and to eat dinner. Sometimes we ate at La Valenzy's, sometimes in a small restaurant in a hotel on La Jolla Boulevard. I loved Roy very much."

But at the age of ten, the family dinners and the vast parties, the evenings with Roy, and the days at the beach came to an end. Michael was sent away to boarding school, to a school called Orme, on a ranch in Prescott, Arizona. Michael was not consulted about this decision, nor did he know why he couldn't continue living in La Jolla and attending La Jolla Country Day. At Orme, in the fifth grade, he found himself woefully homesick. But when he mildly complained, James Copley replied, "You have to be a man about it. It's good for you."

Not only was Michael separated from his family at a tender age, but worse, Roy Alden, his chauffeur who had so often comforted and amused Michael, died suddenly of a heart attack. "I was only in the sixth grade and I really cried when Roy died. He was one of the three men in my life, the other two being my father and my father's best friend, Sonny Bjorseth. I saw them all as important men, and I wanted to be important, too, but I missed Roy as a friend, as someone I could relax with."

However, a year later, Michael was sent home from Orme in disgrace. "I was kicked out because I had bad grades and I

organized commando raids on the kitchen. We took some food. They called it 'stealing.' When I came home, my father shook hands with me instead of hugging me. He was upset because of what happened at school and my bad grades. After that, he didn't hug me anymore. Maybe he thought I was getting too big for hugging, but he always wanted me to know that he expected me to do better at school."

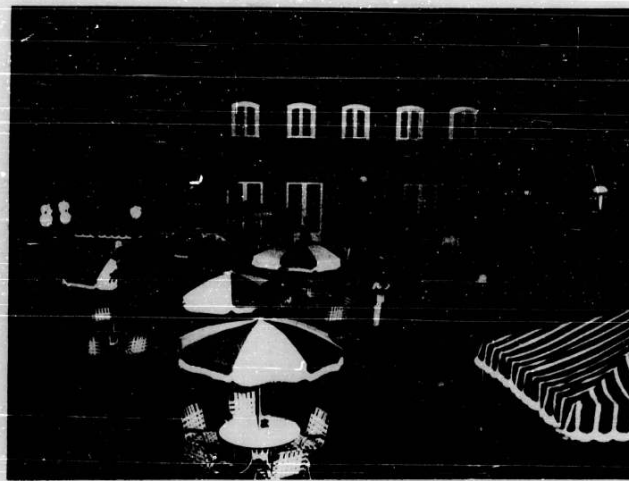
"I wanted to be a big man like my father. I wanted to meet with heads of state the way he did. But when I came home, I wanted to stay here and surf. I couldn't concentrate on my studies when I was away from home, but I couldn't explain this to my father."

After Orme, in Arizona, Michael was sent even farther away from California, to Eaglebrook School in Deerfield, Massachusetts.

At Eaglebrook, there were lots of kids with important parents, and the name Copley didn't mean much to them. I went to school with Edsel Ford's son, and with Charlie S. rips from the Scripps newspapers, also Chris Harte, whose father owned newspapers in Texas. I managed to finish out the ninth grade at Eaglebrook, but I hacked around too much later at Andover. I wasn't the type to work hard. I transferred from Andover to Sterling Academy in Vermont and



MICHAEL AND JANICE



FORMHILL

graduated from Sterling."

If boarding school thousands of miles from home had to be tolerated, at least summer and Christmas holidays remained. During the holiday season there would be as many as a hundred people for dinner. When Michael was thirteen, his father gave him a go-cart, and this was one of the highlights of his early adolescence. The go-cart, named "The Honey Bee," could go as fast as thirty miles an hour, and Michael rarely tired of driving it around the estate. "It was so exciting having it. When I tipped over the 'Honey Bee' and my sister was inside it, I thought they would take it away from me. I was afraid I would get into trouble. But my sister just had a few scratches."

Summers, when the family drove out to Borrego, were Michael's favorite times.

As in the movie *Citizen Kane*, when a picnic to the beach involved a cortege of cars, so James Copley would organize a caravan of several jeeps, of which he drove the lead jeep, a Willy's four-wheel-drive, with Michael sitting on his lap, not only steering but working the clutch. He felt very close to his father then, and proud of his father's bravery in crossing dry creek beds or steep inclines which the other drivers feared to tackle. "Someone has to do it," James Copley would say about his ventures in the Willy's, and though he was only five feet eight, to his son he appeared a giant, a born leader.

Michael also felt close to his father when they went duck hunting. Not only that, he pleased his father by eating these wild ducks at the dinner table while his sister and mother cringed and averted

their gazes from the bloody birds. (His father insisted that the birds have no more than eleven minutes — exactly eleven minutes — of roasting.) When touched with the fork, they ran blood, and Michael, proud of himself and proud of his manly father, joined in this feat of hunting and consuming their catch. On those nights, he loved his father very much and he knew his father loved him. But abruptly, when Michael and Janice were fifteen, even his summer family life came to an end.

My father always wrote me when I was away at school. When I was at Eaglebrook, he would dictate letters to his secretary and sign them himself. He always said he was interested in what I had told him in my letters. He told me about his trips and he always said, 'Study hard.' But he never wrote anything about himself and my mother.

"I never heard my parents fight or even argue. I thought they were formal with each other, and it was easier to get affection or support from my mother. But when I came home from school my sister Janice was very upset. She told me they were getting a divorce. I can't remember anything my mother or father said about it. They gave some general explanation. I didn't think too much about it. Lots of my friends had divorced parents, but my sister took it hard."

"When I was sixteen, I spent the summer in Hawaii. I went to summer school in the morning and worked on construction in the afternoon. When I

"When I signed the lawsuit, I knew I put my career with Copley Press on the line because Helen was not going to take well to someone suing her. After my father died, I tried to approach her; I wrote her letters."

came back, my mother, sister, and I rented a big house on Camino de la Costa in La Jolla. On one level was the pool and on the other, the ocean. I had more freedom than at the big house. I thought I would see my father a lot, but I didn't. My father then married Helen (Helen Hunt). She was his former secretary, and she had her own son, David. From 1966, when he married Helen, until 1970, I hardly ever saw my father. Even when he came East on business, he wouldn't call me at school because she wouldn't like that. She had her own son and my father adopted him about two months after the wedding. David was about thirteen at the time. My father stopped sending me big Christmas presents because Helen wouldn't like that, either.

"I saw him maybe three or four times in those years. I'd call and my father would say, 'Helen, is it okay if Mike comes up?' He'd check with her first."

"The visit was always formal. We would shake hands and go into the library. Helen wouldn't visit with me, wouldn't ask me about myself, wouldn't act like a normal stepmother. She would leave the room as soon as I came in. My father and I would go to the library and he would ask me about school and about what I was doing. When we were alone together, he was very friendly, but I felt that Helen could hardly wait for me to get out of the house — my former home. Once, when I was about twenty, I went to see him in the office. He gave me some fatherly advice and told me, 'It's not proper to live with a girl. You have to marry her.'"

Still, James Copley was pleased when, after an uneven stretch at the University of Colorado, Michael went to work for a Copley-owned paper, the *South Bay Daily Breeze*, in Torrance, California, and even more proud when Michael was drafted into the army in March, 1971. A staunch Republican and a Vietnam hawk, James

(continued on page 12)



MICHAEL, JEAN, JAMES, JANICE, 1960



MICHAEL, JEAN, JAMES, JANICE, 1960



## Slow Fall from Foxhill

"My father seemed like a stern man. Dinners were formal. We always enjoyed it when we could eat with the servants and be messy or when my sister and I could argue. When we ate with my parents we had to ask to be excused."



MICHAEL AND JAMES, 1971

(Continued from page 11)

felt paternal pride in the fact that Michael was an honor graduate student from army leadership school and that during the period that he edited the base paper at Fort Ord, the newspaper won an award for being the most improved military newspaper in the United States.

But father and son meetings became more and more difficult to arrange, because from 1966 James Copley was struggling with cancer and his wife Helen closely monitored his life.

"I knew he had cancer, but I didn't think it was terminal. Helen would tell me nothing, would hardly speak to me, and my father wouldn't mention his illness when I saw him. One time he had no hair because of cobalt radiation, and his face was very puffy. But even when I was sitting with him in the library, he never mentioned the word 'cancer.' My mother (now remarried to James Erdman of New York) told me he had a tumor in his lung, and people from the *Breeze* told me my father was really very sick."

While Michael was at Fort Ord he heard that his father had been admitted to Scripps Clinic. He called Helen to ask about him and expressed his wish to come down and visit, but Helen, he says, was uncooperative.

"She said, 'You can't see your father; he's too sick.' I was very upset because I was his son and had the right to see him, so I called Dr. Keeney (Dr. Edmund Keeney, then president of Scripps Clinic) and he said, 'Of course you can see your father.' I knew I had to have a confrontation with Helen, but not in front of my father. When I asked her why she didn't let me see him, she said, 'I just don't know what I'm doing. I'm very upset.'"

"That last week, I called and said I wanted to come down again. Helen said, 'Don't worry. Everything is fine. You don't have to come down.' He died two days later. Henry Ford, a black janitor who had worked for my father for many years, was in the room when he died. My father wanted Henry Ford around him while he was sick; he wanted to hold Henry Ford's hand. My father was fifty-seven when he died. I really would have liked to be with him."

"The next day (October 7, 1973), I went with Henry Ford to La Jolla Mortuary to see my father laid out. Henry and I were feeling pretty bad. But when we came back to the mortuary in the evening, they wouldn't let us in. Helen



MICHAEL COPLEY, JULY, 1978

called them and said no one could go in. I told them I was his son and that I wanted to see my father again, but they wouldn't let me. They said they couldn't go against Mrs. Copley's orders.

"My father was buried in Aurora, Illinois. For his funeral trip, we took his private plane, *Jet Set*. It was very ironic because it was the first time I was in my father's private jet. Billy Graham spoke at my father's funeral. At the graveside, Sonny Bjorseth, his best friend, walked over, gave him a last salute, and walked away."

"I was very sad because I hadn't had a chance to prove myself to him. I felt I didn't have enough of a chance. Time had run out."

Four years later, in 1977, Michael graduated from Stanford University with a major in communication (journalism). By then, his stepmother, Helen Copley, was at the helm of the newspaper empire, and he wasn't allowed on the premises because he and his sister were in litigation with Helen over the dispersal of the money left by James Copley.

"As soon as I received a copy of the trust (in 1974), I realized that it had been unfair to me and my sister. In the nonmarital trust, Helen and her son, David, by the sale of certain stocks for alleged tax purposes, had 81.9 percent and my sister and I had 18.1 percent. We started our suit in 1974 and it's going on right now in San Diego. We want Helen removed as the trustee. We are suing her for fraud and fiduciary irresponsibility."

"When I signed the lawsuit, I knew I put my career with Copley Press on the line because Helen was not going to take well to someone suing her. After my father died, I tried to approach her. I wrote her letters. But it was the same as when Father was alive. She kept saying that I expected a top-level job, but I didn't. That's why I was training for each department at the *Breeze*."

On Wednesday, June 21, 1978, Superior Court Judge William L. Todd, Jr., who has been presiding in a nonjury trial since mid-March, ruled that Helen Copley be removed as trustee of the nonmarital trust and the shares of Michael and Janice raised to 35 percent. Ironically, Helen's son, David, benefits from this, as he is included as one of the recipients of this new trust.

The trial, however, may continue for many more years. Helen Copley's lawyers are sure to appeal, and the court has yet to appoint a successor to the trusteeship. Then there will be debates as to whether the Copley Press is valued at one hundred million or two hundred million dollars. In the meantime, Michael will return to his job at the *Menlo-Alto Recorder*, a Palo Alto independent newspaper of which Michael has been the arts editor. His sister, Janice, who has kept away from the San Diego area, worked until recently as a bookstore in Carmel, California, and now teaches Transcendental Meditation.

When Michael comes to see me for the last time before returning to Palo Alto, he is as naty as ever, and he entrusts me with a folder full of pictures. Then he gets into his 1965 red VW convertible, as carefully maintained as he.

"Some day," he says, "I'd like to run my own newspaper. When I first started, my father would ask me, 'Do you really like newspaper work?' I really do. The blue eyes flash, and he is off."

Ironically, when I walk down my street later in the afternoon, I see a Cadillac limousine wending up Country Club Drive. The blue-tinted glass prevents me from obtaining anything more than a glimpse of Helen Copley, who, with impassive face, thinks her private thoughts.

## ELEANOR WIDMER

A man who had been having fantasies about eating a succulent slab of rare roast beef accompanied by an enormous baked potato smothered in sour cream went into a likely restaurant and ordered his dream dinner.

The waiter leaned against the table intimately, flicked his white napkin at an imaginary mote of dust and replied, "Why don't you try the fried chicken. It's the specialty of the house. You won't be sorry you ordered it."

The diner remained firm. "I'd like prime rib of beef, medium rare."

The waiter shifted his feet. "It's possible you don't like chicken. Believe me, this is absolutely the best chicken you ever tasted, but all right. If you don't like chicken, how about fish? Ours is fresh, not frozen. On all of the West Coast you won't find a piece of fish fresher than ours."

"Do you have roast beef or don't you?" the man asked, a hint of irritability in his voice.

"You know," said the waiter, "many people are prejudiced against veal. That's only because they've never tasted ours. It's so soft, you won't even need a knife to cut it. A baby without teeth could enjoy our veal. Why don't you try it?"

His patience finally spent, the diner raised his voice and asked, "Do you have roast beef in this restaurant or not?"

The waiter raised his finger to signal the manager.

"Throw this burn out," he cried. "He didn't come here to eat, he came here to argue!"

Many of you who read my column may believe that I don't go out to eat. I go out only to argue. Since this column marks the beginning of my fifth year with this paper, I thought I would share with you some of the things that I have learned as a San Diego restaurant reviewer.

When I first started, I thought it behooved me to inspect all the kitchens. After I had paid for my meal, I would announce my purpose in seeing the kitchen, and while the managers and chefs shuffled nervously, I would investigate the premises beyond the dining room. I talk about on-the-job learning! Most restaurants met my request with stares of unbridled hostility. Some refused outright; others told me to wait a few minutes before I was allowed to gaze upon counter after counter covered with snowy cloths that draped God knows what beneath! In those days I was not only indelible, but naive. Can you believe that I honestly thought that managers of restaurants wanted my opinion, and would act upon it? I may be slow but I'm not dense, and after watching busboys shovele debris under counters, and after gazing at



## Four Gone Conclusions

desperate clutter, I finally got the message. To be realistic, no matter how clean the kitchen, it rarely resembles the one in your home, and you would be vastly disillusioned if you went into some of the kitchens I've seen. Any waiter, waitress, busboy, or chef can tell you how difficult kitchen practices are, and after a while I decided to drop a veil between myself and the area where the food was prepared.

If the first thing I learned was not to inspect kitchens, the second was not to blow my cover. Restaurant reviewing is a fairly recent innovation for San Diego, and my predecessor at this paper and I were the first ones to write restaurant reviews in town. In those days, I always used my own name when making reservations. Few knew who I was and fewer cared. Even when I identified myself, owners would shrug and give me suspicious glances, assuming I had come from the health department. It is only in the last year that I have stopped using my own name in making reservations. I simply go in with a party of friends and dine. Sometimes I have to throw good money after bad, but I return, usually with a different member of my family or another set of friends.

It has always been my fantasy to walk

into a restaurant and have the owner gaze up in surprise and whisper, "Eleanor Widmer is here." To date this has never happened. Frequently some of my reviewers or former students are waitresses, and they invariably chant, "What are you doing here?" And if my service improves, it's usually because of the student, and not because of the review involved.

It has been a steadfast policy of the *Reader* and myself not to accept gratuities. Contrary to what some may believe, I do not have truckloads of cheeses and rare wines delivered to my door at Christmas or at any other time. I would be slack in body and in karma if I let myself be seduced by gratuities. Besides, this is a small town. I would soon lose my credibility if I praised a restaurant just because it gave me a free chocolate mousse.

Many people ask why I don't always write "nice" reviews. Of course, that depends upon one's definition of nice. The function of the critic is to describe, to inform, to elucidate. In a utopian society, all restaurants would be "nice," with highest excellence in cooking, attentive but unobtrusive service, and the most modest cost — about three dollars. But we do not live in utopia, and it is

depressing to eat out night after night and to be the victim of mediocrity. Recently I spent a weekend dining in San Francisco and I could understand why diners from that area are often so condescending toward us, as if we existed on some culinary tundra. There wasn't one waiter in San Francisco who imitated John Travolta doing the Hustle. Not only did they provide attentive service, but a connection existed between them and the dishes they served — the waiters knew and understood food. Moreover, the cuisine was often superb. I had linguine with freshly prepared tomato sauce at La Pergola that was not only exquisite but incomparable to any pasta that we have in the San Diego area.

Frequently, when I tell people from other parts of California that I am a restaurant reviewer in San Diego, they actually burst out laughing and ask, "What is there to review?" This attitude is a bit unfair because enormous strides have been made here in producing restaurants of every ethnic variety and stripe. Yet, it is you, the diner, and not I, the critic, who sets the standards. As long as you pay for and accept the lackluster cookery, the standards in San Diego will not change.

How many of you, when asked, "Did you enjoy your dinner?" actually answer? A few weeks ago I went to a French restaurant with a young colleague and I felt him cringe at the prospect of my replying. Rather than embarrass him, I mouthed the usual niceties, but his attitude will scarcely improve the quality of the food. I am not suggesting microscopic analysis of every minute detail, or sullen aggressiveness, but one should speak out. If, at the time, you find yourself tongue-tied and consider it gauche to be critical in public, then write a note or make a phone call. Ironically, it is only in the realm of food that you, the public, are literally the boss. In other areas of the arts so much press agency exists that often we learn to like what we are told. In restaurants, let your palate be your guide. There would be no need for the condescension on the part of San Angeles diners or those from San Francisco if we set higher standards for ourselves, and in this, the paying customer does exercise control. Don't just pay your money and run. Speak up. Education is a process of mutuality, and while it devolves upon the restaurateur to elevate your taste, you owe it to the community of diners to resist Mediocrity-With-A-View.

But enough of exhortation. I would like to thank everyone for the personal letters which have been sent to me and with I could write each of you individually. Failing that, know that I save every smudged post card, every handwritten missive, every ink blot and exclamation point, every epithet.

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# Do I Hear Three Dollars?

JEANNETTE DE WYZE

As a child growing up in Chicago, I drove with my family past the city's famed stockyards on several occasions, and one of my clearest memories is of my father's proud pronouncement about the efficiency of those immense halls of butchery. "They don't waste one single thing," he would boast. "They use every single part of the pig, except for the squeal." I thought of his words recently while standing on the corner of Seventh and K streets downtown, where the Salvation Army holds its daily auctions, for here is the final chopping block for the great American beast known as Rummage, here the ears, tails, and hooves of the nation's consumer goods industry reach final and efficient distribution.

Here the Salvation Army sells "as is" the drags of the waves of junk and treasure which flow daily into its eighty-eight blue and red bins all over town. That miscellany first is funneled into the Army's huge warehouse across the street from the auction lot, where alcoholics on the wagon and welfare recipients work alongside Salvation Army captains to sort, then evaluate the goods which stream by on fast-moving conveyor belts. The best items will be repaired and cleaned up, then placed in the Army's eight thrift stores all over the county. But the remainder—the TV sets whose innards are too badly mangled, the furniture which is too much trouble to repair—finds its way to the sun-baked dirt arena across the street.

By 9:30 a.m., the sun already beats down full-force and the lot overflows with far more merchandise than any show room, when Scottie, the auctioneer, opens the chain link gates on schedule. Battered trucks bearing Baja license plates already have backed their rear ends up to the curb surrounding the auction lot, and the truck owners fan out amidst the goods, scrutinizing today's pickings with the veiled, piercing glance of desert birds. Most of the patrons are regulars, according to the auctioneer. When he started the auction for the Salvation Army ten years ago, Mexican women were coming up daily to pick through the piles of old clothing, and they spread the word as the auction sales grew. Today people come daily from all over Baja, most from Tijuana and Ensenada, but some from Guadalajara and even La Paz; the crusty manager seems to know them all as well as family members. But in the last moments before the auction begins, he wastes little time on greetings. He's too busy sorting items, pricing them mentally, directing his labors.

The potential customers also are preoccupied, for this is their chance to sniff out any bargains, and a young black man wearing a cap mutters, "Wine, movie discs, gold to be found and the rubble. Last week I won a radio for ten dollars, and I turned right around and sold it for \$250." He confides. But his companion, a teeny-looking Mexican with broken teeth who wears a dusty T-shirt and mirror sunglasses, disagrees. He grumbles that the auction prices have skyrocketed in recent years, and advice the lot from behind Margaret Hale concurs: "The Mexicans have just driven the prices sky high," she clucks disapprovingly. "It used to be you could get a cord table like that for a quarter, maybe fifty cents. Now it might go for three dollars."

Mrs. Hale is one of the steadiest Mexican regulars; she says she's come almost every day

for six years, hot on the trail of items which she can resell at the Midway swap meet. A plump older woman with a girl's face and short-cropped gray hair, she is wearing a broad-brimmed straw hat to protect her head from the sun's rays. She knows almost all the other regulars, and for some unfathomable reason all the Mexicans address her as "Carmen." ("I don't know where they got it from," she says with a good-natured laugh, "but I answer to anything.") Today she's got her eye on two bean chairs and a box of auto parts, but she complains that recently she hasn't bid successfully on many things; instead she's settled for buying individual items from the person who successfully bids the "table," a bench piled high with various odds and ends. Yet undaunted, she strolls down the makeshift aisles and casts her well-practiced eye over everything. She predicts a battered kitchen set will go "real high" because all four chairs are in good shape. Sighing, she points out a yard edger in excellent condition which she yearns to capture for twenty-five cents. "Then I probably could sell it for fifty cents or even seventy-five cents. But the way I figure, you gotta buy cheap to sell cheap."

Other shoppers are even more circumspect than Mrs. Hale. Meandering through the piles of junk as casually as one might amble through the park, two small brown men walk with their arms around each other, then one pauses to juggle the agitator of a grungy Kenmore washer.

Across the lot, a Mexican woman carrying a red umbrella gently fingers a broken armchair. A young American man who's a partner in a specialty shop whispers to me that it's best not to display too much interest in anything. "A couple of times I've seen things which I was real interested in disappear from the lot. Then the next day I'll find one of the workers with it out in my car, asking me if I want to buy it at a higher price than I would have had to bid. But I don't touch the stuff then," he says. "Scottie keeps the place pretty honest, and I know he'd be really appalled if he ever heard about it."

As if on cue, the auctioneer's voice booms out across the lot. "Okay! Okay! Showtime!" he raps, and the sound cuts through all the clutter and chatter and the street noise. Today the big man also wears a straw hat, but the face beneath it still glows lobster pink. Scottie doesn't say much about his background, but his bearing seems stamped by the military; he runs this show as tightly as an admiral commanding a nuclear sub, and his orders to his day laborers crackle with authority. There's not a Salvation Army major who dares to advise him what to do with a clipboard under one arm and a pencil in the other hand, he strides over to a cart full of carpet remnants. Impetuously, he surveys the carpet around him, then starts the bidding at fifteen dollars.

Spanish dominates his bilingual patter, and the bids come as fast and as subtly as at some high-stakes auction. One man lifts a pencil to signal his interest, another man nods his head almost imperceptibly. "Deceives... deceisse... deceisse..." Scottie catches the words, breaking rhythm, like a professional jockey moving five eighths through the air simultaneously. "Deceisse... deceisse... deceisse..."

"Xontimo, Nadia may's Okay, Vasquez," he says, noting the transaction on his clipboard. Vasquez gets the pile of old carpet for twenty-one dollars.



SCOTTIE

PHOTOGRAPHS BY VINCE COMPAGNONE

The auctioneer follows a long-established pattern, gliding from one clump of merchandise to another. First carpet and bedding, then automobiles (if there are any), then miscellaneous electrical items, and on and on. Today he stops next to a cream-colored Datsun. It doesn't start, but he explains in Spanish that the only trouble with it is that someone rebuilt the engine and put the rods in backwards. The bidding climbs to \$150, and to the wizzer Scottie beams that he got a real good deal. Later that day, he says all kinds of cars have come before him, everything from Volkswagens to Cadillacs, with the donors taking advantage of the tax write-off. Once, he recalls, the lot even received a huge fishing boat: "God, it took me months to get rid of that!"

Today the pace moves briskly. Since it's Tuesday, the crowd includes only a few dozen buyers; in contrast, Wednesdays and Thursdays draw up to one hundred people at a time because the Mexican shop owners stock up for the weekend on those two days. The auctioneer gets a bid of twenty-one dollars from Señora Morales for about 200 boxed purses, then he quickly works his way through the rows of electric appliances. Some buyers specialize in certain items, like television sets; buyers multiply to maintain a stock of parts, but most of the shop owners carry a little bit of everything. Today, one of the latter is dominating the auction.

Today the line-up of mass appliances draws bids from only a few individuals, a brown Frigidaire goes for five dollars to a sump-looking elderly Anglo, and a Sanyo dryer commands seven dollars from one of the Mexicans. One pink Frigidaire freezer comes with a fifty-five dollar price tag, however, and Mrs. Hale whispers that sometimes bids on the white goods climb over the hundred-dollar mark. One of the hottest items on the entire auction lot is the Kenmore washer and dryer, according to Scottie. He explains, "This is

would command a high price. Rosamaria bids thirty-seven dollars to win it. When the auctioneer reaches the rows of upholstered furniture, the woman holds back, but she bids ten dollars to get one red print couch which isn't too badly worn.

Like the other Mexican shop owners who buy from the auctions, Rosamaria doubles the price of everything she buys. She runs her Tijuana store alone, getting help only from her "comadre" (godmother) and from a man who repairs the electrical appliances; but even so, she has to throw her hands up in the air when she contemplates overhead and all the associated costs of doing business. Among the latter is the tab for paying off the Mexican customs officials, which all the merchants at the auction calculate matter-of-factly. Rosamaria, for example, figures she pays about fifty dollars each time she crosses the border with her truckload of merchandise, something she does two or three times a week. Scottie the auctioneer says the costs vary with "who you are, who you know, what kind of stuff you're bringing in, and so forth." White goods like washers and dryers command the most, according to Rosamaria, who says the guards demand between five and eight dollars apiece for each of them. "It's just one of the costs of doing business," another of the regulars says with a shrug.

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real easy to work on. It's like the model-T Ford." Even more prized but much rarer are Maytag wringer-style washers, economical in terms of both water and electricity. "They'll pay a fortune for one of those," the auctioneer says.

As he moves away from the washers, he pauses at an old garbage compactor. The bidding starts at just five dollars, but it soon blossoms into a duel between two individuals, a sharp-eyed black American woman in her early thirties and an impassive Mexican dealer. Bids snap out of them like volleys in a game of mental tennis, and as the price climbs, the crowd collectively holds its breath. Finally, the young woman prevails at twenty-two dollars, and incredulously, she turns to her opponent and demands, "¿Por que, señor?"

"I need it," the Mexican replies in English. "I needed it for myself." Later, the auctioneer recalls, former such contests of the will with relish. Though the prizes are these cracked and battered second-hand goods, and the prices often jump to fifty-cent increments, emotions nonetheless can flame hot. "Sometimes the dealers will get mad and bid against each other and they just won't stop," Scottie says. "It's that Mexican pride, you know. They just don't want to be beaten. I've actually seen one man throw something away after he got it because he's gotten carried away with the bidding."

Today, however, the sun has burned the red out of the bidding, and the auction runs to a quiet conclusion by about 11:30. Auctions on the lightest days go just over an hour, Scottie says, while the busiest auctions can last well over two. As the day's buyers pack up their purchases, the auctioneer surveys the lot, a corrugated iron shack brimming with junk and memorabilia. He jokes with the individual buyers as they stand at the window while he totals their purchases on an ancient adding machine.

"Oh, today you got carried away, Mrs. Hale! You owe me five dollars," he says. She shrugs, then bustles off to put her assistant in a Salvation Army undershirt that Scottie has increased the yield of the auction over the

years, to where it now brings in as much as \$1200 per week. That figure is easy to believe as the auctioneer totals up the purchases on this slower day. "Ah, Rosamaria," he greets the shopkeeper from Tijuana. Today she owes him "viento ochenta" (\$180), he tells her.

When the last customer has drifted away, the auctioneer lights up a cigarette and inhales deeply. As warm and congenial as he is with his regular customers, he puts up a reserved, even closed face to strangers. He acknowledges that he handles the job because he enjoys it, but he doesn't talk about the personal bonds which tie him to the people. He doesn't mention, for example, the time some of the regulars borrowed his car and returned it two days later—repainted and reupholstered for a birthday present. Instead he merely answers questions about the auction, politely, but with restraint.

Then one question captures his imagination. I ask him about the most unusual items which have ever come into the auction lot, and a grin steals slowly over his face. He thinks about the rubber toilet stems and the exotic children's toys which have regularly appeared on the auction floor, and he recalls one time when the Army received a donation of 200 tanks—five mink in dozers and dozens of cages. "The Army really thought they had a fortune there, so they held onto them, until finally one day we called in a mink expert. He said the pelts were worthless, but I finally ended up selling them for something." The ultimate sales accomplishment came on another occasion, however, when another eccentric donor gave the Army two big bags of guano. "Boy, did I raise Cain when I first saw 'em! But I sold it," he says, triumphantly. "For thirty-five dollars."

Slowly the grin subsides, and he is off to help pack up the day's remains. The best of the unusual items will be saved for the next day, but most of the unwanted things will be hauled off to the junkyard. "Everything that's ever been made will pass through here sooner or later," Scottie says as a parting shot. Then he is off to clear the lot for tomorrow's drama.





# 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 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 80803, San Diego, CA 92138.**

## Music

**GUITAR QUARTET**, the Orion Guitar Quartet will perform music of Praetorius, Schiedler, Ravel, and others, Saturday, July 8, 8 p.m., Fine Arts Room 220, Grossmont College, El Cajon. 277-5365.

**ORGAN CONCERT**, classical and popular organ music will be performed by Jin Hansen and Tommy Stark, Saturday, July 8, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove. 463-0308.

**INSTRUMENTAL AND VOCAL CHAMBER MUSIC**, the Novellus Ensemble will perform works by Bach, Pleyel, and Loelliet, Sunday, July 9, at 3 p.m., La Jolla Union Congregational Church, 816 Cave Street, La Jolla. 453-3338 or 273-6625.

**YOUNG PEOPLE'S FOLK CONCERT**, a folk concert specifically oriented towards children, featuring local folksingers Johnny Walker, Joe Friedman, and Nicolette Birkett, will take place Sunday, July 9, 3 p.m., Callopie's Coffeehouse, 2927 Meade Avenue. 284-9508 or 282-2596.

## Lectures

**"NATIONAL TELEVISION PROGRAMMING"** lecture series concludes with Tony Sheehan, producer/writer for the "Barney Miller" series, who will outline problems in presenting socially significant issues in a sitcom series, and what you can and can't say. Thursday, July 6, 7:30 p.m., room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

**POETRY**, Carolyn Hull, local poet and author of "Beginnings," will read from her work, followed by an open reading, in the final week of Sarai Austin's poetry reading series funded by a grant from the California Arts Council. Saturday, July 8, 1 p.m., in the basement of John Cole's Bookshop, 780 Prospect Street, La Jolla. 459-1369.

**FOOTBALL SEMINAR**, San Diego Chargers' coach Tommy Prothro and his staff will discuss the intricacies of offensive and defensive football, conditioning and weight training, athletic injuries, football equipment, and special teams. Sunday, July 8, 9 a.m. to 4:15 p.m., main gymnasium, UCSD. 452-4211.

**"SUMMER OF STARS,"** a summer season of open-air concerts presented by the San Diego Symphony Orchestra, with Charles Ketchum conducting, will begin with Sarah Vaughan, Friday, July 7, 8 p.m., Open Air Theatre, SDSU, and Sunday, July 9, 5:30 p.m., Concert Green, UCSD. 299-9721.

**SUNDOWN MUSIC**, an informal concert performed by Allison Guest (violin) and R. Harold Clark (organ), will be presented Sunday, July 9, 6 p.m., Christ Lutheran Church, 4761 Cass Street, Pacific Beach. 463-8401.

**TRIO OF SUMMER CONCERTS**, the second in a series of three summer concerts performed by the ERA Trio, featuring Marv Gerard (violin), Mary Lindblom (cello), and Ilana Mysior (piano), will include Beethoven's "Ghost" Trio and Trio in D Minor by Mendelssohn, Tuesday, July 11, 7:30 p.m., Third Floor Lecture Room, San Diego Public Library, 820 E Street. 475-4270 or 583-0076.

**"THE SWING YEARS,"** a jazz concert performed by Dick Braun and his Band will be presented by the USD Conference Center and the San Diego Musicians Union, Wednesday, July 12, 7:30 p.m., Camino Theater, USD. 291-6480.

**FACULTY RECITAL**, the Master Faculty of Basically Baroque Symposium, directed by Josef Marx, will perform the music of Corelli and Vivaldi, Wednesday, July 12, 8 p.m., Mandeville Recital Hall, UCSD. 488-5535 or 452-2087.

**"EVENINGS IN THE PARK,"** a series of concerts sponsored by the San Diego Parks and Recreation Department, will feature organ recitals on Mondays, band concerts on Wednesdays, and variety programs on Fridays, all at 8 p.m., continuing through September 1. Spreckels Organ Pavilion, Balboa Park. 236-6105.

**"CONTEMPORARY CALIFORNIA WRITERS,"** Ed Huthing, book review editor for the "San Diego Union" and MGM film writer, will be the featured speaker in this lecture series. Monday, July 10, 7:30 p.m., room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

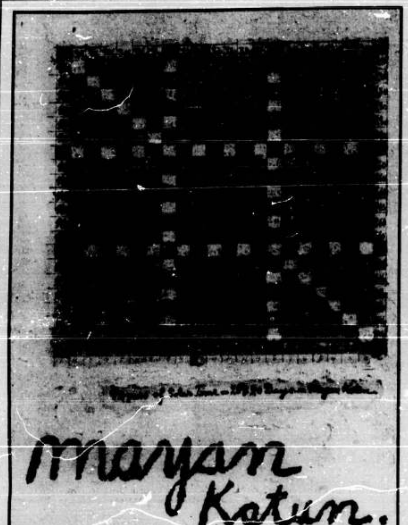
**SLEEP DISORDERS**, the "Recent Research in Behavior Disorders" lecture series continues with Laverne C. Johnson, head of the Psychophysiological Division of the San Diego Naval Health Research Center, who will deliver a presentation on current studies of sleep disorders. Tuesday, July 11, 7:30 p.m., room 100, Social Sciences Building, SDSU. 286-5147 or 286-5152.

**SOLAR SPECIALIST SPEAKS**, Marshall Hunt, senior solar specialist for the California Energy Commission, will discuss his work in the development of passive solar systems which contain no moving parts and are designed as an integral part of the home, in a lecture sponsored by the Southern California Solar Energy Association, Wednesday, July 12, 8 p.m., Federal Building, downtown. 236-0432.

**OAXACAN WEAVING**, the traditional art of Oaxacan weaving, will be presented by Gabino Jimenez, Wednesday through Sunday, August 4, 10 a.m. to 4:30 p.m., Museum of Man, Balboa Park. 239-2001.

## Galleries

**"SANTOS,"** an exhibition of icons created in the tradition of the American Southwest by Jake A. Lovejoy, will be shown through July 7, Master's Gallery, SDSU. 286-5204.



Mayan Katon. 1972. Photograph by Hans Namuth.

Alfred Jensen has been called a "rogue conceptualist" by an art critic who felt that the "grand madness" of his work "prevented him from being purely conceptual."

Jensen's colorful, overtly metaphysical paintings depict squares, triangles, and circles in brilliant, thickly applied primary colors forming mazes, target shapes, or checkerboards overlaid with signs, symbols, numbers, or names. Each element has a direct and specific relationship to every other in the painting.

In his work, the artist makes reference to a variety of ideas, ranging from Goethe's theories of color, to the writings of Confucius and the I-Ching, to ancient calendars and scientific discoveries. The illustration above shows Jensen's elaboration on a Katun, a Mayan measurement which he says was equivalent to seventy-two years of solar time. (Most Mayan scholars, however, fix a Katun at 7200 days.) A Katun period of time had its own deity, and stone monuments were erected at the end of each Katun.

Alfred Jensen was born in Guatemala in 1903. He lived in Denmark as a child and then traveled extensively, as a common in his early years and later as a scholar interested in ancient civilizations. He studied in Munich with Hans Hofmann and at the Academie Scandinave in Paris. He

**GRAPHICS AND CLAY**, a two-man show featuring the graphics of Victor Lopez entitled "From Midnight Till Dawn," and "Directions in Clay," ceramic works by Ted Saito, will be exhibited through July 8, Spectrum Gallery, 4011 Goldfinch Street. 285-2725.

**MIXED MEDIA SHOW**, featuring the artworks of Jean Cornwell, will run through July 9, Villa Montezuma Gallery, 1925 K Street. 239-2211.

**RECENT PAINTINGS** by Reese Show will be exhibited through July 12, Casat Gallery, 5721 La Jolla Boulevard, La Jolla. 454-8897.

**EROTIC PHOTOGRAPHY**, Dave Lampel will be featured in a one-man erotic photography show through July 13, Androgyns Center, 1929 Cable Street. 454-8897.

**"NATURAL AIRBRUSH IMAGERY,"** a display of airbrush experiments by San Diego artists Russ Day, Marcia A. Durrant, and Carol R. Elliott will run through July 14, Designbank gallery, 1262 Kettner Boulevard. 236-1916.

**"ALL-MEDIA STUDENT ART EXHIBIT,"** Palomar College's annual show featuring student works in a variety of media ranging from ceramic, painting, etching, and drawing, through batik, weaving, and bronze, brass, silver, and copper jewelry, will be on display through July 14, Boehm Gallery, Palomar College, San Marcos. 744-1150 or 727-7529.

**"ALTERNATIVE VIEWS II,"** the second show of the Escondido Regional Arts Council's "A Summer Series 1978," will feature the works of San Diego County artists Rod Beer, Tim Curtis, Mark Frazee, Reg Hager, Helena Negretti, and Genie Sherr, running through July 16, ERAC, 1535 East Valley Parkway, Escondido. 747-5211.

**PHOTOGRAPHS** by Josef Sudak will be on display through July 21, Grossmont College Gallery, 465-1100.

**"SPACE FANTASY,"** a multimedia exhibit featuring works concerned with outer space will run through July 21, Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

**"NATIONAL WATERCOLOR EXHIBIT,"** this annual exhibition, presented by the San Diego Watercolor Society, continues through July 30, Central Federal Plaza Gallery, 225 Broadway, downtown.

**FOUR ARTISTS** having their first San Diego exhibition include Ellen Irvine (painting), Gonzalo Duran (painting, pottery, stichery), Beatrice Wood (ceramics), and Allen Sapp (painting), through July, Celebrations Gallery, 645 G Street, upstairs. 239-5252.

**WATERCOLORS**, both figurative and non-figurative, by San Diego Art Institute president Edwin H. Wordell, will be shown in a one-man show during the month of July, San Diego Art Institute Gallery, Balboa Park. 234-5946.

**"FOLK TOYS OF THE WORLD,"** hundreds of hand-crafted toys from around the world will be on display through August 6 at the Mingei International Museum of World Folk Art, northwest corner of University Towne Center, La Jolla. 453-5300.

**TENNIS TOURNAMENT**, the 62nd annual La Jolla Tennis Tournament, featuring more than 40 events, will run through Sunday, July 9, 8 a.m. to 5 p.m., La Jolla Recreation Center, 615 Prospect Street, and La Jolla Tennis Club, 7632 Draper Avenue, La Jolla. 454-4434.

**GOLF TOURNAMENT**, the Junior World Golf Championships, featuring more than 660 boys and girls, ages 17 and under, from 26 countries and 25 states, will take place at four area golf courses (Torrey Pines, Balboa Park, Mission Bay, and Presidio Hills), sponsored by the San Diego County Junior Golf Association, the Professional Golfers Association of America, and the City of San Diego, Tuesday, July 11, through Friday, July 14. 222-8175 or 222-8177.

**BREAKERS VOLLEYBALL**, our San Diego Breakers will entertain the Denver Comets on Saturday, July 8, 7:30 p.m., and the El Paso/Juarez Sol, Tuesday, July 11, 7:30 p.m., Junipero Serra High School gymnasium, 5156 Santo Rosa, 298-0774.

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**"SOCCER,"** our San Diego Sockers will play the Oakland Stompers, telecast live from the Oakland Coliseum, Monday, July 10, 7:30 p.m., Channel 6.

**"ALL-STAR GAME,"** the top players of Major League Baseball will be competing at San Diego Stadium, telecast live on Tuesday, July 11, 5:30 p.m., Channel 10.

**"MY COUSIN JOSEFA,"** the original cast recording of this musical play by San Diegoan Robert Austin, based on one of the great romantic episodes of San Diego history, the elopement of Captain Henry Delano Fitch and Josefa Carrillo, will be broadcast Tuesday, July 11, 7 p.m., KPBS-FM (89.5).

**"GREAT PERFORMANCES,"** The Juilliard String Quartet will be featured in an all-Beethoven concert, including the Quartet in C Minor, No. 4, and the Quartet in F Major, No. 1, "Rasumovsky," Sunday, July 9, 2 p.m., and Tuesday, July 11, 1:30 p.m., Channel 15.

**"IN PERFORMANCE AT WOLF TRAP,"** Benny Goodman, the "King of Swing," performs with both his sextet and big band, featuring such songs as "King Porter Stomp," "Sing, Sing, Sing," and a performance of the original German version of "Rhapsody in Blue," Saturday, July 8, 9 p.m., repeating Tuesday, July 11, 11:30 p.m., Channel 15.

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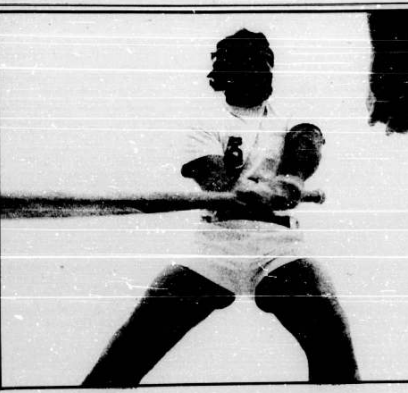
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Photograph by David Cores.

When the 24th Annual World Championship Over-the-Line Softball Tournament gets under way this weekend, it will revive a recent controversy that, like sand flies and creditors, may never go away. In fact, there are those who see the future of the event as jeopardized by the very factor that has placed it solidly on the San Diego summer calendar: its popularity.

The problem is one of image. At one time, many years ago, the tourney was little more than an excuse for members of the Old Mission Beach Athletic Club (OMBAC) to congregate for a couple of days of good-natured competition and fraternal revelry under the hot summer sun. But with the growth of OMBAC's reputation as a sham "organization," one dedicated more to the preservation of reckless hedonism than to the ideals of athletic endeavor, the event took on a very different meaning.

Gradually, the focus shifted from the game itself to the more sensational trappings of the "happening" it had become. Bare-chested males in gym shorts and visor caps came to guzzle beer and ogle the scantily clad women, and the women obliged by wearing just enough to avoid being arrested for indecent exposure (some failed). Competition for the most obscene team name occasionally overshadowed that on the field, and

members of the local news media tripped over each other in their attempts to draw attention to the more lurid aspects of what amounted to a postgraduate fraternity bash.

The tournament's notoriety seemingly reached its zenith with a *Playboy* article that depicted the two-weekend-long party as a girl-watching bacchanal. From there matters took a turn for the worse, as all the publicity drew some decidedly unsavory elements to the affair, and old-line OMBACers blanched at the realization that bikers were now penciling in the over-the-line tournament on their summer agendas.

After regrouping to consider the situation, OMBAC's over-the-line "officials" decided to wage a quiet campaign to promote the tournament as a bona fide sports attraction. Stressing the importance of clean, aggressive athletic competition, these spokesmen pointed out to anyone who would listen that the players (some of whom came from as far away as Canada) take this game very seriously. They practically begged the media to either emphasize the athletic side of the event or forego writing about it altogether.

In all fairness, competitors do take the tournament seriously, and often the caliber of play is unimpeachable. But OMBAC's cry of "fool" at having the over-the-line labeled something

other than a legitimate sporting event is comparable to Racquel Welch's protestations at not being looked upon as a "serious actress."

Falling in its attempts to modify the tournament's image, OMBAC has therefore instituted a new list of rules and regulations to govern crowd size and quality. This year, for instance, all spectators are being encouraged to walk or ride bicycles to the tournament; police will be on hand to control and limit the amount of traffic allowed onto the site. Bottles and dogs will be prohibited, and there will not be telephones, water fountains, cigarette machines, or other conveniences proffered. Whether these restrictions will deter all but the hardest remains to be seen, but it is almost a certainty that once again the old-timers will be standing by, watching and reminding about the days when the over-the-line tournament belonged to the players, and not the voyeurs.

The 24th Annual World Championship Over-the-Line Softball Tournament, with more than 2000 players competing in open, ladies', "can-hardly," and century (team age totals over 99) divisions, will take place Saturdays and Sundays, July 8, 9, 15, and 16, from 7:30 a.m. to dusk, with the finals Saturday, July 22, 2 p.m., all on Fiesta Island, Mission Bay Aquatic Park.

— John D'Agostino

**SPORTS**

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**TENNIS TOURNAMENT**, the 62nd annual La Jolla Tennis Tournament, featuring more than 40 events, will run through Sunday, July 9, 8 a.m. to 5 p.m., La Jolla Recreation Center, 615 Prospect Street, and La Jolla Tennis Club, 7632 Draper Avenue, La Jolla. 454-4434.

**GOLF TOURNAMENT**, the Junior World Golf Championships, featuring more than 660 boys and girls, ages 17 and under, from 26 countries and 25 states, will take place at four area golf courses (Torrey Pines, Balboa Park, Mission Bay, and Presidio Hills), sponsored by the San Diego County Junior Golf Association, the Professional Golfers Association of America, and the City of San Diego, Tuesday, July 11, through Friday, July 14. 222-8175 or 222-8177.

**BREAKERS VOLLEYBALL**, our San Diego Breakers will entertain the Denver Comets on Saturday, July 8, 7:30 p.m., and the El Paso/Juarez Sol, Tuesday, July 11, 7:30 p.m., Junipero Serra High School gymnasium, 5156 Santo Rosa, 298-0774.

**BICYCLE RACING** at the San Diego Velodrome will take place Tuesday, July 11, 6 p.m., Morley Field, Balboa Park. 298-1570.

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# Local Events

## Dance

**INTERNATIONAL FOLK DANCING**, performed by the Cyprian Dancers, will feature dances of Poland, England, Hungary, America, and Russia, presented as part of the "Evenings in the Park" program, Friday, July 7, at 8 p.m., Organ Pavilion, Balboa Park.

## Film

**"THE LIVING DESERT."** Disney's Academy Award-winning documentary which surveys the plant and animal life of the world's arid regions, will be shown Saturday, July 8, and Sunday, July 9, at 2 p.m., Natural History Museum, Balboa Park. 232-3821.

**"SUMMER FESTIVAL OF FILMS,"** presented by the Fine Arts Gallery of San Diego and San Diego Federal Savings and Loan Association, continues with "The African Queen," directed by John Huston and starring Humphrey Bogart and Katharine Hepburn, supplemented by Chapter VII of "Captain America," "Wholesale Destruction," and a cartoon, "Superman and the Jungle Drums," Wednesday, July 12, and 7 p.m.; and Thursday, July 13, 7 p.m., Copley Auditorium, Fine Arts Gallery, Balboa Park. 232-7531.

**"THE MILKY WAY,"** a planetarium show, will be presented Wednesday through July 26, 7:15 and 8:30 p.m., Planetarium, Palomar College, San Marcos. 744-1150.

**"TO FLY,"** a film tribute to the history of flight in America, and "Skyfire," a special effects planetarium show on such visual phenomena in 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.

## Special Events

**MAGICIANS CONVENTION**, the 50th Annual Convention of the International Brotherhood of Magicians will feature magic shows, lectures, exhibits, and dealer displays through Saturday, July 8, Town and Country Convention Center, 500 Hotel Circle North. 298-6533.

**HAMSTER DERBY**, hamsters will compete in racing wheels, in an event to benefit the Humane Society of San Diego, Saturday, July 8, 1 p.m., Fins 'N' Feathers Pet Shop, 7975 Broadway, Lemon Grove. 469-7551.

**DESCANSO PARADE**, the Descanso Town Hall Boosters Club will hold its annual parade, featuring six floats from the Rose Bowl Parade, the U.S. Navy Band, Arabian horses, drill teams, and the NTC Drum and Bugle Corps, followed by an old-time country fair, Saturday, July 8, from 10:30 a.m. to 10 p.m., Town Hall, Descanso.

**BAJA HIKE**, a rugged, all-day hike in the Punta Banda area south of Ensenada, led by Marc Collette, biologist Richard Schwennmeyer, will focus on coastal flora and tiepoel life.

## Theater

**GILBERT AND SULLIVAN'S "HMS Pinafore,"** "The Mikado," "Iolanthe," and "Pirates of Penzance," will be performed in alternating repertory by the O'Daly Carle Opera Company of London, through July 8, Friday and Saturday at 8:30 p.m.; with a matinee on Saturdays at 2:30 p.m., Fox Theatre, Center, 320 Date Street. 231-8995.

**"SAN DIEGO ON STAGE,"** a joint theater tour project of the San Diego Repertory Theatre and the California Pacific Community Theatre, is presenting original plays based on the history of San Diego, including "KOLD News," Sunday, July 9, 6 p.m., Ramona Town Hall, 731 Main Street, Ramona; and Monday, July 10, 4 p.m., South Crest Park, 40th and Newton streets; and "Los Dorados," Tuesday, July 11, noon, County Concours Civic Center, Wednesday, July 12, 1:30 p.m., Children's Park, Sixth and Upas streets, and Thursday, July 13, 2 p.m., Cedar Center, 320 Date Street. 234-7938.

**"I DO, I DO,"** a musical comedy starring Peter Palmer and Aniko Farrell, will play nightly, except Mondays, through July 16, 8:30 p.m., with added matinees Wednesday and Saturday, 1:15 p.m., Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley. 697-8977.

**GILBERT AND SULLIVAN FEST**, the second annual Gilbert and Sullivan festival will feature performances of "The Mikado," "Yeoman of the Guard," and "The Gondoliers," through July 24, Thursdays through Saturdays, 8 p.m.; and Sundays, 2 p.m., North County Community Theatre, 121 W. Orange Avenue, Vista. 726-9802.

**"SEXTET,"** the United States premiere of Michael Pertwee's London comedy will run through August 12, Fridays through Sundays, 8 p.m., Coronado Playhouse, on the Silver Strand, Coronado. 435-4856.

**"THE MATCHMAKER,"** Thornton Wilder's farce which was the basis for the musical "Hello Dolly!" will be the first play in the San Diego Repertory Theatre's third annual Summer Comedy Festival, opening Thursday, July 6, and continuing through September 2, Thursdays through Sundays, 8:30 and 2:30 p.m., with additional matinees on Saturdays and Sundays at 2 p.m., Carter Centre Stage, Balboa Park. 239-2255.

**"THE COUNTRY GIRL,"** by Clifford Odets, will be presented in repertory with Maxwell Anderson's "Joan of Lorraine," through August 26, Thursdays through Saturdays, 8:30 p.m., Mission Playhouse, 3960 Mason Street, Old Town. 295-6453.

**IBSEN FESTIVAL**, a summer Ibsen festival featuring two plays by Norwegian playwright Henrik Ibsen, begins with "The Master Builders," and will be joined by "A Doll's House," opening July 14, and then rotating in

repertory throughout the summer, Thursdays through Sundays, 8 p.m., Marquis Public Theater, 3717 India Street. 298-8111.

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

**PUPPET SHOW**, the San Diego Guild of Puppetry is sponsoring the 14th annual "Summer Puppet Shows," beginning July 7 and continuing through September 4, Fridays through Sundays, 1:10 and 2:30 p.m., Puppet Theatre, Balboa Park. 276-1634.

**"29th ANNUAL NATIONAL SHAKESPEARE FESTIVAL,"** "Henry V," "A Midsummer Night's Dream," and "The Winters Tale" will be performed in repertory, preceded by Norwegian playwright Henrik Ibsen, Mondays, through September 17, 8:30 p.m., Old Globe Theatre Complex, Balboa Park. 239-2255.



Drawing by Janet Gully

If most people think of San Diego as a city with its feet firmly planted in the modern world, some eighty local members of the Society for Creative Anachronism think of San Diego as but the mundane name for the Barony of Calafia, a land of lords and ladies, knights and damsels, jesters and churls. On weekdays Calafians blend into the crowd of ordinary San Diegans as teachers, bureaucrats, and craftsmen. But on weekends they don medieval costumes, live by intricate codes of chivalry, and challenge one another to duels.

Fighters deck themselves out in steel helmets, chain mail, plywood shields, and — with heraldic banners flying and ladies bestowing favor upon them — clout one another with swords, axes, and maces. Because the weapons are made of rattan, no one really gets hurt. A contestant is eliminated when his opponent delivers a blow that would be fatal if delivered with a real weapon.

Given the use of titles and the might-makes-right orientation, the society is surprisingly democratic. Anyone can be royalty, and women can hold any rank, including

knighthood. Society members are encouraged to invent names and personas for themselves. Thus, the king of Caid (Southern California), an Orange County assistant district attorney, goes by the name of Armand de la Foret du Seigny. Dean Hallford, an administrative assistant in SDSU's art department who has been Calafia's ceremonial head for eight years, refers to himself as Baron Talanque. His wife, a nursery school teacher named Bonnie, is Baroness Rowen L, nm of Woodvine.

Many society members are involved in medieval crafts, including calligraphy, the illumination of manuscripts, and the construction of armor. And although kings and knights must prove themselves in the fighting field, being a good fighter is not enough. "You must also personify the ideals of chivalry," reports Triggvi Hallfollson, the barony's senechal, or executive head. This means demonstrating one's accomplishments at dancing, courtly love, the writing and reciting of poetry, and other social graces.

The society was established some thirteen years ago by a group of

Berkeley students and has since spread throughout the U.S. with branches in Europe and Canada. There are six kingdoms nationwide, including the recently created Kingdom of Caid. The society's status of a nonprofit, tax-exempt, educational corporation, and anyone in medieval getup is welcome to participate in their events.

Saturday, July 8, the society will hold its Hunt for the Chalice of St. Gunther (a fictitious saint), one of a series of tournaments that will culminate in the selection of a new king of Caid at the September crown tournament. The festivities, which include kissing games, Norse stickball, belly dancing, medieval music, and various contests and refreshments, will begin in the Balboa Circle area of Balboa Park (near Sixth Avenue and Laurel) at 10:30 a.m. with a grand in the elimination fighting will begin at 1 p.m., and closing court is scheduled for 4:30 p.m. For further details, phone 583-5746 or 295-7568.

— Cynthia Lyle

sponsored by the Natural History Museum, Saturday, July 8. Call museum for details. 232-2821.

**SLALOM BENEFIT**, an automobile rally to benefit the San Diego and Inland Empire chapter of the Cystic Fibrosis Foundation, sponsored by the San Diego Asbering Association, will be held Saturday, July 8, and Sunday,

July 9, beginning at 8 a.m., San Diego Stadium parking area.

**"THE GREATEST SHOW ON EARTH,"** Ringling Bros. and Barnum and Bailey Circus comes to town with 16 new acts including daredevil Elvin Bale and the wire-walking Kondovi Troupe, for 10 performances, Wednesday, July 12, through Sunday, July 16, times to be announced, San Diego Sports Arena. 224-4176.

**MUSCULAR DYSTROPHY SOCCER CLINIC**, the San Diego Sockers will play a charity soccer match against performers of the Ringling Bros. Barnum and Bailey Circus, followed by a soccer clinic, for all young people in attendance, including daredevil Elvin Bale and the wire-walking Kondovi Association, Thursday, July 13, 10 a.m., San Diego Stadium. 280-GOAL.

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# Record Review

City to City  
Gerry Rafferty  
United Artists Records



In the mid-Sixties, McCartney sound-alike Emmitt Rhodes led the soft-rock group Merry-Go-Round to modest chart success with a series of ditties that consciously melded light chamber music with de-boned Beatles ideas. Although the songs were uncharacteristically palatable for AM radio and were included by Leonard Bernstein in a televised special that attempted to demonstrate how "pop" music could utilize light classical devices to good effect, Merry-Go-Round quickly faded from view.

Rhodes subsequently failed to achieve that all-important breakthrough hit that can generate prolonged success, but his efforts spawned a long line of indefatigable Paul McCartney imitators, each motivated by the belief that what the world needed was one more "pop" crooner with arched eyebrows, oozing sweetness, and sincerity to the trusting masses. Enter Gerry Rafferty.

Like Rhodes, Rafferty first tried his hand at leading a derivative group, Stealers Wheel, which had a mild hit a couple of years ago

with "Stuck in the Middle with You." And like Rhodes's Merry-Go-Round, Stealers Wheel died of terminal facelessness in short fashion. But unlike Rhodes, Rafferty has emerged with a song, "Baker Street," and a solo album, *City to City*, that have nestled into the upper reaches of the Top 40 charts, sustaining for Rafferty the kind of recognition that has eluded his fellow McCartneyites for more than a decade.

It may seem a gross oversimplification — not to mention an injustice — to attribute the success of *City to City* to Rafferty's Paul-postings, especially since many of those who have bought the album are probably unaware of any but the slightest stylistic similarities between the two singers. But repeated listenings make allusions to the ex-Beatle and such familiarities as Emmitt Rhodes inescapable.

To his credit, Rafferty has mastered the requisite vocal mannerisms. The velvety tone, the honey-edged consonants, swallowed, slightly nasal vowels,

and slippery-smooth phrasing that have endeared McCartney's voice to millions are all at work here. In fact, Rafferty is so convincing that the casual ear might easily get caught up in the charm of the vocals, overlooking the limitations of the music itself.

One perceives that Rafferty may indeed have the basic instincts of a good songwriter, but at those spots where he could push a song past the point of banal familiarity, he instead reveals the security of ground that has been trod by too many other singer-songwriters. The result is that the tunes are rarely more interesting than those introduced as "originals" by local bistro performers between renditions of popular songs.

To some extent, the weak material on *City to City* is salvaged by the consistently professional and occasionally imaginative co-production by Hugh Murphy and Rafferty (even a mediocre song like "Baker Street" sounds like a "pop" masterpiece). The ingenuity displayed in this vital area undoubtedly has decided many

listeners into believing that since the songs sound good, they must be good (alas, this is all too often the function of today's music producer). But while the songs' wrappings may often dazzle the ear, the contents of each package are generally the musical equivalent of a neck tie and two pairs of socks.

The best that can be said of *City to City* is that it efficiently captures the essentials of the huge-selling middle-of-the-road rock album: persuasive singing that reeks of "personality," colorful production, and pallid music. And though Rafferty has somehow found the marketable ingredient that his counterpart Emmitt Rhodes pursued unsuccessfully for so long, he is nevertheless simply another unexciting imposter. These days, if one wants a live imitation of Paul McCartney, he need look no further than McCartney himself.

— John D'Agostino

STEVE ESMEDINA

Among major filmmakers, Sam Peckinpah is probably the outstanding example of how chronic carousing and complaining can sap all vestiges of artistry, talent, intelligence. Peckinpah's notorious reputation was always partly self-perpetuated and deceptive: by the time he directed his first feature in 1961 (*The Deadly Companions*), tales of tough, hard-drinking, incorrigible directors were commonplace. When *Major Dundee*, his third film, was drastically cut and he was thrust into limbo, few laurels were forthcoming. But when the same game of random snipping afflicted the release print of *The Wild Bunch* — as deserving of the title "important" as any American movie — the salvaging of Peckinpah works became a critical cause. Although nothing he's done since that landmark film has justified as much concern, *The Ballad of Cable Hogue*, *Straw Dogs*, and *The Killer Elite* contained enough of what made him an item in the first place: an inventive camera eye, exciting editing tricks, and a lively balance of cynicism and romanticism.

Now, ten years after *The Wild Bunch*, Peckinpah's latest, *Convoy*, has left his erstwhile admirers defenseless: it's simply terrible.

Why Peckinpah was enticed by this project is obvious from the first paragraph of the production notes: "They are the romantics who see themselves as natural successors to the old freebooters — they are an individualistic as any who rode the trail on galloping horses." From the beginning, Peckinpah has dwelt on the encroachment of modernity and the extinction of the Western hero. That he saw in Bill Norton's script (derived from C.W. McCall's novelty song) a chance to offer yet another variation of his obsessive theme is verified when "Rubber Duck" (Kris



Kristofferson), an ornery truck driver, is first confronted by an abusive sheriff called "Dirty Lyle" (Ernest Borgnine). Kristofferson, who has been bled of sixty dollars for a trumped-up road violation, pedantically explains to Borgnine that, as independents who owe no allegiance to a union, they are "the last of a dying breed." Ho-hum, the sun is setting again on the rugged individual.

Norton and Peckinpah follow McCall's wretched country-western hit to the letter. A group of truckers who are harassed continually by a corrupt sheriff instigate a barroom brawl and, after besting a quartet of policemen, take to the road where they are relentlessly, but not very effectively, pursued. News of their escape filters through the nation's CB radios, and city by city they pick up followers until they are well over a hundred strong — a convoy. No one seems particularly concerned about how long it will take to transport their cargo to their given destinations. The only priority seems to be figuring out how many predictable

confrontations can be exploited in two hours. *Convoy* compiles a surplus of generic clichés, from hoary slapstick to updated tavern-truckstop, and while I suppose it's nice that no one seems any more upset than a loser in an arm-wrestling contest, it's more than a little strange that the prissy proprietor would come up with a Maxwell Smart rejoinder like "I don't have to take this, I own the place." Even more hilarious: a black tomato truck driver, racing through a hick town, makes a too-sharp turn and topples her rig. Emerging unscathed, she is shaken up to the point of kicking the truck and exclaiming, "Goddamn white piece of shit! I knew I shoulda bought a black truck!"

Okay, so *Convoy* strains to be funny and fails. Peckinpah's other lightweight comedy, *Junior Bonner*, was equally devoid of general an amusing tone to be as easier to dismiss Peckinpah's dimwitted merrymaking as an attempt to show his detractors that he, too, had a humane side. Now that his roughhouse image has dwindled into a faint memory it

in place of characters, and a stillborn plot. A sample of Peckinpah's notion of fun and frolic: the cast demolishes a tavern-truckstop, and while I suppose it's nice that no one seems any more upset than a loser in an arm-wrestling contest, it's more than a little strange that the prissy proprietor would come up with a Maxwell Smart rejoinder like "I don't have to take this, I own the place." Even more hilarious: a black tomato truck driver, racing through a hick town, makes a too-sharp turn and topples her rig. Emerging unscathed, she is shaken up to the point of kicking the truck and exclaiming, "Goddamn white piece of shit! I knew I shoulda bought a black truck!"

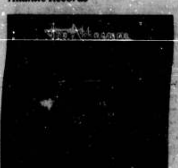
Okay, so *Convoy* strains to be funny and fails. Peckinpah's other lightweight comedy, *Junior Bonner*, was equally devoid of general an amusing tone to be as easier to dismiss Peckinpah's dimwitted merrymaking as an attempt to show his detractors that he, too, had a humane side. Now that his roughhouse image has dwindled into a faint memory it

makes no sense for him to delve into material better suited to a Roger Corman protegee. This travesty is a succession of cars soaring a hundred feet in the air and crash-landing in chicken coops, cars rolling down sand dunes, trucks filled with volatile liquid blowing up and submerging in slow motion into rivers. Peckinpah's editing tricks can't save him anymore; you could make a small fortune betting on when he's going to throw in a slow-motion shot followed by a speeded cut. Even his once considerable pictorial sense has slackened off. He now trades in picture-postcard vistas: turquoise skies, alabaster deserts, twilight tableaux. Watching him in a cameo appearance, lounging lackadically in a truck during an incomprehensible scene about a Naderish government stonage is evidence enough that, at fifty-three, Peckinpah no longer views movie directing as a serious profession. He has ingratiatingly termed himself "a good where" for so long that many glib critics have written him a permanent blank check for credulity.

As for the acting, I can only hope Kris Kristofferson's reported desire to return to full-time songwriting isn't mere whimsy. I also hope that Ali McGraw's horrid performance and the horrific reaction it engenders will convince her that collecting alimony from Steve McQueen isn't such a bad occupation after all. The only performers who seem comfortable are Burt Young and Franklin Ajaye; but then, neither of them appears to know how to act in any way other than as a kidlet loose in a funhouse.

The only definite thing that can be surmised from *Convoy* is that Sam Peckinpah has been infected with "auteur" disease: like John Ford, Orson Welles, John Huston, Federico Fellini, Ingmar Bergman, et al., he's memorized his good notices to the point where he can think of nothing else. A graceful retirement, or at least rest and recuperation, may be in order.

Jan Akkerman  
Atlantic Records



If not for his distinctly un-American-sounding name, one would swear that Jan Akkerman was any of a dozen New York or Los Angeles studio guitarists. His style is distinctively anonymous, and his technical prowess is matched only by his ability to bore everyone within hearing distance.

In short, Akkerman is so proficient that he manages to sound completely uninspired no matter what he is playing, and the lack of either feeling or spontaneity in his music places Akkerman in contention with Barry Manilow as this century's most likely cure for insomnia.

Akkerman is not, however, an American studio musician. Rather, he is Dutch, and a

founding member of the classically oriented rock group, Focus (they had a big hit about five years ago with their tune, "Hocus Pocus," one of the more memorable hard-rock parodies ever to hit the charts). Akkerman left Focus some time ago, feeling that he could better express himself as a soloist. Unfortunately for Jan, his solo work is about as exciting as a snoring contest. Of the seven compositions presented here, not one succeeds in arousing even a modicum of interest; they are all devoid of content, sounding more like undistinguished backing tracks waiting for solos to be added. As it transpires, though, the only soloist here is Akkerman, who demonstrates all the finesse

of a roller derby team performing *Swan Lake*.

The accompanying bevy of lachrymose (how tedious to call them musicians) carefully avoid playing with any flair or vigor, lest they mistakenly be viewed as proceeding some interest in the proceedings. As for the alleged material (all of which was written by Akkerman), to describe it as uninspiring would be an understatement. Akkerman's sole achievement is consistency: blandness never had it so good.

—George Varga

Johnny McLaughlin, Electric  
Guitarist  
Columbia Records



It's tempting to blame John McLaughlin for the despicable genre called "fusion" music. Along with Miles Davis and Tony Williams, McLaughlin popularized the crossbreeding of rock and jazz; the groundbreaking record, *Inner Mounting Flame*, remains the most persuasive argument for jazz-rock yet. Still, the countless futile hours spent trying to rationalize the deterioration of once-dependable musicians has made it difficult to consider that a positive achievement any longer. A couple of years ago McLaughlin seemed on the verge of becoming just as weary as Chick Corea, Miles Davis, Tony Williams, et al; and though his tarnished reputation was surgically corrected by his decision to devote himself to acoustic guitar work with Shakti, the loss of his often straining electric playing left a large gap.

His current tour with the all-electric One Truth Band has been unanimously lambasted, but his new album — *Johnny McLaughlin, Electric Guitarist* — is easily one of the finest of all fusion records. It's a pleasure to hear a player of McLaughlin's stature recover on such a grand scale.

This album utilizes different personnel for each cut. In that sense it is a "concept" record; each track reflects different phases of McLaughlin's progression — blues, mainstream, jazz-rock, Latin, and ballads. The thematic intention of such a project is intriguing in itself, but the real excitement is that the musicians gathered all perform with a zeal and precision conspicuously absent in their work for several years now.

The line-up is indeed impressive: Chick Corea, Stanley Clarke, Jack DeJohnette, Carey Santana, Jack Bruce, Tony

Williams, and Billy Cobham all contribute mightily to the record's success. It's been some time since any of these players (with the exceptions of DeJohnette on occasion and Williams with V.S.O.P.) have put out work commensurate with their talent. The outstanding group cuts are "Do You Hear the Voices that You Left Behind," a neo-bop piece featuring Clarke, Corea, and DeJohnette that is a reminiscence of the original Return to Forever; "Friendship," an extended exchange between McLaughlin and Santana with salsa flourishes; and "New York on My Mind," a mournful blues that highlights ex-Mahavishnu Orchestra members Jerry Goodman and Billy Cobham.

McLaughlin, of course, shines throughout. As much as he has been browbeaten for being overly technical, for preferring flash to substance, and for relying on his

amphetamine facility, it would be absurd to deny him his due credit as the best modern jazz guitarist. At peak form, as he is here, McLaughlin is at least an innovator than John Coltrane or Ornette Coleman; he modifies our perceptions of what jazz can and should do. An indication of his mastery is the fact that as the album's personnel winds down from seven to five to four to three to two, and finally, a solo version of the beautiful standard "My Foolish Heart," there is no depletion of interest. The consummate sparkle of this record should set a standard for McLaughlin's many imitators.

Steve Esmedina

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# CURRENT

# MOVIES

All reviews are by Duncan Shepherd. Movies are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unrated.

**American Graffiti** — The peak adventures, climactic decisions, and profound self-evaluations of an inconceivable quartet of boom buddies (four diverse types, from class pre to hot-rodder, who would not utter two words to one another throughout four years of high school) are compressed into one long and lively, placed vaguely

at the end of summer, 1962. Non-stop pop songs. Sunset Strip culture, and pudon slang (swamp, dork, punk, etc.) are fun into the pot. Knowledge. Winkingly, nostalgically. The effusion together with the confusion, produces an effect of lightness and abandon that is more like conflict than gratification. With Ron Howard, Richard Dreyfuss, Candy Clark, and Cindy Williams; directed by George Lucas. 1973. \* (Aero Drive In, Claremont; Flower Hill Cinema 2, Mira Mesa Cinema; New Valley Drive In, Plaza; Santa Valley).

**American Hot Wax** — An accordion-like compression of early rock-and-roll history, sociology, and mythology. The Memory Lane movie pushes a goody number of nostalgia buttons, and it hopes that the subject matter and the fond feeling for that subject matter are alone sufficient to carry an audience along. It hopes, also, to camouflage the staidness of the script by affecting a hectic pseudodocumentary style. With Tim McIntire as the legendary deejay Alan Freed, Laraine Newman as a

bobby-soxer. Carol King-like songwriter called "Teenage Lou-ise," and cameo appearances by Chuck Berry, Jerry Lee Lewis, and Screamin' Jay Hawkins as themselves. Directed by Floyd Mutz. 1978. \*\* (Parkway 1).

**Audrey Rose** — The evolution into the supernatural has a subject, but no story to speak of. The subject, reincarnation, harbors about as much dramatic potential as, say, evolution, and so, to inject some horror-story thrills into it, Frank de Felice, author of book and screenplay, has postulated a freak cable, a faulty translocator from one body to the next, and he has kept an eye on the marketable EXORCIST model: a tormented little girl, bedeviled by nightmare "memories" of her fiery death in her previous life, and haunted on the city streets by a shabbily dressed man claiming to be her previous father. The movie should have left the question open — is this really a true prophetic or a typical New York City parano — but instead opts for bald-faced proselytizing on behalf of

the reincarnation doctrine. Director Robert Wise's sober, pragmatic temperament, at odds with the flashy supernaturalism, creates its own tensions and excitements, and grounds the movie in a wealth of middle-class mundanity. For one thing, there is the principal cast, fastidiously designed by Harry Horner, a very Manhattan apartment that houses, among its many earthy luxuries, a few traces of the "frantic" — the gargoyles keeping vigil outside the windows, the celestial blue — Prigmore-Wallace-style paintings set in the ceiling, the shimmering light and monstrous surrusus of the aquarium in the bedroom. Also, most notably on the part of Anthony Hopkins, there is some incoherent attention to the way normal people might talk and act in a given situation, however unaccustomed. Even the crassest line ("Bill, she burned her hands on a cold window!") is invested with the harsh authenticity of an everyday remark. With Marsha Mason, John Beck, and Susan Swift. 1977. \*\* (Escondido Drive In).

**The Bad News Bears Go to Japan** — Having exhausted their fund of profanities, boners, and late-night risicles in their two earlier outings, the precocious Little Leaguers are shifted into the background in order to convert this sequel into a Tony Curtis vehicle. Curtis is mostly unfunny, but not unaffectionate, as a middle-aged, graying and increasingly desperate version of the inhorn hustler he played in SWEET SMELL OF SUCCESS. Directed by John Berry. 1978. \* (Alvarado Drive In, Center 3 Cinema, State University Town Centre, Vineyard Twin 2).

**SATURDAY AT MIDNIGHT** — AUDIENCES AND CRITICS HAVE "DESPERATE LIVING" IS BETTER THAN "WHILE BANGING IN EVERY WAY." IT'S FUNNIER MORE OUTRAGEOUS AND WHAT'S MORE IT HAS A HADDER. Directed by John Berry. 1978. \* (Alvarado Drive In, Center 3 Cinema, State University Town Centre, Vineyard Twin 2).

**Desperate Living** — A TITANICALLY expensive film that is a masterpiece of the most extreme and most brilliant in American film. Directed by John Berry. 1978. \* (Alvarado Drive In, Center 3 Cinema, State University Town Centre, Vineyard Twin 2).

**Bananas** — Woody Allen's movie humor tends to be not very visual, nor even very verbal, but very conceptual. ("Wouldn't it be a shame if...") He must be terrific at the coffee table. To this point, he has not been the happiest director of his own material, but this giddy mix of Latin American revolution, the Jewish Defense Williams, Howard Cosell, etc., is frequently funny despite Allen's absent-minded plotting and directing. 1970. \*\* (UA Cinema 3).

**Big Wednesday** — John Milus's epic-scale treatment of three surfing buddies and their California Casual lifestyle is always pleasantly absurd, but its most side-splitting possibilities, in the mock-heroic mode, are not realized until the lugubriously nostalgic second fall, when the three blond beachbums must face up to the problems of Aging, the Changing Times, and finally the mightiest set of waves ever to pound the West Coast. To heighten the movie's lolly tone, there's an anonymous narrator who serves as a sort of Homer, oral historian and poet ("Who knows where the wind comes from?" he muses in a philosophical moment, "it is the breath of God"), and there's a one-man Greek chorus in the person of a permanently reined and psychologically scarred surfer who now lives vicariously through the Younger Generation, who fashions their surfboards for them like the Vulcan of fiberglass, and who hypnotizes them by campfire light with a hair-raising tale of the Great Swell of '58. Jan-Michael Vincent, William Katt, Gary Busey, Lee Purcell, and Sam Melville. 1978. \*\* (Ace Drive In, Canby; La Paloma; Parkway 2, Tu Tu Drive In, University Town Centre).

**Capricorn One** — In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, wisecracked that the entire spectacle could have been staged in a Burbank TV studio. The problem with this movie, mounted on its post-Watergate high horse, is that it doesn't know how to take a joke. Another problem is that while it righteously condemns the U.S. government's tendency toward fibbing, it shamelessly fabricates one of the least, unlikeliest, and inane stories ever told. It has to do with three astronauts who are slunghead into a faked mission to Mars. James Brown has all the scupies, Sam Waterston has all the jokes, and O.J. Simpson has to wait half an hour before he gets to speak his first line. "I think I'm gonna throw up." With Elliott Gould, Hal Holbrook,



AMERICAN HOT WAX... and Brenda Vaccaro, written and directed by Peter Hyams. 1978. \* (Grossmont, New Valley Drive In, Vogue from 77).

**Chato's Land** — Charles Bronson as a half-breed (which accounts for both the stealthiness and the mustache) who uses a white man's posse into the wilderness. Out there, he makes every last man feel absolutely miserable. The audience feels likewise. Directed by Michael Winner. 1972. \* (Barbo).

**The Cheap Detective** — Neil Simon's Bogart parody gets underway with a verbose prologue which reads more like Woody Allen and which brings a smile to one's lips only by misapplying the Philippine. Simon's unnatural marriage of medium good-cute-pole Bogart (THE MAL'ESSE FALCON) and medium bad, bleeding-heart Bogart (CASA-ALANCA) is necessitated not because Simon has so many ideas, but because he has so few. The women in the picture (Marsha Mason, Madeline Kahn, Eileen Brennan, Louise Fletcher, Stockard Channing, and Ann-Margret) succeed in liberating themselves from their role models much better than the staidly imitative men do, and they are the brightest spots in his dusky colored movie which takes its overall look as well as its cinematographer, John Alonzo, from Dick Richards' FAREWELL, MY LOVELY, With Peter Falk, Don DeLuise, Noel Williamson,

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 set of credits (see in: Vimos, Zsigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alonzo, and Frank Stanley). But basically his movie is just a jerky 1950s-style invader-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 lacerate you into a nervous wreck with noisy, superficial, and usually superfluous thrills. Richard Dreyfuss, Melinda Dillon, Tim Gair, and Francisco Trullat. 1977. \*\* (Harbor Drive In, Poway Playhouse, Rancho Drive In, UA Cinema 1).

**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 frizzy) and falls in love with a bitter wheelchair case, who, at first touch, produces the

fireworks always missing from her unrealistic, or at least unorganic, marriage. It's never happened to me, but it's never happened to me. Paraphrasing make better love? Var protesters might better love? This movie can spare no more time for the veterans' hospital once love blooms, which makes the heroine's volunteer work seem less motivated by go-gooding or consciousness-raising than by man-nursing. And for that matter, the director, Hal Ashby, seems less interested in making a political "war" than an 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 suicide. But 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 Dial Box dual tilt on his camera lens from his first on Ashby's BOUNDARY. GLOVE, Jane Fonda, Jon Voigt, and Bruce Dern. 1976. \* (Cinema: University Town Centre).

**Convey** — Sam Peckinpah's mucking around film, inspired by the C.W. McCa song, starting Kris Kristofferson, Al MacGraw, and Ernest Borgnine. (Barbo, Big Sky Drive In, Center 3 Cinema, 2, Cinema, Plaza, 5, Escondido Drive In, New Valley Drive In, Saratoga Drive In, University Town Centre).

**Damien — Omen II** — Genuinely acted, expensively produced, and bottomlessly empty suspense movie.

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# CURRENT

# MOVIES



white whiskers Papa Hemingway makeup job. With David Hemmings, Claire Bloom, Susan Tyrrell, directed by Franklin Schaffner. 1977. (Cineplex)

**Jaws 2** — Leaving aside the obvious profit motive, this sequel, which gives off a golden glow as if basted with melted butter, demonstrates no other purpose or point whatever. Typical of its perfidiousness is the list-for-fat revenge it exacts on so little a foe as ORCA. Because the latter had the gall to show a Great White shark being tormented by a killer whale, this movie retaliates by showing a sunken ship named Orca as well as showing a beached killer whale that has had large chunks of its hide removed by a vindictive Great White. With Roy Scheider, Lorraine Gary, and Murray Hamilton, directed by Jeannot Szwarc. 1978. (Cineplex Plaza & Loma Plaza Twin 1)

**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 "Evergreen," are staged in a studio amid 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 lustrous and 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 glamorously world-weary Robbie Robertson, conducted by the stuttering, sputtering Scorsese ("We're well, they weren't just 'wards," I mean, I mean — get that bit?). Featured performers include Bob Dylan, Eric Clapton, Muddy Waters, Emmylou Harris, Joni Mitchell, Neil Young, Neil Diamond, and Van Morrison. 1978. (Crest)

**Lifeguard** — At 32, the lifelong lifeguard faces the question, indelicately phrased by his father: "When will you ever grow up?" The crisis co-acts in concert with his embarrassing 15-year high school reunion and a prosperous old pal'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, sex-satisfied, and deeply tanned — Sam Elliott is, it's not an insult to say so, clearly cast. And on the whole, the movie is extremely easy to take, thanks to its careful avoidance of no heavy dramatics, no heavy dialects, no moments of truth. With Anne Archer and Kathleen Quinlan, directed by Daniel Petrie. 1978. (Frontier Drive In, Parkway 2)



LIFEGUARD

**Little Big Man** — Dustin Hoffman is a Wild West schlemiel accompanied by a funky guitar through a Jerry Lewis-Peter Sellers-type Men of a Thousand Faces performance. Everything about the debunking of frontier mythology is extremely broad — the acting, the humor, the satirical targets, and the balanced, bowl-shaped, conventionally Romantic landscapes. Director Arthur Penn piles on all varieties of material, from a chivalric lampoon of a gunslinger to an interracial romance to a blood-quitting massacre of Indians. It's intended to be a rollicking experience but it's more like a sinking ship. 1970. (Knox, 7/9 through 11)

**Logan's Run** — A simple after-the-holocaust premise: a 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 exorcisers (called, coyly, "Sandmen"), outbaffle 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 one covered ruin of civilization, D.C. where, in the Senate chamber, they find an old man and a squadron of cats, and they resolve to bring these oddities back to their sheltered, downtrodden city. Although the ideas

are simple, the physical properties of the Future World are elaborate and unimaging (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, Jenny Agutter, Richard Jordan, and Peter Ustinov, directed by Michael Anderson. 1976. (Rancho Drive In)

**Madame Rosa** — The 1978 Oscar-winner for Best Foreign Film, starring Simone Signoret and directed by Moshe Mizrah. (Cineplex)

**The Mechanic** — For a movie about killing, this is a surprisingly bloodless, hallucinatory concoction, with Southern California, tropical vegetation, Arabian Nights decors, and eerily detached, deep-focus camera angles on the doomed characters. Directed in a relatively controlled manner by Michael Winner, starring Charles Bronson and Jan-Michael Vincent. 1972. (Cabrillo)

**The Missouri Breaks** — Thomas McGuane's westerners get plenty of words, dislocated effects into their speech. They use still, formal, four-dollar words. ("religible," "effective," "mechanically minded," the train part), and they use images that represent a rather fanciful notion, on the author's part, of



MISSOURI BREAKS

the picturesqueness of American language ("as slick as snot on a doorknob"). For all that, McGuane's western is already conventional in structure, the racially hostile thieves, the civilized capitalist in his prime palace ("Pull down TRISTRAM SHANDY again for me, will you?"), his well-bred pacifist daughter, her romance with a charismatic outlaw, the ominous arrival of a legendary hired killer, etc. The Montana scenery is beautiful and beautiful, but there's nothing very special about this movie beyond the fact that it brings together, for the first time, Marlon Brando and Jack Nicholson, the brooding 1950s rebel chaffin and his braying 1970s successor. Directed by Arthur Penn. 1976. (Knox, 7/9 through 11)

**Money on the Beach** — Lovingly reproduced — ships, a mello-dramatically fiendish Charles Laughton in the role of Capt. Bligh, and an uplandedly disapproving Clark Gable in the role of Mr. Christian. Pretty near everybody professes to favor this original version over the Trevor Howard-Marlon Brando remake, particularly those who haven't seen the original in twenty-five years and seem very young at the time. The remake is actually much more for grownups — more psychological nuance, more moral ambiguity, and naked nudes girls to boot. Directed by Frank Lloyd. 1935. (Rox, 7/10 and 11)

**The Horseman** — Adventure movie starring Lee Majors, Cornel Wilde, and Mel Ferrer, directed by Charles Hersh. (Campus Drive In, Casino, Claremont, Flower Hill Cinema 1, Mira Mesa Cinema, Pacific Drive In, Paradise Twin, Star, UA Cinema 2, Vineyard Twin 2)

**Private Parts** — A horror comedy that got only a limited distribution after its completion, directed by Paul (DEATH RACE 2000) Barlet. San Diego premiere 1972. (Grand, 7/9 through 11)

**Rolling Thunder** — The initial half-hour develops a sharply observed contrast between the upright public postures and the cramped private lives of POWs, returning from Southeast Asia. Paul Schrader, the angry young asceticism, obviously has something to say about the lingering aftereffects of the Vietnam war, but he is not about to come right out and say it. Instead, he takes refuge in the teeth-gritting, muscle-flexing bravado of the conventional action movie. Director John Flynn does some good location shooting around the Tex-Mex border, although some of the scenery gets lost in the murky color processing. And Linda Haynes beautifully natural as the self-declared "groupie" who attaches P to William Devener's feature war hero, is an unexpected bonus in this paghebbled massacre movie. With Tommy Lee Jones, Danny Glickman, Luke Askew, and James Best. 1977. (Ballbox)

**Saturday Night Fever** — A softened, popularized version of the MEAN STREETS logic, the hell-raising of Italian Catholic buddies in the New York boroughs. You can also see traces of ROCKY in the awkward, evocative 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 production). The lead role, a paint store clerk who, Cinderella-like, blossoms into a disco king every weekend is John Travolta as snugly as his pants. It's hard to imagine this actor bettering himself hereafter. Despite the weak-willed commercial concessions (the broad domestic comedy, the incongruous gang light, 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 moviegoer is asked to acknowledge the humanity of people who speak in

Brooklyn dialect. The really big success of the movie, though, is the dancing, which is quite exciting enough to have done without the camera acrobatics that accompany it. With Karen Lynn Gorney, directed by John Badham. 1977. (Frontier Drive In, Parkway 1, University Towne Centre)

**Shadow of the Hawk** — Supernatural thriller shot in a TV Movie-of-the-Week style, fugal, hurried, and hurried. The duel of magic between a hoary Indian medicine man and the forces of evil is unconvincing simply because it's incomprehensible — focus, focus countered by more focus, focus. All

that the viewer can do is shrug and agree with the free-lance reporter on the scene when she observes, "Something radical is going down." The reporter role is handled by Marilyn Hasset, who is a sensible-looking actress, but she's not going to get anywhere doing this sort of thing ("I went to a fancy girls school back East, but I found I was allergic to ivy"). Jan-Michael Vincent, Chief Dan George, directed by George McCowan. 1976. (New Valley Drive In)

**Shampoo** — Warren Beatty's sex-designed vehicle (the produced and co-wrote) assigns him the role of a womanizing hairdresser who careers along a standardized course

# CURRENT

# MOVIES

for philanthropists, ending up in a heap of repentant whimpers. The beauty parlor itself is used merely as a pivot for making quick connections to various stations on the Beverly Hills social circuit. It's a putdown comedy, and the winking observation of manners and mores evokes very few laughs. Still, Robert Towne's dialogue shows a good ear for the discordances and disjunctions of polite conversation. And Jack Warden's impersonation of a business exec, always self-conscious, always sizing people

up, is quite lovely. It is he, more than Jodie Foster or Gaille Hawn or Lee Grant, who best represents the hopes and illusions of middle-class America. Directed by Hal Ashby. 1975. (Grand, 7/8)

**Singles in the Rain** — The growing pains, the lead-footedness, and the outright gaffes of early sound moviemaking are bullishly rooted in a movie that is itself a faultless display of cinematic and choreographic razzle-dazzle. One of the most thoroughly satisfying of the MGM musicals — most thoroughly of all during the dance number where Donald O'Connor dances straight up the walls. With Gene Kelly and Debbie Reynolds, co-directed by Kelly and Stanley Donen. 1952. (Rox, 7/7 through 9)

**A Small Town in Texas** — The beginning is a carefully crafted chunk of tough-guy fiction: a southeast just out of the pen, dressed in migration dark suit and white socks, returns to his hometown, the site of his teenage football heroics, to square off with the sheriff who sent him to prison on drug



charges and who is now keeping company with his former girlfriend and five-year-old son. The movie is especially on-target about the

carousing camaraderie of these rural Texans. However, after the stupor of the movie simplifies the conflict for us,

makes things easy on our sympathies, and encourages us to sit back and cheer the car crashes and carnage. Timothy Bottoms, Bo Hopkins, and Susan George. Directed by Jack Sharrow. 1975. (Aziec, through 7/8)

**The Thing** — The BUTCH CASSIDY gang, Redford and Newman and director George Roy Hill, regroups for a MISSION IMPOSSIBLE-like caper who can never be sure that even the snafus aren't part of the take-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 absent-mindedly, a dash here, a pinch there. This movie's main concern, though, is that you like the stars and pray for them to come through unscathed. Newman by now presents you like him or no longer cares, while Redford keeps on pushing, pushing. With Robert Shaw. 1973. (Aero Drive In)

**Beneath the Veil** — The olden days of the buccanniers are revived by out-of-trim actors in a shiny, charming action scene, the insouciant camera seems to be never in the right place. It's conceivable that Hollywood simply doesn't know how to make this type of movie anymore, even at the luxurious budget of ten million. It's a certainty anyway that this director, James Goldstone, doesn't. With Robert Shaw, James Earl Jones, Genevieve Bujold. 1976. (Village)

**That's Entertainment** — A truckload of "highlights" over the decades, from the MGM musicals. In the heap, there are plentiful pleasures to be found. Notably, Fred Astaire dancing with a hat rack in ROYAL WEDDING, Donald O'Connor running up the walls in SINGIN' IN THE RAIN, Clark Gable doing a razzle-dazzle song-and-dance in IDIOT'S DELIGHT, Esther Williams and Mickey Rooney doing anything or nothing. However, there is a certain sense of anxiety about savoring the goodies on display, because of the sudden, sometimes premature fadeouts, and because of the big-name narrators who sometimes talk right over the film clips (of these, Mickey Rooney and James Stewart are the most trustworthy, while Liza Minnelli and Liz Taylor, even though playing themselves, reaffirm their annihilation among the world's worst actresses). The information dispensed is "in an eyepopper doses and is composed of equal parts of clichés, generalities, and brazen untruths. We do not understand, out of all this, that the credit for the MGM musicals belongs to Fred Astaire and Gene Kelly, and that to a few household-word actresses (Liza Minnelli, Clark Gable, Betty Hutton). The studio's self-congratulation seems a bit excessive for instance, the inscription "Beginning Our Next 50 Years" next to the MGM emblem — for a movie rooted so deeply and



THAT'S ENTERTAINMENT II

distantly in the past. The selected clips never come near to the year, nor to the raunchiness and earnestness of Elvis and Ann-Margret in VIVA LAS VEGAS, one of many slighted MGM musicals. Indeed, second-guessing the selection of clips is probably the most lingering pleasure of this grabbag movie. For the most part, in keeping with the MGM image and the stardom of the clips, the standard for selection seems to have been "the bigger the better." 1974. (Rox, 7/8)

**That's Entertainment, Part II** — It was predictable that a second selection of highlights from MGM musicals would look somewhat different than the first. But the impression of scraping the bottom is needlessly underlined by padding PART II with "relevance" an hour's to the unmusical team of "rory" and Hepburn, Garbo's clumsy "I" in TWO-FACED WOMAN, a "Mr. X" Brothers clip (not, thank God, a musical number by Harpo or Chico, but rather the stateroom scene from A NIGHT AT THE OPERA), and the name patter written for the fatigued "hosts," Fred Astaire and Gene Kelly ("Fred, do you remember those wonderful parties when Judy would get up and sing this song?"). In order to protect MGM's standing as the mecca of musicals, this movie bans all mention of other studios, which is perhaps understandable, but it also, whenever it can, takes credit for stars who properly belong to those unmentionable other studios (as in the first THAT'S ENTERTAINMENT, there are two songs from Paramount's Bing Crosby, who

appeared in a grand total of two MGM musicals, twenty-five years ago). Overall, the movie is bad on organization and skimpy on information, but in spite of everything, it contains a number of memorable moments: Gene Kelly on roller skates in IT'S A WONDERFUL LIFE, Mickey Rooney and Garland at a dupe ranch in GIRL CHAZZ, Eleanor Powell in the ballroom finale of BORN TO DANCE, and the two goddesses of the lot, Esther Williams waltzing in EASY TO LOVE and Betty Hutton sharpshooting on horseback in ANNE GET YOUR GUN. 1976. (Rox, 7/8)

**Three Women** — From Robert Altman, a bona fide American art movie, replete with symbols, Polanski-ish grotesqueries, mirror images, fantasy reality obfuscations, and the like. It is supposedly based on a dream of Altman's, dealing with two Texas women in the California desert, but his inspiration evidently comes also from Bergman (PERSONA) and Antonioni (RED DESERT), not least of all in his belief that the female psyche is the most proper topic for an art movie. The three titular women, do not get equal time. Two have lurid, sinking positions in the movie, while the third, an irrepressible chatterbox with a Texas twang, fills nearly every available inch with her abundant ideas on beauty, food, and home decorating, culled from McCall's and Mademoiselle magazines. The reason she is allowed to dominate seems pretty plain. The relentless, redundant saine of her blarney Doreyville con-mo quite easily to Altman, and it gives him a respite from his "art

movie" or "dream movie" pretensions. But by making her so blatantly, obviously to the derision of her neighbors and her co-workers (and her writer-director, Altman) elevates her to nearly a Quixotesque heroism, and the portrayal of this character by Shelley Duvall is truly touching. Overall, the movie is an uneasy combination of allow-in-the-rs overstatement and brain-teasing enigma, but Altman perfectly imitates the substance of a European art movie, he is impeccable on the surface. His and, spooky, suspenseful movie is beautifully modulated, somnambulistically paced, and humbly colored. With Sissy Spacek, Janice Rule. 1977. (Stand, 7/8)

**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 nonfiction 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 ingrained male chauvinist pogrom, seems a little cowed. He for the most part has quelled his normal, and better, instincts toward fun-making, and has made a concerted effort to be "positive" and "constructive." Jill Clayburgh, Alan Bates, Michael Murphy. 1976. (College, Mira Mesa Cinemas)



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**The Wild Bunch** — Sam Peckinpah's earth-shaker about a hokkai gang in the changing Southwest of the Nineteen Teens. The violence is self-consciously didactic, and the philosophy is self-consciously existential. It remains one of the imperative movies of its time, though its merits are highly variable from one moment to the next. William Holden and Robert Ryan, playing former soldiers now on opposite sides of the law, are both iconically eloquent about middle-aged disgust. With Ernest Borgnine, Ben Johnson, Warren Oates, and L.Q. Jones. 1969. (Klan, 7/8 through 11)

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## Second Section

## Reader's Guide to the Music Scene



SARAH VAUGHAN

### This Week's Concerts

For reasons which completely elude my comprehension, Bruce Springsteen has become the late Seventies' most revered rock messiah. Although we

should probably be grateful that his surge into stardom three years ago opened doors for tough, individualistic rock and roll singer-songwriters such as Graham Parker, Garfield Jefferys, Frankie Miller, Tom Petty, and Elvis Costello, it still boggles the mind to note how much ecstatic attention has been lavished on this second-rate performer. The

similarities between Springsteen and the others are obvious. Like them, his music attempts an integration of rigid rock song structures with a veneer of unbridled intensity. His lyrics elevate classic, rebel-without-a-cause themes to a high-minded level, and he sings every note as if it were his absolute last. Unlike his contemporaries, though, Springsteen is affected rather than affecting, pompous instead of profound, and totally lacking in humor. His songs are a veritable potluck of local-color imagery and strained myth-mongering. The simplest narrative idea catapults him to melodramatic flights which would seem excessive in an Italian opera. Springsteen's new album, "Darkness on the Edge of Town," is slightly less grandiose than his previous three, but hardly more listenable. I can tell that his live show is overwhelming. He'll be of the Sports Arena for his first San Diego appearance on Sunday, and while I'm not in the habit of highlighting a celebrity I have such antipathy for, I'm sure that Springsteen will at least be good for some noisy laughs.

Sarah Vaughan "guest stars" with the San Diego Symphony Orchestra this weekend - Friday at SDSU's amphitheater, Saturday at Rancho Bernardo, Sunday at UCSD. Vaughan is arguably the best jazz singer of

all time (I'd step back if Billy Eckstine, Johnny Hartman, or Joe Lee Wilson entered the debate, but would take up the gauntlet for Vaughan against Herb Jeffries or Ella Fitzgerald). One thing for sure is that she is an inventive, stirring, arrogant vocalist, at full throttle her voice is as daring and vibrant as Coltrane's tenor saxophone. For me, the most telling factor of her many capabilities is that she is the only scat singer I can listen to without the slightest incredulity. The only thing about these three performances which makes me queasy is the "guest star" tag. The implication that Vaughan could ever be a simple added attraction is more than a little disconcerting.

Saturday, Van Halen debuts here at the Sports Arena. This band is now being hailed as the best heavy-metal rock group to emerge in a number of years. From what I've heard, the accolade has some validity. Admittedly, however, the dominance of punk-rock lately has made Zeppelin-Purple-Mountain torchbearers seem as anachronistic as classical-rock, but it's unfair to dismiss the genre simply because it has gone out of fashion with fickle rock fans. Two very good local jazz pianists make concert appearances this week - Bulch Lacy and Rob Schneiderman - Lacy with his

inviolable quartet on Monday at City College theatre. The Schneiderman with his funk jazz group, Manzanita, at Moonlight Gardens. Anyone with the slightest interest in the development of local jazz artists knows of Lacy's rousing, versatile group. Manzanita I have yet to acquaint myself with, but highly reputable sources have nothing but good to say about them. Whatever the results, Schneiderman, who seems to be everywhere these days, is a dependable but

Anyone who has read this column more than once must know how low I regard jazz musicians who believe they're doing those ignorant of jazz a favor by padding their work with the feeblest rock, soul, pop, schlock clichés. Bob James is a major violator. As a pianist, he's no more than just there, as an arranger he's second only to Don Sebesky in his ability to vacuum all semblance of vitality from whichever artist he's contracted to assist. He'll have only himself to worry about this Wednesday when he appears at Golden Hall.

The rest of the week is taken up by long shots, folkie Hoyt Axton (composer of "The No No Song," "Joy to the World," and other masterpieces) at the La Paloma on Sunday, and baroque flutist Ann Levin, Tuesday at the Escondido. - Steve Izeddin

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# Reader's Guide to

# the Music Scene

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**Chuck's Steak House:** Susan Lacy, contemporary and disco, Thursday through Saturday, 499-0541

**Curry's:** Joe Bazo, rock, Thursday, Favorite Son, Friday through Sunday, Lone Star Brewing Company, Monday

**Chuck's Steak House:** Third Avenue, Bang, country-folk, Wednesday through Saturday, 1403 East Valley Parkway, Escondido, 746-5100

**Community Arts Gallery:** Celia VI, jazz, Wednesday through Saturday, Third and E streets, 233-0441

**Crossroads:** Daniel Jackson Group, jazz, Thursday through Saturday, 345 Market Street, Downtown, 333-1856

**Daley's:** Jim Lewis, good-time music, Thursday through Saturday, 1395 Third Street, Chula Vista, 427-8683

**Daley's Lounge:** Brian Reney, folk rock, Friday and Saturday, 4196 Clairemont Mesa Boulevard, 272-5661

**DiMery's Sweet Seasons:** contemporary and disco, Tuesday through Saturday, 9522 Miramar Road, Mira Mesa, 271-8780

**Don't Call:** Joe Bazo, rock, Thursday, Favorite Son, Friday through Sunday, Lone Star Brewing Company, Monday

**Stagecoach:** country, Tuesday, Joe Bazo, Wednesday, 656 First Street, Encinitas, 753-2578

**Fish House:** West David Cheney, flamenco guitar, Thursday through Saturday, Highway 101, Cardiff, 753-6438

**Galaxy:** Juice Brothers, rock, Tuesday through Saturday, 1250 Prospect, 454-7621

**Haley's:** Search, disco and rock, Tuesday through Saturday, 4258 West Point Loma Boulevard, Loma Point, 225-9559

**Halligan's 4 Fish:** Horizon, pop and folk-rock, Wednesday through Saturday, Steven Voss, guitar and vocals, Sunday through Tuesday, 4325 Ocean

Boulevard, Pacific Beach, 274-1194

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Authentic Mexican Restaurant  
Vegetarian Dishes  
Imported Beer, Wine  
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**Kenny Loggins**  
Special Guest Star  
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All seats reserved, \$7.75, 6.75, 5.75, 4.75, 3.75, 2.75, 1.75, 90¢, 50¢, 30¢, 20¢, 10¢. Tickets available at Sports Arena Box Office, all Bill Gamble's Stores and Arena Ticket Agencies. Information: (761) 224-4176. Free Parking & Military Discount. PRODUCED BY WOLF & RISSMILLER CONCERTS.

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Buckles & Schneider  
Traditional and Bluegrass  
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Mon. - Tues. Jeff Motts &  
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Fri. - Masked Hamster  
Variety Two  
Jim Soules Hy poetist  
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Traditional and Bluegrass  
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Wed. - Thurs. Paul Sammon  
Originals  
Fri. - Masked Hamster  
Variety Two  
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Light Meals  
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Desserts  
926 Turquoise  
(between Cass & Bayard)  
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**Bruce Springsteen.**  
SUNDAY, JULY 9  
All seats reserved, \$7.75, 6.75, 5.75, 4.75, 3.75, 2.75, 1.75, 90¢, 50¢, 30¢, 20¢, 10¢. Tickets available at Sports Arena Box Office, all Bill Gamble's Stores and Arena Ticket Agencies. Information: (761) 224-4176. Free Parking & Military Discount. PRODUCED BY WOLF & RISSMILLER CONCERTS.

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• Great seafood (at very reasonable prices)  
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**Hilton Cargo Bar:** People Movers, contemporary and top 40, Tuesday through Saturday, 1775 East Mission Bay Drive, 276-4010.

**Holiday Inn:** Ralph Carlson Revue, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-4171.

**Hungry Hunter:** Checkered, soft rock, Tuesday through Sunday, Ron Bolton, guitar, Sunday, 1221 Vista Way, Oceanside, 433-2633.

**Hutch's Country and Western:** White Lightning Express, Tuesday through Saturday, 1463 Palm Avenue, Imperial Beach, 423-3472.

**Joe Palazzo:** Whiz Kids, rock and roll, Friday and Saturday, Mission and Melco, Escondido, 747-9393.

**Islands Lounge:** Travlers, Latin music, Wednesday through Sunday, John Hartman, folk, Monday, 2270 Hotel Circle North, Mission Valley, 297-1101.

**Ivanhoe:** Dixieland, Thursday, Dick Braun's Big Band, Friday and Saturday, Brown Sugar, rock, Tuesday and Wednesday, 14240 Poway Road, 748-7531.

**Ivy Barn:** Lewis and Lee, contemporary, Tuesday through Saturday, 911 Camino del Rio, 276-9544.

**Jerome's Steak House:** Fanny, Nook, and Cranny, variety music, Friday and Saturday, 1708 West Bernardo Drive, Rancho Bernardo, 487-7181.

**John Bull:** Lamp Post, contemporary, Wednesday through Saturday, Wayne Gine, psychedelia, 2200 Highland Avenue, National City, 474-2201.

**Joe Murphy's:** Thunderbolt the Wonderbolt, rock, Thursday through Sunday, Joe Morillo Quartet, jazz, Sunday afternoon, Tall Cotton, country, Monday through Wednesday, 4302 Mission Boulevard, Pacific Beach, 270-3220.

**King's Grill:** Unica la Vera, Jack Glyd, Chris Herpothermer, and Dor Loper, olde English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2231.

**L'Chaim Vegetarian Cafe:** Will, acoustic, Thur.—Fri. through Saturday, 134 West Douglas, El Cajon, 442-1351.

**Le Chetani:** Barry Farnor Quartet, jazz, Thursday, Anita Robbins and Marvin Robinson, jazz, Friday and Saturday, Bruce Cameron Quartet, jazz, Sunday afternoon and Monday, Jazz Corporation, Tuesday and Wednesday, 6045 Newport, Ocean Beach, 222-5300.

**London Opera House:** East West, pop, Tuesday through Saturday, 5404 Balboa Avenue, Clairemont, 279-2390.

**Mashe's:** Aspen, Tuesday through Saturday, Midway and Rosecrans, 224-2400.

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

**Marsden Wind:** King Scout, blues, Thursday through Saturday, Ron Surrey, guitar, Sunday, auditions, Monday, Sid Gowan, guitar, Tuesday and Wednesday, 308 University Avenue, Hillcrest, 297-3007.

**Mexican Village:** Oscar Arias Quartet, dancing, Friday and Saturday, Doug Devine, guitar, Sunday through Thursday, 120 Orange Avenue, Coronado, 438-4422.

**Miki Sam:** Frankie, piano, Friday and Saturday, 2424 Fifth Avenue, 235-4444.

**Mississippi Room:** Jack Constanza Quartet, contemporary, Wednesday through Saturday, Dave Toranzo Duo, Sunday through Tuesday, 2223 B Colton Boulevard, 298-8460.

**Mom's Saloon:** Night Flight, rock, Thursday through Sunday, Blue Wind, rock, Monday, 926 Gamel Avenue, Pacific Beach, 488-3366.

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Hotel del Coronado  
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5 PM to 11 PM  
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**Rock of Lamb Ala Mad Greek**  
Thus meat to a Greek means Lamb, and nowhere could lamb be prepared as well as the Mad Greek way.

**Tourmeades Roumeli**  
Medallions of fillet of beef, sautéed with butter, topped with heart of Artichoke, fresh mushrooms and Sauce Bernaise.

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Grape leaves stuffed with ground sirloin, Pomegranate, spices, garlic, fresh mint, and sautéed in fresh lemon juice.

Dinner 5:30 to 8:30

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**Monterey Whaling Company:** Cornor and Dalton, pop, Tuesday through Saturday, 887 Camino del Rio South, 791-1638.

**Mother's Kitchen Natural Foods Restaurant:** The Berggren Family, bluegrass, Saturday, Top of Palomar Mountain, 742-3495.

**Mr. M's:** Wayne Steele, piano, Friday and Saturday, 6149 University Avenue, 583-9700.

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

**Old No. 7 Distillery:** Down disco, Sunday, 140 South Sierra Avenue, Solana Beach, 745-6733.

**Pen and Pam Lounge:** Sharon Skidgel, piano, Tuesday through Saturday, Seven Seas Hotel, 411 Hotel Circle South, 291-1300.

**PJ Bottoms:** Fluke, rock and roll, Wednesday and Thursday, Ravenhill, rock, Friday, Passanger, rock, Saturday, Auditions, Sunday, 303 North Santa Fe Drive, Vista, 724-9050.

**Posseidon:** Felix, disco, Thursday through Wednesday, 1670 Coast Boulevard, Del Mar, 755-9345.

**Poway Mine Company:** Longinus, pop, Thursday through Saturday, 12735 Poway Road, 748-7296.

**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 Avenue, 283-7448.

**Reuben E. Leo:** Blue Skies, contemporary disco, Tuesday through Saturday, 880 Harbor Island Drive, 291-8800.

**Reuben's Plankhouse:** Don Livingstone, Tuesday through Wednesday, 805 of Balboa Avenue, 278-7373.

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

**Rohanda Inn:** Gabe Lopano Band, suave string, Tuesday through Saturday, 680 West San Marcos Boulevard, 744-3520.

**Sand Piper:** Edlin Rapaci and Bocho-la-la, pop, Thursday through Saturday, 6608 Mission Gorge Road, 280-6265.

**Sandy's Fiesta Room:** Don and Vaughan, contemporary, Wednesday through Saturday, Centre City Parkway at Mission, Escondido, 743-0920.

**Sea Dog Lounge:** Elements, rock, Tuesday through Saturday, Holiday Inn, 595 Hotel Circle South, 291-5720.

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

**The Shepherd:** Peter Dulcimer, Thursday, Doug, classical, guitar, Friday, George, folk, guitar, Saturday, Rick, folk, guitar, Sunday, Charles, harpichord, Monday, Steve, piano, Tuesday, 1126 South Highway 101, Encinitas, 753-1124.

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

**Sheraton Inn at the Airport:** Portland Makai, contemporary, Tuesday through Saturday, 1570 Harbor Island Drive, 291-6400.

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

**Spirit:** A Taste of Sandy Stewart, contemporary, Tuesday, Joe Bozo, rock, Friday and Saturday, Songwriters Showcase, Monday and Tuesday, 1130 Buena Avenue and Moreno Boulevard, 276-3993.

# IN CONCERT JULY 9

only San Diego appearance

**HOYT AXTON**  
AND HIS BAND

With Special Guest  
**PETER ALSOP**

And introducing  
**Melora Marshall**



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Two Shows 7:30 & 10:00

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A trio & 120 jazz featuring June Senn, Daniel Jackson, Dave Millard, Mark Greaser, Mike Peard.

52 50/9 30 p.m. Must be 21 or over  
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Sun. Thru. 11:30am-10pm  
Fri & Sat 11:30am-11pm



## Reader's Guide to the Music Scene

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

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

**Strata Head Sound:** Atlas Star, rock and pop, 40, Thursday, 7578 El Cajon Boulevard.

**Strata:** M and M's, disco, Friday, Central City, disco, Saturday, Gary Kelley, disco, Sunday, 9620 Campo Road, 497-6534.

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

**Swan Song:** Ron Bolton and Chuck Penn, folk, Friday and Saturday, 4242 Mission Highway, Pacific Beach, 272-7802.

**Tavern:** Lighthouse, soft rock, bluesgrass, and originals, Friday and Saturday, Ron Bolton, guitar, Wednesday and Thursday, 1296 Prospect Street, La Jolla, 454-0837.

**Ten Downings:** John Penn, Friday and Saturday, 315 South Highway 101, San Marcos, 789-3765.

**Tee Pee Room:** Brown Sugar, rock, Friday and Saturday, 1270 Main Street, Ramona, 789-3765.

**Tom Ham's Lighthouse:** Sandoval and Spivey, pop, Wednesday through Sunday, 2160 Harbor Island Drive, 291-9110.

**Trojan Horse:** Touch of Country, Wednesday through Sunday, 6179 University Avenue, 552-1070.

**Valley Greenroads:** Stagecoach, country, Thursday through Sunday, Sweetwater Road and Jamacha, Spring Valley, 797-9191.

**VIP Lounge:** Anne's Parade, contemporary, Monday through Saturday, Town and Country Hotel, 500 Hotel Circle North, 291-7131.

### Los Angeles Concerts

**George Benson and SeaWing:** 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.

**Bob Marley and The Wailers:** Starlight Amphitheatre, Saturday, July 22, 7:30 p.m. (213) 602-6831.

**Meat Loaf and Prism:** Santa Monica Civic, Tuesday, July 25, 8 p.m. (213) 393-9961.

**Al Di Meola and U.K. featuring Eddie Johnson, John Wetten, Allen Holdsworth, and Bill Sanford:** Santa Monica Civic, Friday, July 28, 8 p.m. (213) 393-9961.

**Harry Chapin:** Greek Theatre, Saturday, July 29 through Monday, July 31, 8 p.m., 2700 North Vermont, (213) 640-8400.

**Los Bawls and Mar-Vallon Transfer:** Greek Theatre, Wednesday, August 2 through Saturday, August 5, 8 p.m., 2700 North Vermont, (213) 640-8400.

**Blue Oyster Cult and UFO and British Lions:** Inglewood Forum, Thursday, August 10, 7:30 p.m. (213) 629-3265.

**B.O. with Journey, Kingfish, and Triakster:** Anaheim Stadium, Saturday, August 26, 3 p.m. (714) 635-5000.

**Clubs**

**Concert by The Sea:** Joe Williams, Thursday through

Sunday, 100 Fisherman's Wharf, Redondo Beach, (310) 377-4792.

**Dan's:** Mike Mitchell and Harold Land, Friday and Saturday, 4249 Lankershim Boulevard, North Hollywood, (213) 749-1666.

**Joe Venes:** John Kiemmer, Saturday, 620 Lincoln Boulevard, Venice, (213) 396-2215.

**Golden Bear:** Jimmy Spheris, Friday and Saturday, U.K. Squeeze, Monday, Jorma Kaukonen, Tuesday, 306 Coast Highway, Huntington Beach, (714) 636-9600.

**Roxy:** Lenny Williams, Friday through Sunday, Crystal Gayle, Monday, 9009 Sunset Boulevard, (213) 878-2222.

**Starwood:** Rodaxe and Elogy, Friday and Saturday, Jorma Kaukonen, Monday, U.K. Squeeze, Tuesday and Wednesday, 6161 Santa Monica Boulevard, (213) 655-2200.

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**"Million Dollar Band"**

July 7th & 8th

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\$1.50 Cover Rock out! Must be over 21

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Tuesday thru Sat. 9:00-1:00

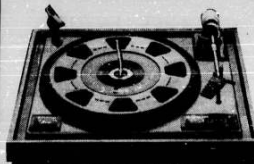
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**\$95**

**Quadraflex ST-19 3-way speaker** with 12-inch woofer. Superb bass reflex efficiency: crystal-clear high notes too!

**\$179** each

**Dual CS-1241 record changer** with base and dust cover. Dual's belt-driven performance proves why they're at the top in audio design.

**\$129**

**Sony TV-121 12-inch** (diagonally-measured) black and white television. Incredible reception—for under \$100!

**\$99**

**Audio-Technica AT-702 stereo head-phones.** Enjoy your own private concert—without distraction!

**\$34.95**



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

**San Diego 299-9420**  
3751 Rosecrane at Sports Arena Blvd.  
**San Diego 279-0612**  
4344 Convo St. in Convo Village (one block south of Balboa between Highway 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's got Big Brands for the leanest of budgets! How about this Sansui system... for just \$219! Just take it home and plug it in. You'll have clean, clear, truly enjoyable music for years to come. We make sure of that by giving you our 5-Year Written Service Agreement—at no extra charge! So come to Pacific Stereo today, for Big Brands and Low Prices.

**\$219**

**Sansui 2020 AM/FM stereo receiver.**  
**BSR 290AX** record changer with base, cover and ADC cartridge.  
**Marantz 4MKII** 2-way speakers with 8-inch woofers. Speakers not as shown.

## READER FREE CLASSIFIED ADS

### Notices

**SOSU YMCA-YWCA Single Parents Project.** A family-oriented group where events are scheduled to provide positive single parent family interaction. For information, 255-9472, 225-0608.

**TALL? SINGLE?** Your best news yet is "Tall Tales," a monthly newsletter. Join our editing party Monday, July 10. Meet other women, 5'10" up, and men, 6'2" up. 225-0608.

**WIN A FREE 3-month membership** to Jack LaLanne's European Health Spa by having a home party. Sharon 225-3308.

**ORGANIC CHERRIES.** you pick. 50-60 cents a pound. Highway 163 north to 156 to 60 East, Beaumont Avenue exit. Shoop's 1000 Tree Orchard. Corner of Pennsylvania and 14th. 1-445-6367.

INTERESTED in learning about French culture? 275-8608 for information.

**LA LECHE LEAGUE.** announces a new series of meetings to be held at the Park at Sears and Saratoga. Advantages of Breastfeeding. July 11 at 5:30 a.m. Ocean Beach.

**THE COMMUNITY** for single people seeking personal growth meets every Friday night, 7:45 to 10:00. Cottage Lutheran Church, 8600 Montezuma Road. Groups, monthly workshops, socializing, parties.

**TALL SINGLES** are above average. Come alone or with a friend to our Family's Birthday Party, Fashion Valley, Thursday, July 6, 7:30 p.m. Men 6'2" up; women 5'10" up. 225-0608.

**MENSA AUDIO** meets Wednesday, July 5 at 8:00. Classroom lease 435-4427 for information. Goal is education in stereo and search for perfection.

**SAN DIEGO Audio Society.** Let's get behind the UCSD Audio Consumer course on 14 August.

**FREE! Miscellaneous small plants and bushes.** plus two small apricot trees. You dig, they're yours. 333-5363 evenings.

**FREE SEMINAR "Psychogenesis."** A synthesis of philosophy, psychology, theology, metaphysics, meditation, psychosomatic. The Quadrado Society. Van Stryck. 234-5495.

**OPEN HOUSE.** Beach Area Alcohol Information and Service Center. Celebrate a new, important service in your community. Friday, July 7, 11 a.m. to 7 p.m. 911 Highland, Pacific Beach.

**LOST.** Lady's custom-fitted wet suit, pants, booties, and brown Catalina one piece swim suit at La Jolla cove, June 21-22. Please call Sharon 438-3816. Reward.

**INVITATION** to screening of powerful British documentary about Malaria and Strategic. Introduction to Siddha Meditation. Sunday, July 2, 8 p.m. 1214 Sutter Street. 296-1617.

**CONCERNED PARENTS.** Don't let summer melt away your children's learning skills! The Family Institute is offering an affordable six-week summer school. Enroll early. 297-7181.

**NONSMOKERS.** Don't just talk about how smokers smoke bothers you, help us do something about it. Call Group Against Smoking Pollution. 277-4428.

**DO YOU CONSIDER yourself a therapy casualty?** Feel ripped off or in any way harmed by any form of psychotherapy or growth group experience? Graduate student doing research on this subject would like to hear from you. Joy 495-7707.

**BOARD CERTIFIED** psychologist doing research study. Needs divorced mothers living with own children to answer questionnaire and be interviewed. Children will be given drawing tests. Strictly confidential. Patricia Venn-Venon, M.D. 295-8855.

**GAY OR BISEXUAL?** Struggling with problems or choices in your personal life, work, relationships or the eyes? Need to talk with someone? Sympathetic professional counseling available. 283-5951 for appointment.

**SPEAKERS** for your group. Subject: Hypnosis, Human Behavior, Female Sexuality, Rebirthing, etc. \$25 for hour lecture. Michael Morgan 278-7054. Hypnosis Research Center, P.O. Box 87725, San Diego 92138.

**A.R.E. Author Family Workshop.** July 8-14, on Creativity and Altered States of Consciousness. Stanley Kipperman, Ph.D. among featured teachers. For information and flyer call 498-4433.

**SMOKE GET IN YOUR EYES?** Not at our meeting. Group Against Smoking Pollution, next Thursday, 7:30 p.m., at the Lung Association, July 15th. 277-6459.

**KONA SAILING CLUB.** A successful sailing club. We meet each Thursday at Billy Bones Restaurant at 8 p.m. 909 Highland, Pacific Beach. Call at 450-5142 or Klaus. 225-2972.

**TAKE A WALK** for meeting friends, social, or for neighborhood discovery, or just for the health of it. Hear this week's (Lark of Walkabout International at 225-WALK.

**WALKABOUT INTERNATIONAL** conducts a hearty walk up Fortuna Mountain Saturday, July 8, 6:30 p.m. at Old Paper Dam parking lot. 960-2977. And a brisk Mission Bay walk Monday, July 11, 9:30 p.m. at Carlsbad Harbor. Call 225-7768.

**GUY CATHOLICS.** Dignity of San Diego has things going for you. Write Dignity, Box 33087, San Diego 92163 or call 251-6606.

**FOUND.** Adorable little black and white puppy in Ocean Beach. If you or would like to give a home to, call 225-7768.

**HAVE YOU FOUND MY SHIRT?** Lost a tan, leather Nike "La Village" two weeks ago still in Ocean Beach or near SOSU Ridge. 462-4622 days. 952-6539.

# WANTED!! LOST SUREBOARDS

(Identification required)

## HAMEL'S BIKE SHOP

704 Ventura Place, Mission Beach (across from Belmont Park)  
Open 7 days 488-5030

## THE "ALIVE MIND CONTROL" METHOD

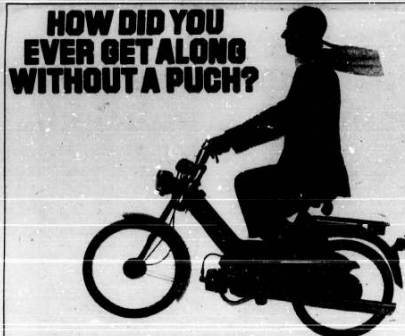
### CAN HELP YOU LEARN TO:

- OVERCOME STRESS
- IMPROVE MEMORY
- CONTROL HABITS
- ENRICH RELATIONSHIPS
- AWAKEN PSYCHIC ABILITIES

### FREE LECTURE

Mon. & Tues., July 10 & 11, 8 p.m.  
4508 Mission Bay Drive, Pacific Beach

FOR INFORMATION ON OTHER FREE LECTURES, CALL: 297-0768



On each of PUCH's several distinctive models, you're looking good. So's your budget, at about 150 mpg. Drop by our showroom for a free demo-ride.

## PUCH IS... MOPED MILEAGE WITH MERCEDES STYLEAGE.

Easy finance  
Rentals \$10-4 hrs. \$15-all day  
(all rentals applied to purchase)  
\$30 of accessories FREE when you say you saw it in the Reader  
San Diego's SUNSATIONAL no. 1 dealer.

**vespa** at the **DECADES**

"HOME OF THE EASY TWO-WHEELER" 1556 Garnet, Pacific Beach 270-3660  
BankAmericard Mastercharge

## Summer Special



cut and Style \$10 (reg. \$12)  
(please bring ad-expires 7/13/78)

## Janice's Hair Salons

Chula Vista San Diego La Jolla  
426-2833 297-8380 454-3077  
(Parking Validated)

**LOW INCOME HOMEOWNERS.** M.A.C. is offering free insulation and weatherization. No strings attached, a CETA training project. Call 474-7004 to see if you qualify.

**COMING SOON!** Battered Women's National Safe Home Items too. Tree, vase, plants, more. August 5 at 425 Marlborough. 225-8865.

**DISCUSSION GROUP** on contemporary living for open aware couples meeting bi-weekly. No membership fee. For meeting details, call 578-1866. Meet 7:30 p.m.

**WANT TO QUIT SMOKING** or help someone else to quit? Call 735-6448 from 1-4:30 p.m. Mondays-Friday. Call help from an ex-smoker.

**INNOVATIVE HEALING CENTER** has an open clinic each Monday at 9:00 p.m. 3393 28th Street, San Diego. Lectures, Meditation, Sample Treatments. Call 295-1994 for details.

**REWARD:** Travel travel and miscellaneous contents missing from car parked at La Jolla Shores on 6/27. No questions. 277-6081 before 8 a.m.

**MARRIAGE AND FAMILY Counseling** Marriage, 3 hour seminar for students, interns, professionals and agencies exploring the new MFCI law, supervision, experience, etc. Registration information: 297-7181.

**VOLUNTEERS ARE DESIRED** for the California Community Alert Patrol. A non-profit community service organization. Call 463-6372 for information.

**VOLUNTEERS:** Please a 50 or over with cars to provide meal delivery, transportation, and counseling to homebound seniors. Non-profit program. Mileage reimbursement. Call Nettle 146, 292-3544.

**ATTENTION GAMES-PLAYERS!** Monthly games group (board games, cards, etc.) has met meeting July 8. Meet new/different friends (mostly single, 21-35) during a relaxed, free evening. Ken, 498-5856.

**LOW INCOME HOMEOWNERS:** M.A.C. is offering free insulation and weatherization. No strings attached, a CETA training project. Call 474-7004, to see if you qualify.

**GREENPEACE** needs donation of office space in San Diego. Please call 297-1857.

**END VO WOMEN** with a visit to a public health VO clinic. Confidential. No charge. appointment. Seven locations including East San Diego Health Center, 800 University Avenue. Mondays, 8:30-9:30 p.m., and South Bay Health Center, 282 Pk Avenue, Chula Vista, Tuesdays, 3:30-5:30 p.m.

**HAVE YOU** or someone you know been a victim of rape or sexual assault? If you need information, crisis counseling or help recognizing alternatives, call R.E.A.C.H. at our 24 hour number, 225-1003.

**BOOK REVIEW** for single! "The Right Places for the Right People," 7-9 p.m. July 11, Pacific Beach Presbyterian Church, 1675 Central. No church affiliation necessary.

**FEMINIST COUNSELING.** including one-to-one, relationship, family, group counseling offered to all women. Call the Center for Women's Studies and Services, 233-8984.

**RELATIONSHIP AND INDIVIDUAL difficulties?** The Family Institute has a staff of licensed professionals and interns to offer assistance. Fees based on your income. Call 237-7181.

**IF YOU STRUGGLING** with a way to obtain emergency food, clothing or housing, try calling Alpha Project. We have resources available. Alpha Project 283-2117.

**A NEW NATION** is now being gathered. We operate nightclubs and are totally separate from the authority of this world, which will be destroyed shortly. More information call 282-8318.

**FEMINIST COUNSELING.** including one-to-one, relationship, family, group counseling offered to all women. Call the Center for Women's Studies and Services, 233-8984.

**HELP CENTER** is volunteer counselors and staff helping needy people. Call 292-5318. weekdays 9:00am-5:00pm. Legal by appointment.

**NORTH COUNTY WILDLIFE Rescue and Treatment Center** needs items for their side-walk July 28. Call: 487-7604 or drop by: 13724 Sawegood Dr., Poway.

**TEE-SHIRTS** for the North County Wildlife Rescue and Treatment Center available for \$1.50. Blue backgrounds with black lettering. Three different animal designs. 487-7804.

**WE NEED COMPASSIONATE** ex-smokers and non-smokers to volunteer in the daytime for the Smoker's Outlets. Call 238-6444 or the American Cancer Society at 235-6664.

**ARTISTS** need space to free your creative spirit! Artists taken on commitment in new concept gallery/workshop. Rich, 282-8412.

**GUIDE TO HEALTH Resources.** July publication date. Open to all health organizations. Distributed to health professionals/public. Local and national format. 95 weekdays call Sheri, 299-3718.

**EN-VISION HOUSE** is an informal "center" for the exploration of cosmic/interior centered around the teachings of Krishnamurti. It plans to offer various educational seminars and open houses to the public on a donation fee only basis. To receive information and a summer listing, 234-5967.

**DIAMOND WATCH.** Ladies. Sentimental value. Lost University Town Center 6/26/78. Reward. 291-8800 x382 days.

**"CONCERNED PARENTS."** Don't let summer melt away your children's learning skills! The Family Institute is offering an affordable six-week summer school. Enroll early. 297-7181.

**SINGLE PARENT DAY.** sponsored by Single Parents Project, with speakers, workshops, and resource information on Saturday, July 15, 8:30 a.m. to 4 p.m. 298-8472.

**BLACK'S BEACH FANS.** Help clean up our favorite beach. Sunday, July 9, 5:00 a.m. Meet at the foot of the road.

**INTERESTED** in space technology? Join a space technology organization. Free membership. Write UFA, P.O. Box 17059, San Diego, CA 92117. Include phone number if any.

**FREE INTRODUCTORY lecture** on the Transcendental Meditation Program: "Life in the Age of Enlightenment." Tuesday, July 11, 7-9 p.m. Shuford Building, Colma Del Sol Park. 295-4885.

**CENTER FOR Psychological Revolution** will not hold any Cerebral programs starting 2/8. We will begin new series in the fall.

**MUSICIANS NEEDED** for ensemble, orchestra solo (learned, managed by member musicians) for profit or pleasure. Standard symphonic, chamber literature or whatever. 233-1663, 291-4605.

**THE REVOLUTION** (against money, barriers, unnecessary clothing-wearing, and all violence) has begun! Ready for basic training in San Francisco? Call 415-426-9675.

**FREE FAMILY LIVING** series for families with teenagers. Tuesdays, July 11 to August 1, 7-9 p.m. at 1158 Broadway, Suite A2. El Capitan. Pre-register by calling 578-6865.

**HOLING "Technique of Connective Tissue Manipulation,"** a demonstration by certified Rolfer, Russ Ramer, Tuesday, July 11, 7:30 p.m. 4603 Bermuda Ave., 224-7877. Please call. No charge.

**TRAVELERS.** Looking for anyone who has traveled or lived in South or Central America and will share experiences and notes with future prospective travelers. Only \$65-525.

**BLUEGRASS** & Hank Wolf's mellow guitar Sunday, July 16th, 7:30 p.m. at Chalks Coffee House - Meade & 30th - benefit concert for Natasa Yoga Center. 283-0623, 292-2111, 560-0919.

**TECHNIQUES OF ENERGY** utilization for health professionals. One day seminar. Thursday, July 13th at Natasa Yoga Ashram, 10171 Hawley Road, El Capitan. 283-0663, 292-2111, 560-0919.

**THE HOLY SPIRIT** in healing, a workshop conducted by Father Jerome Benavente at St. Patrick's Catholic Church in North Park, July 14-15. Charismatic mass and healing service each evening at 7:30. 225-2785 or 276-1348. No Charge.

**COUNSELING OF PERSONAL** life style problems: couples, families, individuals. Substance abuse, sexuality, adjustment, and communications by licensed professionals. For information and appointments call 231-3855.

**THE SEA BREEZE** Looking for Artists and designers contacts to sell their art. Handmade clothing, jewelry, pottery, baskets or other crafts are invited to phone 436-3549.

**THE HANDBOOK** to Higher Consciousness can help you transform your life. For information on activities, seminars, and workshops, call Adventures in Living. 291-4842.

**TRANSCENDENTAL SEEK.** New dimensions in living. Meditation techniques to enhance sexual pleasure. See big ad on the back page. Adventures in Living. 291-4842.

**SPEAKER NEEDED?** Dr. Larry Holden is available to give presentations to various groups and organizations on matters concerning human consciousness and intelligent human living. 234-5967.

**KRISHNAMURTI SEMINAR.** Dr. Larry Holden will offer a 6-week "Krishnamurti Teachings Seminars" on Tuesday evenings beginning July 11. Topics include: 1. Meaning of Life, 2. Pressure in Living, 3. Responsibility to the World, 4. Ending of Suffering, 5. Relationship and Love, and 6. The Quiet Mind. For additional information: 234-5967.

**"WHAT IS LOVE?"** An open inquiry into what love actually is once our conditioned thinking about it is absent. Wednesday, July 12, 7:00-10:00 p.m. Call En-Vision House: 234-5967.

**THE HOLY SPIRIT** in healing, a workshop conducted by Father Jerome Benavente at St. Patrick's Catholic Church in North Park, July 14-15. Charismatic mass and healing service each evening at 7:30. 225-2785 or 276-1348. No charge.

**THE HEALTHY SET** is for single non-smokers, ages 21-35. Call 287-4843 for free newsletter of clean air, housekeeping, dancing, volleyball, parties, dinners, beautiful people.

**RECOVERY INC.** demonstrates how to overcome various symptoms every Sunday, 6 p.m. and Thursday, 10 a.m. Catholic Services Building. Cedar near 4th. No charges.

**CARPOOLERS** do it twice a day. We can help you share someone if you like to start doing it. Commuter Connection is a free public service. 231-3700.

**FOR RENT** ATTENTION STUDENTS: share 6 bedroom, 3 bath house in Mira Mesa. Large kitchen and plenty of study area. Pool privileges. \$600 plus utilities. 276-6162.

**FOR RENT:** 2 bedroom apartment on 4th Street, north of El Capitan Boulevard. Couple available August 1st, clean, quiet. Senior citizens welcome.

**PACIFIC BEACH,** near La Jolla, furnished 2 bedroom duplex, \$325. Lease, adults, no pets. 439-1352, early morning or evening.

**FIVE BEDROOM** 3 bath house on La Jolla Village Parkway, \$495 per month 3 years new. See 484-0728.

**SPACIOUS** fullyfurnished studio apartment in charming, secluded residential area near State College, shopping. Private garden, barbecue, lots of trees, quiet, relaxed atmosphere. \$185. 444-0303.

**TWO BEDROOM** duplex, stove, refrigerator, carport, quiet, patio, private garage available. 5512 Wignam Street, Escondido. 233-5960.

**WANT TO RENT?** In live in your own unadorned cottage, studio, or garage in La Jolla area. Rent negotiable. 439-1350.

**TERRASANTA AREA,** 3 bedroom, 1 1/2 bath, wood deck patio, BBQ pit, 3 car carport, new elementary and high school. Milford 560-9481.

**ONE BEDROOM** apartment, unfurnished \$170 monthly. Laundry, stove, refrigerator, carpets, drapes included. Friendly neighborhood, near at 902 Franklin Avenue. El Cajon. 444-3231.

**STORE BUILDING** of office 1741 Mission Boulevard, Mission Beach. Was Real Estate office 20 years. 985 square feet. \$425 month. 272-7668.

**SANTEE LOVELY'S** bedroom, 2 bath, large garage, second yard, carpets, drapes. Adults only, singles OK. \$395. 278-4444.

# July Clearance

## North County's Contemporary Family Store

Bring the Family  
\$5 Miscellaneous Rack  
1st Quality Merchandise

**25%-50% OFF**

No layaways for this sale

**THE HAN-UP**

Open Mon.-Fri. 10-7  
Sat. 9:30-6:30

161 S. Hwy. 101  
Solana Beach

**755-9111**

Visa

# The Captain would like to get you into one of his waterbeds.

Let your body be surrounded by the warmth of the "1st mate" and let it gently lull you off to Heaven in the Seven Seas.

regularly priced at \$239.00  
**now \$189**

Includes: Fill kit, pedestal, mattress, liner, and Chemex heater with thermostat

Low down payments  
Financing  
Lay-a-way

**565-8095**  
4344 Conroy, Conroy Village, Kearny Mesa

M.C. Visa





DOBERMAN FEMALE pup 14 weeks old. Permanent shots and wormed. Protection for your home and companionship for you. \$500 cash. 561-0185.

FREE PUPPIES, shepherd/retriever mix, 5 weeks old 4 males and 3 females to choose from. Need good home. 252-5252 evenings.

55 GALLON aquarium with gravel, four silent giant pump, heater, rocks, plants, filters, several fish and \$75 stand. \$150 takes all. AC-2810 leave message.

AQUARIUM: 120 gallon custom wood frame aquarium. Includes two silent giants, heater, coral, etc. \$125. 403-3978.

TRUE AFRICAN GREY PARROT: hand-trained, with cage. \$550. 295-8872 or 297-6386.

ARCADE PUPPIES: 5 weeks old. AKC registered. Only 1 male and 3 females left. \$100. 237-7787 days, 462-7781 evenings and weekends.

LADY CAT ABANDONED: all FLEAS/TWITCHES/lice removed. Please take one home. 278-0286.

ARAB GELDING: Three years old, ready to start, champion bloodlines. G. guaranteed sound. Moving, must sell. Will be a best offer from good home. 436-5865 evenings.

BEAUTIFUL AKC German shepherd puppies. Champion lines including Grand Victor and Grand Victor select. Excellent temperament and conformation. Hips guaranteed. Shies and wormed. 552-1746/52-727.

26 GALLON show aquarium with wrought iron stand. Large dwarf fish, and pump. \$80. 298-5686.

COCKATIELS sweet and young. Raised in a monastery. Two good homes only. Normal grays \$30. \$65 with love. They live 20 years. 485-1641.

PERSIAN CAT, very lovable. Black with gold eyes, female, 2 years old, registered. Very reasonable to good home. 687-1822 after 5:00.

DOG KENNEL, Seaford, 27' x 17' x 22" high, best quality, beautiful made, holds 60, 100, perfect. \$20. 422-9816 evenings.

55 GALLON marine aquarium and all accessories. Best offer over \$180 includes 10 gallon tank and accessories. 228-8237.

HELP, MOVING out of town. Must find home for 10 year old almost all sleeping. Needs plenty adult loving, no children please. Leave message. 296-7020, Nancy.

FREE DOG, black and white mixed sester. Good watchdog. Call Jan 287-8045. 299-3691.

Wanted a good home for a good dog. Mixed sester black with white markings. Free to first lucky caller. Jan 287-8045.

AKC GELDING: Three years old. Ready to start. Champion bloodlines. Guaranteed sound. Moving, must sell. Will be a best offer from good home. 436-5865 evenings.

PENGUIN ZEBRA fish: add the unusual variety to your collection! \$70 each. call 282-0098.

FINCHES: pair of hybrid finches. Cross between Shovelbill and Sociable. Starting to nest. \$29. Breeder cage. \$20. 299-5227.

GREEN-WING MACAW for sale. Extremely tame and taking. 297-1437 after 6 p.m.

FOUND BERMUDA cat: May 29. Sweet, young female. Pink collar, sable brown, gold eyes. 459-4706.

FREE BURMESA cat: Sweet, young female. Sable brown, gold eyes. Needs good home soon. 459-4706.

PIT BULL OR pit buller wanted to trade for top quality Doberman pup (selling price \$500). 437-4924 Bille 579-7259.

AKC COCKER spaniel pups. Champion line, beautiful. Excellent temperaments. Some specials \$150. 299-0871 after 10 a.m.

ALERT, ATTRACTIVE, affectionate pup. Black and tan, looks like compact German Shepherd. Female. Deserves good home. Free if she sees you. 224-1865.

KITTENS FREE: Will deliver with litter. 262-7271, 4312 52 Street, San Diego. 262-7789.

SAMOYED, male 60 pounds, no collar. Lost 6-11, reward for any information leading to his return. Confidential. 223-2104 days, 295-2045 evenings. Please leave number. 741-0462.

AKC SIBERIAN husky puppies. 8 weeks. \$100. 475-8784.

RABBITS (French Lop) for sale. One steel gray buck and one black and white doe. 264-1185 Saturday only.

BEAUTIFUL SIBERIAN husky pups. Four months old, pedigree, have had all shots. We love them but we're out of space. 264-1185 Saturday only.

KITTENS, 7 weeks tiger striped orange. Adorable free to good home. 455-2920.

FREE: Two indoor cats. Male orange tabby, female white siamese, both fixed, had shots. Must stay together. 267-6017 after 6 p.m.

PAI-ROT, young and tame. Female parrot. \$295. Perch with lift off cage top. \$65. 299-3691.

GREY HOUND PUPPIES: no papers. Not pure. \$10. 233-8026.

AKC ENGLISH setter pups. 10 weeks. champion line, show quality. 295-4273 days, 226-0240 evenings. Have shots already.

60 GALLON aquarium with all equipment and fish. Matching handcrafted wood stand. Must see to appreciate. Best offer. 226-2240 evenings.

BARKLESS BASKIN: male, 4 1/2 years old, intell., good temperament, very affectionate. Free to loving home with fenced yard. Moving. 553-8966 evenings.

SHAKES: baby Burmese pygmy, beautiful, tame and good eaters. 455-0071.

CANARIES: excellent male singers, all color, \$35. cages, \$10 each. Right cage, \$25. Must sell, moving. 270-9423, keep trying.

LAB MIX, tan, one year old female pup to good home. Gentle, strong, good dog, but too much for my young boy. 421-8752 after 5.

AKC DOBERMAN pups. 6 months, excellent. Excellent temperaments, show line, beautiful. Excellent families with yards only. \$150 and up. 445-8787.

APPALOOSA GELDING: 14.2 hands, energetic, 12 years old, endurance, temper, needs good quiet rider. 445-5482, leave message.

KITTIES: try pale orange female tabby; tan male Sylvester cat; big red fuzzy male tabby; one calico. Born May 27. Free, with free home only. 455-1544.

IRISH SETTER: 18 months old, pure bred, tall dark red, no papers, going on tour to good home only. 455-1544.

60 GALLON AQUARIUM with undergravel filter, pump, heater, gravel and wooden stand. Crimson red Oscar optional. 287-7308.

SPIRITED willing thoroughbred/quarter horse mare. Beautiful dappled bay. \$600 firm. 232-5069 days, 753-7854 evenings.

FREE - Just supply love. Need large fenced yard/young home for mallo 1 1/2 year old husky/wolf male dog. Has shica, license. 275-2289 days.

BEAUTIFUL AFFECTIONATE kittens desperately need good homes. 6 weeks approximately. 296-8721.

FREE: Two affectionate, shy, pedigreed, male Siamese cats for a quiet, loving home. Both age seven, spayed and must stay together. 455-1320.

CATS AND DOGS economically spayed or neutered even in heat or pregnant. Pet Assisted Foundation. 222-5500, 753-6414 or 745-7866. Leave message.

DARKROOM RENTAL: Develop your own film and prints. We supply all chemicals and equipment. Black and white, color, photo supplies. Davis's Darkroom Rental. 6315 University Avenue. 266-7781.

MINOLTA SYSTEM: RT-100 body, RT-101 body, 28mm f.5.8, 35mm f.1.4, 100mm f.2.5, 200mm f.3.5. All excellent. Chris 291-1379 or 505.

NILON FILM magazines: Three F2, four F, New, in boxes. \$10 or \$60 for all. 735-1009 evenings.

DARKROOM SINK: large, self leveling. \$110. 296-8826 keep trying.

HASSELBLAD OM with 250mm lens, sports p.p., case, many extras, serious buyer only. 454-4537 after 5.

MISS DEVELOPING: my own black and white prints. Does admissions have a delirium they'd like to share? I'll help share costs. Call Thom 486-3958.

PLANNING TO shoot show-stopping budget movie. Does someone have a super-8 light sync-sound camera (finds lens) they'd loan for the approximately three weeks? Call Thom 486-3958.

MINOLTA SR-14, 35mm SLR. Rokkor II 7.5 58mm lens plus Rokkor 128 135mm lens with cases. \$125. 264-2951.

SAM JACOBS, well known local photographer, presents "Color Printing Workshop" beginning July 10 and 17. 8 sessions. Call 753-9213 evenings for details.

PHOTOGRAPHERS: San Diego's newest photographic lab is open. BPC Color Lab is your one-stop, full service lab for all of your processing needs. We do Colorprint, BPC Color Lab, 4316 Orange Ave., 262-3784. Clip the ad and it will get you a free 8 x 10.

824 VINTAGE SERIES 1 600mm f8. Colorprint lens complete with case, hood, mounting bracket, 4 filters and 7 adapter. For only \$979 brand new. 562-2552.

827 VINTAGE 100, 368 electronic flash, complete with RS-2 remote sensor, PC cord, etc. For only \$120 brand new. 267-7474.

808 VINTAGE SERIES 1 80mm f2.8 macro lens for Minolta RT, complete with adapter and case for only \$120 brand new. 267-7474.

WANTED: 2 1/4" x 2 1/4" slide trays for a Bausch and Lomb slide projector. 277-1518.

BEGINNING photography: UCSD Summer Session offers Visual Arts 160, no prerequisites, meets Monday/Wednesday 9:30 a.m.-12:30 p.m., 24 hour lab access. 454-4304 for registration and information.

KALINAR AROMA: 2 1/2 macro (1/4 inch film) lens for Minolta RT. Sells for \$225 (and new for only \$60). 265-2691.

VINTAGE-MINOLTA SR series 1 200mm f3.0 case and (UV) filter. \$130 or offer. 460-8780.

CANON TTS with 11.8 lens and case. Vivitar 85-200 zoom, low light booster. Vivitar flash, other accessories. Like new. \$380. 267-1074.

MAMIYA C-330 3 lenses, prism, extra. \$500; BEW 1 dog zoom macro, \$100; Beasts motor base and 8 x 10 prism. \$40. No real talk. \$10. 452-2131, 451-7363.

POLAROID 65 FILM PACK, \$3.50 I packed the wrong one at the store. Need film for the "One Step" 486-1641.

NORMAN STROBES: complete studio system. Omega enlarger with color head. Berkeley Color Tint hot lights. Canon FTB with 50mm. Must sell. 727-3623 evenings.

CANON SLR with 55mm f1.8 lens and Ektar 80 2x200mm zoom lens. \$185 or best offer. 224-0481.

ROLLEI PANORAMA attachment, \$20. 120 film. Rollei 35mm SLR, \$15. New top stereo player, \$25. Electronic typewriter, needs repair. \$60. New stuffed toy animals. \$1 each. 445-5885.

PENTAX SPOTMATIC II with 55mm f1.8 super-multicoated lens. Perfect condition. \$250. 200mm f2.8 telephoto lens. 1 telephoto lens, hardly used. \$125. 454-7356 after 6:30 p.m.

PENTAX LENS, 50mm f4 macro, bayonet mount, one year old. \$88. Rollei 440-7300.

ROLLEI-MAR, 50mm f4 macro, undermount system. \$500, will consider trade offers. Also, 35mm Canon 135mm f2.8. \$150. \$150 with wide angle lens. See 278-7874.

CENTURION MOTORCROSS 20" bicycle. Like new condition. Must see. \$75. 465-9611, 441-4271 days.

1975 HARLEY EXITS Enduro with new top and brakes, plus 1978 registration, very clean, runs great, must sacrifice at \$300. \$1. 254-0085.

WANTED: 10 speed man's bike (small frame), for a 5'4" woman, good working order, reasonable price for reasonable bicycle. Call 808-9086, best evenings, keep trying.

FOR SALE: Mamiya C38 with 180 lens, f4.5, \$125. Tamble EST 35mm with prism base. \$40. 241-7716.

VIVITAR 55mm 2.8 macro (1/4 inch film) lens for Minolta RT. Sells for \$225 (and new for only \$60). 265-2691.

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WANTED: 10 speed man's bike (small frame), for a 5'4" woman, good working order, reasonable price for reasonable bicycle. Call 808-9086, best evenings, keep trying.

1973 YAMAHA 175 Enduro, recently replaced piston, main bearing and breaker. Excellent condition. \$775 or less. 281-3362. Call 279-7674.

250 OSSA DIRT bike, alloy rims, new tires, 17 1/2" wheels, new fenders, new handlebars. \$200. Call 562-2058.

SIANCHI HONDA Bikes, 23" with extras. \$175. 1 set of wheels. Phil Wood hubs, 23" wheels, new chain and sprockets. \$200. \$200. 454-0084 after 6.

YAMAHA 250cc twin engine, frame, tools, some parts, with gas. Good start for a dirt bike. \$200. 353-5334.

TRIUMPH and HONDA motorcycles, must sell, need truck and cash. Call anytime. 280-1832.

PARAMOUNT P-13 Road Racer, 23" Camperco, Onnell Brooks, Silca, silver, excellent. \$400 or best offer. Evenings 755-1208.

HONDA XL 250, great shape, \$475, call Alan Rogers. 274-1865 or 224-3411.

1978 HONDA 370, air fork, Boge Multiloads, new chain, pegs, handle, grips. Never used, excellent condition. \$750 or trade for 10 hp outboard motor and cash. Must call 575-8781 work, 441-9676 home, ask for Mike or leave message.

CAMPAGNOLLO Valentino derailleur, 90 Dura Ace centerpull derailleurs, \$7 per pair. Simplex chain, Shimano shifters, \$4 per pair. Shimano springer parts, Cycle competition, 14-21 cluster, 90, more parts. 465-5817, 445-5885.

I WANT to buy 10 speed bike, top tier, tools, power and hand, and fishing tackle. I'll trade cash but must be reasonable. Mornings 285-4529.

1974 KAWASAKI 500 Mach II. Completely stock, very good condition. \$700. Call 224-4442 after 4:30, ask for Mark.

LADY'S NERVO 3 speed bike, so perfect and pretty, only \$50. Man's Schwinn 10 speed bike, 27" top shape, just \$50. Before noon. 270-8534.

1977 YAMAHA XS 500, 6500 miles. Excellent running order. \$1000 or best offer. Call anytime. 295-2441.

CYCLE HELMETS. Good condition. \$20 each. 448-7743.

1976 VESPA CAG, excellent condition. Bargain. \$275. Don. 225-7128 days, 267-4371 evenings.

1975 SUZUKI 650cc, 6000 original miles. \$750. 1969 Triumph 250cc, rebuilt engine, needs some exterior work. \$325. Will consider trade for anything. 233-0225.

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BULTACO DIRT BIKE, 250 Matador, recently rebuilt, strong reliable Mikuni carburetor, \$275 or less. 281-3362.

TALL MAN'S 10 speed Centurion, \$60, lady's 3 speed Royal Star, \$25, cable locks, kickstands, carriers, baskets, toolbags. \$395. 562-0357.

MOPOD FOR SALE: Garrett Sport Sprint drives only 100 miles, perfect condition. Come see and test yourself. \$1800 firm. 462-0085.

1978 KAWASAKI K800 DIRT bike, rarely used, excellent condition. \$250. 235-5564, 235-6565 from 8 a.m. to 5 p.m.

MINIBIKE with 5 hp Briggs and Stratton engine. Equipped with lights so it can be street ridden. Has front and rear shocks and good rubber on the tires. Sacrifice for \$99. 272-0821.

1974 SUZUKI GT550 New top end and rear tire. Good condition. \$700. 453-7552 after 5 p.m.

1980 TRIUMPH 250 single. Rebuilt engine. \$350 or will trade. 233-0225.

1975 SUZUKI 850, 3 cylinder, two cycle. 6000 original miles, excellent condition. \$800 or will trade. 233-0225.

30" BICYCLES: Girls AMF deluxe model, \$35. Boy's Huffy, \$35. Both bikes are in excellent condition. Clean and nice. 445-5885.

MOTOBEANE 10 speed. Lightweight, 23" frame, low clips. \$99 or offer. 441-9084, 225-2336.

1974 KAWASAKI 175cc. Needs tire and valve. Can be used for parts, or can fix to run. \$50 or best offer. 445-8879 after 5 p.m.

SUZUKI TC 125 set up for on-off road riding. \$270 cash only. 371-0339.

1977 YAMAHA XS 500, 6500 miles. Excellent running order. \$1000 or best offer. Call anytime. 295-2441.

HONDA EXPRESS 3400 miles, needs some work. \$75 firm. 270-7956.

1976 VESPA CAG, excellent condition. Bargain. \$275. Don. 225-7128 days, 267-4371 evenings.

1975 SUZUKI 650cc, 6000 original miles. \$750. 1969 Triumph 250cc, rebuilt engine, needs some exterior work. \$325. Will consider trade for anything. 233-0225.

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Come and try the best soft-frozen yogurt in town. It tastes better than ice cream with less than half the calories!

We also feature natural sandwich and salad platters and natural cookies.

With this coupon and a \$1.00 minimum purchase get a FREE small yogurt bowl (topping not included). Offer expires July 15, 1978

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3750 Sports Arena Blvd. Suite 103  
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202-0072

**SOUTH MISSION BEACH** Open room year round, wood floor and painted beach front apartment, private, smoke, no pets, no smoking, no smoking, \$180, 488-9139

**ROOMATE NEEDED** for two bedroom house, male or female, \$85 per month plus utilities, \$125 per month includes all utilities. Call 284-7882

**ROOMMATE WANTED** to share two bedroom house, male or female, \$85 per month plus utilities, \$125 per month includes all utilities. Call 284-7882

**SEEKING RESPONSIBLE** non-smoker to share comfortable 3 bedroom house near Old Town, \$130 a month. Call Stephanie 298-8815

**RESPONSIBLE** mature female to share charming Spanish home in Kensington, \$195 per month, 281-0724 mornings

**SHARE RENTAL** with liberal adults in large and Golden Hills home, yard, fireplace, sensitive non-smoking, good people. Call 239-7495, keep trying

**DEL MAR** Share beautiful two bedroom apartment in court one block from ocean must be responsible, active person. \$225. Bldg. #41, 481-9457 home, 563-0230 work. Please!

**FEMALE NON-SMOKER** wanted to look for and share 2 bedroom apartment with honest open minded male into EBT and consciousness movement. Call after 4:30 484-3854

**FEMALE ROOMMATE** wanted to share sunny 2 bedroom hillside house, nice home, quiet community, \$85. Call Barbara early a.m. or before 11 p.m. 298-0659

**FEMALE** - Share pleasant condo with working female student. University City, 2 bedroom 1 1/2 bath, furnished, washer/dryer, pool, privacy, \$125, 1/2 utilities 452-0485

**HOUSEMATE WANTED** - 2 late students would like third to share 3 bedroom house, \$115 per month, good location for USD and WBU, call Rob, 453-2211

**MALFEMALE** to share attractive 3 bedroom house in Cardiff, furnished, new stereo and TV, \$125 late, \$100 smaller room, call 436-0077 after 5

**ROOMMATE WANTED** male or female furnished or on E Street in Chula Vista, \$110 month plus utilities, nice area. John 286-3389, 455-1782

**FREE RENT** to female, 18-25, help foreign, pleasant male, accountant 28, improve his English. No drugs, responsible, unattached. One bedroom, 442-3252

**ROOMMATE NEEDED** for third bedroom in 4 bedroom Claremont home near Mesa. Children welcome, we're into TM, are you? \$125 includes utilities. 278-2277

**ROOMMATE WANTED** - convenient location, \$120 per month, reliable, convenient person to share 3 bedroom house, 284-0842

**ROOMMATE WANTED** - live in Ph. Lane home, ages 25-35, non-smoker, no pets, health foods, female preferred, \$147.50 and utilities. Deposit 222-4338

**STATE COLLEGE** student seeks housing in August. I am economically and emotionally stable have a small dog and prefer, but not require, a bilingual (Spanish) householder. Brad 279-7746

**OPEN MINDED**, masculine white male, 24, looking to find another share a place and good times with another open minded and compatible guy. Please call Dave at 745-4084

**TWO RESPONSIBLE** female roommates to share four bedroom, two bath La Mesa home, non-smokers, two car garage, fireplace. Call 465-3575

**CREATIVE**, non-tobacco couple to share 3 bedroom, 2 bath house 2 blocks from ocean. Pacific Beach, available immediately, \$240 plus 1/2 utilities. 274-3472

**WANTED** - A clean, quiet country-like environment, close to or in town. I am vegetarian, 25, a RN, no positive high quality relationships with others. Anne 276-5613

**TWO PEOPLE** meet roommates for house in Encinitas, \$125 per month each, we're into backpacking. Bill 482-8756 or Ron 481-9725

**ROOMMATES** for large beautiful old home in Golden Hills, fireplace, big yard, share with non-smoking, non-smoking adults. Call 239-7495, keep trying

**OPEN MINDED** GUY, 24, looking to share a place with same. Work and exchange photos to Dave, 2209 Knott St., La Jolla, CA 92039 phone 475-4084

**ROOMS AVAILABLE** now in spacious 5 bedroom Ocean Beach house with anti-AIDS atmosphere, \$150 plus \$50 deposit and one-half utilities. No tobacco or drugs. Vincent 295-8779

**QUIET VEGETARIAN** couple seeks single vegetarian housemate for large secluded house on ultra-quiet Canyon. Lots of trees and tranquility. Sorry, no pets. \$115. Hours: 11 a.m. - 10 p.m.  
Fri. & Sat. 11 a.m. - 12 p.m.  
202-0072

**NEED RESPONSIBLE** roommate female to share 2 bedroom house, \$162.50 a month and half of all utilities. Pacific Beach, 272-3211 mornings only, Central

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**Summer Place Workshop**  
For boys and girls ages 5 through 8 including art, music, drama, nature, movement, and creative expression activities.  
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\$100.00  
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**RENT-A-HORSE**  
Call for details 445-5055  
1751 St. Louis & Holidays  
Day Lesson \$15  
Shuttle Valley Ranch  
in Sunny Delmarco. Closed Tuesday  
Direct, call 8 a.m. to 7 p.m. call  
1 mile to Riverside Rd., then left  
one mile to general store, left,  
then right onto Oak Grove Rd.,  
right onto Boulder Creek Rd. Right  
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Direct, call 8 a.m. to 7 p.m. call  
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All fanzines, magazines, paperback, and art books  
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**I'M NEVER HOME** - Want female to take furnished 2 bedroom, 2 bath Mission Valley home. 1 keep one bedroom for storage, the rest is yours. Utilities paid. Rent negotiable. 447-6079 after 5:30

**FEMALE ROOMMATE** to share 3 bedroom house in Jamul on 21 acres with women and 4-year-old son. Infant OK. \$100 plus share utilities. Phone 469-8626, 253-0264

**FEMALE** - 18-27, neat, non-smoker, responsible, to share Claremont apartment \$175. No pets. Bryce 276-3871 mornings or after 9 p.m.

**ROOMMATES WANTED** - Beautiful, 3 bedroom condo near UCSD. Two bedrooms available immediately for summer, permanently. Pool, patio, fireplace, new appliances, \$150 each person. 453-5611

**FEMALE HOUSEMATE** wanted. Near three bedroom house in Pacific Beach. No tobacco or pets. Nice location and a large garden. 483-3069

**SHARE OUR CONDO** - Two wild and crazy boys seek a wild and crazy person to share with. Pool, tennis, beach, etc. Available July 15. Bruce or Dave 565-9638

**BEDROOM** in 4 bedroom house, close to UCSD. Washer/dryer, fireplace, non-smoker, clean and responsible person. \$130 plus 1/2 utilities. 481-0109

**FEMALE OF MALE** housemate wanted. Open in a bedroom house in Del Mar. Message and I will return call at time convenient to you. 282-8383 between 9:00 a.m. and 5:00 p.m.

**HOUSEMATE WANTED** for 2 bedroom house in Kensington. Leave message and I will return call at time convenient to you. 282-8383 between 9:00 a.m. and 5:00 p.m.

**SHARE 3 bedroom house in Claremont** - Plenty of room, fully furnished, garage, patio, and everything else. Private bath. \$125 per month. 565-8584 after 8 p.m.

**FEMALE WANTED** for congenial, mixed race, share 2050 Pacific private home, share bath. \$112 per month plus utilities. Jun 28-31-48

**ROOMMATE WANTED** - La Jolla house, close to beach and ocean, yard, own room. \$175. 454-5375 evenings or weekends

**SF MEMBER** female, wants share house with other spiritually minded persons. Likes classical music, art, works full time. Volunteers at Aranda Escondido Center. Barbara 438-5842

**FEMALE WANTED** before August 10 to share 3 bedroom, 1 bath house with 2 bedrooms, 1 bath, 1 1/2 car garage, own back yard, no tobacco. \$125 per month plus 1/2 utilities. 298-9267, 485-4242

**COUPLE WANTED** for 2 bedroom, bath, private entrance, of large house with back yard. Fruit trees and vegetable garden. Small pet OK. Non-smokers, please. 511-25 per person. 272-1835

**CONSIDERATE** NEAT, female roommate, over 21, to share luxurious, furnished condominium located between State and Compton. Complex offers many amenities. 481-8304 or leave message 562-9051

**MELLOW COUPLE** seeks roommate or couple for master bedroom, 1/2 bath in Claremont. \$212.50 plus 1/2 utilities. Spacious living atmosphere. Phil and Daniela 506-6958

**ROOMMATE WANTED** - Neat, non-smoker for 3 bedroom, 2 bath townhouse near Balboa, Claremont. Priv, sauna, etc. No pets. Available August 1. \$175 per month plus 1/2 utilities. Kelle 565-1687

**WANTED** - Female, age 21-55, share 2 bedroom, furnished apartment in Pacific Beach near Bay Utilities paid. Prefer employed or students. Eunice 3110 Joyce 272-0794

**HOUSEMATE NEEDED** to share 4 bedroom house in Claremont area. Private room, yard, garage, washer, dryer. \$100 plus 1/2 utilities. Michael or Sandy 278-6704

**FEMINIST ARTIST** seeks studio apartment or house with room space in Ocean Beach by June 30. From \$50 to \$150. Interested in art, music, dance, film, politics. 296-2032

**HOUSEMATE WANTED** to share small, comfy home in Golden Hills with one person and cat. Non-smoker only. Prefer vegetarian. 231-1298

**NEED FEMALE ROOMMATE** to share big house 4 bedroom, pool, laundry, lots of extras. Claremont area. Must be \$170 including utilities. 234-8101 10-6

**ROOMMATE WANTED** for very nice, four bedroom house in Claremont. Large yard, located on a canyon. Quiet, mellow environment. Female student preferred. \$150 per month plus 1/2 utilities 292-3930

**PACIFIC BEACH** \$130 per month in 2 bedroom furnished home. Male or female wanted. Call 284-1267

**THAT'S RIGHT** - NEEDS responsible, male or female roommate for 2 bedroom apartment. Block from ocean in Pacific Beach. \$127.50 per month. Chris 488-6885 after 5 evenings. 232-7528 for details

**SMALL, REFLEXED** Golden Hills home needs housemate to share with one person and cat. Not interested in money, people, unless 25 smokers or meat eaters. 231-1258

**NON-SMOKER** to share my home in North Park. Microwave, kitchen, laundry privileges. \$150 per month plus share utilities. Babs 282-4810

**OCEANFRONT** on the sand, one bedroom. Available to an intelligent, responsible person. 208-8-29, 275-1600 X 107 (leave message and phone number). Available by the week or month.

**VEGETARIAN** FEMALE: wanted to share two bedrooms Pacific Beach apartment. Walk to beach, \$90 plus 1/2 utilities. Prefer quiet female. Bruce 483-4317

**NON-SMOKER** to share my 3 bedroom home in Sierra Mesa area. Kitchen and laundry privileges. \$130 a month plus 1/3 utilities. M80 563-8356

**For Sale**  
HANGING WALL unit custom built without hardware, oil finish, 40 long, 12 deep, 8 high, perfect, originally \$200, price \$80. 272-4210

**CHARTER GARAGE SALE** - One neighborhood's collection of treasures. TVs, stereos, plants, lamps, tables, chairs, maybe a guitar. 4415-Arch, Hillside, near Sears

**ANTI-CONSUMERIST** for sale: Whirlpool 5000 convection 224-6866 after 6 p.m. or weekends

**BATHUB** antique cast iron clawfoot. Great condition, \$200 or best offer. 231-1500 or 474-3623

**NAVY BLUE** sofa bed, \$55; maple dresser, mirror, \$25; gold recliner, \$15 229-1355 evenings

**CLASSIC ART** desk sectional. Needs recovering. \$150 298-8685

**THREE TICKETS**, Shaun Cassidy Concert, Civic Theatre, Los Angeles, July 7, 8 p.m., \$8.75 each. 287-4718

**ANTIQUE** 8 foot Empire sofa, newly reupholstered, \$100. 39 high Victorian plant stand, \$35. 402-4240

**SACRIFICE** - Three deluxe beds on toilet and toilet. One on table decorating. 280-9555 evenings, 235-4261 days

**CUB SCOUT** den mother's uniform, size 14, classic, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 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