

(continued on page 8)

City Lights

Does Anyone Here Know The Score?

If you were to take at face value the little blue brochure mailed out last month by the San Diego Symphony Orchestra Association, you'd believe the symphony is operating without a hitch. The brochure is loaded with figures marking "five years of progress" and comparing attendance of the 1972-73 season with that of the 1977-78 season. The brochure says total attendance is up forty-nine percent in that five-year period. The astounding difference between the 240,000 people who went to a concert last year and the 161,000 who attended five years ago is attenuated somewhat by the fact that there were fifty-four concerts in 1972-73, as opposed to eighty-seven last year, as the brochure states. What is not brought out, however, is that the average number of people attending individual concerts actually decreased by about 200 in that five-year span.

But there's much more that the little blue brochure does not divulge — the symphony's true "financial picture," for instance. Even though there are very telling clues to that picture, you won't see it drawn very clearly anywhere. It's like the business manager, Joe Kobryner, says: "Anything having to do with symphony finances is not for public information." But some things are known. During the 1976-77 season, for example, the symphony increased its budget deficit from \$227,000 to \$463,000. Last year the deficit dipped to \$265,000. Though it's not unusual for symphony orchestras to operate on deficits, it is unusual that a respected board member who is a retired CPA and who also sat on the board's finance committee should resign because he thinks next year's budget is unrealistic. Frank Weston quit the board in mid-February after urging it to reject next year's budget, which is projected to be unbalanced, and thus, he thinks, is overly optimistic. "There was a deficit last year, there will be a deficit this year and next year, but the budget is balanced," says Weston. "It's unrealistic in terms of projected ticket sales and the fund drive. Maybe they do believe they can increase ticket sales, but they haven't been able to the past two years." Weston asserts that if things don't change, by about this time next year the symphony will be bankrupt.

General manager Michael Maxwell, who took over the symphony last summer as the fourth leader in six years, acknowledges a "precarious balance between solvency and insolvency," but he doesn't think bankruptcy is imminent. "Are we going to go with those who are unhappy with the situation and want to hold the line, or those who want to go forward?" asks Maxwell rhetorically.



Michael Maxwell

He's obviously chosen the latter, and the blue brochure cannot elucidate the concomitant circumstances of it. His major decision has been to phase out the symphony's two conductors, Peter Eros and Charles Ketcham, but it will be two years before a new conductor (or conductors) takes the stand. While most orchestra

members agree that Eros and Ketcham have outlived their usefulness here, some feel two years is too long to wait. Most observers and orchestra members agree that musically the orchestra is at the brink of becoming "world class." The consensus is that what is needed now is a conductor with the expertise and the drawing power of a Zubin Mehta, who took over the L.A. Philharmonic in the mid-Sixties

remarkably similar accounts of Eros's way of doing things. They say he is not a strong leader and that when something goes wrong, say an instrument is out of tune, Eros more often than not will decline to take the responsibility of declaring who is playing the errant instrument. "He [Eros] says to the musicians, 'Take care of it yourselves,'" remarks the same musician quoted above. "Leaders are supposed to solve problems. He doesn't want to get his nose wet with the problem. He doesn't want to be not loved. You gotta have people against you, if you're a leader."

The leadership role within the orchestra has apparently been assumed by a core of musicians. Those in the core generally feel it's a good thing. "The orchestra musically is playing exceedingly well. There's a lot of talk about music," says one musician who's in that group. However, another musician, who was not a member of the group and who has recently left the orchestra, complains, "A certain clique has taken over to establish certain standards. They lack professional experience. It's a very high-schoolish situation. They talk about people, discuss who they can get rid of." The factionalism has led, again in the opinion of those outside this leading core, to very bad morale within the orchestra. "Morale is the lowest I've seen it in three years," says one musician. She ticks off the reasons in particular: a sour notes; the desire for a different conductor; the expansion of the symphony office staff; the desire to become a full-season orchestra (the San Diego Symphony plays for only eighteen weeks in the winter and seven in the summer).

Maxwell defends his methods blithely, and lays any morale problems to "ignorance, lack of communication, and people jumping to conclusions."

Referring to Eros, he says, "You don't tell someone who's worked hard for you that it's all over," as he snaps his fingers. "A man who's in demand isn't going to be available for two years anyway." Maxwell is looking for someone with an international reputation, someone between Eros and Carlo Maria Giulini, the current conductor of the L.A. Philharmonic. It may take two years before the symphony can pay the price for the conductor it needs anyway. Giulini's salary has been reported between \$150,000 and \$200,000 a year; Eros makes approximately \$30,000. Maxwell is also working to expand the season. Six more concerts will be added to next winter's program. Maxwell also defends his airing of an

assistant, George Stalle, a couple of months back, as well as his signing on of a marketing director, a director of group sales, and a PR consultant. Among some members of the orchestra, these hirings have given rise to questions about Maxwell's priorities. "Each time someone is hired in that front office, I see a resentment," says one disgruntled musician. "They're constantly telling us there's no money," says another. On the issue of spending money on more concerts or on instruments versus spending it on advertising and public relations, Maxwell says, "There has to be a balance. If we're going to have a major organization, let's have a major organization." He feels the symphony hasn't been "merchandising" enough. He's advertising on television, radio, billboards, "and forging a link with the news media. We're trying to create a kind of excitement." He won't disclose what the advertising and PR budget is, but he says it's not enough. And buying instruments "is not a priority." So in the eyes of some musicians it comes down to the philosophical question of whether you create excitement and interest in the orchestra by concentrating on packaging and promotion, or by working intensely on it musically, and creating as soon as possible a "world-class" orchestra that San Diegans can't wait to hear. The little blue brochure is mute witness to the choice that has been made.

— N.M.

How Do You Spell Relief?

In the waiting room of the Logan Heights welfare office the reek of cigarette smoke fills the air, and even at quiet times it seems like too many bodies are jammed into too small a space. Young welfare clients, mostly men and mostly black, saunter up to receptionists, who speak through holes cut in protective glass, with sidelong glances the applicants size up other lobby patrons, who range from red-nosed and rheumy-eyed Anglos to teenage Chicanas who cradle infants in their arms. The cast of characters alone would be diverting, but these days there's also plenty of action—screamed obscenities and threats of murder and outbreaks of physical rage.

Carlyne McDaniell, one of the workers who screens clients for eligibility at the Logan Heights office, minces no words in describing the situation there. "If steps aren't taken immediately I think it's only a matter of time before either a worker or client will be seriously injured or killed," she charges. "The county is playing Russian roulette with the safety and physical safety of its welfare clients and workers." McDaniell is a shop steward for Local 545 of the Social Services Union, which represents the welfare workers, so she talks most about the dangers confronting her fellow employees, but she also points out that the violence at the office hurts the welfare clients. "Peace-loving clients are afraid to come into the office," she says.

Merkel Harris, director of the Logan Heights Rights Organization, agrees with that assessment. "It's a potential explosion for any person going into the waiting room. You're sitting there and you're totally exposed to everything. You're captive," Harris says. She's worked with the welfare rights group for the last eleven years and has faced numerous confrontations without fear, yet after spending five days this month in the Logan Heights lobby she says, "It makes me very nervous."

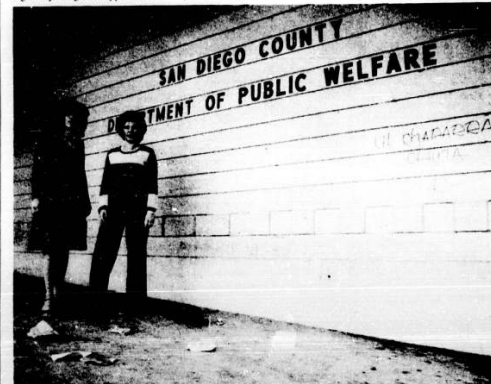
McDaniell is quick to document the incidents already taking place. She hauls out sheafs of "security incident reports" on which names have been blotted out to protect client privacy. The picture is nonetheless clear. The reports describe clients threatening and screaming at social workers after being turned down for aid; they tell of clients who have inexplicably kicked, struck, or belittled obscenities at other clients in the lobby. One recent situation illustrates the extreme to which things have degenerated so far. When a group of clients one day scrambled for checks and medical cards, an older man chastised a younger woman and told her to wait her turn, a command which offended a cousin of the woman who was

in the group. The cousin (a younger man) first verbally abused the older man, and then socked him in the face, when the older man fell between two chairs, the younger began kicking him in the ribs, legs, and face. After slashing the older man with a knife, the younger man "lifted a chair directly over his head, hitting an older Mexican-American lady [by accident]. His intent was to slam the chair down on the still prone Mr. C," the report states. Although all observers seem to agree that things have degenerated at the office, their explanations as to why are many and complex. The deterioration apparently began in October, when the general relief program moved from the downtown welfare office on State and F streets to the one at Twenty-fifth and Imperial. The general relief program, totally supported by county funds, essentially serves individuals who don't qualify for any other program, those without dependent children, those who can't claim age or permanent disabilities; usually younger, single people who "are the lowest on the economic scale," in Merkel Harris's words. Many are drug addicts or ex-convicts, or are scarred by major emotional problems. In contrast, the Logan Heights office before October only served family aid clients. Then the downtown office closed, a victim of both post-Proposition 13 belt tightening and downtown redevelopment plans, and the general relief crowd began trooping over to Logan Heights.

Now the latter office handles sixty-nine percent of all the county's general relief recipients. "You have this group of people who have nothing . . . and they crawl in one day and it may take five to eight days to get an application

Others blame other factors: the explosive mix of different types of welfare clients now using the Logan office, weaker security measures at the Logan Heights district chief, Dick Bourke. Even without such an officer, Bourke points

necessary training and authority. The inability to acquire the peace officer doesn't seem to bother greatly the Logan Heights district chief, Dick Bourke. Even without such an officer, Bourke points



Carlyne McDaniell, Der Young

going. "You're asking for trouble," Merkel Harris asserts. "They're desperate, and we're the last people to tell them no," says Dee Young, an eligibility worker supervisor who's worked in Logan Heights for four years.

Moreover, workers like Young and others say that violence at the Logan Heights office now has climbed to higher levels than it ever reached downtown, and they point to another change which occurred about the same time as the general relief program's move. As of September 1, the county's general relief budget was cut by a third, so eligibility requirements were tightened to further trim client loads.

Whereas clients before received aid until the welfare department determined they no longer needed it, now employees must reapply every thirty days to receive the basic monthly grant of \$120, a procedure that has been taking as much as a week or more. "It's sort of a harassment procedure," says Essex Hutton, another of the Logan Heights supervisors. "And it's definitely increased the level of frustration."

In an attempt to deal with the situation, the county early this year called a series of security meetings attended by a variety of county employees. McDaniell says the unanimous recommendation of those who met was for either a San Diego City policeman or San Diego County sheriff's deputy to work at the welfare office full time. McDaniell says the welfare department offered to pay the salary of such an officer, but both the police and sheriff's departments declined to supply one and cited manpower shortages. In spite of the rejection, McDaniell says welfare workers don't want to turn instead to an armed private guard, because they fear that such a guard would lack the

hopefully forthcoming remodeling of the Logan office, which he says will add lobby space and which now sits across the street from Pat's Liquor, where a cluster of men assemblies night and day. "Clients downtown wouldn't wear knives and carry guns so openly, but in the ghetto people don't hassle them as much. Here everyone has his piece," says McDaniell. She claims the situation now is also feeding upon itself. "The word is out on the street that it's out of control."

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In the meantime, the welfare employees union is sticking with its request for the peace officer, and has asked the county board of supervisors to investigate the situation. McDaniell doesn't sound too optimistic about what will come of the request. "San Diego County is just waiting for someone to get murdered or seriously hurt," she says flatly. "Offices all over the state have peace officers, but they've gotten them only after someone's been murdered. And we don't want that to happen here."

—J.D.

—Jeanette DeWise and Neal Matthews



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Nurses' Aid

Our thanks to Neal Matthews for his informative article describing our efforts to affiliate with our professional organization, the California Nurses' Association, for the purpose of engaging in collective bargaining with the administration of Scripps Memorial Hospitals ("City Lights," March 15). For the record, however, it should be noted that this is the first time the CNA has been involved in organizing efforts at Scripps.

Four years ago (not two) two labor organizations (not the CNA) lost a representation election at our hospital. At present, a united effort by four AFL-CIO organizations is underway to represent all of the nonregistered nurse employees at Scripps Memorial Hospitals. Their support in our behalf has been essential.

Kevin Carrubine
Kate Silverman
Scripps Memorial Hospitals
Nurses' Collective

Footprints In The Jello

I have just finished reading "Mr. Jello Will See You Now" by Eleanor Widmer (March 15). I wonder what the point of the story was? John Vietor has led an interesting, even opulent life. I don't mind glimpses of the rich or famous, but what is the reason of fire for this glimpse? He comes out looking like an insect that has been skewered for our inspection. I was not at all convinced he deserved this skewering.

An earlier article about Helen Copley I understood. She is an unpleasant woman from what I can tell and the story was a bit of an

expose, or an honest look at power plays and manipulation by someone whose position touches most San Diegans. But to dwell on the quirks and mannerisms of John Vietor came out sounding as if the author were miffed by his good fortune, even jealousy.

Perhaps his ignorance of her discomfort in the sun, wearing a wool sweater, was not ignorance at all, but remarkable perception. The discomfort was payment in advance for the unlikely portrait he sensed she would paint.

Karyn St. Lorraine
Del Mar

From Rage To Riches

Maureen O'Connor is the perfect success story for the Seventies ("Don't Call Me a Home," March 8). Appalled by injustices in city government, a young schoolteacher concludes that she can correct the existing injustices by going into city politics, and defies all odds by getting elected to the city council. Unable to correct injustice, she becomes apathetic and marries a millionaire twice her age.

Bill Kalagian
San Diego

R-4 Where Art Thou?

Once upon a time there was a middle-aged lady who lived in Mission Hills. She and her husband saved their money and purchased an R-4 lot, upon which they built an eight-unit apartment house. They no longer live in freckle-faced Maureen O'Connor's district, but they feel that they have been taken in, or "had," so to speak. Maureen should have confided in her constituents, as well as her brothers

and sisters, that she "didn't know what an R-4 lot was, knew nothing about government, and had only taken one political science class, and that was because she had to." If she had, the outcome of the election might have been different.

Letters

After being "magically transformed from a swimming instructor into a council member," hopefully she has become better informed on the aforementioned subjects. If not, now that another magic wand has whisked her from Mission Hills to a "dazzling Point Loma mansion," perhaps her husband will enlighten her regarding the intricacies of income property, or cetera.

Pat Fritzenkotter
San Diego

That's Who

Your article entitled "Beyond Belief" ("City Lights," March 8) about Dr. Ross Allen Bartlett and the Alliance for the Preservation of Religious Liberty (APRL) was certainly a welcome change from the coverage of religious issues usually given by the media. There are anti-God and irreligious people who are out to destroy religion in America—as has been done quite successfully in communist countries—and all too often the media seem to be working with this tiny minority rather than speaking out in favor of religious freedom.

Under the First Amendment to the United States Constitution, any individual American has the right to worship as he chooses, and it is the purpose of APRL to defend that right and to end religious persecution. Attacks on religion take many forms: "deprogramming" of religious people is one of the worst. But even by using the word "cult," we are spreading distrust and fear of religious groups by linking small and little-known but nevertheless legitimate religions with insane criminals like the Manson group. Anti-religionists have gone to the ridiculous extreme by labeling any sudden personality change as a symptom of belonging to a cult. Obviously, part of the purpose of any religion is to enable a person to change his old habits and to live a better life. People who have not dedicated themselves to a religion often do not understand those who have!

As president of the Alliance for the Preservation of Religious Liberty, San Diego chapter, I would like to correct a couple of points in your article. Dr. Bartlett's view of the Hare Krishna appeared somewhat less than accurately. Though the Hare Krishna is not a Christian religion of India, which is much older than Christianity. As such it certainly is a bona fide religion and has been declared so in court, as have other religions which are also under attack by the anti-religionists.

Secondly, the image of Dr. Bartlett himself was not fully presented. He was asked to be national chairman of APRL, of course, because he is a believer in and a fighter for religious liberty, but also because his many accomplishments have won international recognition for him. His daily radio sermons which are heard all over the southwestern United States over XEMO, is just one example. He is included in the Marquis Who's Who in America, and Who's Who in Religion in America. He is listed in the National Register of Prominent Americans, and in the Dictionary of International Biography from London, England. The most recent honor accorded Dr. Bartlett is an invitation to membership in the prestigious International Platform Association, which includes members from fifty-five nations.

Van L. Adams
Alliance for the Preservation of Religious Liberty
San Diego

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Straight from the Hip

MATTHEW ALICE

Dear Matthew Alice:

What is the phenomenon known as the "green flash" and what causes it? We have a friend who claims to have actually seen the flash himself, though at the time he was under the influence of a mind-bending drug. Others we've heard of, more reliable, perhaps, say they've seen it, too, and always at the beach.

Alice and John Bellman

San Diego

When the sun sets or rises on a clear and distant horizon, as occurs in the desert or at sea, a brilliant green or blue flash of light can sometimes be seen. This flash takes place because the air around our globe refracts light near the horizon. That is to say, it disperses light into various colors of the spectrum in the way a prism creates a rainbow. This dispersion causes the last segment of the setting sun to lose its characteristic whiteness. In very rare cases when the atmosphere is both clear and of uniform temperature over a great distance, we see a fully developed blue flash — the tip of the sun's great rainbow. In most cases, though, atmospheric turbidity attenuates the blue components so as to yield a green flash. And of course when the atmosphere is too turbulent or cloudy, the sunset appears normal or is obscured altogether. Refraction and atmospheric turbidity also explain why stars twinkle. Starlight is bent in small and various ways as it slices through layers of warm and cool air, each layer refracting the light to a different degree. Seen from earth, these subtle refractions make the stars appear to scintillate. For articles on these phenomena, see the glossary of Meteorology, 1959 edition, published by the



Illustration by Rick Gray

American Meteorological Society of Boston. The book is on hand at the National Weather Service office at Lindbergh Field (telephone 297-2107), or at the science desk of the city's Central Library (236-5800).

Dear Matthew Alice:

Where has all the octane gone? Over the last couple of months I've noticed the octane level of gasoline has been steadily dropping at almost every station I've been to, major or minor. Premium has dropped from 95 at most major stations to 94 and even 93.5. Regular, likewise, has gone from 89 to 88. Can you explain what's

up? (Or down, as the case may be?) With prices climbing merrily and quality dropping to the gutter, will we all be reduced to taking power mowers for a Sunday drive?

Mark Dawson

La Mesa

Since octane numbers indicate how well a gasoline performs in the engine, you might say that the quality of gas has slipped in the past couple of months; for octane, numbers have indeed decreased. But because so many factors and ingredients affect these numbers, it's a bit of a tangle to explain why they have gone down. The most important reason is that

summer is a time of maximum fuel consumption. People buy the greatest amount of gas in the summertime — what with traveling or taking short trips to the beach. Imagine how much gasoline is burned in Los Angeles alone to produce the Rotten Orange Skyslow of Doom each August and July. Because of so much fuel consumption, the gas companies have less of their highest quality grades of gasoline to go around; therefore the best grades get diluted in average-grade blends, and down goes the general quality of gasoline. The federal government aggravates this situation in two ways. It requires certain gas stations to sell clean-burning unleaded fuel, which itself takes a lot of high-quality gasoline, as lead was added to gas in the first place as a cheap way of raising the octane. Meanwhile, the Environmental Protection Agency will require all gasolines to have less and less lead in them (reaching a target of .5 grams per gallon by October, 1979, down from a high of three grams today), and this requirement, too, will draw on the limited amounts of high-quality gasoline to keep octane levels up. In the future, high-octane gasoline will cost more because of the added scarcity of high-quality ingredients — but that's the price we'll pay unless we want the Los Angeles Skyslow to go national.

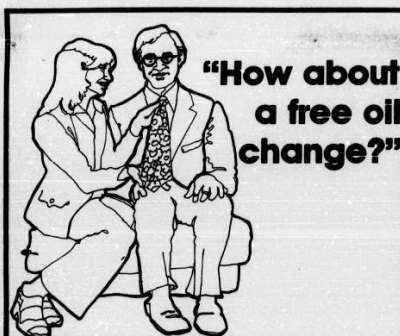
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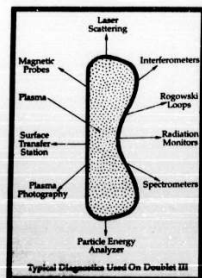
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Star Chamber



Doublet III control room



(continued from page 1)

Ohkawa came to General Atomic in 1960, when he was thirty-one years old. In 1959 he had been working in Geneva, Switzerland, for an international committee on nuclear research, prior to that he was an associate professor of physics at the University of Tokyo. He was an ardent skier as a younger man, and says of the time he spent in Geneva, "Good skiing place, the Alps." He remembers writing a postcard to his friend Donald Kerst, then a key figure in General Atomic's fusion research program, telling him just how good the skiing was. Kerst wrote back that Ohkawa could ski at Mammoth if he would visit San Diego. Ohkawa accepted the offer, and soon went to work as one of the principal scientists in the fusion research program.

General Atomic, at that time a division of General Dynamics Corporation, had been actively researching the fusion process since 1959. In addition to the parent corporation's own funds, much of the considerable money needed was supplied by the Texas Atomic Energy Research Foundation (a group of electric utility companies that hoped fusion reactors would shortly replace coal- and oil-burning electric generators). But fusion, which looked so promising in the late Fifties, soon bogged down in what seemed like insurmountable problems. How was such an extraordinarily high temperature to be reached? How would the hot gas be contained? The more intricate these problems got, the more General Atomic focused on its other major research efforts, particularly uranium fission reactors, for which the problems of fusion research demands in their areas stalled and then gradually backed out of their promises to work. By early 1978 General Atomic had only three HTGR contracts left, and they were forced to cancel them. "A lot of soul-searching went on at the time," said General Atomic's public relations director, Earl Zimmerman recently. "We eventually decided that it was cheaper to get out of the business." Zimmerman blames antinuclear and environmental groups for

contributing to the changing safety regulations which stalled construction of fission power plants and made them financially less attractive to potential buyers. Fission research caused additional woes for General Atomic in August, 1977, when the company was accused of "losing" some seventeen pounds of uranium. Officials from the Nuclear Regulatory Committee informed Governor Jerry Brown about the discrepancy, adding that there was no evidence of theft and that the loss could likely be traced to "overstatements, machining and scrap losses, and unmeasurable amounts bound up in equipment and pipes." In a statement quoted in the *San Diego Union* on August 3, a spokesman for General Atomic confirmed the latter, saying, "We are quite confident that there has been no loss of fissionable materials that cannot be accounted for. In the finished material there is always a certain amount that goes into the laundry (on employees' clothing), ducts and air conditioning." (When asked recently about the incident, Earl Zimmerman emphasized that the company has a strong interest in keeping track of exactly how much uranium it has on hand due to the high cost of the material. He conceded that some is inevitably lost in the machining process, but claims that this "loss" poses no health hazard due to its relatively low-level radioactivity.)

General Atomic today occupies a sprawling 400-plus acres just north of the UCSD campus on Torrey Pines Road. Much of the complex is immaculately landscaped, with pine trees, shrubs, fountains, and lawns like putting greens. But the pastoral atmosphere is exploded by a tall fence encircling the complex, and the entrances are manned by security guards. A visitor must acquire two separate passes before being allowed in, one of which must be signed by a company official before the visitor can then leave. According to General Atomic, some of the reasons for the security are related to the valuable equipment, some of the company's utilities, and to government regulations on industrial safety in general. But some of the precautions are necessary because of the radioactive material that is manufactured there: the company does not handle bulk uranium ore but machines high-grade "fresh" uranium into rods and pellets for its reactors.

In spite of the cost of such security, the setback of their HTGR program, bureaucratic hassles, and public outcry that go with the handling of radioactive materials, General Atomic continues to develop and sell fission reactors (they also

market electronic devices and a line of carbon-based artificial body parts used primarily in heart-valve operations). Presumably, when asked about the hazards of such reactors, company officials tend to downplay potential problems; after all, their business is to sell these reactors for a profit. Listening to them, it almost sounds as if storing radioactive reactor waste in such a way as to prevent it from entering the food chain permanently is a relatively small problem, of concern only to vindictive special-interest groups rather than various state legislatures. (Maine and California have passed laws prohibiting the further development of fusion power plants until the question of waste storage can be resolved, and three other states are considering similar legislation. The California law is currently being challenged in court.) They repeatedly claim that current coal- and oil-burning power plants are at least as dangerous and harmful to the environment. And they scoff at what they say is undue concern over the dangers of radioactive substances. "Uranium is just another material. In my opinion, there is a lot of other materials far more dangerous," one official asserted recently. "There is no such thing as a perfect energy source," another official said.

Melvin Gottlieb, director of Princeton University's fusion research program, has put the problem in a somewhat different perspective. "All energy production has undesirable side effects," he said in an interview in *Time* magazine. However, he added, "There seems to be less [undesirable side effects] with nuclear fusion than with other power sources currently in use." That fusion reactors now loom on the horizon as a possibility is due in no small measure to another employee of General Atomic, Tihro Ohkawa.

Scientists have been intrigued by fusion, the process that fuels the stars, ever since its basic principles became known during the 1930s. It is estimated that in the sun, 564 million tons of hydrogen is converted into 560 million tons of helium every second. The remaining four million tons is released as energy, a small fraction of which is sufficient to warm our entire planet. It is this extraordinary quantity of energy released, along with the availability of large quantities of hydrogen "fuel" on earth, that over the years has made the concept of a fusion power plant impossible to ignore. Because special forms of hydrogen, known as deuterium and tritium, are required, not all of the hydrogen in sea water can be used. But in every gallon of

sea water there is about one-eighteenth teaspoon of deuterium and tritium. In the fusion process this quantity of material releases the energy equivalent of 300 gallons of gasoline.

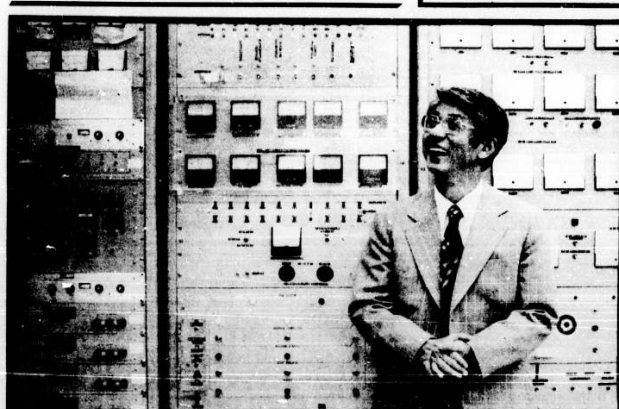
Since a fusion reaction takes place only at temperatures near 190 million degrees centigrade, scientists in the early Fifties had to search for a new type of container in which the reaction could take place (the highest melting point of any known material is only 6000°F). The most promising approach hit upon was the magnetic "bottle." Theoretically, hydrogen could be "ionized" (separated into positively and negatively charged particles) and contained within powerful magnetic fields. An electric current could then be passed through the gas to superheat it, and supposedly fusion would take place. Still, no one really knew if such a device would work one of the first prototype magnetic confinement devices, built in 1952 at the Los Alamos Scientific Laboratory, was dubbed the "Perchutator."

At the time this was believed to be the best and probably only possible shape for an effective magnetic confinement chamber. But in 1967 Ohkawa published a paper modifying his concept: the overall chamber should be doughnut-shaped, he said, but a cross section of it should look like an hourglass. He referred to this new concept as Doublet, and it has become the vanguard of fusion research not only at General Atomic but around the world.

The same year that Ohkawa published his first paper on the Doublet concept, he became director of General Atomic's fusion research program. He had revolutionized fusion research, and apparently his contributions were not unrecognized by the company's executive directors. "Until Ohkawa came along, these magnetic bottles didn't work. They just didn't work," says John Gilleland. Gilleland, at thirty-eight, has been with General Atomic since 1970. Prior to that he obtained his doctorate at the University of Michigan, experimenting with the magnetic confinement of atomic particles. He credits Ohkawa's multi-pole concept as being the prime reason scientists "have gone from a position of thinking that nature might not like magnetic bottles, that there might be fundamental physics reasons why they wouldn't work, to demonstrating that the best possible theoretical bottle that anyone could ever dream of worked."

While some laboratories began to experiment with alternative methods of controlling fusion, Ohkawa, Kerst, and their assistants pursued the magnetic confinement approach. It wasn't easy or inexpensive, to cope with principles never before encountered by science, the group had to design new instruments; and huge amounts of electricity were needed to activate the magnetic fields and heat the plasma. But finally, in 1965, their persistence paid off. Using Ohkawa's new "multi-pole" concept (consisting of

Ohkawa: "If you're talking about when I do my best scientific work, probably it's sometime when I'm asleep."

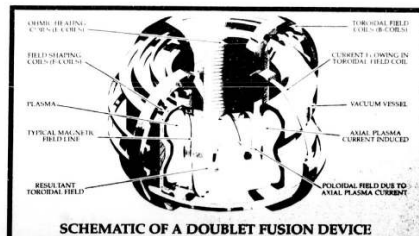


interlocking magnetic fields), they achieved the first stable confinement ever of a plasma. They didn't yet have the capability of heating it to 100 million degrees centigrade, but they could at least get it hot and keep it where they wanted.

Shortly after that, Russian scientists, using a separate but similar approach, also achieved the stable confinement of a plasma. Their machine was similar to General Atomic's in that the confinement chamber was doughnut-shaped; a cross-section sliced out of it would have shown that the wall at any one point was a perfect circle. At the time this was believed to be the best and probably only possible shape for an effective magnetic confinement chamber. But in 1967 Ohkawa published a paper modifying his concept: the overall chamber should be doughnut-shaped, he said, but a cross section of it should look like an hourglass. He referred to this new concept as Doublet, and it has become the vanguard of fusion research not only at General Atomic but around the world.

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SCHEMATIC OF A DOUBLET FUSION DEVICE

light-year ahead. Some-times he says things that you don't even understand, and then after a half day's discussion, it'll all be down on paper and you'll go off with a few theorists and try to fill in the two to twenty steps he's skipped between this model and that model.

Current fusion research at General Atomic centers around Doublet III, the third in the series of magnetic confinement devices utilizing Ohkawa's hourglass-shaped confinement chamber. Doublet III is not a fusion reactor, which would utilize the heat generated in a fusion reaction to run a steam-driven generator in much the same way that fission reactors generate electricity today. It is simply a scaled up test device, considered large enough and powerful enough to control a sustained fusion reaction for the first time. The \$32 million machine is housed in a bright blue sheet metal building, a double-story, state 5, looking out from the mouth of a small canyon near the Sorrento Valley business park. Utility poles on the slope to the left support a network of wires that carry in some of the massive amount of electricity needed for the experiments. A reddish metal fence topped with barbed wire encircles the building and adjoining yard, where ground squirrels can be seen running through the equipment and industrial debris: barrels, pipes, reels of cable, wooden pallets, storage tanks. In the foreground a small blue tower less than ten feet tall is the only evidence of the huge electric generator buried there. The largest motor-driven generator in California, it can provide at five-minute intervals surges of power up to 260,000 kilowatts—enough to meet the electrical requirements of a quarter-million people.

Inside the building stands Doublet III itself, a sixteen-foot-high sphere suggesting a giant peeled orange. Its center magnet is a fluted copper column weighing 180 tons. Bunches of wires as thick as a man's arm feed current into the outer magnets, enormous D-shaped rings of solid copper. The confinement chamber forms a ten-foot-high ring within these outer magnets. During experiments the generator outside is slowly brought up to full speed, when everything is ready, switches are thrown and all 260,000 kilowatts surge toward Doublet III. At the same time numerous other capacitors and electricity storage devices are called upon—for instance, a bank of six-foot-high submarine batteries is shorted, draining their power instantly. The total resulting jolt of current is enough to ionize the hydrogen within the confinement chamber, press it inward about ten centimeters from the chamber wall, and instantly heat it. "We've only been operating [Doublet III] a few months," Ohkawa says, "so we've only achieved temperatures somewhere around ten or thirteen million degrees."

To measure the temperature of the heated plasma, a laser beam is directed through it. By measuring the light that is back-scattered by particles in the plasma, the temperature can be estimated. Paradoxically, such high temperatures do not threaten to vaporize the walls of the chamber, but rather the walls thicken as the plasma "cools." One of the misconceptions that people have about fusion," explains Gilleland, "is that you get something to several million degrees, and it's going to burn up everything and the machine's going to fall in a puddle on the ground."

If we interacted with Nobel Prize winners and heads of physics departments and universities, but Ohkawa is the only guy I've known who is always a few steps or a

(continued on page 11)

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Star Chamber

(continued from page 9)



floor? It doesn't work that way. If even a little bit of material from the wall gets back into the plasma it immediately snuffs the reaction out." Similarly, if the confinement chamber should leak during an experiment, the plasma would instantly be cooled. At any rate, it's nonradioactive—simply inert hydrogen—and so poses no special problems.

The temperatures achieved so far in Doublet III still fall far short of the needed 100 million degrees centigrade. But within a year General Atomic will receive the first two of six neutral-beam injectors, which should go a long way towards solving that problem. These devices, at about \$20 million a pair, will shoot neutrally charged, high-energy atomic particles into the plasma, heating it in conjunction with the electric current. Once all six neutral-beam injectors are operating (sometime around 1981), Ohkawa predicts that he and his

assistants will be able to heat the plasma to the temperature needed for a fusion reaction (an additional ten or fifteen years will then be needed to develop a working fusion reactor). At that point, as one researcher once put it, with "fresh" hydrogen flowing into the chamber, you can "turn off all the power except the magnets, and the gas in there will burn just like our own little sun."

"Technically, I have a great deal of confidence that we could be the first to achieve a controlled fusion reaction," says Gilleland. "But it's related to the funding we get." As the only private corporation in the world now involved in fusion research, some of General Atomic's funds for that program come from its parent corporations, and some from the financial arm of a new group of electric power utilities, known as the Electric Power Research Institute. But the vast bulk of the research

money comes from the government, and General Atomic must compete for it with the other fusion research laboratories around the nation: Princeton, MIT, and Oak Ridge, Tennessee. Both Ohkawa and Gilleland confirm that there is intense competition among the various labs for this money, which in the last twenty years has come to a total of about \$500 million. Ohkawa says of the competition, "You could say it's friendly but very tough."

What do Giff and Royal Dutch/Shell get out of all this? For the moment, very little. Since fusion reactors are a relatively long-term goal, it doesn't make sense to sink a large amount of private money into them. On the other hand, the government has been more willing to supply funds if private institutions provide the facilities for carrying out the experiments. General Atomic's fusion research program is designed to survive on such grants, neither making nor losing any great amount of money for the present. Then, when the time comes to build fusion reactors commercially, the company will have the technological capability to do it without requiring a large capital investment.

Ohkawa hopes to build a fusion reactor eventually, although currently General Atomic has no specific plans to do so. He is now fifty years old, and such a device would be the crowning achievement of his research. Yet typically, he is already looking ahead to another possible goal of fusion research: the fusion torch. Sitting at the conference table in his office, absently holding a briar pipe that has been out for some time, he describes the concept. "Essentially now with the fusion reactor, you're talking about hydrogen at 100 million degrees centigrade providing your energy. But then the exhaust is the helium gas at that temperature." Suddenly he stands up and walks over to his desk. After a few moments of searching, he returns with a paper clip and begins cleaning the bowl of his pipe with it. "So you can use helium gas at that temperature to decompose anything,

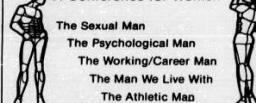
really," he continues, intent on his task. Abruptly he looks up, eyes full of mirth. "But first thing first. You don't talk about the exhaust and things like that until you've invented the engine."

Still, the fusion torch, if practical, is potentially one of the most important outgrowths of fusion research. Such a device could be used to break down toxic chemicals or the radioactive waste from fusion reactors into basic inert elements. It is currently estimated that there are 500,000 tons of nuclear reactor waste in the United States, and this figure is expected to reach 100,000 by the end of the century. The toxic sulfur compounds from the cleanest coal-burning power plants must also be stored as solid waste. In the past our government has allowed this waste simply to be buried or dumped into the oceans. But as much as we need electricity, it is clear that materials like these, which remain actively hazardous for long periods of time, cannot just be sealed away and forgotten. The possibility of leaks and accidents at various disposal sites may be relatively small, but the stakes—human health and life—are extremely high. If fusion power plants prove to be practical, as it now seems likely, they may help our culture to cope effectively with dilemmas it has been sidestepping for a long time.

"People often ask me when fusion will be available," Ohkawa says, "but I ask back the question: When do you need it?" According to the U.S. government, by the end of the century we will have a fusion reactor. Then [for such reactors] to become a significant contributor to energy production will take about twenty or thirty additional years. It takes time to build it. So that's the government's time scale, but I feel if the country wants it, then probably you could accelerate it by accelerating the work. Of course you can't have it tomorrow. But when these new technologies become practical is often due to when the country or society wants it, rather than when the scientists invent it."

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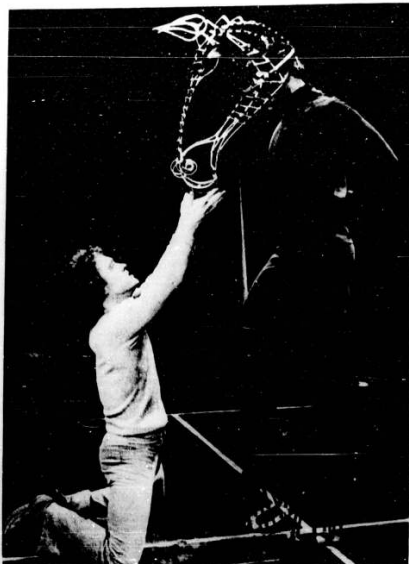
DANIEL SCHULIACI

I went to the revival of Peter Shaffer's *Equus* at the Speckles last week wondering what it could have to offer someone who had already seen Brian Bedford in the original John Dexter production, and, even more recently, Richard Burton and the magnificent Joan Plowright in the movie version of the play. Perceptively, director Neil Harnam has chosen to center the Old Globe revival on the spectacular elements of Shaffer's play, providing an even richer, more tactile experience than the original staging. *Equus*—in case you haven't seen any of these productions—is about a boy with family and sexual problems who intentionally blinds six horses in a stable where he works; it is equally about the psychiatrist who treats him, and who comes to envy the intensity of the boy's emotions, however neurotic and destructive they may be. In the production at the Speckles, one was made more aware than ever of how the play's message is inextricably tied in Shaffer's theatrical virtuosity (which accounts for the failure of the realistically done Sidney Lumet film) and how, in fact, without this virtuosity Shaffer's high-flown theories about the way primitive passion and repression collide in our contemporary society would hardly be

worth mentioning.

In his program notes for the Plymouth Theatre in New York, Henry Hewes wrote that "the play's statement is less impressive than is Shaffer's skilful theatrical fabrication." But the play's statement is the theatrical fabrication. Since *The Royal Hunt of the Sun*, Shaffer seems to have been trying to purge himself of powerful, nonverbal, and highly personal obsessions by casting them into the form of spectacles that can be universally perceived. That which has made Shaffer's plays—*Equus* in particular—among the most provocative in recent theater is not the intellectual games that his characters handily about, but the force of the images he has seized and dared to put on the stage.

The abiding image of *Equus* is Shaffer's arresting theatrical depiction of the horses in suits, actors in chestnut-colored track suits, made to appear immense by the four-inch-high metal horseshoes which they wear on their feet and by their tough masks of silver wear outlining the shape of horses' heads. Any literalism, says Shaffer, which could suggest the cozy familiarity of a domestic animal should be avoided. The gestures they make should convey "equine wariness and pride." Furthermore, the actors' own heads are to be seen beneath the headgear, so that when the young Alan Strang renounces to Doctor Dysart his caressing of his favorite horse



Randall R. James

Nugget, or his blinding of the six horses in a hysterical fit of passion, the actions are inevitably directed at human male forms. This one powerful, concentrated theatrical idea suggests more levels of paradox than the entire, implausible subplot involving a stereotypically pitted religious mother and a proud, sexually repressed father. But Shaffer, the creator of theatrical magic, and Shaffer, the didactic moralist, are not at peace. On the one hand

we are given the superbly poetic orations of Dysart, who is stirred by the passions of his young patient to a crisis that is more than just "professional incense," and on the other hand, such insufferably English bits of dialogue as the running cliché between Dysart and his friend Hester, the magistrate: Dysart—"You're really quite splendid." Hester—"Famous for it." On the one hand, the hair-raising depiction of Alan's orgasmic ride in the dead of night,

What has made Shaffer's plays among the most provocative in recent theater is the force of the images he has seized and dared to put on the stage.

and on the other hand, the embarrassing, unintentionally comical tabloid in which Alan discovers his father in a pornography theater. These contradictions in tone and attitude are not dramatically convincing. Shaffer seeks to explain too much by the rational psychology which his own characters call into question. Dr. Dysart begins to see that no one can fully understand how certain moments "snap together like magnets" in a child's mind to create fantasies which are subversive in the context of civilized society, yet surpassingly magnificent compared with that same society's notions of normality, and it is this very unknowableness which leads Dysart to the threshold of new levels of insight. Yet Shaffer, as though unsure of his extraordinary poetic and visual abilities, in

dulges in all manner of pseudo Freudian interpretation, which, instead of adding another level of density to his work, makes the play controversial on a level that is beneath the dignity of its greatest moments and adds steam to the amateur psychological pretenses in all of us. Fortunately, the Old Globe production gives us the whole of the poetic. Shaffer Designer Steph Storer has enhanced the original set directions by adding a giant scrim as a backdrop on which huge, mysterious silhouettes are projected at moments of heightened tension, and, behind that, another backdrop vividly suggesting the misty Field of Hu-ha for Alan's mid-night ride. Instead of the olive green of the original production, the decorative colors here are black and silver, and Storer's

lighting makes the most of the dimming of the horse masks.

In his direction, Neil Harnam is true to the almost operatic formula that provides us and soothes us with its hour of darkness: its mind, its body, and its heart. Harnam, despite his otherworldly vision, has created an elegant spokesman for the important aspect of Shaffer's virtuosity, that Harnam has captured throughout—not just in Act Two, but throughout the first act as well, with its rapid fire sequence of auras, shifts, cream

bits. His cast, though uneven individually as well as unevenly matched, is caught up in the swing of it. Kathryn Frank, Jane Usher, and Thomas Rietz are proto-actors in the roles, respectively, of Hester, the stable girl, and the houseman. But Fred Mosamane as the father seems to be cut only from Broadway; the play is set in England and neither he nor Valerie Snyder as his wife Dora are quite able to break loose from the structures of their stock roles. She does well in the big scene in which she finally says of her son, "The Devil is there." But anyone who has not needed the terrifying violence and anguish that Joan Plowright brought to that speech in the film is spoiled for life.

Randall B. James as Alan triumphs in the grand scenes of remembrance, though they would have been even more effective had his level been at less than fever pitch the rest of the time. A little more humor in some spots and stately determination in

others—and a little less posturing throughout—might have been in order.

Ultimately, any production of *Equus* either can or can't take the actor who plays Dr. Dysart. It is his mere presence that Shaffer, despite his otherworldly vision, has created an elegant spokesman for the important aspect of Shaffer's virtuosity, that Harnam has captured throughout—not just in Act Two, but throughout the first act as well, with its rapid fire sequence of auras, shifts, cream bits. His cast, though uneven individually as well as unevenly matched, is caught up in the swing of it. Kathryn Frank, Jane Usher, and Thomas Rietz are proto-actors in the roles, respectively, of Hester, the stable girl, and the houseman. But Fred Mosamane as the father seems to be cut only from Broadway; the play is set in England and neither he nor Valerie Snyder as his wife Dora are quite able to break loose from the structures of their stock roles. She does well in the big scene in which she finally says of her son, "The Devil is there." But anyone who has not needed the terrifying violence and anguish that Joan Plowright brought to that speech in the film is spoiled for life.

The Old Globe's *Equus* continues at the Speckles through March 25.

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READER'S GUIDE TO 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.

Dance

Solo Dance Concert, featuring dancer/teacher/choreographer Richard C. Liver, will be presented Friday and Saturday, March 23 and 24, 8 p.m., Studio Theatre, Women's Gym, SDSU, 286-6821.

Dance Performance, new works by members of Three's Company, plus guest artists from the San Diego Dance World, will be featured on Saturday, March 24, 8 p.m., Mayan Hall, Southwestern College, 900 Gray Lakes Road, Chula Vista, 453-2210 or 233-4169.

Round Dance Festival, this 13th annual event, including square and round dances, will take place Friday, March 23, 8 to 10:30 p.m.; Saturday, March 24, 7 to 10:30 p.m.; and Sunday, March 25, 1:30 to 3:30 p.m., Balboa Park Club, 287-2022.

Radio/TV

Clippers Basketball, with playoff fever in the air, the Clippers will travel to L.A. to play the Lakers on Friday, March 23, 8 p.m.; and to Seattle to meet the SuperSonics on Tuesday, March 27, 7:30 p.m., both on Channel 8.

"WPC World Heavyweight Championship," Larry Holmes defends his World Boxing Council title in a 15-round main event against Oveido (Luis) Ocasio, preceded by a 12-round elimination bout pitting former champion Ken Norton against Ernie Shavers, Friday, March 23, 10 p.m., Channel 10.

"Pride Baseball," live from Yuma, Arizona, the San Diego Padres will meet the Cleveland Indians in an exhibition game, Saturday, March 24, noon, Channel 6.

"Hamel," a San Diego Opera production of 1978, with baritone Sherill Milnes in the title role and soprano Ashley Putnam as Ophelia, will be broadcast Sunday, March 25, 7 p.m., KPBS-FM (89.5).

"Richard III," the third offering of the BBC collection entitled "The Shakespeare Plays," will be televised Wednesday, March 28, 8 p.m.; repeated Sunday, April 1, 1 p.m., Channel 15.



Bella Lewitky

G. K. Chesterton, that master of the paradox, and Lewis Carroll, the mathematician and creator of *Alice in Wonderland*, who knew almost all there is to know about potential otherworlds, would both have understood, appreciated, and, above all, enjoyed the paintings of San Diego artist Vince Toranzo, now on exhibit in the Art Sales and Rental Gallery of the San Diego Museum of Art. For when metaphysical artists with art in one particular individual, as in the case with Vince Toranzo, the resultant paintings will be, naturally enough, metaphysical statements, and metaphysical statements are full of paradoxes and conundrums.

Less this seemingly obvious remark repel any potential viewer, let me quickly say that Toranzo understands that profundity is often achieved by the paradox, buttressed, to emphasize the title Kites, followed on a level of metaphysical childlike quality, underestimating the figure's aptness as he underestimates seriousness and intensity with which a child plays.

As these paintings are indeed metaphysical statements and as such speak of the artist's concern with ultimate reality, states of being, and the structure of the universe, the language may be abstract but

the pieces are powerful and exciting, if demanding, works of art. They reward the viewer in proportion to the energy and time expended upon them.

All forms claiming the status of art can and must be perceived in a variety of ways. Structure, technique, content, all combine in stands, interwoven with a certain inextinguishable ambiguity. And any work may be simultaneously rational and mystical, familiar and exotic, simple and complex, for it is in such a melding of seeming opposites that the transformation of an object into art occurs.

Toranzo's works abound with such contrasts and contradictions—fluidity and rigidity, freedom and containment. The paintings, pieces of paper attached to the wall, take their shapes from the invisible, fluidly, inherently chosen by the artist. No frame contains them; they are defined by the space they occupy. And the vocabulary of space, one of the major artistic languages Toranzo speaks.

He talks, too, of transformation and metamorphosis, both interior and exterior, but as the painterly quality of his work transforms paper into metal, so it transforms paper into atmosphere. Regularly, shape gives way to fluidity of interest, essence. Truly introverted, each piece is an organism of itself and of itself, they present no images of anything other than themselves. They

turn inward and thereby, in a spiritual, mystical sense, become conduits radiating outward.

If he reflects the times in which it is created, then these paintings surely are appropriate to our space age, combining as they do the essence of the machine with the essence of galaxies. Instinctually, certainly, and intellectually, perhaps, Toranzo recognizes that very big ideas are best represented in (relatively) very small spaces.

Slowness and quietness characterize these five paintings. They do not rush out to smite the viewer with the intensity of their color, the velocity of their lines. One must stand, intently, with their eyes, when looking at the night sky, and then colors, subtle to be sure, emerge and unfold. Anyone staring upon such a painting, and intellectually, perhaps, Toranzo recognizes that very big ideas are best represented in (relatively) very small spaces.

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A month ago, money problems forced the San Diego Ballet to lay off six of its principal dancers and cancel part of its upcoming season. Now the company is pulling together the pieces and coming on with plans to give six performances in six different locations around San Diego County over the next eight weeks. In addition, the company, in conjunction with the University of California at San Diego Events Office, is sponsoring performances here by one of America's major modern dance ensembles, the Bella Lewitky Dance Company.

In the early 1920s, a little girl crouched in the shadows of the dance around San Bernardino, filled with excitement and an intensity she herself did not understand. The solitude, the desert, and the distant mountains were working at some unconscious level, posing for her a riddle of space and her relationship to it. She still sits at work on the answers. "I made my choice long ago, dancing in the desert, leaning against the wind, running down the side of a mountain." The little girl's name was Bella Lewitky, and her choice was to dance.

For years Lewitky was a cult figure in the world of dance. Though her work and that of her mentor and collaborator Lester Horton has been known to dance aficionados for decades, it is only recently that she has received recognition from the public at large. This is in part because she steadfastly has refused to leave Southern California. "For many years, those of us who remained outside Manhattan seemed to be forever excluded in invisibility," she has said. Yet Horton, and later Lewitky herself, was as important in the development of modern dance as Horton's more famous contemporaries, Martha Graham, Doris Humphrey, and Charles Weidman.

It was the rumor of an "insane man" that drew the seventeen year old Lewitky to Horton's Los Angeles studio in 1914. In those days Horton was intensely involved in investigations of pure movement, which he felt were necessary to free dance from what he saw as stifling "endowments to music and the artificial forms of ballet. When Bella walked into his studio that day, she was amazed. "It was the noisiest class I've ever heard. There was hardly any recognizable technique at that point. Lester would start a movement and it would go on and on. I said, 'This is for me!' It was wild and wonderful."

By the time she was twenty, Lewitky had become Horton's leading dancer, and in 1940 the reviewer for *American Dancer* wrote of her, "She has it in her power to create a place for herself among the great American dancers." (Thirty-eight years later, *Dance Magazine* cited her as a person "whose long career as a dancer, choreographer, and teacher has placed her in the front rank of American dance artists.") Over the years, other Horton

dancers such as Merce Cunningham and Alvin Ailey, having doubted what they could, left the company to develop their own names and styles. (Ailey stayed, and during the twenty two years of her association with Horton went from pupil to principal to choreographer and co-director of the company.)

In 1953 Lewitky ended her partnership with Horton, but she continued to create. She wanted, she said, "to continue my stream of works, to develop and train a company to perform them, and to have the luxury of time and a little money with which to make mistakes." Since then, the Lewitky style has emerged, a style critics have called "nonlinear" and "noncommittal." As for her work, she says, "I'm not literal in any way. Dancing expresses my feelings in artistic terms. If I were a painter, I'd be doing a surrealist. She works now formless, of 'incredible exaltation,' of 'transcendental experience that makes everything else worthwhile.'"

The Bella Lewitky Dance Company will perform Friday, Saturday, and Sunday, March 23, 31, and April 1, at eight p.m. at UCSD's Mandeville Center. Tickets are available at the Mandeville box office, the San Diego Ballet, and at Ticketron outlets. For reservations and information, call 239-8887.

In addition, Lewitky and her principal dancer, Sean Greene, will teach master classes at the San Diego Ballet on Thursday, March 24, 7:30 p.m., and Sunday, April 1, at 1:00 p.m. Reservations necessary and can be made by calling 239-4143.

The purpose of San Diego Ballet's "Great Spring Dance Sale" is to reach as many people as possible by presenting ballets at different places around the county at very low cost (\$2.50 for adults and \$1.00 for children). The ballets to be performed at each location will be chosen from the company's repertoire of short works, which include *Fingert, Taramella, Remember Us, Love Time, Flower Festival, and Gnomes, Reborn Under and Forward Motion*. Each program will include a lecture and demonstration.

The schedule for the performances is: Friday, March 23, Balboa College, San Marcos; Friday, April 6, Pacific Beach Junior High School, Pacific Beach; Wednesday, April 18, Collier Junior High School, Point Loma; Friday, April 27, Lewis Junior High School, Allied Gardens; Friday, May 4, Madison High School, San Diego.

Friday, May 18, Montgomery Junior High School, San Diego. All performances are at 8:00 p.m. except that at Palomar, which will begin at 7:30.

For further information, call the San Diego Ballet at 239-4141. — Bill Hemmer

Galleries

Conceptual Artist Douglas Huebler will have his recent works shown through March 25, Mandeville Art Gallery, 18 1/2 452-2864.

"Everyone in Kilmorey Is Called Horton," an exhibition of painted, three-dimensional objects depicting life in Kilmorey, Ireland, by Patrick Horton, will continue through March 29, James Cunniff Gallery, 1000 1/2 College, One Ramona Drive, Oceanside, 757-2121. (See Local Events Highlight of 58.)

Japanese Woodblock Prints will be featured in an inter-related art exchange program entitled "East Meets West," through March 31, Mark Vinzelli Gallery, 1172 Strange Avenue, Colorado, 435-3298.

Paintings by Cheryl Bowers will be exhibited through April 3, Grossmont College Gallery, Grossmont College, El Cajon, 451-1691. (See Local Events Highlight of 31-5.)

Color Xerox Exhibit will continue through April 6, Art Gallery, Southwestern College, 900 Gray Lakes Road, Chula Vista, 451-1691. (See Local Events Highlight of 31-5.)

Fantasy Works in Oil by Philip Kirkland will be exhibited through April 8, The Art Collector, 4151 Taylor Street, 299-3232.

"A Bit of L.A. Today," a group show of six prominent L.A. artists, will include a triptych entitled "Capad and Psyche" by Alexis Smith, oils and watercolors by Bruce Richards, serotyped photographs by David Dubaguer, fire photographs by Stephen Seemayer, three cases and boxes by Nancy Nicholson, and a wood sculpture by Gary Dahl, continuing through April 14, University Gallery, SDSU, 286-6800.

"Rites of Passage: The Ceremonial Textiles of Indonesia," an exhibition of textiles from the collection of Mary Hunt Kallenberg and wood sculpture from the Indonesian archipelago, will continue through April 14, Mingai International Museum of World Folk Art, University Town Centre, La Jolla Village Drive, 451-5300.

"Beyond the Endless River," an exhibition of drawings and watercolors executed prior to 1900 by artists who traveled and painted west of the Mississippi, will continue through April 15, San Diego Museum of Art, Balboa Park, 232-7931.

Collages, Paints, and Works in Plaster by Robin Bright will be exhibited through April 17, Bechtel Gallery, Palomar College, San Marcos, 744-1150.

The 30th Annual Exhibition of Allied Craftsman, featuring works by 40 local members and three guest exhibitors, will remain on display through April 29, San Diego Museum of Art, Balboa Park, 232-7931.

"Turn-of-the-Century American and European Printmakers," an exhibition, comprised of original watercolors, drawings, and prints, will continue through April 30, Art's Gallery, 2222 Fourth Avenue, 234-4765.

Permanent Collection, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mimic" (1971), Edward Kelly's "Red, Blue, Green" (1963), Charles "Ladder Rising," Will Hindle's "Chinese Fire Drill," "Wheels," by Stan Van Der Beek, and Curtis Harrington's "On the Edge," Monday, March 26, 7:30 p.m., the Beck Day Art, Axtel Center, SDSU, 286-6551.

"Classic Comedy Film Series" continues with Charles Chaplin in "Easy Street" and "The City," Tuesday, March 27, 11 a.m., Mayan Hall, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-6700 x263.

"The Art Market: Apogies and Ecstasies," a program of films devoted to studies of the art marketplace and its implications for artists and collectors, will continue "America's Pop Collector, Robert C. Scull" and "London: Center of the World's Art Trade," Wednesday, March 28, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Films For Children, "Me and You, Kangaroo," and "The House That Thought He Was a Raccoon" will be shown Thursday, March 29, 3:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City, 477-5111.

"Toward a Non-Nuclear Future?" a two-hour film on nuclear power, will include speakers, workshops, and discussions, Friday, March 23, 7 to 10 p.m., Room SS-102, and Saturday, March 24, 9 to 5 p.m., Council Chambers, Axtel Center, SDSU, 236-1664.

Sixth Annual Women's Festival of the Arts, sponsored by the Center for Women's Studies and Services and its SDSU student chapter, will continue with "Sisters," an original play by four women, College Theatre, Saturday, March 24, 7:30 p.m., Casa Real, Axtel Center, SDSU, 233-8994.

Kids Fishing Derby, the 21st annual Mark Weinberger Memorial Fishing Derby, sponsored by the San Diego County Fish and Game Association, will be held Saturday and Sunday, March 24 and 25, 7 a.m. to 5 p.m., Cholla Lake Park, 6350 College Grove Drive, 582-9555 or 236-6620.

Wildflower Tours in the Anza-Borrego Desert will be conducted by the National Botanical Garden on Saturday, March 24 and Sunday, April 1, 232-1921.

The 30th Annual Exhibition of Allied Craftsman, featuring works by 40 local members and three guest exhibitors, will remain on display through April 29, San Diego Museum of Art, Balboa Park, 232-7931.

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Wildflower Tours in the Anza-Borrego Desert will be conducted by the National Botanical Garden on Saturday, March 24 and Sunday, April 1, 232-1921.

"Concert of Spirituals," performed by the Kwanza Chancel Choir, conducted by Lester Harrison, will be the new offering in the "Sacred Music Series," Sunday, March 25, 7 p.m., La Jolla Presbyterian Church, 7713 Diego Street, La Jolla, 434-0713.

"Mini-Concert" featuring the EBA Trio will be presented Monday, March 26, 8 a.m., Grand Salon, Civic Theatre, 202-C Street, downtown.

"Solo Jazz Concert Series" will begin with a solo jazz featuring Peter Sprague, a member of Los Angeles University City Jazz, Monday, March 26, 8 p.m., Marquis Public Theatre, 3717 India Street, 208-1111.



Jean Renoir

Two films from Renoir's most productive years, *Boulevard* (1931) and *La Bête Humaine* (1938), will be presented next Thursday by the French German Club of San Diego City College, as part of its continuing "Famous French Film Series." *Boulevard*, a comedy about a comely actress who is seduced from a man, although by a good-hearted antiquarian. Haunted by her memory, he proceeds to make a scandal of the man's proper bourgeois home and family.

One of the first French sound films that broke the studio, this movie production takes with the decline of the Parisian streets and surrounding countryside where it was filmed, and it gives a fascinating picture of the machine, man's performance of Michel Simon in the title role. A financial failure when first released, this movie has forgotten and rediscovered by European cinema after World War II. It was finally released in this country in the late Sixties.

La Bête Humaine (The Human Beast) is a superb working, too tragically adapted from a *Levi* novel of the same name, though, Renoir's screenplay retains little of the original. Jean Gabin portrays an alcoholic railroad worker driven to commit murder by his own uncontrollable impulses and the urges of his unrequited love (Simone Simon).

Both these films can be seen next Thursday, March 29, at seven p.m. at the City College Theatre, Hetherly and C. streets, downtown. Tickets, sold at the door from six p.m. one-dollar per adult, one dollar per student, staff, or senior citizen. For more information, call 238-1181 x240. — Rick Geary

Music

Guest Soprano Anna Moffo will join the San Diego Symphony, under the baton of Peter Erwin, in the presentation of Handel's "Samson," arising from Mozart's "Così Fan Tutti," Gioacchino Rossini's "Cosa Fanno Tutti," Verdi's "Emanò," Schubert's Symphony No. 8, and Elgar's "Enigma Variations."

Thursday and Friday, March 22 and 23, 8 p.m. and Sunday, March 25, 2:00 p.m., Civic Theatre, 202-C Street, downtown, 236-6510.

Classical Guitarist Steve Ruden will perform selected works on Saturday, March 24, 8 p.m., Bk La Beau Music Center, 148-C sectors Street, 222-6666.

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READERS GUIDE TO LOCAL EVENTS

"All Hands Program," including Tronix Mayer for Dunes, Vexin, and Cello, will be performed by pianist Robert Haffenden and the Feld String Quartet as part of the continuing "Spring Chamber Music Series." Tuesday, March 27, 7:30 p.m., San Diego Public Library, 820 E. Street, downtown. 236-5889 or 236-5883.

Sports

YMCA Hong Ten Run, a ten-mile waterfront run around Harbor and Shelter Islands to benefit the YMCA Project Upbeat, will be held Sunday, March 24, beginning at 7 a.m., Reuben E. Lee parking area, Harbor Island. 232-7451.

College Baseball Tournament, the finals of the Second Annual Sun-Lite Classic, hosted by San Diego State and sponsored by Miller Lite Beer, will include varsity teams from Oregon College of Education, Loyola Marymount University (L.A.), Portland State University, Cal State Dominguez Hills, Southern California College, BYU, USD, SJSU, and SDSU, and take place Saturday, March 23, at 11 a.m. and 7 p.m., Smith Field, SJSU.

Secker Soccer, San Diego Secker began the 1979 season with a home game against Western Division rivals, California Surf, Saturday, March 24, 7:30 p.m., San Diego Stadium. 280-0341.

Racquetball Tournament, the Alcala-Kidney Foundation Challenge Cup, a benefit racquetball tournament for the Kidney Foundation of Southern California, will take place Thursday, March 22, through Sunday, March 25, Courtsports, 2441 India Street. 297-0616.

Tennis Tournament, the San Vicente Tennis Tournament, with open singles and doubles for men and women, will take place Saturday and Sunday, through March 25, all day, San Vicente Tennis Ranch, San Diego Country Estates, 25185 Pegasus Road, Ramona. 789-3535.

Bicycle Race, the annual Teate to Emeralds Bicycle Race, featuring more than 500 riders on the 22-mile course, will take place Sunday, March 25, beginning at 10 a.m., Teate, Mexico. 275-1384.

Clippers Basketball, the San Diego Clippers will play host to the Kansas City Kings on Thursday, March 29, 7:05 p.m., San Diego Sports Arena. 226-1175.

Lectures

Women's Tennis Tournament, the La Costa Classic, a WTA tournament featuring a 12 woman draw in singles and doubles, will be held Saturday, March 24, through Friday, March 30, La Costa and evenings, followed by the United Women on March 30 and April 1 (highlighted in next week's Local Events section). 436-3638.

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A Run for the Money

JONATHAN SAVILLE

The producers of *Deathtrap*, the Ira Levin thriller currently at the Fox, have urged members of the audience (and this goes double for reviewers) not to spoil things for their friends by revealing the plot. A useful admission, since *Deathtrap* is virtually nothing but plot, and if you give away its secrets you have effectively converted it into antimatter.

Why should this be so? Let me tell you the plot of *Odipus the King*. *Odipus* inadvertently kills his father and marries his mother, when the truth becomes plain, he tears out his eyes with brooches and goes into exile. Nobody is going to get angry at me for revealing this plot. In fact, *Odipus* holds no surprises for most audiences; everyone knows from the very beginning how things are going to turn out. There are many people who have seen it and read it again and again. But it is inconceivable that anyone would want to see *Deathtrap* twice, and in fact I think you might hesitate about seeing it once, if you were aware how utterly hollow its plot surprises actually are.

A real play shows us an image of life. Its characters resemble people in the real world, or those images of desire and fear that inhabit our imaginations. Its plot is a condensed and articulated version of the real conflicts that beset our lives. Such a play embodies a view of reality that bears some resemblance to experience, to what it is actually like to be a human being. A real play helps you to go on living. And when you are absorbed in experiencing real characters, real conflicts, and a real view of life, you do not have time to be obsessed with unexpected plot revelations, the sudden, gaudy twistings and turnings of the story line.

Mr. Levin's thriller, in contrast, is a



Brian Bedford, Betty Miller, Kathleen Freeman

purely artificial contrivance in which there is no reality at all, but only the illusion of bits and pieces of reality. It is an illusion used to manipulate the audience's reactions, to make us think we are witnessing a real play when in fact we are merely making a contribution to the author's bank account. Thus, the characters of *Deathtrap* appear to reflect some part of the population of the world outside the theater. Sid-

ney Bruhl, middle-aged, disgruntled playwright; Myra Bruhl, rich, affectionate, indulgent wife; Clifford Anderson, young, aspiring writer — these all seem recognizably like persons you might meet at a party or read about in a newspaper. In fact, however, none of them is based on observation of the living, or even on an effort to imagine what such people might really be like. Each of these characters is

mechanically constructed in order to fit his or her role in the author's preconceived plot, and the plot itself is mechanically constructed in order to keep the audience so busy being surprised that they will forget how cynically they are being conned. The characters of *Deathtrap* are to the characters of a real play what contact paper is to redwood, or what aerosol cake-topping is to whipped cream. And Ira

Levin knows it.

Mr. Levin is not the only author of a thriller to be aware of how unreal his characters and story are. But Mr. Levin is trickier than most of his colleagues, for he has had the cunning idea of making the very artificiality, manipulativeness, and cynicism of the genre an explicit element in the plot itself. *Deathtrap* is the title of the play manuscript Sidney Bruhl tells us he has received from young Clifford Anderson. Later on, *Deathtrap* becomes the title of a play various other characters in Mr. Levin's play are writing or planning to write, and its plot is precisely that of Ira Levin's *Deathtrap*. The playwrights within Mr. Levin's play are completely frank about their cynical motives: the purpose of such a play is to pull the audience into coupling up some cash. It does not take much discernment, therefore, to realize that Mr. Levin is in fact telling us as his own motives, and making fun of us as he does so. What he is saying to us is this: "There is no reality in this play, it is nothing but a piece of trumpery. I'm only doing it to make money, and you know it, so there are not only enjoying the trumpery, you are getting a kick out of my un-usual frankness in admitting my own artistic shallowness and my greed."

Well, well, well, a lot of fuss about nothing. It's only entertainment, after all, and if the author is not to make a bit of money from the public's foolishness, so is

everyone else in modern America. Who does the public have to pay for? Didn't Ira Levin make a fortune out of *Reservoir Dogs*, a book and then a movie, in which a Manhattan housewife has sexual intercourse with Satan and gives birth to the Antichrist who will enslave the world? Didn't the same Ira Levin make another fortune with *The Boys from Brazil*, a book and then a movie in which remnants of the Third Reich clone Hitler in order that the Nazi ideal may finally succeed? (Notice, by the way, that the two novels are fundamentally identical.) Someone who has made so many fortunes must be all right — and if he has done so by exploiting religious superstition and memories of the Holocaust, that merely shows how inventive a clever businessman has to be in new days, when the competition is so keen. Entertainment value and financial success are enough to justify anything — those, at least, are values you can put your finger on.

Agatha Christie — if you remember her was a writer of popular "thrillers," and made a good deal of money at it, but she never could have written *Reservoir Dogs*, *The Boys from Brazil*, or *Deathtrap*. There was not a bit of elitism in that fine lady, and however plot laden and trivial her detective novels, and plays may have been, they never exploited their audience's predilections for violence. Agatha Christie's characters were slight,

but they were human: many of them indeed were positively nice. Her little Poirot, in between bouts of detection, presided a humane and even amiable calm. He believed in goodness, loyalty, affection, honesty, self-control, kind words, and truth. Ira Levin believes in money. And he knows it is foolish that I doubt whether more than a handful of spectators at the Fox Theater the other night were aware of how potently nasty a play *Deathtrap* is. Mr. Levin made you pay attention to the checks and figures of the plot, he distracted you with a lot of flash humor, and he effectively kept you from noting the way *Deathtrap* sneers at love, fidelity, honor, and decency, or the way it reinforces pernicious social stereotypes.

If Mr. Levin's view of the world were actually one of deep, unmitigated pessimism, it, in his heart, he were like Beckett or Celine or Schopenhauer or Evelyn Waugh — the pervasive moral nastiness of *Deathtrap* would not be so horrifying. You could even admire it, as a grim way, how someone who has looked into the abyss and has returned to tell the tale. But it would be paying Ira Levin an undesired compliment to argue that his products have any world view at all. Even the disguised plot of an epistolary, or any, and ruthless humanity that seems to emerge through the events of *Deathtrap* is nothing but another piece of sen-

sationalism, artificially inserted into the play, so as to bring the audience to the abill of moral reflection.

If you have seen *Deathtrap* and found it a masterpiece, mystery, thriller, and a masterpiece, consider it a first-morning, second-evening, Leonard Haring. Note the title. You see, you will probably consider my forenoon comment to be inappropriately mordant. Who looks for a humane idea of the good in a popular theatrical thriller?

That question is Mr. Levin's point to which Mr. Levin — and the culture he grows out of — have brought us. When you stop looking for the good in art, you stop finding it, because the artists no longer feel impelled to give it to you. What you find instead is a commodity, produced for profit alone, with no thought at all as to whether it will be nourishing to you or useful to society. And the most terrible thing is that after a while you can no longer tell the difference between the worthless commodity and the living gift. I am reminded of the man who hypnotized his horse into believing that sand was the taste of bread. He rode out bravely on the owner's slender belly, and the system would have proved a perfect one if the horse had not, after a while, died.

Deathtrap is well acted by Brian Bedford and briskly directed by Robert Moore. There is a charming set by William Rotman. The play remains at the Fox through March 24.

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into murderous ones. It is pretty diffuse and dull, but it is intense at the finish—a perfectly angled and executed shot in a hallway that enables Tol to change right before our eyes into his father's ghost and,

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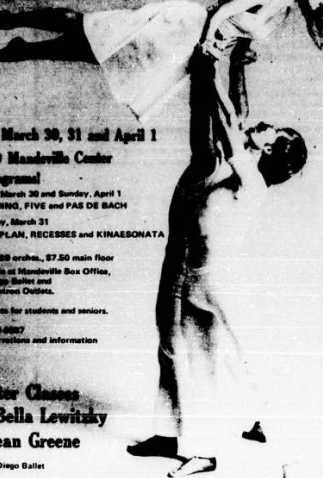
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The Boys from Brazil The Eton-Harrow Nazi-fundies, modelled on *Germany's Weimar youth*, is made for a very young people by the film, affected in its challenge by the world's growing indifference to their own authority, but less so in their plotting and two-dimensional, but the sympathy evoked by the role is more than cancelled by Laurence Olivier's androgynously performed and, unconvincingly, not modelled on Simon Wiesenthal, but on the hairy, muscular sides of the neo-Nazi Jewish character actors. Gregory Peck, with a face as white as flour and hair as

between the Blackboard and Induct but is unapproached by Ind. The comparatively poor performance of this Ind-Learn strategy in a Market Place is because its learn. Acted

Chuck Norris is back as **John T. Booker**.
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Breakheart Pass The familiar Alistair MacLean strategy (the chest-thumping, the shouting, the shouting and conceal as long as possible, and finally deliver the revelations in staggering furies) is put to work in a Wild West setting. The sense of exaggerated mystification—what the hell's happening here?—is nicely set up in the briskly edited beginning, as various suspicious characters converge from every which way and thicken the plot straightaway. Thereafter, the plot is set by a troop from speeding through the middle of nowhere, on top-secret mission, and it hardly ever slows, even when half the train and all the soldiers are wiped out in a dusty slow-motion wreck, a slight setback. MacLean ought to have been advised to let somebody else do the dialogue

The Brink's Job A gang of comic crooks, rouled from the pages of Damon Runyon, knocks over the Brink's stronghold in Boston and is also set to live high on the hog the rest of their lives, when one of their members is played by Warren Oates, double-crossed them by going straight (as opposed to crooked), successfully as opposed to crooked), turning in a penetrating portrayal of mental disintegration. This tribute to private enterprise, mucking do on a shoestring, and off the cuff improvisation, comes somewhat implausibly from William Friedkin, a moviemaker with a corporate mentality, heavy financing, and no imagination. Peter Falk, Paul Sorvino, Peter Boyle 1978
* (UA Cinema 2)

The China Syndrome — Political thriller about a disaster in a nuclear power plant, with Jack Lemmon, Jane Fonda, and Michael Douglas, directed by Michael Crichton. 1979. (Fashon Valley, University Town Centre)

from Robert Altman is worthy to employ these same characters metaphorically to represent something bigger. Which is, the average sloth. He uses the policemen's daily debasement as a metaphor. A nightworld to strip them of all illusions, of grandeur (there's never allowed a melodramatic confrontation between law breakers and enforcers as though courage, cunning, and a sense of duty might be construed as forms of edison), and he equalizes their masculine camaraderie with an eternal high-school kid's fondness for beer parties, locker room horseplay, practical jokes, and show-off insolence. He undoubtedly doesn't expect the audience to condone the scummiest behavior of his characters, but simply to acknowledge the truth that

East of Eden — Eli Kazani's variation on the Cain and Abel theme: an accused neo-do-well and his allegedly goody-goody brother compete with one another under the stern critique of their Bible-thumping father. The color and the locales (in John Steinbeck's California circa World War II) are the same, but the same old

Goin' down romanian peach and a played burge stepped portra sound Drisla workin time se camer livesh own, a charm

South — Overly manipulative and hypocritical, the relationship between a wholesome, middle-class, middle-aged woman and a cream gentleman socially desperate. They are respectively, by Mary Steen-
buck, who looks as if she has out of a Jacques-Louis David and Jack Nicholson who is the only actor in constant need of a nasal spray. Nicholson, who is also director for the first time, is a real **DRIVE HE SAID** keeps the camera hovering close to their faces, as if he is equal love on hers and his. But if the movie's considerable merits are more to her demureness

Football Rally A surreptitious, the repeal of the 55 mph limit on U.S. highways. R6 is that speed, or even a p. is a lot of fun. Michael Ten McBride. Real John. Ch Chuck Bail. 1976.

the only updating necessary in making the specific plot and California interests, it illustrates the dwindling post-apocalypse, health books, and Rumsfeld-Spanish Bowdlerism. The novel is peppered with delicate touches, and the supporting cast—especially Charles Goodwin as the traitorous villain—is quite solid. But the mouse is a little soft all right. Julie Christie, like a latter-day Josephine Hopkinton or Jean Aron, patronizingly puffed on the being a woman who takes an interest in hopping mad, and yet still does great maternal instincts to helplessly allow leading men

of the Body Snatchers A dis-
cuss, and not dispragmatic
of Don Siegel's science-
fiction about competing con-
scious in the 1950s. For it's a
new much the medication
for appears to be based on
serotonin, response, and
effects to the economy-sized
And anyone is acquainted with
your version will be a step
the most delicious plot twist
if not always about of the
it's (you are expected to keep
at when a clock chimes or an
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boulder from offscreen). As if
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ed: Kevin McCarthy, the star
of version, enters the movie
the

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number of unforgettable scenes (a smooth-cheeked young soldier dressing up in women's clothes for the hushed appreciation of his prison comrades, the interruption of the POW variety show with a spontaneous singing of "Le Marcheur"), and the actors: Gabin, Frenay, Von

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MAR/CH 22 1979 23

Murder by Death — The world's five greatest detectives, modelled in *Mad Magazine*-style after famous fictional sleuths (Agatha Christie and Dashiell Hammett are overly in evidence, each contributing two to the quintet), are invited for dinner and murder at a spooky mansion in rural England. A mystery composed of all detectives and no suspects looks like a dead-end.

to suicide have earned this semi-professional shoestring a high place among the midnight cult movies. Among its more notable attributes (going from bad to better) are some atrocious amateur acting, some technical crudity, some gruesome makeup, some unexpectedly funny and accurate parodies of TV-radio news coverage, and some sleep-preventive aftereffects. Made in

An odd assortment of traveling companions (the most amiable among them is the droll Chief Dan George as a "civilized" Indian in an Abe Lincoln frock coat and stovepipe hat), and everywhere he goes he leaves his mark — tobacco juice spat out with casual, contemptuous, bull's-eye marksmanship. The hero's superhuman prowess with pistols is always good for eliciting Rebel yells from Clint

Pinochio — Some say the best of the Disney cartoon features, though the story is a little piecemeal and the cast of characters a little motley. The endless inventiveness with the cuckoo clocks and music boxes in the old wood carver's workshop; the delectable Blue Fairy, a Redbook Magazine cover-girl type who de-

Rolling Thunder — The initial half-hour develops a sharply observed contrast between the upright public

such a
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watchi
PLAZA
actors
bigges
woma
slobby
pensive
later, a

changes during the
in the action that you
have the feeling you are
separate one-acters.
ITE-style, with the same
on different roles. (The
entire comes when the
metamorphoses from a
keyley activist into an ex-
groomed high-class ca-
the man goes from a three-

genius and Stephen
with Burt Reynolds, Jerry
Jackie Gleason, directed
Adham, 1977
328 and 29)

ed CIA agents and free-
assassins. The solitary
hero appears to be comfort-
thriller literature, art photo-
graphy, and the New York Times.
The bureaucratic adversaries
imagine themselves in top-
secret, code names, and
press conferences. In the
end, the story is developed, the


riors — Walter Hill's un-
der-antirealist, street gang
film has an obvious kinship with the
territory branch of action films.
Both the STAGECOACH
Western and the OBJECTIVE
Crime war story. It also owes a
debt to the classic, *Mean*, of

in California, and d in John Alonzo's golden light. This project, ore commercial nor more ous than the Werthemmer, ard Pryor three separate gives him a lot of latitude to his talent, or his schizo- firming the physical break- a first-time jogger, he's lot of Jerry Lewis, p his boy.

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bar parais). These drastic changes can save the author from having to do too much work, but they also detract as character growth. The memory-line motif of the thing is effortlessly caught by the poem's momentum. The time lapse jumps (Mulligan finds a spot in there for a still from his own life to KILL A MOCKINGBIRD) and the ending is a little abrupt. *Tora, Tora*, written by Eileen Bunting and John Gardner, is a very good example of how to do it well.

Tora, Tora, Tora This moment-by-moment account of the Pearl Harbor attack is a masterpiece of the form. It is picked up at an in-trip specialty shop. But by making the place a parody of a Japanese restaurant, it becomes a parody or a critique of the Lucas movie. Of it, not, it serves as a fitting parody of the movie. The poem is translated by C.R. Robertson, Marjory Strydom, and Mary Strydom. (Stand. 1976 and 27)

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and the staccato-like "staccato" that sets apart the true "solos" ("boppers" from the merrily and "laggards" from the languidly) comes from the music. The song's lyrics (how to get from here to there), offers no more or just a little drama and comic poignancy—than the *Amor Gloves* tournament. The

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Norma Rae is almost certainly not the miracle movie a number of more chronically hyperbolic admirers claim it is. In my casual view it is a simple, unpretentious, assertive salute to the "salt of the earth." It compares quite nicely to innumerable socially significant films rampant thirty or forty years ago in that its characters are shown as basically decent folks who are trying to muddle through by any means possible. Given our current infatuation with facetiously cynical movies, *Norma Rae*'s diffident, nonjudgmental attitude is startling; we are well primed for portraits of cracker-barrel Southern moans, chitlin'-circuit Mafoxis, and shabby management bargainers, but little is to be said for the "working-class hero" and "social mobility" never so much a part of such easy contemporary conventions. If anything, the picture is almost too optimistic and loving; it's like a 60-

The plot is schematic, and contains few surprises. The title character (Sally Field) is a Southern textile worker with one skill, two children, and no career options. Her life is forever changed when a New York labor organizer (Ron Leibman) pops into town to remind the workers how bad off they are (has there ever been a labor leader in movies who told nine-to-fivers anything else?). His unflappable obstinance eventually gets to her, and she becomes his chief confederate, thereby compromising her domestic situation and relinquishing her job; she may lose a paycheck, but she's got her integrity.

All of this has been done before, and better. This is a recyclable motif: in the last two decades, commercial blockbusters such as *Cool Hand Luke*, *One Flew Over the Cuckoo's Nest*, and the wretched *Midnight Express* have proven that all (or

though *Norma Rae* is, on the whole, superior to those "boffo" hits, but it has the same sort of audience pull; it begs for standing ovations, chilled spines, and, possibly, a few tears. It's not just because of this movie, but because of the filmmaker, that writers Irvin Ravetch and Harriet Frank, Jr., and director Martin Ritt, deserve some makeshift award for their achievement. I mean that they take inherently provocative themes with built-in moral complications and do so with such grace and subtlety that you're not feeling that someone in the think-tank the creators of *Norma Rae* believed they had a possible feminist saga, but they never quite let you forget that it is, after all, about the things at once: a good company gone, a loving daughter, a respectable wife and mother, a good lay, and a conscientious union organizer. *Norma Rae* functions as an "everywoman," but that just points up the fact that the moviemakers were unable to decide precisely what they wanted to say about the woman who works as motivation and devotion to a cause are only implied. We need to be shown and told why *Norma Rae* belongs in the company of *Chariot*. *Norma Rae* is a woman's picture.

That the picture works at all is a testament to the splendid actors. As the title character, Sally Field proves once and for all that she is one of the most capable, most malleable actresses in present-day American movie. She moves from one intricate emotion to the next without signalling blatant transitions. In potboilers such as *Stay Hungry*, *Smoky and the Bandit*, *Heroes*, *End*, and the television movie *Cybill*, all indications were that a great talent was blooming, but Field was held back by deference to her male co-stars and the numbing blandness of the movies themselves. Here she has her best chance, and she doesn't blow it. Her Norma Rae is a promiscuous, responsible, worldly-wise woman who says and does exactly what she wants; she's the 'Seventies' incarnation of Joan Crawford. Russell

The male characters are equally credible. Ron Leibman, who for years has gotten by on sheer obnoxiousness, gives his first touching, human performance since *Where's Poppa?* as the determined labor

leader. He comes off cool, unctuous, intelligent, humane, but always sympathetic to the rural "po' folks" virtues he can't really relate to. Pat Hingle as the father figure isn't given enough time to really shine on our emotions. The movie does seem to have a lot of Field argue over his anti-colonialism and advancing age is wonderful (tired of his chronic complaints, Field tells Hingle to "stop talking old" because it's "boring"). The movie vaguely supportive because it's effective in his limited role. He seems to have been sketched in as an afterthought, we see him only once at the textile factory, then at an idyllic picnic (with five o'clock shadow) in a slovenly kitchen, and finally in bed with Field, pledging undying devotion. I couldn't shake the feeling that the filmmaker was just using Field as a prop. Field's Leelanau should end up lovers in some other movie, worried that that would be too much of a plot cliché, and summarily decide a gratuitous husband might help the poorest touch of unexpected, non-predictable plot twist.

Some viewers have expressed discontent with the ending. As I predicted it two hours beforehand, it came as no disappointment to me. The fight for unionization is successful, but the union is not. It is a tragedy, and Field is out of a job. It was a typically downbeat but tenuously hopeful closure: Forties' sentiment held in check by Seventies' cynicism. This sort of movie-trotting is what I call "Rittism." Normie, in general, all of Ritt's movies. He strains to get a message across but he wants to keep you perked up, happy, smiling. Although Paul Schrader's similar *Blue Color* (1971) is more pessimistic about the future, it's still a Ritt movie, an assembly-line ripogram, at it least pointed at a definite viewpoint. *Norma Rae*, on the other hand, has no viewpoint. It suggests that labor unions are necessary, but it doesn't tell the why; such wishy-washiness renders the polemical issue irrelevant. The films Ritt has made that I like best—*Edge of the City*, *Hud*, *The Long Hot Summer*, *Conrack*, and *Deliverance*—are excellent, but not for the quality of the acting. The all-important ideological notions tend

The all-important ideological notions tend to get lost in the fog of star-gazing and erroneous decision-making. With some terrific acting and a viable story idea, *Norma Rae* is always "entertaining," but never anything more. □

Which is worse: to leave someone or to be left?



I think it hurts more, a lot more, to be left. Of course my first boyfriend left me. It really hurt. It hurt when I was twenty-one and I think that's why I didn't like to get involved, and I haven't had too many boyfriends still. Unfortunately, I don't have the guts to leave someone. I wouldn't want to do that to anybody. It took me a year to decide when I left my husband.



It's definitely worse if the other person does it to you. If you end it, it means you decided you have reasons; you probably don't feel the same anymore, so it's your decision. If it's their choice, you can't say no; there's nothing really you can do about it. It's really sad if you still feel strongly, too. It's just a lot harder for me. Now I'm leaving to live in Japan for a year and the people I know, well, it wasn't their decision. It's mine and I'm leaving and that's sad, too.



The best thing would be if we decided mutually at the same time, wouldn't it? Just so I don't feel any pinch about it. I'd prefer the other person to end things. I think I've usually done it myself, but at this point I'd say I feel too guilty about it. I'd prefer the other person take the complete responsibility and end it so I wouldn't feel bad that way.

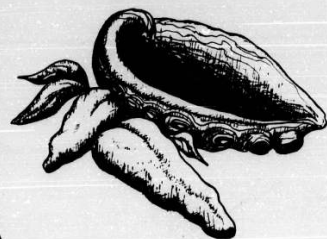


In these grave times you can be sure of love. The word "love" just doesn't even ring true when you hear it these days. Now, to have someone leave you, if they leave you suddenly like, when you're not prepared for the initial shock of it, this has a greater effect. In essence I've never known a deep, sincere true love, and therefore it makes it easier to leave them when it's over. It's still harder to have them leave. If I was really deeply in love with them it would have a stronger effect on me to leave them. But what's important when it's all been said and done is that you've loved somebody at all, even just a little bit.



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- Mind's Eye as Creator
- Women's Dream Group
- Creative Writing: World
- Beginner's Disco Dance
- Belly Dancing
- Marital Arts for Children
- Color Photography
- Resume Writing
- Introduction to Wine
- Intimating Relationships
- Discovering Meaning

- Examining Belief Systems
- Beginning to Write
- Aikido
- Layout and Design
- TV & Appliance Repair
- Practical Living
- Paralegal Skills
- Divorce Law
- Self Hypnosis and Stress Reduction
- Parapsychology
- American Sign Language
- Oriental Rugs
- Starting Your Own Business
- Parents and Children
- Imagery
- Astrology of the Seven Rays
- How to Read Music
- Nutrition and You
- Backpacking

- Taijutsu and Meditation
- Weekend Massage Course
- Wilderness Survival
- Drawing and Sketching
- Jewelry Accessories
- Macramé
- Guerrilla Tactics in the Job Market
- Real Estate Investments
- Life Insurance for the Consumer
- Choosing a Therapist
- Housemanship
- Frisbee
- Pine Needle Basketry
- Assertiveness
- From Manipulation to Self-Actualization
- Visual Relaxation Techniques
- Problem Solving
- Couples' Check-Up
- Writing Better Copy

A.C.C.E.S.S. San Diego's Original
Education Alternative
3957 Goldfinch
296-6219

Floor Sample Clearance 3 days only!

Friday, March 23 through Sunday, March 25 at our Flower Hill store only. All sales final—as is. Goods subject to prior sale. Delivery and installation can be arranged.

Genuine Leather Wing Chair
Italian design, chrome frame. Regularly \$269.
Save \$100 — 1 only —
now \$169

Area Rug 9' x 12'
Camel with maroon and blue border. Regularly
\$325. Save \$175. — 1 only —
now \$150

Empire Chest with Hutch
2 drawer chest with illuminated swing door
hutch. Solid oak with walnut and cane trim.
Regularly \$570. Save \$373. — 3 only —
now \$197

3 Bay Wall Unit with Pedestal Desk
California Design Group
3 bay wall unit with pedestal desk. Oak with walnut
trim. Regularly \$2,231. Save \$415. — 1 only —
now \$1,448

3 Piece Seating Modules
California Design Group. 3 piece seating
modules in mirage camel with oak base.
Regularly \$1,177. Save \$500 — 1 only —
now \$677

Parsons Table
Parsons Table 36" x 60" Solid maple butcher
block with one 18" hll. Regularly \$418.
Save \$220 — 1 only —
now \$199

Wall Unit Wine Rack
Noble Furniture Ponderosa Pine Wine
Rack Wall Unit Regularly \$538 Save \$189
— 2 only —
now \$349

Wall Hugger
Futurion Recliner Wall Hugger in Palomino
Vinyl Regularly \$329 Save \$130 — 1 only —
now \$199

Plant Stand
Solid Oak, 3 smoky glass shelves. Regularly \$39
Save \$45 — 2 only —
now \$54

Richmark Wall System
Richmark Wall System 4 wall hung bays in
pecan finish. 2 China's plus much more.
Regularly \$1,319 Save \$585 — 1 only —
now \$734

Wall System
Wall System—Wall Mount Rosewoods—7
cabinets Regularly \$1,798 Save \$849 — 1 only —
now \$949

Mirrored Backgammon Table Save \$5 **now \$187**

Oak and Walnut Cocktail Table Save \$5 **now \$188**

42" Butcher Block Table Save \$166 **now \$293**
with 16" hll

Wall Hugger Pop-Up Recliner Save \$220 **now \$299**

Chrome and Glass Etageres Save \$247 **now \$323**

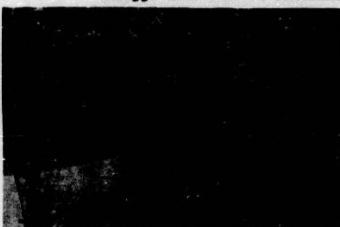
Wall decor and accessories **Savings up to 65%**
(Example: Empire Chest and hutch)

Man's Chair and Ottoman



California Design Group. Chocolate wide white
contouring with one frame. Regularly \$801.
Save \$402. — 1 only — **now \$399**

Snuggly Sofa with two Ottomans



Design fabric. Regularly \$574. Save \$178. **now \$396**



Del Mar Store Only

2650 Via de la Valle
In the Flower Hill Shopping Center
(just east of I-5, at the race track off ramp.)
481-7777



Second Section

Reader's Guide to the Music Scene

This Week's Concerts

Those who worship pure
instrumental virtuosity have cause
for celebration this week. Three
seamlessly nimble musicians —
jazz vibraphonist Bobby
Hutcherson, country folk guitarist
Doc Watson, and jazz guitarist
Peter Sprague will perform, in
the above order, from
Saturday to Monday, Hutcherson
at the Back Door, Watson at the La
Paloma, and Sprague at the
Marquis Public Theatre.

As for as Hutcherson is
concerned, I should admit right
now that I am not an avid
enthusiast of his chosen instrument.
It may be just an idiosyncrasy
peculiar to my ears, but as with the
flute, contrabass clarinet, and
harpsichord, I find the inherent
sonic limitations of vibes stifling in
jazz, at least, vibes seem to
supplement, their delicacy and
fragility arise me as antithetical to
the art of improvisation. With that
dangerous prejudice laid on the
line, I gladly defer to the opinion of
those who claim that Bobby
Hutcherson is the best vibes player
alive. To this day he remains a
fiercely independent player who
cannot be tied into a caste genetic
niche. If pressed to describe his
work, you could say that he's adept
at tracing sleek, shimmering
with avant-garde flourishes. As his
nearest competitor, Gary Burton



BOBBY HUTCHERSON

once said, "Vibes players have to
work harder to keep the listener's
attention." In spite of myself,
Hutcherson usually captures my
attention.

Doc Watson is another dazzling
instrumentalist who doesn't elicit
much gut reaction from me. This is
simply a case of an inability to
decipher a specialized
vocabulary. My devotion to
country folk is no more or less
problematic than that of anyone
who regards hard rock as "new
jazz" or anathema. You like what
you like.

One accomplished technician I
can plug without a pretentious
qualifier is Peter Sprague. I have
long admired this supple young
player's facility (particularly for his
work with Charles McPherson,
Bitch Lady's String Consort, and
Manzanita, less so with Dance of

the Universe). If one's appreciation
is for computerily thorough,
unsold guitarists on the order of
Joe Pass and Barney Kessel,
Sprague more than fits the
requirements. It will be enlightening
to find out if he can pull off an
entertaining set without
accompanists.

Unless you know a reasonable
sculptor, forget about trying to see
Die Strahls, Tuesday at the Back
Door. The show has been sold
out for weeks. Left out ought to
comfort themselves with the fact
that, as heavily hyped as Die
Strahls' debut album has been, it's
an underwhelming setdown. A
critic in the L.A. Times called it "a
little too laid back
understated." I call it derivative
and boring.

The remaining shows are all
tentative prospects. Thursday,
Grateful Dead vocalist Robert Hunter
does something at the
Café Marquee, the grand old man of
jazz funk fusion, The Crusaders, will
be at the Coterie, Friday,
through Sunday, and filling out that
electronic club's schedule on
Wednesday will be the Ohio
Players, one of the first progenitors
of disco and one of its first
commercial casualties. Finally, this
weekend, Silius, a multi-media
group, will present two shows. On
Friday, new waves Clang and
funksters Janus appear. Saturday
will feature jazz artists Tunya
Rashad, Daniel Jackson, Wall
Parsons, and Bitch Lady. All at the
Educational Cultural Complex
Theatre.

— Steve Emsdina

DICK'S AT THE BEACH

THURSDAY FRIDAY SATURDAY **BRATZ** SAN DIEGO'S & NORTH COUNTY'S TOP ROCK & ROLL BAND

SUNDAY **JOHNNY ALMOND** OF THE MARK-ALMOND BAND PLAYING WITH **STRANGE CARGO**

MONDAY AND TUESDAY **MAGIK** DISCO AND ROCK

BATTLE OF THE BANDS FINALIST

WEDNESDAY **THUNDERBOLT THE WONDERCOLT**

ONE FREE DRINK
WITH EACH DINNER THIS WEEK—3/22 to 3/28

TOP SIRLOIN STEAK \$3.95

372 N. HWY. 101 SOLANA BEACH 92078
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OPEN FOR LUNCH AND DINNER

La Paloma
presents
DOC WATSON
An evening of Bluegrass with the greatest flat picker who ever lived.

ALSO The Turkeys?

Sunday March 25 7:30 & 10:00

EARLY ADMISSION: \$875 Allows entry 30 minutes before show for choice seating
GENERAL ADMISSION: \$675 Limited seats available.
Allows entry 15 minutes before show.

Hwy 101 & D Streets Encinitas 436-7788

TICKET OUTLETS NEW EXPRESSION 299-0734 1275 30th Street San Diego
ALL TICKET OUTLETS 563-9447
BLUE RIDGE MUSIC STORE Hwy 101 Encinitas 753-1775
LA PALOMA BOX OFFICE Day of show

Reader's Guide to the Music Scene

The Music Scene is compiled every Friday. Please call 236-2500 by 5 p.m. Friday to list club entertainment. Send concert information and photos to: HEARST MUSIC SDN, P.O. Box 88883, San Diego, CA 92188, or call 236-4036. INFORMATION: Information must be received by the Friday preceding the Thursday issue to ensure inclusion.

San Diego Concerts

Robert Hunter: Catamaran Theatre, March 22, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

The Crusaders featuring Joe Sample: Catamaran Theatre, March 23 through Sunday, March 25, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Cling and Wrenn: Educational Complex Theatre, Friday, March 23, 8 p.m., 4343 Ocean View Boulevard, 263-7254.

Turkey Rashad, Daniel Jackson, Will Parsons, and Bulch Lacy: Educational Complex Theatre, Saturday, March 24, 8 p.m., 4343 Ocean View Boulevard, 263-7254.

Bobby Hutcherson: Back Door, Saturday, March 24, 8 and 10:30 p.m., SDSC, 286-6947.

Doc Watson: La Paloma Theatre, Sunday, March 25, 7:30 and 10 p.m., First and D streets, Encinitas, 436-7788.

Peter Sprague: Marquis Public Theatre, Monday, March 26, 8 p.m., 3717 India Street, 298-8111.

Dire Straits: Roney Theatre, Tuesday, March 27, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

The Ohio Players: Catamaran Theatre, Wednesday, March 28, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Hugh Masakela: Catamaran Theatre, Thursday, March 29 through Sunday, April 1, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

The Boys of the Lough: Horace Mann Junior High School, Friday, March 30, 8 p.m., 4346 54th Street, 560-5452 or 278-6704.

The Tubes: Fox Theatre, Saturday,


March 31, 7:30 p.m., 7th and B streets, 236-6510.

Jethro Tull and U.K.: Sports Arena, Monday, April 2, 8 p.m., Sports Arena Boulevard, 224-4176.

Hollis Gentry: Marquis Public Theatre, Monday, April 2, 8 p.m., 3717 India Street, 298-8111.


U.F.O. with Judas Priest and Wireless: Civic Theatre, Monday, April 2, 8 p.m., Convention and Performing Arts Center, 236-6510.

Tonight!
Grateful Dead Lyricist
ROBERT HUNTER



Thursday, March 22
Shows at 9 & 11 p.m.


This weekend!
THE CRUSADERS



Fri.-Sun., March 23-25
Shows at 9 & 11 p.m.

Catamaran
home & restaurant
ADVANCED TICKETS NOW ON SALE AT SEARS, WARDS
AND ALL TICKETRON OUTLETS
For Advance Ticket Information Call 565-9947
PERSONS MUST BE 21 YEARS OF AGE FOR ADMISSION
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APRIL FOOLS DANCE
No Foolin' Fun. Live Music and Dancing
Come down and Enjoy the Great Music of
BAD REPUTATION
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SPICE
Sunday April 1st 8 p.m.
TICKETS \$2.75 in Advance




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AL BAHR TEMPLE
5440 KEARNY MESA ROAD
Dress Code—Wear Your Best
Tickets Available at
TRIP TICKETS 4275 Genesee Ave., Clairemont
TRIP WEST: Chula Vista, 542 S. Broadway; Pacific Beach, 939 Garnet;
SDSC, 5186 College Ave.; El Cajon, Parkway Plaza East, 141 Fletcher Parkway.

MARC BERMAN CONCERTS AND AVALON ATTRACTIONS
BRING YOU **'APRIL EXPLOSION'**



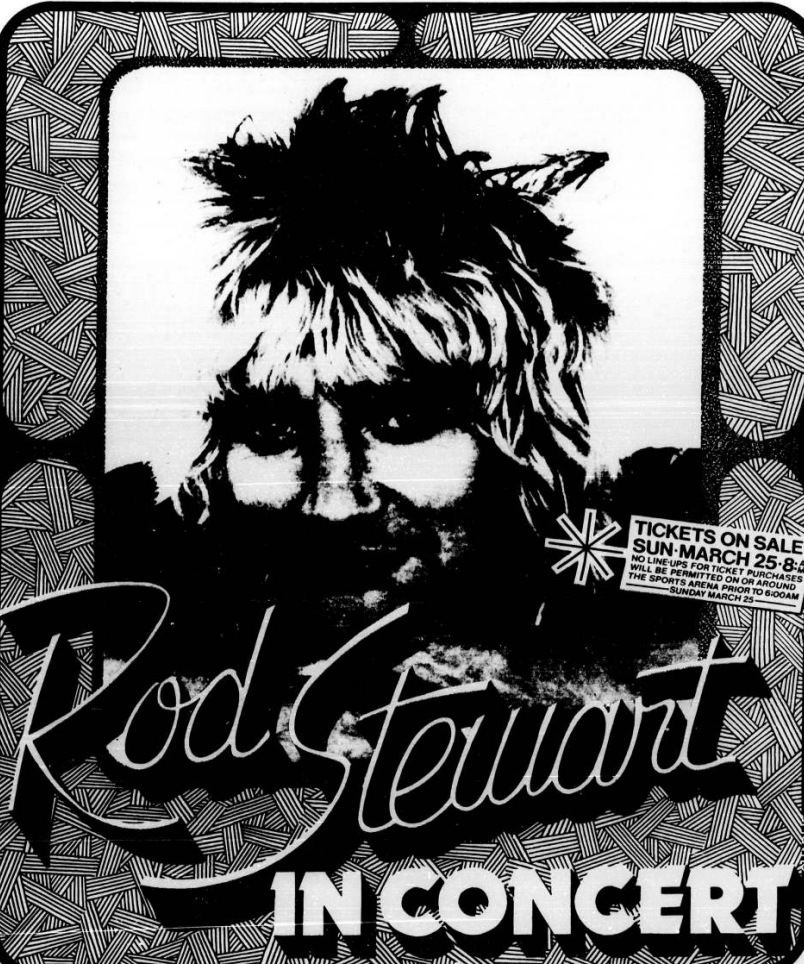
UFO
with special guest
JUDAS PRIEST
WIRELESS
SAN DIEGO CIVIC THEATRE
MONDAY-APRIL 2-7:30PM
ALL TICKETS RESERVED \$7.75
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PROUDLY ANNOUNCE



The Tubes
with special guest **ELTON DUCK**
CIVIC THEATRE MARCH 31 8:PM
TICKETS RESERVED 1950 at CENTER BOX OFFICE
BILL GAMBLE'S AND ALL SELECT-A-SEAT OUTLETS
Call 236-6510 for information

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**TICKETS ON SALE
SUN-MARCH 25-8:4**
NO LINE-UPS FOR TICKET PURCHASES
WILL BE PERMITTED ON OR AROUND
THE SPORTS ARENA PRIOR TO 8:00AM
SUNDAY MARCH 25


Rod Stewart
IN CONCERT

TUES. JUNE 19. 8:PM
SPORTS ARENA
RESERVED SEATS: \$12.50 and 11.50 AVAILABLE AT ARENA BOX OFFICE
for info 224-4171

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Circusian & DiBella presents

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THE AMERICAN KING
Bobby King Bryan DiBella
Dale Allen
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THE AMERICAN KING
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Dale Allen
I.C. Fire

THE AMERICAN KING
Bobby King Bryan DiBella
Dale Allen
I.C. Fire



SPECIAL PRICES! SPECIAL DINNERS! SPECIAL NIGHTS!

Sunday thru Thursday, 5 to 7 p.m. ...
at El Cajon Boulevard at College only!

Give your appetite a treat and your budget a break. On these nights we select three outstanding entrees from our regular dinner menus and offer you a choice at a very special price. The savings are delicious!

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Create something scrumptious with fresh, crisp greens, garnish, and delicious dressings — a perfect introduction to your superb entree selection.

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Mahi Mahi
Fresh Catch of the Day!
Harpoon of Beef

Your Choice—
\$4.95

The Triton

... a truly distinctive seafood restaurant!

6011 El Cajon Boulevard at College Avenue, San Diego

Reader's Guide to the Music Scene

Woody Shaw Quintet: Rock Dove
Wednesday, April 4, 8 and 10:30
p.m. 5550 286-6947

Butch Lacy: Marcus Public
Theatre, Monday, April 9, 8 p.m.
3717 India Street, 288-8811

Alice Cooper and The Babys:
Sports Arena, Monday, April 9, 8
p.m. Sports Arena Boulevard,
224-4176

Michael Franks: Bay Theatre,
Tuesday, April 10, 7:30 and 10:30
p.m. 4642 Cass Street, Pacific
Beach, 488-3303

Supertramp: Sports Arena,
Wednesday, April 11, 8 p.m. Sports
Arena Boulevard, 224-4176

George Thorogood and the
Destroyers: Bay Theatre, Friday,

April 13, 8 and 11 p.m. 4642 Cass
Street, Pacific Beach, 488-3303

Jeff Lorber Fusion and Storm: La
Jolla Museum of Contemporary
Art, Sunday, April 22, 1 p.m. 700
Prospect Street, 454-9717 or
459-1404

Old and New Dreams featuring
Charlie Haden, Dewey
Redman, Don Cherry, and Ed
Blackwell, and The Butch Lacy
String Consort: La Jolla Museum
of Contemporary Art, Sunday, April
22, 7:30 p.m. 700 Prospect Street,
454-9717 or 459-1404

Roy Music featuring Bryan
Ferry, Phil Manzanera, Andy
MacKay, and Paul Thompson:
3550 Montezuma Hill, Sunday,
April 22, 8 p.m. 286-6947

Art with Art Lande and Ruben
Patrol and David Henderson: La
Jolla Museum of Contemporary

Art, Sunday, April 29, 1 p.m. 700
Prospect Street, 454-9717 or
459-1404

Julian Priester/Eddie Henderson
Quintet featuring Rodney
Franklin and The Charles
McPherson Quintet: La Jolla
Museum of Contemporary Art,
Sunday, April 29, 7:30 p.m. 700
Prospect Street, 454-9717 or
459-1404

Los Reed: Bay Theatre, Tuesday,
May 1, 7:30 and 10:30 p.m. 4642
Cass Street, Pacific Beach,
488-3303

Bobby Bradford and John
Carter Quartet and Bina featuring
James Newton, Tylon Borek,
Mark Dresser, and duets with
James Newton and Anthony
Davis: La Jolla Museum of
Contemporary Art, Sunday, May 6,
1 p.m. 700 Prospect Street,
454-9717 or 459-1404

Oregon and Bobby Louise
Hawkins: La Jolla Museum of
Contemporary Art, Sunday, May 6,
2:30 p.m. 700 Prospect Street,
454-9717 or 459-1404

Clubs

Alpine Gardens, 926 Tongue
Pointe, Pacific Beach, 488-1400. James
and Thomas, guitar collaboration.
Thursday and Friday, Baby
Slippers, Friday, Carl Schneider,
American traditional, and Luc
Boris, guitar, Saturday, Peter
Cathleen, guitar, Tuesday,
Charles Williams, guitar,
Wednesday

Anchor Inn, 2222 San Diego
Avenue, 295-1817. Whitered,
contemporary, Thursday through
Saturday

Anchorage Fish Company, 5540
La Jolla Village Road, 452-5834. Gary

Packoff, contemporary,
Wednesday through Saturday, Joe
Malillo, 3027, Sunday

Annex, 1802 Palm Avenue,
Imperial Beach, 429-8551. Johnny
Buckell, contemporary and pop, 40,
Wednesday through Saturday

Anthony's HarborSide, 1155 North
Hather Drive, 429-8551. 1200,
contemporary, Tuesday through
Saturday

Antonio's, 822 National Avenue,
National City, 417-2228. Red and
pink, Monday through Saturday

Antonio's Hacienda, 700 North
Johnson Avenue, 442-9827.
Neutral Ground, contemporary,
Tuesday through Saturday

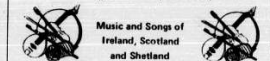
Atlanta, 2555 Ingraham Street,
Mission Bay, 224-2434. The
Gathering, contemporary,
Tuesday through Saturday

Little
Bavaria
Every Wednesday
BRATZ
Every Thursday
TALL COTTON
Every Friday
FRANK SHERMAN 40% off wine & food
Every Saturday
ALPHERS
German Polka Band
10:00 a.m. to 1:00 a.m. (12:00 a.m. on
Sundays)
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92101
Phone: 594-1381
594-1332

San Diego Folk Heritage presents

Boys of the Lough

FRIDAY, MARCH 30th
8:00 p.m. Horace Mann Jr. High Aud.
4345 54th St. (near El Cajon Blvd)
TICKETS: 4.50 in advance, 5.00 at the door
Tickets available at Folk Arts (282-7833), Blue Ridge
(753-1775), New Expression (299-0734), and Folk
Heritage (778-6704, 580-5452)



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Ireland, Scotland
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NOW APPEARING IN A SPECIAL ENGAGEMENT

STONE'S THROW

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Eddie Money

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UCSD Gym
UCSD Students \$6.50, GA \$7.50

Ticketron and UCSD Box Office
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"STIX" HOOPER, JOE SAMPLE, AND WILTON FELDER

AT


SATURDAY, MARCH 24, 3 p.m.

6136 El Cajon Blvd. 265-0507



LOOK FOR UPCOMING CRUSADERS RELEASE

See them at the Catamaran March 23 - 25.

Bacchanal, 8022 Claremont Mesa Boulevard, Claremont 560-8022. Loose Caboose, top 40. Friday and Saturday.

Bahia, 998 West Mission Bay Drive 488-0551. Kiki Bates, dancing. Tuesday through Saturday.

Barr X Ranch House, 117 East Broadway, Vista 724 0640
Country Rejects, C&W, Friday through Sunday

Belly Up Tavern, 143 South Cedros, Solana Beach 481 9022

Black Angus, E Street, Chula Vista
426-9200. Summerwine,
contemporary, Monday through
Saturday

Black Angus, 5427 Kearnan Villa Road, Kearnan Mesa 279 3103
Gabe Lapiano Band,
contemporary, Tuesday through
Saturday

Boathouse, 2040 Harbor Island
Drive, 904 4040, California

Boom's, 2888 Pacific Highway
291-5555: Bill Brackhoff, novelty
music; Thursday through Saturday
East-West, contemporary,
Tuesday and Wednesday

BotSFord's Old Place, 1205
Prospect La. Jolla 452-8262:

**Dick's at
Highway 755-7672**
through S
and Stian
Illustrated
reggae. 1

Beach, 327 North
Island Beach
r. rock, Thursday-
y. Johnny Almond
orgo; jazz, Sunday
d rock, funk and
lay and Tuesday.

Crystal, through 500,000 years.

Buy
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8 30 to 12 30
Saturday 9 30 to 1 30
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**ALICE
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Featuring
**POPE JOHN
STEVE NUTTIE
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DAVEY JOHNSTON
FRED MAMMO**

Special Guest Stars
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Mon. Aug 9 8:00pm Sports Arena
Reserved seats \$9.50 \$8.50. Tickets available at
Arena, Box Office, Bill Gumbies and all Arena Cities
Information 224-4116

[illegible]

Suzanne Iglu, variety, Tuesday through Saturday, Tuesday, Thursday through Saturday, Steven Vaux, guitar, Sunday and Monday

Cafe Del Rey Maro, 1569 11th
11:00-1:00, 1:30-4:00
Morning Thursday, contemporary Tuesday through Saturday

Carlos and Charlie, 5530 La Jolla Boulevard 454-0318, Disco night, Saturday

Cash and Cleaver, 140 South Broadway 524-1000, Polara Records, 488-8238, Rock N' Rims and Jamie Fox, contemporary, Wednesday through Saturday

Cashmore's, 10757 Woodside 452-1000, Saturday, 10:00-12:00, Fantasy, top 40 and disco, Tuesday through Saturday

Charlie's Horse Lounge, Winner Circle Lodge, 550 Via de la Villa Del Mar, 755-4646, Mike and Don, contemporary, Tuesday through Saturday

Chateau, 3623 Chateau Avenue 582-5620, Boogie-la, contemporary, Wednesday through Saturday

Chuck's Steak House, 1403 East Valley Parkway, Escondido 746-5100, Aspen, contemporary, Wednesday through Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla 524-5325, 11:00-1:00, 1:30-4:00, 10:00-11:00, Eric Rupp, jazz, Monday

Florio's,
Jolla Shore
Tobacco and
condiments
Saturday

Elk's Club
and Hare's
Friday the 13th

Fat Cat's,
753-2078
Wheels, Fat
Coffin, and
Method W.

Freddie,
City Park
discos, night

Flamington
800-1 Miami
Phoenix Exp.
Tuesday the
Sunshine
Dance Bar
nightly

Gold Coast
County Hot
291-7138, Di
Narcome,
Tuesday the

Malayan,
Beverly-
Hills, bar 40-40
Saturday,
Monday.

Mailigan's,

Pines Road of Los Angeles 900-684-1 Jan
Hodgkins, Tuesday through
Crestline, Friday-Saturday,
Sunday.
Free of Commercial
737-9475, Disco,
Saturday.
and Street, Encinitas,
Wednesday and Thursdays
and Saturdays, 10 p.m. until
Tuesday, Saturday, Thru
Friday, Saturday.

Santa Monica: The
Kingston of Centre
secondo 745-9391

Mission Center, 745-8635
Friday and disco,
Saturday, Sunday, South
and Chagrinette),
Thursday, disco

Orange, Towne and
Mission Valley,
Williams and Gary
on Saturday.

West Point Loma
Sundays 225-9559
Monday through
Saturday, Sunday and
Ocean

Top 40 and funk,
 on Sunday
 333 Hotel Circle
 pag. mirinda nightly
 fino, 1476 (circular
 1481 Casaleto)

**Center
 tain-
 ment
 79**

Thursday, March 22 - One night
 ★ **ROBERT HUNT**
 byrest from "The Greatest of
 the
 ★ **CRUSADERS**
 with Stix Hooper and Jon Scott
 Wed., Mar. 28 - one night
 ★ **THE OHIO PLAYERS**
 Thurs., Sun. Mar. 29-Apr.
 ★ **HUGH MASEKE**
 Thurs. & Fri., Apr. 5 & 6
 ★ **JAY FERGUSON**

by afternoon. Border
by through, hard day
Carmel Valley
P55-1003, Tull
Thursday, swing
German police,
rock, Wednesday

Gentry
Nieves
Ruth Piggee
CROSSROAD
A Oldest Jazz Club
on the Galump Quarter
corner of 4th and Market 233 7856

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JOINT EFFORT
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Every Sunday from 3-7
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**FOR THE FUN OF IT
AT BOOM'S**

Sunday & Monday
8pm 'til Midnight



Thursday
8:30 - 12:30
Friday & Saturday
9:00 - 1:00



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The East/West Band makes the sounds you love to hear. A bit country and a bit rock... featuring the topforties sprinkled with a generous supply of original material.

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...in the flight controller's seat as you listen
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Enjoy
**CHAMPAGNE
SUNDAY BRUNCH!**
Doors open at 10am

Canterbury House, 944 Paeet Street, La Jolla 92037, (619) 454-9771. Robert Wahl, Lita Burnfield, and Larry Hume. Thursday through Saturday. Political, Comedy, Sunday, Fred Willard. Tuesday and Wednesday.

Country Bumpkin, 1662 Palm Avenue, Imperial Beach. 420-1161. Country. Saturdays, Wednesday through Sunday. Dicks and Lott. C&W, Monday.

Crossroads, 345 Market Street, downtown. 233-7666. Sammy Fitt Group, 1221 Broadway. Thursday through Saturday. Charles McPherson, jazz. Sunday.

Daley's, 1350 Third Street, Chula Vista. 242-1111. Country, C&W, Tuesday and Friday.

Daley's Lounge, 2746 Colorado Road, Brentwood. 272-6661. Howard Stern, Wednesday, Monday and Tuesday.

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Serving Dazzling Italian Food

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Lasagna - Cannelloni -
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Saturday, 10
and Mond

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guitar
and
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through Sat

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Island Drive**
Stearns, co
and Saturda

Hilton Carg
Mission Bay
People Mo
Tuesday th

Horse Show
Broadway,
469-6344 Mo
45 and cong
Saturday

Hungry Hun
Oceanside
contemporary
Wednesday
Night Sing
nig. Saturda

Hungry Hun
Taylor Shee
29-8074, Di
discs, Thurs

Irishpot, 75
Broadway,
748-1531, Di
week.

Joe Rap, 911
574-9661, Do
rock, Tuesda
auditions, Su

Jays Veeget
Mission Bou
Joe, 469-63
Jaques Lou

Jeremi's
West Broom
Miller Luck
and Saturda

John Bull, 222
National C
contemporary
Saturday, 5
Glee, Thurs

Joe Murphy
Broadway, 7
720-3220 Th
contemporary

[illegible]

COUNTRY JOE and the Original Dukes
Sat. & Sun. Apr. 7 & 8
The Original Dukes

★ RANDY HANSEN MACHINE GUN
A tribute to Jerry Reed

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April 11

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NT

CERTS

Reader's Guide to the Music Scene

London Open House, corner of Balboa and Genesee, 279-2390. Jobe and John, folk, Wednesday through Saturday. Kevin Brown, folk, Sunday through Tuesday.

Macho's, Midway and Rosecrans, 224-2401. Colour, Latin and disco, Wednesday through Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3071. King Bacut Blues Band, blues and

disco, Thursday through Saturday. Michael Rhea, contemporary, Sunday, Tuesday, and Wednesday. Auditions, Monday.

Mark V, San Marcos Boulevard and Freeway 78, 748-3520. Disco, nightly, Gong Show, Sunday. Dance Contest, Tuesday.

Mike's Hideaway, 8203 Wintergarden Boulevard, Lakeside, 443-0508. Blue Edge

blues, disco, and rock, Friday and Saturday.

Miki San, 2424 Fifth Avenue, 235-6144. Japanese music, Friday

through Sunday.

Mississippi Room, 2223 El Cagan Boulevard, 298-8686. Jack

Contemporary, Wednesday through Saturday. Dave Tardio, disco and pop, 40, Sunday through Tuesday.

Mon's Saloon, 943 Garnet Avenue, Pacific Beach, 488-3366. Knicker, rock, Tuesday through Sunday.

Mon's, 10475 San Diego Mission Road, Mission Valley, 563-0000. Joint front, top 40 and disco, Monday through Saturday.

Monterey Jack's, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Kent Johnson and Max Sherman, variety, Wednesday through Saturday.

Moonglow, 4615 Claremont Drive, 773-1022. Sandy Stewart and Co., Top 40, Tuesday through Saturday.

Nashville Country, 5933 University Avenue, 583-6670. Top Cotton, country, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, 486-1730. Ann Parada, top 40, Tuesday through Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0333. Day and Night, folk, country, jazz, and contemporary, nightly.

Old no. 7 Distillery, 140 South Sierra Avenue, Solana Beach, 755-6733. Michael Ray Badridge, Juggins, Thursday, Wednesday, Friday, Saturday, and Sunday.

One Night Stand, 4970 Voltaire, Ocean Beach, 222-7460. Special attraction, Thursday, C.Y. Dig it, country, Friday and Saturday.

Oregon Power Plaza, 5375 Kearny Villa Road, 560-9886. Tommy Stark, contemporary and pop, Tuesday through Saturday.

Outpost, 662 Grand, Spring Valley, 464-9027. Single Band, western, Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Stone's Throw, contemporary, Thursday through Saturday.

Patolino Star, Main and Hermosa, Chula Vista, 427-5889. Coronado Cowboys, C.W., Thursday through Saturday.

Pelican Club, 7828 Broadway, Lemon Grove, 464-9284. Saddle Song, soft-rock and country, Thursday, Friday, and Saturday.

P.J. Bottoms, 303 North Santa Fe, 524-9260. Johnny Almond, jazz, Wednesday and Thursday.

Prophet Vegetarian Restaurant, 4401 University Avenue, 283-7448. Lori Bell and Carl Canfield, classical, rule disco, Thursday, Saturday, and every other Sunday.

Quinn's, La Jolla Boulevard at Torrey, 488-0848. Crook of Gold, Irish folk music, Thursday through Saturday, Don Graser, jazz, Tuesday.

Raspberries, 4230 West Point Loma Boulevard, 223-1693. Ron J. disco, nightly.

Red Candle Lounge, Mission Valley Inn, 875 Hotel Circle South, 298-8281. Paige Powers, variety music, Monday through Saturday.

Reuben E. Lee, 883 Harbor Island Drive, 291-1880. Evan Murphy, folk, Tuesday through Saturday.

Reuben's, 5450 Eastmont Center Drive, La Mesa, 560-3463. Evan Livingston, pop, rock, and C.W., Tuesday through Saturday.

Reuben's Flanhouse, 7637 Balboa Avenue, 778-2373. Daily Lichford, contemporary ballads, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, 277-7917. B.C. contemporary, Tuesday through Saturday.

Shelter Island Inn, 2051 Shelter Island Drive, 272-0841. Mike Spencer, contemporary, Tuesday through Saturday.

Sherraton Harbor Island, 1380 Harbor Island Road, 291-2900. National Guadalupe Philharmonic, contemporary variety, Monday through Saturday.

Spunky's Saloon, 2855 Midway Drive, 223-3154. Disco, Thursday through Saturday.

Split, 1130 Buena Vista Avenue and Moreno Boulevard, 270-3903. Shadow Fox, rock, Thursday, Friday, and Saturday.

Springfield Wagon Works, 690 North Second, El Cagan, 440-5757. Timespeak, contemporary, Thursday through Saturday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. David Cheney, flamenco guitar, Thursday and Saturday. Chuck Peters, contemporary, Friday.

Tavern, 1298 Prospect Street, La Jolla, 484-9687. John Close, classical/jazz, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, 291-9910. Sandwell and Steve, contemporary, Wednesday through Saturday.

Top of the Arc, 1960 Harbor Island Drive, 291-6700. Bobby and Ruth, contemporary, Tuesday through Saturday.

Triton, 2530 South Highway 101, Cardiff, 436-8877. Ron Bolton Group, contemporary, Tuesday through Saturday.

Trojan Horse, 5179 University Avenue, 566-1070. Ron Band, Wednesday through Saturday.

Vacation Village, Vacation Isle, Mission Bay, 274-4030. Shine It On, top 40, Monday through Saturday.

Windsong, Half Moon Inn, 2241 Shelter Island Drive, 291-1880. Piano and vocal stylings, Wednesday through Saturday.

Wrangler's Roost, 5608 Mission Gorge, 280-0623. Cinnamon Ridge, country, Tuesday through Saturday.

Zardis, 1310 Moreno Boulevard, 276-5637. Disco and top 40, nightly.

Los Angeles Concerts

Ray Clark, Anaheim Convention Center, Thursday, March 29, 8 p.m. (714) 635-5000.

IN PERSON...
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THE CRUSADERS with **JOE SAMPLE**
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Sat. Mar. 24th
Backdoor, SDSU
8:00 p.m. & 10:30 p.m.

SDSU Students: \$3.50
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Now appearing in the Atlantis Restaurant's beautiful Bacchus Lounge, "The Gathering" performs with the style and enthusiasm that has made them popular in Las Vegas showrooms and in hotels across the country. Sip an after-dinner drink, dance to all your favorites from disco to Broadway, and watch the lights on Mission Bay. Tonight, at the Atlantis.

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Our deliciously different menu draws the highest praise. From Cioppino to Crepes Shagoff to Bouillabaisse Salad, to Rock of Lovers to our Prime Rib and Lobster... topped off with our giant cocktails. No wonder people keep coming back.

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Played and recorded with Brian Auger, Blues, Country, Folk, and the Old Time Band and now presenting as a solo performer.

THURS APRIL 12th
7:30 & 10:30

Early Admission: \$7.00
General Admission: \$5.75

Allowance entry 15 minutes before show for a chair seating. Limited seats available.

SDSU Students: \$3.50
Other Students: \$4.00
Gen. Public: \$4.50

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Sun: Live music with "Light" and Talent Nite
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Mon: "Drink n Sink" Nite All Well Drinks \$1.00
Tues: Free dance lessons 8-9 p.m.
Wed: The \$39.95 Hat Night wear your most outrageous hat and win \$\$\$... you're the show
Thurs: Michael Roy Badridge The Juggler 11 p.m.

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Sat. Mar. 24

Woody Shaw
Wed. Apr. 4

Earl Scruggs Revue
Mon. Apr. 16

Roxy Music
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All shows 8 and 10 p.m.

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playing Wednesday through Saturday

JOHNNY ALMOND
of the Mark Almond Band

Also playing Tuesday
SIDE TWO - acoustic guitar trio

From the Comedy Store in Hollywood & Dr. Demento's P.J. Bottoms presents

Ogden Edal Wahalla Blues Ensemble
Monde Muzique Band

Featuring their current hit "Dead Puppies"
- Laugh at the music & dance to the comedy

Monday is Audition night

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HOMEMADE FISH AND FODDER at Ohana's. Enjoy the fish and the food. The fish is caught in the country and the food is made in the kitchen. The fish is caught in the country and the food is made in the kitchen. The fish is caught in the country and the food is made in the kitchen.

LET IT GO! If you're a break-up addict, you'll love this workshop. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

FREE DRINK of your choice. Thursday, Friday, Saturday night 7-10. No cash! Live music, good food, fun people. Bring your own. It's a chance to let go of your past and move on.

DISASTROUS EXPERIENCE with the opposite sex. You'll learn how to attract the opposite sex. You'll learn how to attract the opposite sex. You'll learn how to attract the opposite sex.

POETS - Read stamped poetry for a chance to win a prize. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

COUNSELING FOR WOMEN by trained professionals. Both individual and group sessions. You'll learn how to attract the opposite sex. You'll learn how to attract the opposite sex.

SINGLES WOULD YOU LIKE TO MEET - A chance to meet someone special. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

INCREASING INNER CONFIDENCE - A chance to increase your inner confidence. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

MARRIEDS WOULD YOU LIKE TO MEET - A chance to meet someone special. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

YOGA RETREAT - Celebrate spring in the heart of the desert. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

THE NATURALNESS OF PSYCHE - A chance to explore the naturalness of psyche. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

SISTERS ON STAGE - A chance to perform on stage. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

FOR A CLASS REUNION - A chance to reunite with old friends. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CONSUMERS - A chance to learn about consumer rights. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

FREE NEWSLETTER - A chance to receive a free newsletter. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

NEW GROUP FORMING - A chance to join a new group. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CHRISTIANITY - A chance to explore Christianity. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ART - A chance to explore art. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LEARN - A chance to learn something new. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

SAVING - A chance to save money. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

Sign Up By March 31st - A chance to sign up by March 31st. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

Regular \$100.00 each - A chance to get a regular price. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

Now 2 for \$100 - A chance to get 2 for \$100. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

Sign Up or Call Today - A chance to sign up or call today. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

4004 SPORTS ARENA BLVD - A chance to visit 4004 Sports Arena Blvd. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

7522 LA JOLLA BLVD - A chance to visit 7522 La Jolla Blvd. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LAYING ON OF HANDEL - A chance to lay on of Handel. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

BECOME A KANGAROO - A chance to become a kangaroo. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

SHYNESS SEMINARS - A chance to attend shyness seminars. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

THE TRUTH ABOUT ASTROLOGY - A chance to learn the truth about astrology. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

JEWISH VEGETARIAN SOCIETY - A chance to join the Jewish Vegetarian Society. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

PERSONS INTERESTED - A chance for persons interested. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

COMPETITIVE TAIKWAON - A chance to practice competitive Taikwaon. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

OPEN HOUSE - A chance to have an open house. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ESPOUSA'S BASQUE RESTAURANT - A chance to visit Espousa's Basque Restaurant. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

REWARD - A chance to receive a reward. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

HUMANITARIAN BENEFIT - A chance to attend a humanitarian benefit. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

NEW GROUP FORMING - A chance to join a new group. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

RAW FOOD FRIDAY - A chance to attend Raw Food Friday. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ALPHA PROJECT - A chance to join the Alpha Project. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

SISTERS ON STAGE - A chance to perform on stage. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

FOR A CLASS REUNION - A chance to reunite with old friends. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

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SAVING - A chance to save money. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

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Sign Up or Call Today - A chance to sign up or call today. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

OPEN POTTERY READING - A chance to have an open pottery reading. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

TOWARD A NON-NUCLEAR WORLD - A chance to work toward a non-nuclear world. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

EX-FOFFENDERS NEEDED - A chance to find ex-offenders needed. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

HELP SAVE WILDLIFE - A chance to help save wildlife. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ENJOY A BEAUTIFUL - A chance to enjoy a beautiful. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CARPORT BY THE SEA - A chance to have a carport by the sea. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

BRAND NEW - A chance to have a brand new. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

3 BEDROOM - A chance to have a 3 bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CABIN FOR RENT - A chance to rent a cabin. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

DELUXE - A chance to have a deluxe. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

SPORTS FANS - A chance to have sports fans. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

APARTMENT HUNTING - A chance to find an apartment. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

MAINTENANCE - A chance to have maintenance. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

2 BEDROOM - A chance to have a 2 bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

PARKING SPACE - A chance to have a parking space. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LAKE AND GARDEN - A chance to have a lake and garden. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CHANGE YOUR - A chance to change your. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ROOMMATE - A chance to find a roommate. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

TERRASANTA AREA - A chance to have a terrasanta area. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

PACIFIC BEACH - A chance to have a Pacific Beach. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ROOMS FOR RENT - A chance to rent a room. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

HOUSE FOR RENT - A chance to rent a house. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CONVERTED SCHOOL - A chance to have a converted school. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

RESPONSIBLE COUPLE - A chance to find a responsible couple. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

HOUSE ON COMMERCIAL - A chance to have a house on commercial. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

3 BEDROOM - A chance to have a 3 bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CONVERTED SCHOOL - A chance to have a converted school. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

DAY VIEW 2 BEDROOM - A chance to have a day view 2 bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

REPAIRABLE - A chance to have a repairable. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

MISSION BEACH - A chance to have a mission beach. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

YOU CAN LIVE - A chance to live. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

DEL MASTER BEDROOM - A chance to have a del master bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

1600 STUDIO APARTMENTS - A chance to have 1600 studio apartments. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

BEAUTIFUL - A chance to have a beautiful. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

210 NEW QUILT - A chance to have a 210 new quilt. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

1 BEDROOM - A chance to have a 1 bedroom. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CONDOMINIUMS - A chance to have condominiums. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

WANTED - A chance to have a wanted. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

WANTED LARGE HOUSE - A chance to have a wanted large house. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

HOUSE FOR RENT - A chance to rent a house. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

BLOCKS FROM - A chance to have blocks from. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

GOLDEN HILLS - A chance to have golden hills. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LA JOLLA - A chance to have a La Jolla. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

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ACQUISITION - A chance to have an acquisition. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LA JOLLA - A chance to have a La Jolla. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

THAILAND - A chance to have a Thailand. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ACRES - A chance to have acres. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LARGE STUDIO - A chance to have a large studio. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

BY OWNER - A chance to have a by owner. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

LUXURY - A chance to have a luxury. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

CONCERN - A chance to have a concern. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

ROLAND - A chance to have a Roland. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

600 PCE - A chance to have a 600 pce. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

WANTED - A chance to have a wanted. It's a chance to let go of your past and move on. It's a chance to let go of your past and move on.

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WANTED -

42 MARCH 22, 1979

LIFE TRANSITION counseling. Feeling confused, stuck, at an impasse in your career/personal life? Individual counseling by licensed professionals available to help you gain clarity, set priorities, move on in your life. Call 265-6501 for appointment information.

Lessons

LEARN STAINED GLASS in Old Town. Learn planning and staining classes. Offer instruction, fun, refreshments. Enroll now for April classes. 200 Grapevine Street. 235-8525.

CHILDREN'S CREATIVE DANCE, 8-12 years. Saturdays 9-10am. Also classical Indian dance, modern dance technique. Jazz workshop in April. 314 College Street, 860 3rd Avenue, downtown San Diego. 233-4149.

IDENTITY AND overcome barriers preventing weight loss. Change your body and mind. become the beautiful person nature intended. Classes starting New Image... evenings. 200-7881.

JAZZ EXERCISE and Rhythmic Aerobics of level movements at the East WYCA, San Diego State College area. Child care available. 563-3851.

TUTOR READING, mathematics, English. Grades 7-12. Certified teacher. Mrs. Kristi. 757-3586.

PERSONALIZED FITNESS program. stretching, toning, Yoga, Aerobics, diet, guidance, preferably in your own home or with a group. Fun, healthy. Call for free class. 562-3253.

TO A HEALTHIER, better-looking you! Free "Aloe Vera" healing. Protective skin care lessons for females/men. Free cosmetic classes. Believe it! 563-6515.

FREE CLASSES in book-up and beginning shorthand, including Anniversary and Simplified. Earn certificate of proficiency. Come between 6:30 and 11:30 daily. Monday. 424-3551.

GOING AHEAD? Forget your dictionaries. Learn French, Spanish, Dutch, Latin and German by native and fluently qualified teachers. Translation work also undertaken. Call 224-8611.

BALLET CLASSES, 10-12. For adults. Beginners to advanced. Unique instruction in classical technique and movement. Small classes, spacious studio. Fusion Creative Dance Center, 230 Birmingham, Cardiff. 436-7373.

DISCO DANCE LESSONS, Latin, New York, Tango Hustle. Formerly of a major dance studio in San Diego. Private, group, church, parties, competitive rates. Lenny 448-1855. We also serve North County.

TAI CHI CHUAN. Private and semi-private in Temple Garden. Emphasis on Chi circulation for health, self-defense, and spiritual awareness. Call 262-5514 for information.

INSTRUCTION IN DRAWING. Parting. A unique studio experience exploring advanced drawing techniques. Call for information. By Yosefine painter. Jen Oliver mediums. By 50 per hour. Further information. 235-4445.

TENNIS INSTRUCTION. Precise individualized method for efficient, rapid results. Background includes former section ranking, articles for Tennis World. Tennis, teaching pro for 10 years. 222-3828.

BEGINNING ACTORS WORKSHOP. Improvisation, Scene Study, Auditions, Acting technique. 8 week course. Tuesday 7-9pm. 200 to register. Call Patricia. Elmore. 275-0705.

PORELINE NAIL LESSONS. Learn how to make professional quality nails. It's simple, fabulous new nail available. Only \$12. Free lessons. 295-7129.

ARE YOU BORED with the American way of life? Are you looking for a way to perfect your mind and body? Learn the ancient art of Kung Fu. We don't teach you how to use martial arts (Shin Gong), but we do teach you Kung Fu, Tai Chi, and how Kung Fu can help you learn traditional Kung Fu. Learn the southern art of Kung Fu. We teach moving meditations, standing meditation, and sitting meditation. Traditional methods of self-defense and self-defense. Call for free class.

TO A HEALTHIER, better-looking you! Free "Aloe Vera" healing. Protective skin care lessons for females/men. Free cosmetic classes. Believe it! 563-6515.

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THREE S COMPANY STUDIO, Jean Isaacs, Director, 860 3rd Avenue, Downtown, San Diego. The best in Modern Dance technique. Classical Indian dance, jazz with Ricardo Mayano, voice, children's creative. 233-4149 or 432-2210.

SINGING COACH AVAILABLE. A contemporary approach to singing pop and rock by a professional vocal coach and songwriter. Studio sessions. You should be singing! 299-2895.

LEARN FLIGHT. GLENN, experienced 120 years, very patient teacher welcomes absolute beginners through advanced. Learn basic theory, flying, open flying, many songs, styles. Diana Sternbach 439-1585.

HANG GLIDING LESSONS. Learn to fly on safe, gentle sand dunes. Certified instructors. California's most experienced flight school. Flight Realities, 1945 Adams Avenue. 268-1862.

ELECTRIC BASS, strong bass, piano, guitar, voice, composition. New York conservatory trained instructor. Enjoy a unique teaching approach, with modern techniques. All styles taught. Special young children's program. Otto Gust 232-4440.

SPANISH AND FRENCH private lessons by a college professor. 234-1195 4321.

MUST BELIEVE 1976 Chevy van, 6 cylinder, stick, light, seats, custom wheels, painting, insulation, new wheels, low miles, new tires. \$4000. Also 431-8332.

1965 FORD MUSTANG, 2 door, 3 speed, 6 cylinder, 21 miles per gallon, good mechanical condition. \$2000. Mile 230-1133 431, 8 evenings. 259-2796.

1972 VW BUS, less than 10,000 miles on rebuilt engine with papers. New tires, brakes, clutch, good starter, new \$1200 or offer. 741-8513.

1970 TOYOTA pickup excellent condition. 1950. Also camper with boat \$100. Call 741-8513.

1972 FORD PINTO, red, 8000. Davis or Jeanne 454-9791.

1970 DODGE VAN, \$2400. Must, good for hauling, new brakes, tires. 224-0982 or 224-0558.

1972 VW BUS, 25,000 miles in rebuilt engine, clean interior, transmission might need work. \$1100. 266-0352 evenings.

PORSCHE 5 type mag in perfect condition. 1100. Mile 230-1133 431, 8 evenings. 259-2796.

4 NEW STOCK Camaros wheels and hubcaps. \$25 all. New AM car \$10. 443-0075 evenings.

WANTED: VW passenger door (right front) for 88-91 Bus, complete and in the car. Call Terry 454-8255 or 454-0982.

1973 DODGE VAN, excellent condition. V8, power steering & brakes, automatic, new paint. \$2750. 263-4778.

1958 CHEVY stock steering wheel green \$20. 262-1800.

CAMPER SHELL for short boat Toyota pickup, walk-in back, 2 bunks, running lights, new paint, good tires, \$200. Call 741-8513.

1968 VW CUSTOM camper, new 1835, transmission, tires, brakes, rack & ladder, with big battery AM/FM tape, CD, excellent condition. have most receipts. 2500-753-0673.

1975 CHEVY VAN 1 ton short, with 772, air shocks, Camper, power steering, power windows, 350 V8 automatic, 10,000 miles, well cared for. Must call this weekend. \$2000 or best offer. 454-8900.

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1976 VW BUGADOD 23 miles per gallon, jumps & adults. Stereo, air, crotch 1835 CC. 2000. 7000. Terry 697-1498 or 454-6337.

1977 TRIUMPH Spitfire, red convertible. AM/FM cassette radio, 21,000 miles, good engine, 1400. 2400 or make offer. 299-6149.

WANT 1400 or make offer. 299-6149.

1965 FLEETWOOD BROUGHAM, all power, air, cruise control. AM/FM stereo, vinyl roof, very low mileage, clean interior. \$850. 254-5600.

1978 TOYOTA COROLLA wagon. Deluxe, 13,000 miles, 5 speed, steel belted tires, radio, heater, air, new window defogger, luggage rack, gold with black interior, \$5500 or best offer. 263-8742 after 5.

1965 FORD PARKLANE, 2 door wagon, runs perfect, does some body work and upholstery. \$850. 291-0273, a.m. is best.

1972 FIAT 850 SPIDER convertible sports car. Over 35 miles per gallon and easy. Excellent mechanical condition. Michelle's, 1400. 263-8742 after 5.

1965 MUSTANG, 2 door, 3 speed, 6 cylinder, 21 miles per gallon, good mechanical condition. \$2000. Mile 230-1133 431, 8 evenings. 259-2796.

1973 BMW 2002, 8 engine red, excellent condition, 1 owner, also AM/FM, \$4450. 312-7471, 8-5-30.

1970 DODGE VAN, \$2400. Must, good for hauling, new brakes, tires. 224-0982 or 224-0558.

1972 VW BUS, 25,000 miles in rebuilt engine, clean interior, transmission might need work. \$1100. 266-0352 evenings.

PORSCHE 5 type mag in perfect condition. 1100. Mile 230-1133 431, 8 evenings. 259-2796.

4 NEW STOCK Camaros wheels and hubcaps. \$25 all. New AM car \$10. 443-0075 evenings.

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1973 DODGE VAN, excellent condition. V8, power steering & brakes, automatic, new paint. \$2750. 263-4778.

1958 CHEVY stock steering wheel green \$20. 262-1800.

CAMPER SHELL for short boat Toyota pickup, walk-in back, 2 bunks, running lights, new paint, good tires, \$200. Call 741-8513.

1968 VW CUSTOM camper, new 1835, transmission, tires, brakes, rack & ladder, with big battery AM/FM tape, CD, excellent condition. have most receipts. 2500-753-0673.

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8' CAMPER, fits American shortbed and longer trailers. Includes stereo cassette, air, extra, 86,000 miles. \$2000. Michelle. 5100 or best offer. 286-7824.

1975 VOLVO, automatic 2400L, loaded with air conditioning, leather interior, steel wheels, leather, metallic, custom exterior, elegant interior. 18 mile per hour. \$4500. 469-7564.

1978 TOYOTA COROLLA, 4 speed, electronic ignition, good color, 17,500 miles. \$1100. N. Barnes. P.O. Box 80283, San Diego. 92138. Will contact you by phone.

1975 DATSUN PICKUP loaded, automatic, air conditioned, excellent condition, low mileage. \$3500. 450-6655 or 454-5704.

1975 MUSTANG, Grande all power. Pioneer Super-Tuner sound system. \$3000. 454-3469.

1965 GMC, truck with 10 camper, over cab, automatic transmission. \$1000. 488-0800.

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1975 VOLVO, automatic 2400L, loaded with air conditioning, leather interior, steel wheels, leather, metallic, custom exterior, elegant interior. 18 mile per hour. \$4500. 469-7564.

1978 TOYOTA COROLLA, 4 speed, electronic ignition, good color, 17,500 miles. \$1100. N. Barnes. P.O. Box 80283, San Diego. 92138. Will contact you by phone.

1975 DATSUN PICKUP loaded, automatic, air conditioned, excellent condition, low mileage. \$3500. 450-6655 or 454-5704.

1975 MUSTANG, Grande all power. Pioneer Super-Tuner sound system. \$3000. 454-3469.

STEP VAN CAMPER, fully equipped, excel-
lent touring condition. \$3,000. \$500 down.
Keep flying.

1972 MAZDA BORTON, very dependable
mile car, 100,000 miles, 4 door, 140,000 miles,
best in class owned. \$175. 401-4461

1973 BMW 200, all conditioned, AM/FM
radio, automatic transmission, Michelin tires,
only 34,000 miles, excellent condition. 1
owner. \$5,500. 443-8756

1972 FERRARI FORMULA 300, 4 speed,
steel filled radiator, 1900cc engine, 50,000
miles, AM/FM radio, stereo, leather, 20
miles per gallon. \$2,500. 435-3296, leave
message.

1973 BUICK ELECTRA 22, all power in-
cluding windows and doors, air conditioning,
4 door, vinyl top, all wheel, other extras. \$11,000.
452-7007.

TIRE, 800-13-35, 308 VW Corvair, air sup-
ply pump, 8 Torq 22-6852, leave message.
\$1,500. 452-7007.

1962 MILVUS JEEP, 4 wheel drive, 1962 Ford
260, new transmission, exhaust, others. Runs
good, \$1,600 or best. 585-4703 evenings or all
day weekdays.

414 CHROME REVERSE wheels, suitable
for Datsun pickup or Ford Courier. \$400.
455-7778 before 7pm.

1972 FIAT BERTONE, Torino convertible, 4
speed, right hand fender damage, runs good,
excellent gas mileage. \$750. 455-0096 5-2
days.

MUSTANG OWNERS/Collectors: 1965
Mustang, perfect body, 150 miles, dual
carburetor, top-loader and engine parts, stock
and performance items. Very reasonable.
\$75-775.

CAMPER 6'3" x 6'7" x 7', 30 mile pickup,
cargo door, excellent condition, must sell
before to move. \$341. Runners. 272-0714 or
458-2282.

1978 VW BIRDCOCCO, well built black ve-
locity 30,000 miles, cassette, all state version
run on leaded gas. \$5400. 458-2904.

1972 EL CAMINO, 300 V8, factory 4 speed,
air conditioning, 10 mile per gallon. \$2,500.
275-1254.

VINTAGE 1961 VW BUG, original leather,
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\$400. 454-7034.

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1969 FORD GALAXIE, runs good, needs
body work and radiator, good transportation
car. \$1,000 or best offer. 488-0805.

1967 VOLKSWAGEN, 1600 cc engine,
dual port heads, running, needs turnp
\$1,750. Check 455-6501

1973 VOLVO 104, 4 door, 4 speed, excellent
condition, 1900 cc engine, 40,000 miles,
excellent condition. \$1,700. 454-1282.

1974 MG WITHOUT rust or damage,
good mechanical condition, with cassette
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1977 CHEVY LT 1000 pickup with camper
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1974 FIAT SPOT COUPE, full instrumenta-
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excellent gas mileage. \$750. 455-0096 5-2
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Mustang, perfect body, 150 miles, dual
carburetor, top-loader and engine parts, stock
and performance items. Very reasonable.
\$75-775.

CAMPER 6'3" x 6'7" x 7', 30 mile pickup,
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