

2 OCEANFRONT RENTALS. 1 bedroom condo and one Mission Bay House. 3 bedrooms, 2 baths. Both by week or month. 236-4703

NATURE WORKING COUPLE. dearer condo in Mission Valley area. 2 bedrooms, 2 bath garage. \$400 month. 272-1566 after 6.

WANTED 2 bedroom house. El Cajon area. small dog OK. Will keep clean. Brother and sister (students). Rent guaranteed. social security. Gms 445-4733 or Cherie 445-5803

MISSION HILLS STUDIO. clean, cozy and close to all. Available May 15. \$165 per month. A nice place to live. 255-2656

3 COUPLES, at working professionals with references, seek yearly lease on 4 bedroom, \$600/month, rustic house in North County. Call 24 hours. 436-7154

HELP! INTELLIGENT, clean, considerate woman with well-behaved cat needs apartment \$180-180 per month, or will do housework in exchange for apartment. Linda 287-9419

PLAYBOY CONDOMINIUM near UCSD and University Towne Centre, 3 bedrooms, 2 1/2 baths, pool, washer, dryer, refrigerator. \$475/month. 453-2889 evenings

GOLDEN HILLS, new unfurnished 2 bedroom, 2 bath condo, view, appliances, close to north of Highway 94 ramps. 272-2290 evenings

WORKING SURFER GIRL, really needs a small apartment or room in Del Mar, reasonable and close to work at Carnegie. 295-4816 or 223-0583

SUMMER RENTAL, June 1-August 15. Fully furnished (linens, dishes, plates), 1 bedroom apartment near State, air, pool, etc. Utilities paid. \$230 monthly. 287-8356

FULLY FURNISHED studio including stereo, TV, and piano. Sublet during June and July. Inexpensive and very quiet, also a large back yard. University Heights. 295-8065

SPACIOUS 4 BEDROOM, 2 bath 2-story home on a large landscaped lot. Belmont College and Kensington. Secluded home includes 1-car garage. \$525. 288-0508

BATH, 4 BEDROOM, 2 1/2 bath luxury condo. La Mesa. Pool, jacuzzi, etc. 583-6954

LOOKING FOR SUMMER/FALL apartment with ideal location? 5th Street by State, 2 bedroom, nice place with reasonable rent. Enjoy college social life even more! 287-2995

FURNISHED SUMMER RENTAL of oceanfront apartment in Sunset Cliffs area. Mature responsible adults with not pets or children. 222-8911

NEEDED TO RENT by professional new-livings. House with room for 2 homes and a garden. Local references available. Reasonable. 278-1003 evenings

1 BEDROOM FURNISHED condo. University City, pool and patio, garage, May and June. July/August \$275. 459-8778

MOTORHOME FOR RENT, 20' El Dorado, \$25 daily cents a mile. Fully self-contained. Reserves now! 88 at 449-7911

ADORE FALLS CONDO (near SDSU) 2 bedroom, 2 bath, all amenities, new terms, bid, shopping, downtown. Private building. Very quiet area. \$235. 288-0348 or 251-7786

WANTED IN OCEAN BEACH: Small cheap house for couple. 226-0745

2 BEDROOM APARTMENT, 1 block north of Balboa Park. All new appliances, new terms, bid, shopping, downtown. Private building. Very quiet area. \$235. 288-0348 or 251-7786

MISSION VALLEY condo near SDSU, \$365 2 bedroom, 2 bath, new carpets, drapes, air conditioner, built-in. Pool, jacuzzi, laundry room. No pets. 275-1654 or 574-0563

\$230 NEW 1 BEDROOM apartment, 4th Street and El Cajon Boulevard, above, refrigerator, laundry. 278-5287

WANTED: COMFORTABLE, well-furnished home near beach for August. La Jolla or Del Mar preferred. Willing to pay in weekly of \$800. Joe 453-3261

1 BEDROOM FURNISHED near beach and shopping with dishwasher, drapes, dishes, etc. 2 bedrooms, 2 bath, view, private parking, carpeting and parking. \$265. April 228-1308

WANTED: 1-2 bedroom house or duplex in North County, Pacific Beach or La Jolla. Need June or July 1. Responsible married couple. 233-0918

NEW MISSION GREENS. May 15. 2 bedroom, 2 bath, view, private parking, garage, pool, jacuzzi, exercise room, children's 13 responsible. No pets. Ideal sharing. \$450. 456-1677

BEAUTIFUL CONDO, 3 bedrooms, 2 baths, view, jacuzzi, pool, sauna, recreation room, many upgrades. Adults, no pets. \$450 month with lease. 452-9059 after 5pm. Saturday and Sunday

2 BEDROOM 2 BATH condo, Mission Valley unfurnished. Volleyball, pools, jacuzzi, tennis, no pets, near all HODY House. 226-2835. leave message

RENT INCREASE? Fight back! Join us. Call: Ron For Rent 294-9989 10-4

## One Happy Mom

She received a present from St. Germain's

We have beautiful potted and fresh cut flowers. We custom create gift baskets from our selection of imported roses, ceramic frames and bath sets. Baked chocolates, fine wines and gourmet foods for all occasions.



Spirits of St. Germain

1-5 at La Jolla Village Drive  
Hours: Mon.-Thurs 8-11, Fri. & Sat. 8-12, Sun. 9-11  
3251 Holiday Court Suite 101  
(714) 455-1414

STUDIO APARTMENT, quiet mature adult wanted for lovey lovely with ocean view, \$150. Adults only, no pets. Carpets, drapes, stove and refrigerator. 222-8745

2 BEDROOM, 1 BATH condos in Penasquitos. Pool, dishwasher, laundry facilities, garage and amenities. \$235 per month. 279-5056

WORKING STUDENT needs unfurnished place to live. Mission Valley or University of California area. July, about \$200, responsible, clean. Days 454-0445 or nights 454-1949

WANTED TO RENT/BUY/LEASE for summer (June 8-August 20) a large studio or apartment in UCSD area. I submit (P.N.I.) references available. 454-7403 after 5pm

FINE OLD HOUSE, 2 bedrooms, fireplace, 48th Street north of El Cajon Boulevard, above, refrigerator, laundry. 278-5287

CONDO FOR RENT. Adorable. 3 bedroom, 2 bath, pool, jacuzzi, recreation room, 2 minutes from State. Available June 1. \$460. 583-3142

LARGE OCEANFRONT south Mission Beach house for rent starting June 1st. \$200 3 by bedrooms and fireplace, right on boardwalk, excellent parking, furnished. 488-5445

SAN CARLOS, new condo, 2 bedrooms, 1 1/2 bath, above, refrigerator, pool, jacuzzi, tennis. \$350. 288-0522 or 281-1813

2 BEDROOM HOUSE, enclosed patio, carport, huge lot, private, quiet neighborhood, close to State. \$375 per month. 485-1498 or 480-3885

MISSION BEACH, 2 bedroom Pismo Court, \$235 month. Tm 293-6543, 8-5pm

PERCUSSIONIST seeks garage for wood-working shop. Electricity will be needed. No playing will be done there. Phil 284-4335, leave 10pm

MIRA MESA, 4 bedroom, 2 bath, large kitchen/family room, outdoor patio, double garage, carpets, drapes, dishwasher, cable TV, large fenced yard. \$450. 755-6266

2 BEDROOM, elegantly furnished townhouse, great ocean view, private patio and storage closet. Pool, jacuzzi, deck and lawn. No pets, adult complex. 2535 Mission. 281-7861

UNFURNISHED APARTMENT, \$240 1 bedroom apartment in Kensington area, private patio and storage closet. Pool, jacuzzi, deck and lawn. No pets, adult complex. 2535 Mission. 281-7861

PARK POINT LOMA, 3 bedroom, 2 1/2 bath, fireplace, 2 car garage, pool and facilities available July 1. \$550. 226-8602 after 5pm weekdays, weekends anytime

ENJOY A BEAUTIFUL relaxing vacation in the San Bernardino Mountains, away from the city, above the smog, Cabla, fully furnished, references required. 282-4810

THERE'S STILL SNOW! Mountain vacation condo, fully furnished, kitchen, jacuzzi, sauna, in town, close to lifts, reasonable. 275-1684

STUDIO APARTMENT in Mission Hills. \$275 per month furnished. Co-op with other students via M.I.S. service. Advertisements, meeting, marketing, lots more. Knowledgeable home broker. 274-9451

\$460 SAN CARLOS 1 1/2 in Date Condo, at active 4 bedrooms, 2 baths, skylight, and unit with view. Amendes 299-3290

ONE CAR GARAGE for rent, workbench and shelving for storage or mechanic work. Located in quiet neighborhood. Available June 1st. \$50 monthly. 564-6374

LA JOLLA WOODLANDS condo, 2 bedroom, unfurnished with deck, garage, canyon view and use of pool, sauna, jacuzzi and clubhouse. near UCSD and VA. \$425. 450-9222 or 450-3322

FOR SALE BY OWNER, 3 bedroom home near Encanto area. San Diego. \$44,890. Frank 475-9292

BY OWNER, new Mesa Woods, Mira Mesa 3 bedrooms, family room, dining room, 2 baths, fireplace, 2 car garage. \$89,000. 578-5633 after 5

WILL PURCHASE 2nd must deed about \$2000. 297-6878 before 5pm

TERRASANTA, 2nd floor, 2 bedroom, 2 1/2 bath, fireplace, balcony and sundock. Small quiet community with tennis, recreational swimming and jacuzzi. Sale by owner. 296-6341 evenings 278-0426

BEAUTIFUL HOUSE in Spring Valley, 3 bedroom, 1 1/2 bath, formal dining room, family room, 2 woodburning fireplaces, 1800 square feet. \$84,500. Open Strong 579-8205

CONDOMINIUM for sale \$85,000. Luxury 4 bedroom, 2 1/2 baths, pool, central air, jacuzzi, etc. La Mesa. 583-6954

ESCONDIDO, BRAND new house, 3 bedrooms, 2 baths, living room, family room, fireplace, air conditioning, dishwasher. Near school, shopping center. \$430. Mrs. King 236-1441 or 436-9051

TERRASANTA, brand new 3 bedroom, 2 1/2 bathroom, family room, 2 fireplaces, garage includes: gardener. \$625 month. June 279-5670 evenings

CABIN BIG BEAR Lake, fireplace, 2 bedroom, full up to 6 persons, nice. Reservations. 460-3241 evenings, weekends

NEW VIEW one bedroom condominium, Spacious, luxury corner unit, 4 miles East University Towne Centre. Balcony, walk-in closet, pool, tennis, jacuzzi, covered parking. \$280. 433-4578

2 BEDROOM, 1 bath large apartment in Casa De Oro (near La Mesa), newly painted, upgraded carpeting, laundry facilities. Will rent to nice adults. \$225 per month. 582-9333

2 BEDROOM house near State College, giant yard, fruit trees, avocado, 1st, last, deposit. Great location. Available June 1st. October 283-4131, evenings

ESCONDIDO, 1 bedroom condo with all appliances. Pool, jacuzzi, adults, no pets. Quiet Pepperwood. Available June 1st. \$250. 287-3048 or 287-1905

WILL STORE your small travel trailer for free in the Lakeside area. 561-4023

SANTEE - 7 years old, nice redecorated 4 bedroom, den, 2 baths, fenced, stove, carpets, new drapes, available now. \$455. 444-1474

TWO BEDROOM, 1 bath house, enclosed patio, carport, huge lot, private, quiet neighborhood, close to State. \$375 per month. 463-1496 or 460-3899

ESCONDIDO, 2 bedroom, 2 bath condo. Pool, jacuzzi, no pets, all appliances, quiet park-like Pepperwood. Available June 1st. \$350. 284-5110 or 278-7516

MOBILE HOME 12'x36' single bedroom with large bath & kitchen in adult park, no pets. Located in El Cajon. \$175 a month. 468-4548 evenings

RENT PARTIALLY finished cabin in rural North County, \$50 a month. Ten miles from coast, room to garden, etc. Vegetarians only. 758-4767

SUMMER SUB lease, 1 bedroom fully furnished cottage, 2 blocks from ocean. 222-9618

\$350 CONDOMINIUM near SDSU, 2 bedroom, 1 1/2 bath, air conditioned, pool, BBQ, laundry, dishwasher, refrigerator, adults. See to appreciate. Available mid-June. 469-6408

SEPTEMBER back to college, 3448 Ocean Park, Mission Beach, large 2 bedroom, 2 bath deluxe apartment, 4 students. \$129 each. 488-0386

ADORE FALLS condominium, Mission Valley, near College Avenue. \$345, Adult Complex, 2 bedroom, 1 1/2 bath, pool, jacuzzi, dishwasher, air, nice landscaping, laundry room. 271-1966 or 583-4894

### Real Estate

WANT TO BUY North County, 8+ acre property under \$80,000. Principals only. 436-9026

UNIQUE, RESTORED 1907 3 story home, interior and exterior, fireplace, rock swimming pool, waterfalls, heated pool, patio, artificial stoneplasma, secluded 1/3rd acre in town. \$180,000. 747-5243. Escandido

3 PERCENT COMMISSION in sell your apartments or commercial. Co-op with other students via M.I.S. service. Advertisements, meeting, marketing, lots more. Knowledgeable home broker. 274-9451

3 BEDROOM, 1 bath Claremont home in excellent condition. Large reduced fenced yard with fruit trees a stone BBQ, separate laundry & workshop. 3 car garage. \$125,000. 270-0261

PINE VALLEY - over 2000 square foot, rustic home on beautiful wooded lot for 2 bedrooms, super potential. \$108,000. \$20,000 down. See. 566-4231

BY OWNER, 4 bedroom, den, 2 1/2 bath formal dining room, fireplace, large family room, oil on disc, park, tennis. \$114,900. 421-7976

FOR SALE BY OWNER, 3 bedroom home near Encanto area. San Diego. \$44,890. Frank 475-9292

BY OWNER, new Mesa Woods, Mira Mesa 3 bedrooms, family room, dining room, 2 baths, fireplace, 2 car garage. \$89,000. 578-5633 after 5

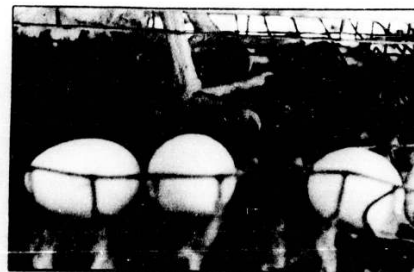
WILL PURCHASE 2nd must deed about \$2000. 297-6878 before 5pm

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BEAUTIFUL HOUSE in Spring Valley, 3 bedroom, 1 1/2 bath, formal dining room, family room, 2 woodburning fireplaces, 1800 square feet. \$84,500. Open Strong 579-8205

CONDOMINIUM for sale \$85,000. Luxury 4 bedroom, 2 1/2 baths, pool, central air, jacuzzi, etc. La Mesa. 583-6954

# Chickens and Eggs, Eggs and Chickens



There are more hens at the Prohoroff Poultry Farm than there are people in all of San Diego County

San Diego County is the third largest egg-producing county in the nation. The 114 poultry ranches in San Diego, with more than six million chickens, do a \$50 million-per-year business. Although the world's largest egg production operation at a single location, with 3.1 million chickens, is still Julius Goldman's Egg City in Moorpark (Ventura County), San Diego's Prohoroff Poultry Farm, with 2.5 million hens, could easily overtake the number-one spot in the next few years.

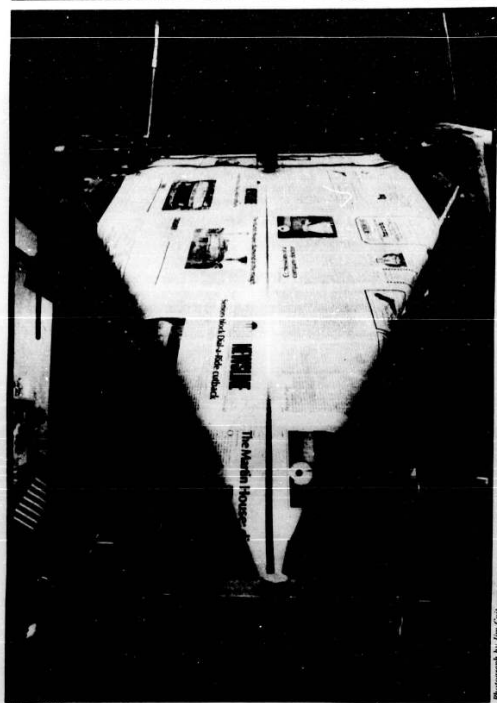
Nestled in the picturesque San Marcos valley, on a dead-end dirt road near newly built convenience stores, shops, businesses, and split-level suburban homes, the Prohoroff Poultry Farm is partially

obscured from the nearby freeway, Highway 78, by overgrown shrubs, cacti, and rows of long, wide palm fronds. The surrounding green pastures, the mountains, the red, yellow, and violet carpet of spring flowers, and a clear, fresh blue sky could distract even the most determined sightseer from noticing the reflecting aluminum, A-shaped roofs that serve as lofts for the two and a half million chickens. Once inside the poultry ranch, however, there is no doubt a lingering odor of chicken manure, mixed two to three feet high beneath rows after rows of elevated wire cages, curtains of bothersome small flies whose hypnotic, synchronized movements seem carefully orchestrated, and the asking of millions of chickens. Three to a cage, they are lined up in endless rows, like those of an Iowa cornfield, their nervous, shifting, scratching bodies are confined to a twelve-by-fifteen inch living compartment.

By Manny Ramos

(continued on page 8)

# City Lights



Western Offset

## Stop The Presses

"We really thought things would ease up after the West Coast strike was settled," said printer Charlie Hawkins, standing over his early-model offset press, the same press that once printed the old *San Diego Independent*. "But this newspaper shortage is hurting. And if the Canadian mills go out on strike, I don't know what we're going to do. We've lost a third of our newspaper business already. We just finished our first losing quarter ever."

Small newspaper printers like Hawkins, who runs Western Offset on Market Street with his son Chuck, may be feeling the newspaper shortage harder than anyone. Though larger papers do their own printing, small papers have been printed relatively cheaply by outfits like Western Offset. Now unable to guarantee his customers a steady supply of newspaper, Hawkins has

recently lost five newspapers (*Rancho Mesa News*, *Sea Coast Express*, *Centre City News*, *Del Mar News Press*, and a real estate weekly, *FSBO*) to larger competition. "There seems to be a communication problem between the mills and their agents here in California," Hawkins commented. "We never know how much newspaper we can expect." (Hawkins deals with Powell River Albern Sales, a Long Beach-based agent for the Powell River Mills in British Columbia.)

For years the newspaper situation on the West Coast has not been good. Printers and publishers were forced to postpone growth a year ago when the U.S. mills in the Pacific Northwest went on strike. With that problem settled in November, publishers looked forward to larger and more profitable papers. Now, with a threatened strike of pulp and paper workers in British Columbia, small publishers like

Hawkins, who can't afford to have their newspaper shipped from Sweden and Finland, have been forced to suggest to their customers that they reduce their page size and cut the number of pages printed per issue. Canadian mills supply about thirty percent of the newspaper used in California, and California is second only to the entire United States in use of newspaper worldwide. Contracts with 28,000 wood workers are nearing final negotiations, but more problems are expected with the two Canadian paper workers unions which represent about 13,000 workers. While demands have not been made public, union officials have indicated that they will seek a three-year contract, with a fifteen percent wage increase

each year. Contacts with the workers run out in June, and strikes could occur any time after that.

Not all publishers are faring as poorly as Western Offset. North Coast Printers in Encinitas, printers of fifty-five small newspapers, report that they've been able to keep supplies up with demand, but just barely. According to production manager Dave Stoneham, "Supplies have been low, but not too low. But if the Canadian mills go out on strike, it's going to be just miserable." Another Encinitas printer, the *San Diego Citizen*, owned by the Lapham family, has at least managed to hang on to the customers it already has. However, Richard Lapham says he has had to have newspaper shipped out by train from the East, a move that has pushed his cost to well over \$400 per ton.

Only one publisher of small papers reports no problems at all due to the shortage. Publisher's Offset, the printing arm of the Harte-Hanks chain here in San Diego. Based in Texas, the chain includes the *Sentinel*, the *La Jolla Light*, and the *Chula Vista Star News*. With Harte-Hanks money behind it, Publisher's Offset has been able to guarantee newspaper to its customers, and as a result, has attracted contracts from other printers, among them, the *Del Mar News Press*, which recently left Hawkins's Western Offset. "They guaranteed us plenty of paper," said *News Press* co-publisher Jack Ford, "and it was a bit cheaper. Charlie Hawkins wanted us to reduce our page size, and we'd have had to redo our advertising rate card. As it was, we had to hold off on publishing our new Solana Beach edition."

While the going rate for newspaper is about \$345 per ton, recently increased from \$320, Publisher's Offset has paid as much as \$500 and \$600 per ton in order to maintain its supply. (A ton of newspaper can produce 3,300 copies of an eighty-page, full-size newspaper.) The actual cost of the paper is the same in Finland, New Zealand, and Sweden, but the shipping and handling can add hundreds of dollars per ton. As a result of its buying practices, Publisher's Offset stores close to 100,000 tons of newspaper in three local warehouses.

The larger western newspapers have not escaped effects of the shortage. In Phoenix, Arizona, the *Republic-Gazette* was forced to cut the size of all editions outside the metropolitan area, and had to trim some of its classified sections. Here in San Diego, the *Union-Tribune*, which normally keeps thirty to forty-five days of paper stock on hand, was down to a dangerously low seven-day supply last month. Also in April, the *U-T* had to borrow paper from the *Los Angeles*

*Times*, which runs its own mills. The two copies papers have already begun economizing. At one point a few weeks ago, there were 15,000 fewer newspapers circulating on newsstands outside the city, according to *U-T* business manager Jim Brown. Also, in an effort to cut the number of pages, reduce costs, and still keep advertising revenues up, the percentage of news in each edition was cut from forty to thirty-five percent. (To remain a second-class newspaper, the *U-T* must contain at least twenty-five percent news, or be considered a shopper-advertiser.) Brown said he doesn't expect management to reduce news to twenty-five percent, but admitted that it is possible, particularly in the event of a strike in Canada. More likely, though, he said, American publishers would put pressure on the Canadian mill owners to settle at any cost.

But if that were to happen, what would become of the small entrepreneur, who already has trouble paying the increasing cost of newspaper? Will companies like Western Offset disappear as bigger and richer printing operations are able to absorb losses for a while, offer lower prices, and force the smaller companies out of business? Even then, where will the money come from to make up for the dramatically increased cost of newspaper? Jack Ford, who is somewhat familiar with similar policies, suggested that printers might not be able to pass on the entire increase to customers because of President Carter's wage-price guidelines. But if it is passed on to newspapers, it's a safe bet that it will then be passed in turn to advertisers, forcing small businesses either to curtail advertising or raise prices of goods and services.

"We never used to take the possibility of these strikes seriously," the *Union-Tribune's* Jim Brown said. "We used to laugh at the thought. We're not laughing now."

D. T.

# City Lights

## Morris Sent Us

Taxis don't exactly clog the streets of Claremont, so when the cab pulled up to the Community Christian Service Agency at 4167 Rappanumack, just off Claremont Drive, volunteer Marion Eskelson took notice. She watched carefully as two young black men emerged, and when Eskelson learned that they hailed from Kenya, her curiosity grew. When she heard the purpose of their visit, she could scarcely believe it. The men disclosed that they had just arrived in San Diego to participate in the first class of students at evangelist Morris Cerullo's new school of ministry, housed in the former El Cortez Hotel. They explained that they were poor

and needed warm clothes, and had been told that they could receive help from the tiny, privately funded social service agency in Claremont. Eskelson doled out half a bag of clothing to each man, but she scoffed at the thought of their coming so far for aid. "You know, they could have done much better at a thrift shop downtown for the price of the taxicab," she says. But she claims the men obviously hadn't been warned about the high price of American taxis, nor about many other aspects of life here. "They were so badly informed. They had no information about this city. They didn't know about any of the free things you can do, like Balboa Park or the museums or anything. They didn't even

know there was a beach!" That incident occurred February 7, and other calls soon followed from needy students who explained that they'd heard of the Claremont operation from a sign posted at Cerullo's school. Finally, Joyce Snider, the director of the little agency, called the Cerullo people and requested that they please stop making the strange referrals. "We were glad to help the students," Snider explains, "but we simply don't have that much, and we ran out pretty soon." Snider says one of Cerullo's aides promised to remove the sign, but the flow of requests for aid continued. At last Snider wrote to the school of ministry in March and restated her agency's predicament, suggesting that

the Cerullo organization instead drive needy students around to thrift shops. That action request finally seemed to get results. Pat Hulsey, an administrative aide at Cerullo's school of evangelism, says after getting the letter she indeed found a sign posted in the building, but she says it baffled her. "I couldn't find a staff member that had put it up, so I guess some student must have done it." Hulsey says about 530 students from thirty different countries are now enrolled in the six-month program. Residents of Third World countries — mostly from India, the Philippines, and African nations — only pay for their transportation to San Diego, she says the Cerullo organization

awards them a scholarship covering tuition, room, and board at the venerable old facility at Seventh and Ash. Hulsey says San Diego's chilly climate surprised some of the students from warmer climates, and thus their need for warmer clothing developed. She adds that the school has been making an effort to orient the visitors to Southern California, and she says now the Cerullo organization also has set up a small commissary in the El Cortez supported by donations, so "we are seeing that all students' needs are being met."

D. T.

## Different School Of Thought

Last summer Mrs. Fukuda was teaching her La Jolla High adult-school students how to say "How are you?" and "Fine, thank you" in Japanese. A tall, weatherbeaten retiree named Bill in the front seat of the middle row wanted to know how to say, "I feel terrible. I don't feel good at all."

"You mean if you have a headache or a stomachache?" asked Mrs. Fukuda. "No, I mean if you feel awful in general."

It was the first class of the six-week session and Mrs. Fukuda's patience seemed interminable. Finally she smiled slightly. "We do not have a word to say it. We just smile. Even during the war, it doesn't describe her determination and combativeness, and here a little background helps."

Both Mrs. Fukuda's and her husband's ancestors, hers from the Fukushima prefecture, his from the Yamaguchi prefecture, were samurai. Her great-grandfather's band of warriors was defeated in a famous battle of the last century by another group of samurai badly that thirteen- and fourteen-year-old boys of the group committed *harakiri*, so they laid down their swords and her great-grandfather started a grain-milling business. In World War II the fathers of both of the present-day students were officers in the Imperial military, stationed in Yokosuka, and these two progeny met as young samurai in a Bible fellowship begun partly by an American Protestant lady. In 1944 Mr. Fukuda's father, an Imperial Army general, was headed for New Guinea on a transport loaded with 10,000 troops — then



Mrs. Fukuda, Mrs. Hasegawa

the ship was torpedoed by American submarines and he was killed. Because he was the oldest son, Mr. Fukuda would have been responsible for taking care of his father. But his father's death freed him to relocate the ancestral lands in Yamaguchi to his siblings and to leave for Louisville Presbyterian Seminary. Mrs. Fukuda married Mr. Fukuda in Washington, D.C., began studies at Louisville Baptist Seminary, and they then worked as missionaries for seven years in the interior of Brazil.

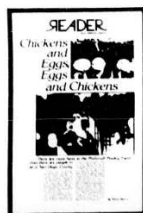
Concerned about the education of their two small children, David and Sara, the Fukudas migrated back to the U.S., and in 1967 Mr. Fukuda began as minister to a Japanese-American Protestant

church in San Diego for \$350 a month. From about 1967 Mrs. Fukuda served as minister's wife and taught as a substitute in the San Diego city schools. In 1974 she and her husband bought a small wood-frame house just east of Twenty-sixth and Market streets for \$20,000, remodeled it, and began teaching Japanese reading, writing, and math to Japanese-American children on Saturday mornings. On Saturday afternoons, they taught Japanese children whose parents' companies were flocking to San Diego in the mid-1970s — Bank of Tokyo, Sumitomo Bank, Mitsubishi Japanese advisors from Mitsubishi work on the desalinization plant in Escondido, and Kyocera. Some of the children of the Japanese who are now temporarily living and working here also come for private tutoring during the week to try to catch up to the intensely competitive education back

home. Mrs. Fukuda and her sister, Miss Hasegawa, a graduate of the Jesuit university of Tokyo who came for a visit two years ago, and her husband time since then to think about going back, also teach a handful of Americans for six dollars an hour each. Ralph Bennett, for example, editorial writer for the *Evening Tribune*, began studying in February, 1978. Kimo Beech, the son of a *Chicago Daily News* correspondent, spent ten years in Japan and now works on Japanese composition. On Friday afternoons Fukuda and Hasegawa drive up to the old Japanese Community Center in Vista to help around fifty offspring of the Japanese tomato, strawberry, and flower farmers of Oceanside.

Fullbrook, Escondido, and Vista, on Thursdays they drive to classes in Mira Mesa and then to classes in La Jolla. And so one would think that the Fukudas would welcome outside help from the largest Japanese company in San Diego, Kyocera International. Kyocera began making ceramic subcomponents for electronic systems in Kearny Mesa back in 1971 and now employs about 1300 workers, including thirty or so executives from Japan. When a new Japanese console arrived in Los Angeles a little over a year ago, the wives of the Japanese executives at Kyocera beseeched him to get some government aid to the supplemental education of their children in San Diego — the Japanese have a word for these mothers anxious for their children's scholasticism — *kyokamama*, or education-mamas. Apparently, the consul promised both the Kyocera mamas and the Fukudas

Continued on page 7



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Editor  
James Mullin

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Steve Lamm, *Wards*  
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Jonathan Saville, *Theater and Classical Music*  
Duncan Shepherd, *Film*  
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Helen Wheeler

## What's The Good Word?

I agree wholeheartedly with Ursula Zador's "Letters," May 10, that a homosexual should not refer publicly to his or her lover as a "lover." Personally, I think "chum" is a nice word which offends no one's delicate sensibilities and manages to convey the message that one is properly intimidated, sexually, personally, and linguistically, and intends to use nothing but fear-filled euphemisms to refer to his or her beloved whom one is properly ashamed to introduce as such publicly.

I think this habit should be extended to heterosexuals as well, who must so shamelessly introduce their partners publicly as "husband" and "wife" and such. I mean—to paraphrase Ursula—I'm not personally offended that heterosexuals have spouses, and "I admire the courage they have in fighting for their sexual freedoms," but what are they trying to prove by constantly flaunting their identity? Nowadays I hardly ever meet heterosexuals considerate enough to introduce their husband or wife to me as their "roommate," and I think it's downright tasteless of them. And in this connection I must say that I

don't like the word "black," as self-applied to persons who refer to that description. I think they ought to call themselves "in white." I mean, what are they trying to prove?  
G.E. Myers  
San Diego

## Easter Basket Case

This letter is in reference to Steve Solomon's article about the Colorado River at Easter ("Pilgrims by the Shore," May 1). Never have I read a more bigoted article about human nature. Did Solomon realize that all the "heathenistic" people he wrote about are all humans operating at the same level of interest that they do in their domestic lives? What is the difference between bathing suits, men, women, beet, dogs,

## Letters

playing the mating game at the Colorado River during Easter and the so-called untidy days at Mission Beach? Did he realize that maybe this occasion was important for a lot of people—people who may have needed that type of raw entertainment and emotional outlet?

I was not at the river, nor would I spend my time there, but the *Reader* should have been more selective in its article, as it could have been interesting and humorous, instead of judgmental and critical.  
Anonymous  
San Diego

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## Pilgrims' Progress

Steve Solomon's article about the Colorado River at Easter ("Pilgrims by the Shore," May 1) never has I read a more bigoted article about human nature. Did Solomon realize that all the "heathenistic" people he wrote about are all humans operating at the same level of interest that they do in their domestic lives? What is the difference between bathing suits, men, women, beet, dogs,

## Alias Smith Or Jones

I hope you do not pay Steve Solomon too much for his articles on Latin jazz concerts. I've been a *Reader* fan for a while and I'm tired of reading Solomon's garbage. For example, he said he could not "honestly recommend" the Unco de Mayo concert at Starlight Bowl. Maybe he should sign his true name, which is probably Jones or Smith. He's a joke to me and to me and me. I hope that some day the *Reader* will get someone who will give an unbiased view of the happenings in San Diego.  
Victor Hernandez: Rivas  
San Diego

## Why'd I Like It? Well, It Was Heavy And I Can Get Behind That... Really

I think it's wonderful that Channel 10's movie critic, Greg Dumas, is giving us the chance to express our feelings for a movie ("You, the Critic," May 10). I pay attention to what the people say, coming out of the movie. As a matter of fact, it was their reaction to *Hair* that prompted me to see it, and I enjoyed it very much.

The problem with Duncan Shepherd's articles is that they are too long, too windy, too filled with buzz words and adjectives, and it all adds up to too much bull. Just tell us if he likes or dislikes the movie and why, we don't care about the rest. It seems to me that he and Steve Escamado write for themselves and are forgetting that their readers of *the* *Reader* is not journalistic auto-masturbation, but to communicate.

Shepherd's pomposity and amateurism is most evident in his statement, "To be a critic is not to have opinions, it is to be a writer." In making this remark, he has sealed his doom, for he is neither a critic nor a writer. The talent is

there, but until he learns to communicate, he will always be a small time, self-righteous, pompous, pedantic, busy words, adjectives, and bull.  
I'll stick to Greg Dumas on Channel 10 and ordinary folks, critics he charmingly approaches on Thursday nights. *That's* *communication!* It reaches!  
Mrs. J. T. Janel  
El Cajon

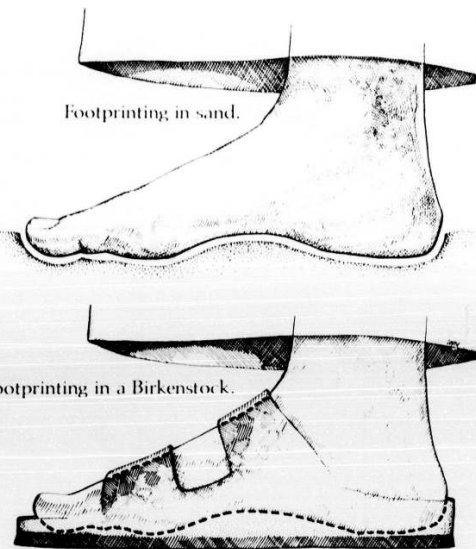
## The Cases For And Against Men

Kudos to Paul Cotti and his article "On the Character of Feminists" (May 10). I do not feel, however, that Cotti is going to experience that "sensation of sitting alone on a stage while 200 people shouted at me." The volume of "critic's Cotti" letters should be extremely heavy.  
Sorry, Paul. You only get what you deserve. Speak the truth and suffer the consequences.  
Ron Freeman  
San Diego

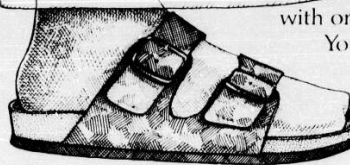
Paul Cotti dedicated so much time and energy to describing a very one-sided, sexist view of feminists, that I wondered if he himself was a "woman-hater." I have met many feminists, like myself, who are aware of, are active in, and support women's issues and are not "manhater." I don't want men wiped off the face of the earth. I do want the same opportunities made available to me as are available to men in our society. I am sorry to see that Cotti has only met or only chosen to write about a certain stereotype of feminists.  
Men as well as women need to be involved in the issues that feminism deals with, it affects all of us, at some level, with changing roles and ideas. I sincerely hope the *Reader* will publish a well-rounded article, by a man, about his feelings on feminism, including the advantages it offers men as well as the threats that many men feel about feminism.  
Cynthia Hamilton  
La Jolla

(continued on page 20)

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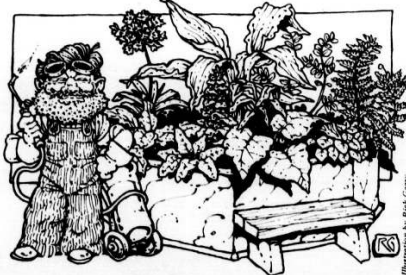
# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
As a commuter on the bus in San Diego, I spend a lot of time waiting at the bus stop in Fashion Valley. In the mall there is a sculpture (or what is left to be seen of a sculpture) that is nearly covered by a tangle of vines. Who is the artist, when was the sculpture installed, and where do I write to him? Is this how he intended to have his sculpture viewed? Who is responsible for the engulging plants?

Matthew Carl Haberstroh  
San Diego  
The artist is Jerome Mahoney and the latest address I have for him is nine years old — 7717 Alta Cuesta Drive, Cucamonga, CA 91730. When he installed his sculpture in September of 1969, Mahoney called it *Iron Phoenix*, a name that connected the sculpture's skyward thrust with the myth of self-resurrection. But people around the shopping center have taken to calling it *Old Rusty*, in keeping with the sculpture's slow signs of age. The work was originally set in a fountain, but the water pump rusted and broke several years ago and has not been repaired. *Iron Phoenix* henceforth transformed itself from a fountain sculpture to a giant outdoor planter.

Dear Matthew Alice:  
I have heard that a way to privately copyright music is to mail a copy to yourself but not open it. Is this true, and if so, is it legal?  
H.A.  
La Jolla



Mailing yourself a copy of your own music is a waste of time and postage. The new federal copyright law, which took effect in January, 1978, automatically protects a work from the moment it is created — that is, from the time it is fixed in a material object: written on paper or recorded on tape or vinyl. However, if the law is to be effective — if you're ever to get any money out of your copyright — your work must be registered with the government. An application is available from the Copyright Office, Library of Congress, Washington D.C. 20559. It must be returned with the ten-dollar filing fee. For more information see *Legal Protection For The Creative Artist* (1977) supplied.

ment), by Lee Berk. The book is on reserve at the downtown city library.

Dear Matthew Alice:  
Where are the Latter Day Saints located in Utah? I need some information on that organization and would like to write a letter.

Mrs. Dorothy Church  
Lemon Grove  
The Church of Jesus Christ of Latter-Day Saints is headquartered in Salt Lake City. Address your letter to the General Office, 50 East North Temple, Salt Lake City, Utah 84150. The Reorganized Church of Jesus Christ of Latter Day Saints is similar to the original church, but has

only 160,000 members compared to the latter's three million. It also differs in admitting blacks to its priesthood. It is headquartered in Independence, Missouri.

An article I wrote several months ago was belatedly printed in this space on May 3. It said the Coalition for Fair Rent is collecting signatures to put a rent control measure on the next city ballot. Those 55,000 signatures have already been collected (and the validity of some will be tested in Superior Court). Now the Coalition is preparing to gather signatures for a statewide rent control, an initiative begun by the Golden State Mobilehome Owners' League. Those desiring to sign or circulate a petition may call the Coalition at 294-9989 (the office is at 3119 Fifth Avenue, 92103). Meanwhile, the San Diego Apartment Association, representing apartment owners, promises to handle tenant complaints at its Renters' Assistance Line — 297-8282.

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

## City Lights

(continues from page 1)

Japanese School some kind of help.

In September two executives from Kyocera, along with the Japanese senior vice president of California First Bank (owned by the Bank of Tokyo), came to the Fukudas' little wood-frame school to say that they were making plans for a program of expanded supplementary education. When Mrs. Fukuda called the bank officer in October to find out more, he told her the Kyocera people would talk to her about the plans.

November passed. December passed. Rumors drifted around throughout the winter about a new Japanese school. The lady

at the Japanese market in Chateaufort surprised and confused Mrs. Fukuda by congratulating her on the opening of her new school. In early March Mrs. Fukuda again called the vice president at California First and he asked her, didn't she know about the new school? In mid March Kyocera executives approached her about being one of the new school's teachers, and then one of her teachers was offered three times her pay (eleven dollars an hour versus \$3.75 an hour) to quit and join the Kyocera school.

Finally, after Mr. Fukuda wrote a protest letter to the government back home, Mrs. Fukuda was visited again by the men from Kyocera and was tendered the position of director for the new school. The offer was vaguely stated and she

firmly declined. She says she would have walked into a position directly under all the education manias and over a staff of teachers she had not chosen. Thus the Kyocera supplementary school started holding classes April 14 at Miramar College without her, and the San Diego Japanese School classes for the children of Japanese fell from around twenty students to around ten.

Though these ten students are all that she has lost, Mrs. Fukuda recently called upon the California First Bank vice president to tell him how unfairly she had been treated, and, given the normal politeness, how rude it all seemed. This banker explained to her that it is like someone who has a small fish market on one corner of the street. Could she really object if someone

opened up a big fish market on the opposite corner?

Indeed, the reasons for her antipathy seem to go deeper than a mere case of competitive business. Friends of the school say that there is a certain feeling among native Japanese that the Fukudas' school is not a "pure" Japanese school, since it takes Americans and children of Japanese-American gardeners and tomato farmers. And perhaps it's not unexpected that ever more affluent Japanese parents would look disparagingly on the black and Mexican neighborhood surrounding the Fukudas' school.

All the Kyocera management will say officially is that they do not want to "aggravate the situation any further," and that their school has different goals — they are aiming exclusively

at the Japanese field who must go back to Japan to extremely competitive schools. Mrs. Fukuda, though, thinks her school is more qualified for this Japanese student, but her overall combative has cooled. Now it's just determination to work harder and harder. Because her husband is under contract to teach Japanese culture aboard U.S. Navy ships in the Pacific and is usually out to sea, she and her sister, protected by a watchful German shepherd who sits on the front porch, have dug in their heels on Market Street. They have given the teacher who was wooed by Kyocera a raise and say, "We will not cut for one month," says Mrs. Fukuda.

James DeWyer, Dan Triggoff, and Carlos Rey

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# Chickens and Eggs, Eggs and Chickens

Continued from page 1

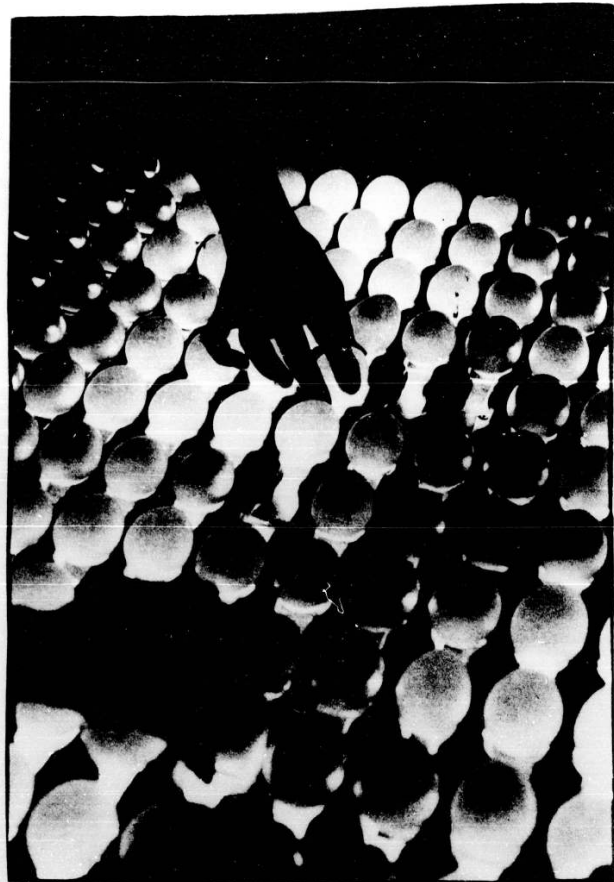
The chickens eye visitors with suspicion and begin to thrash about inside. Other neighboring chickens quickly sense danger in the air, and they, too, begin to bounce around, screaming, attempting to turn or fly within their restrictive quarters. "They're pretty high-strung," explains Verlaque Hakes, Prohoroff Farm's executive secretary turned tour guide. "But they do get used to the person who feeds and takes care of them. They usually only get nervous with strangers or if there are any large noises, like a passing motorcycle might set them off."

These birds, specially designed for commercial purposes, are significantly and increasingly more high-strung than their barnyard ancestors. Young pullets, as they are called, are brought to Prohoroff from a nearby hatchery when they are twenty-four weeks old, are placed three to a cage, and remain there for about two years, to be removed only if they die or if, for some reason, they do not produce enough eggs. They never walk more than a few inches a day, their feet never touch the ground, artificial lights do not allow them to sleep more than a few hours a night, and should their egg count drop below a certain level, they are not given any food or water, which then leads to "force molt"—they lose their feathers and thereby, because of certain biological changes, produce eggs of a higher quality and at a faster rate.

Genetics, too, has played an important role in developing a creature nature never intended. The goal of scientists in the poultry industry is to breed a "superchicken"—an efficient, economical egg-laying machine that will deliver an egg every twenty-three hours. By using artificial light twenty-three hours a day and selectively breeding only the hens that lay every twenty-three hours, a flock of hens that lay an egg per day—the poultry farmer's dream—may soon be possible. As late as 1930, the most eggs a hen of any breed could lay was two a week. At that time, hens on the average weighed five and three-quarter pounds and consumed nine pounds of feed to produce a dozen eggs. Since then, genetic engineers have vastly improved these figures. Today, hens have doubled their output of eggs per week, weigh one-third less, and require half the amount of feed they used to consume.

There is nothing at the Prohoroff Farm resembling a child's seesaw, but here, screaming at the yard followed by her family of cute, fuzzy, newborn chicks, a proud and colorful red rooster looking on nearby. Instead, at the beginning of each row of cages, there is a feeding machine, a system of conveyor belts which deposits the feed in front of the chickens. Another system of conveyor belts collect the eggs from the "ladder" drive hens, carries them to the end of the row, where the eggs are automatically sorted out and carefully placed in constantly moving cartons. In one of the feed-out, come the eggs. It is a very simple and efficient system, indeed.

A farmer from Kenya visited as a few days ago," recalls Verlaque Hakes. "He said that people don't eat eggs in Africa because their chickens are still sort of wild



and only ovulate a couple of times a year. He was interested in starting a poultry ranch in his country. We showed him around and he was absolutely amazed at what he saw." The farmer from Kenya may have recognized the farm equipment, tractors, trucks, barns, aluminum sheds, a feed mill, machine shops, silos, piles of discarded old drums, dusty dirt roads, and dozens of farmhands going about their daily tasks. He was probably dismayed, though, to learn that a modern poultry operation need computer technicians, engineers, chemists, and market analysts as much as it needs chickens.

The dramatic changes that have occurred in the poultry industry over the years are well illustrated in the differences between John Prohoroff, Sr., the founder, and his son, John, Jr., the general manager of Prohoroff Poultry Farm. In 1945, John Sr. worked as a carpenter and builder and lived on his father's North County farm. He started in the business of egg production simply as a hobby, a back yard operation with 250 Kimber chickens. The chicks

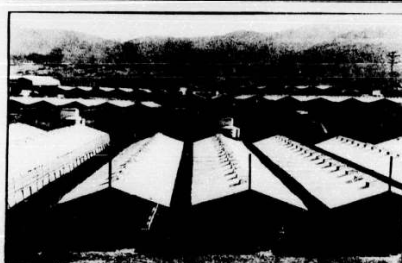
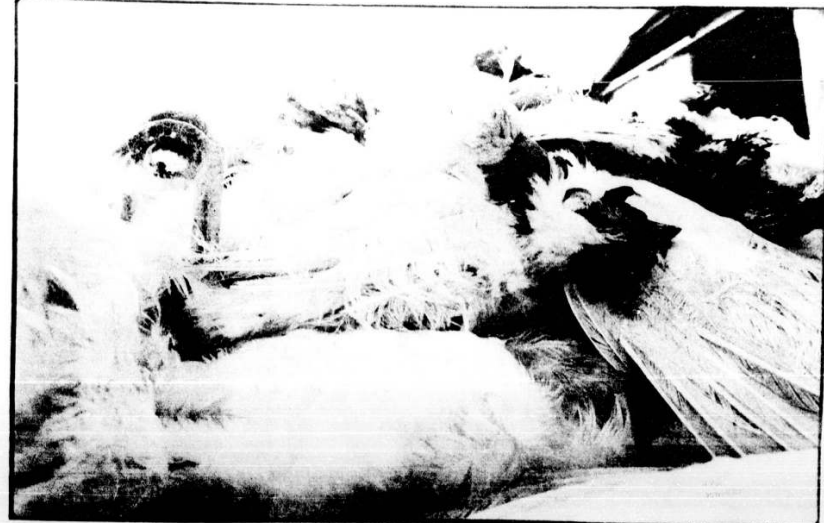
browed in his father's old lay barn. John Sr. constructed what may have been the first laying house made out of wire cages. "Poultrymen from miles around came to see my layers in cages," he proudly recalls. "They couldn't believe that a chicken could live in a twelve-by-eighteen-inch compartment and lay eggs." During those early days, the profit margin on his hobby was so good that he was able to put his money back into the chicken business. At one point he felt that if he could maintain 2000 chickens he would be a success and perhaps then devote his entire time to the poultry business. He realized that goal: then there were 20,000, 500,000, and twenty-five years later Prohoroff Farm had well over two million layers.

John Jr. wears a close resemblance to his father—the same short, stocky build, the same friendly smile, and the same casual, plain-shirt attire. Unlike his father, John Jr. knew that he would be in the

poultry business. The days of innovative wire cages had long passed, and if he was to keep abreast of the competition in the egg industry, John Jr. would have to be suitably trained for the task. Consequently, he went to UCLA and studied chemistry, engineering, and perhaps most important, computer technology.

"Yes, computers are very important here," comments David Lenthert, the Prohoroff ranch's chief computer programmer. "We have a program called LPN from IBM, that's the Linear Programming System. It essentially calculates the optimum solution to any given problem. Took some thirty man-years to write this program."

"From the large table in the center of the immaculate computer room, Lenthert reaches over to a shelf next to one of the boys' machines and explains, "Now, this is a flock performance report. It shows which group or subgroup we're working with. Here's the type of breed—like Shavers, White Leghorns, Babcocks, Dekals—their life expectancy, their body weights, their



egg production, diet, broken down by different ingredients. It's all here. The computer has all the information."

As an example, one of the weekly flock performance reports was typed. "Group 6, subgroup Shaver." The data indicated that there were 179,942 birds in this particular group; they were twenty-seven weeks old; their diet consisted of fish, "SS Protein," "Meat 53 Protein," fiber, calcium, lysine, grape pumice—11 ingredients broken down by percentages; there was no need yet for a "force molt," and the weekly mortality rate of 1168 was well within the one-to-three percent average. "The computer contains the entire life file of the chicken," Lenthert continues. "When we run a program, it will meet the exact nutritional needs of the chicken with what ingredients are present at the mill, while minimizing our costs. That way it arrives at the optimum solution."

The diet of a chicken is a very important part of poultry farming, since what a hen eats will determine the quantity and quality of its eggs. For instance, if the computer notices that Group 58 eggs are cracking at a disproportionate rate, the feed will be recalculated. Terramycin is a "broad-spectrum" antibiotic that has been shown to increase egg-shell strength by up to thirty-eight percent when mixed at one hundred grains per ton of feed. The computer responds accordingly, and the egg-

laying machines are readjusted for peak efficiency.

While Lenthert's computer at the administrative offices calculates the different feed formulas for the varying nutritional requirements of the chickens, another computer across the street, locked in a dusty, wood-and-plate enclosure within the feed mill, operates a series of conveyor belts, doors, and feed chutes. Seemingly on their own, hydraulically run conveyor belts, begun to move, stopping only below certain mill doors that automatically open and drop a measured amount of mix, then below another chute, the appropriate percentage of grape pumice, fish protein, and meat is deposited. The computer then makes sure that the mixture is sufficiently blended for the particular group of chickens.

The first computer was installed at the Prohoroff Farm more than fourteen years ago. Within a year, the \$100,000 investment more than paid for itself. Several other computers have since been added. One works the feed mill, another works the fertilizer plant, and still another does the administrative work. They payroll for 150 employees, the accounts receivable, inventory, profit analysis, and various other

accounting tasks are quickly computed. And what used to take the Prohoroffs' computer a week to accomplish, now takes twenty minutes. The results need to be typed out at a line printer; today, the computer's speed of information at a rate of 600 lines per minute.

Computers, egg-laying machines, and the entire poultry industry have come along way since the elder Prohoroff's early days as a poultryman. The entire industry, including the Prohoroff Farm, has become increasingly more specialized. Until six months ago, the Prohoroff Farm used to have its own hatchery, but that phase of egg production has been terminated, and specialized hatcheries now provide the hens. Dead chickens are no longer washed; they are sent to factories that prepare day-old flocks of chickens that survive their two-year stay, are sent to other factories that specialize in preparing support chickens for pies. The chicken industry is now up the side of a hill to Prohoroff's Organofertilizer plant. The finished product, the egg, once gathered and packed by hand, is now sent next door to one of the many packaging plants operated by Olson Brothers, Inc., a large corporation headquartered in Sherborn, Mass., near Los Angeles.

At Grubbs, the production manager at the Olson packaging plant in San Marcos, estimates that about eighty-five percent of his plant's eggs come from the Prohoroff ranch. He declines to specify the exact number of eggs coming out of his plant ("I've been in this business for thirty-one years, and you have to be real careful about your computers; you don't want them finding out too much about your operation"), but even casual observation indicates the volume is tremendous.

In the large, drafty warehouse adjacent to the Olson administrative offices, trucks load or unload eggs at a platform behind the large, highly automated, refrigerated air lock. Beside the huge refrigeration, several large automated machines sort eggs in and out of stacks of red, yellow, white, or blue stream egg cartons with names such as Golden Ranch, Ranch Fresh, or Vons printed on the top. Sixty-two high racks, filled with trays of eggs, are pushed around by electric, powered fork lifts called pallet jacks. A half dozen women, most of them of

Latin descent, stop over each of the five processing machines, their eyes fixed on the eggs moving about in front of them. While choosing off two or seven eggs, the processing machine, which processes 140 cases (1,400 dozen) in 30,000 cases per hour, Golden Ranch, "It's a lot of work, okay. You really do have to give the guy who inspects this thing a lot of credit, though."

All incoming pallets of eggs are placed on a conveyor belt, which moves them along until an infrared light alerts a hydraulic operator. Two dozen eggs are quickly lifted over into the dech-washing machine, where thousands of small, thick, clean, round, white eggs are gently washed and dried. The eggs then move to a machine, a 150's superdrying legend. The constantly moving eggs are subjected to a series of time, then chlorine to sanitize them, thereby a warm shower before they are coated with a thin film of processing oil, which helps retard spoilage.

The automated journey continues to a second facility where mechanical chucks are used to separate the eggs from the shell, penetrating orange lights. These "candling lights" enable the "candlers" to see right through the egg. So far, a machine has not been able to do this with enough speed. These eggs are set aside and sold to the "breaking plant," a factory that specializes in liquid frozen eggs used by various food service factories.

Those eggs that pass the candling inspection proceed on to a series of highly calibrated scales that electronically weigh each egg. If an egg is too light for the large scale, it is automatically pushed over to the X large scale, or the Medium, Small, and Very Large, if need be. The Fry Way scale,

Continued on page 10



David Tenbrun

## Chickens and Eggs, Eggs and Chickens

(continued from page 9)

where the lightest eggs end up. All this information is fed to a computer, which decides what packing lane each egg will be allowed to enter. At the end of each packing lane, eggs are pushing and shoving each other on to the familiar dozen-hole styrofoam egg cartons. Electronic lights will spot any missing eggs, stop the machine, an alarm will go on and one of the women can take care of the problem. "It's like a horse race," smiles Gibbons, who is starting and stopping the machine, trying to trick it into making a mistake. "If there is a horse missing from the starting gate, the race won't start. It's just like this—the machine will stop unless all the eggs are there and ready to go." The processor, however, is not completely foolproof. Eggs do break. Strategically placed paper-towel dispensers are a reminder that even machines make mistakes.

Before the eggs are sent to the local

supermarket, there is one final step. Each egg packaging plant is required to have a U.S. Department of Agriculture inspector on the premises. From her small, wooden ten-by-twelve-foot office, built in a far corner of the warehouse, Diane Dentler, the USDA inspector for the past four years at this particular Olson plant, goes about her job, talking about what she does while deftly holding up to the candlelight light egg after egg from a randomly selected carton. "They call it candling," she explains, "because in the old days they put a candle inside a box like this and did essentially the same thing I'm doing."

"Every egg has a little air space inside, and depending on the size of that air space you know if you have a double A quality egg, a grade B, grade C, or grade D, which is the lowest grade. Most people know that a good egg sinks and a bad egg will float. Over time or without refrigeration an egg will acquire more and more air inside, and a bad egg has a lot of air inside and that's why it floats."

"Just look at the side of the egg carton," she continues. "There is an expiration date and this number here, 109. That's the Julian calendar system, the 109th day of the year,

or April 19, which is today's date, and you know exactly when the eggs were packed. There are no inspectors here after finishing another batch. She looks down at her "score sheet" and figures out how many she has rejected. "This group had three rejects, one B, one C. That's a ninety-five percent Goodpack." The eggs are certified.

At 11:30 a.m. a buzzer sounds out over the public address system. It's lunch time. All the machines stop, everyone leaves, and an eerie silence falls over the large, empty warehouse, interrupted only by the occasional chirping of a bird who has found its way inside. "That's Oh, that's probably one of those birds," Dentler says with a smile. "They keep flying in here trying to build their nests in the ceiling. We try to scare them away, but they seem pretty determined. I guess, to lay their eggs here."

For centuries, eggs have captured the imagination of man. Though eggs of various animals—turtles, crocodiles, sturgeon (caviar)—have never approached the popularity of bird eggs, the avian egg has been the subject of legends and myths; many cultures have long considered it a symbol of the earth, life, or the soul. Besides being eaten, eggs have served as good luck charms, they have been worshipped, feared, sacrificed, used in fortune telling and fertility rites. As a vestige of early times, the Western world has adopted the egg as a symbol of the resurrection of Christ, leading to the universally recognized, elaborately decorated Easter egg.

(The first chicken to arrive in the Western Hemisphere—they are believed to have originated in the jungles of prehistoric India—came with Christopher Columbus on his second voyage, in 1493.) The ancient Chinese, believed that an egg, dropped from heaven, eventually hatched man. Hindu scriptures describe how the world itself began as a golden egg. And TV viewers of the popular *Mork and Minder* series will recall how significant eggs are for the visitor from outer space.

For most Americans, however, eggs are one of the few food staples that arrive nicely, perfectly packaged in its own shell, its contents intact, without injections of chemicals and preservatives inside. Two eggs, shipped up in a long pan, at fifteen cents a serving, remains one of the most inexpensive meals around, and at today's increased food prices, they are becoming a better and better bargain. Last year 273 million hens produced 59.7 billion eggs in the United States. On the average, Americans eat 277 eggs per year.

Eggs are easily digested, they're among the first foods given to infants, and are commonly included in the diets of ill persons or older people who can't digest all foods. Dieters appreciate the increased protein to calorie ratio offered by eggs over other high-protein foods. For instance, one hundred grams of egg has only 144 calories, compared to the 203 calories of salmon, ham's 374, cheddar cheese's 398, and a hamburger with 377 calories. It is a high-quality protein source that provides all of the essential amino acids, all the vitamins (except vitamin C), and three important minerals, such as iron, phosphorus, and magnesium. All these benefits, of course, are constantly tested by the American Egg Board, the organized voice of the country's poultrymen. The industry's sloganizers have even coined their own tantalizing expression for their product—"The Incredible, Edible Egg."

In recent years, however, critics have begun to charge that the egg is hardly incredible, and perhaps not even edible. Many scientists have confirmed the significant role of cholesterol in regard to a variety of heart problems. Many consumers, heeding the advice of their physicians, have stopped eating eggs altogether. Ad agencies and companies promoting low- and low-cholesterol products know they don't even need to mention possible health benefits; the public already believes that eating high-cholesterol foods is bad. Therefore, eating low-cholesterol foods must be good.

(continued on page 14)

## Restaurants

### Why We're in the Vietnam Inn

BY ANNE WHITNEY

**The Restaurant:** Vietnam Inn  
**The Location:** 5740 La Jolla Village Blvd., La Jolla (619-461-6131)  
**Type of Food:** Vietnamese  
**Price Range:** Individual dishes from \$2.75 to \$8.25  
**Hours:** Open daily from 5:00 p.m. to 11:00 p.m.

In the summer of 1986, when I first started to dine out in this area, my husband and I rarely left La Jolla. At that time we frequented the Schmitzhaus, where we had complete German dinners for \$1.35, or we ate fish at Anthony's for eighty-five cents. We frequently took our infant son to the now defunct Pancake Cottage, where pancakes were covered end to end with blueberries and whipped butter and were considered expensive at fifty-five cents a serving. On rare occasions, we ventured into the La Valencia Hotel, where women with blue-tinted hair and pearls spent end less hours on the jigsaw puzzle placed on a huge oak table in the lobby that overlooked the sea. The La Valencia smelled of old money and WASPish attitudes. Dinners in the Sky Room, complete with wine, cost five dollars, and every now and then we treated ourselves to brunch in the Mediterranean Room for the exalted sum of \$1.95.

Then as now, the Village Cupboard flourished, as did a cantina called El Sombrero, and a variety of Mexican restaurants, with "ranch" in their names. The current site of Saks Fifth Avenue was a small grocery store, the most elegant place to buy meat was at the A&P on Girard Avenue, and the current place where we met at the Cove theater, where Mr. Spencer Wilson still presides, was, "Oh, I didn't recognize you with your clothes on."

For my own family as well as for others, those were literally and figuratively golden days, when we raised our children at the untended beaches and listened to the steady roar of the surf at night. Yet this lost past, which appears idyllic, was even then not untainted. The very factors that made the place small and exclusive also engendered pain: no Jews were allowed at the Beach and Tennis Club, and real estate was "restricted." When we attempted to buy our first small house, the real estate agent came to the door and asked my Wasp husband, "What is your wife's nation?" Well, my nation has always been America, but it took the threat of a lawsuit before we obtained our house.

To be sure, these restrictive covenants

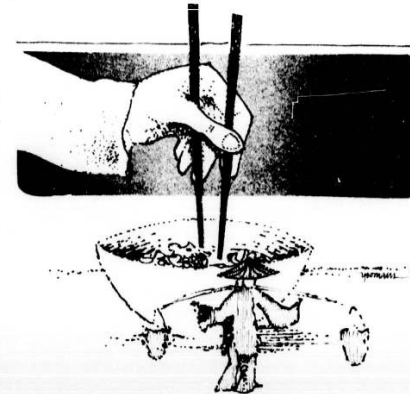


Photo by Anne Whitney

came to an end with the establishment of the university, and now when I stroll down Prospect Street and see the international faces, including many Iranians, I realize how far La Jolla has come from the village of 5000 that my family and I remember so well. The influx of population has added richness to the dining experience because while neither San Diego nor La Jolla boasts a Russian restaurant (much less, nor one from Thailand, the restaurants in La Jolla now range from Ale's Delicatessen to the newest addition, Vietnam Inn, located on La Jolla Village Boulevard. Vietnam Inn is not to be confused with Vietnam Restaurant at Forty-eighth and University.)

La Jolla Boulevard is fast becoming another restaurant row, similar to the one on Prospect, and Vietnam Inn is the first Vietnamese establishment in this area of San Diego. During the last few years, Vietnamese restaurants have mushroomed throughout the rest of the city and the cuisine has become increasingly familiar. All of the Vietnamese establishments, Vietnam Inn is by far the most elegant, it is strictly a white-napkin restaurant with beautiful dishes and silverware, and waiters in trim black jackets. Although the owners, who arrived in this country from

Saigon four years ago, are another such dining room in Los Angeles, it is still a family affair.

Recently, when I wrote about Don La Thien on El Cajon Boulevard, I described the fried wrapped chicken in paper that came with the necks, pizzards, et cetera. Perish the thought at Vietnam Inn. If I were hard pressed for a definition, I would describe it as generally Oriental with some French overtones. In the last few years I've been there twice, found everything fresh, crisp, and tasty, and the subtlety of its cuisine is oceans removed from the pungent fish sauce that many of our young men experienced in Vietnam.

During my first visit, my friend and I tried the imperial spring rolls (\$2.75) and the lemon beef salad (\$3.25). The dishes listed as appetizers could be conceived of as main dishes. A chicken rice soup comes with any of the entrees, so be wary of ordering too many appetizers. The imperial rolls were excellent, but I especially liked the lemon beef salad. This consisted of extremely tender beef served over marinated cucumbers and topped with ground peanuts. The peanuts don't overwhelm you, and the dish is ringed with lemon slices, which you are supposed to eat, not squeeze over the dish.

We then had mushroom and lamb chops with beef (\$4.95), which were at most identical to their Cantonese-Chinese counterparts, except that almost no starch was used in the sauce. The five-speck chicken tossed with white sauce (\$4.50) proved to be crisp moist chicken with five speck pieces, used in a Chinese chicken salad. This dish is good but quite bland, and you may not find it too exciting. We really could not finish all of the food and took some of it home.

Returned on the second occasion to try the steamed fish. If you are thinking of having this dish call in advance or be sure to order it as soon as you come in. It takes at least a half hour to prepare, costs \$7.25, but is well worth it. You get a whole rock cod that is covered with slices of ginger and large black mushrooms. The fish is steamed to perfection, surrounded by orange slices, and comes with a unique stuffing. The stuffing lies alongside the fish and consists of ground pork and black beans in oyster sauce. It's somewhat thick with garlic, but is an unusual accompaniment to the fish. This steamed fish is one of the best items in the house.

The Vietnam special fried rice (\$4.25) was a bit disappointing because of its small quantity and rather insipid taste. But for those of you who like just or spicy Oriental dishes, do try the chicken with lemon grass (\$3.95). Lemon grass is an herb that gives the chicken a pungent flavor. It's not very hot, but along with the steamed fish, it balances hot and cool tastes. This time around, I also tried the crispy noodle (\$3.25), which is a fried noodle dish served with fresh vegetables, chicken, and shrimp.

On the second visit, I dined with friends who had come from India recently, and they found the cooking too bland. If you shun Cantonese-style Chinese and need curries and chutneys to stimulate your palate, beware of the subtle preparation at Vietnam Inn. I appreciated the freshness of the fish, its gorgeous colors, and the absence of heavy sauces or spices. The presentation of every dish was a work of beauty; the staff was not just plunked down on a heavy white plate.

The lighting at Vietnam Inn is rather unfortunate, however. The restaurant is very large, divided into two rooms, and half of the walls are ivory paper. The overhead lights tend to emphasize this whiteness, and detract from a sense of warmth and intimacy. Perhaps if the restaurant thrives, it can add lanterns or chandeliers. As we left the second evening I asked the waiter about business and he said with a worried frown, "Not too good." I truly do hope it will improve.

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# STRICTLY ON PRINCIPLE



By Sue Garson

My initial instincts are always correct. When the doorbell rang at 6:30 a.m. on a hot August Saturday, my inclination was to ignore it, roll over, and go back to sleep, which is precisely what I did. The ringing persisted, however, and by 6:40 a.m., the entire household was awake and unnerved. Perhaps it was urgent. Conjecture awakened my adrenals and forced me out of bed.

I peered through the peephole. Someone stood on the front steps in an official uniform, perfectly poised and groomed, wide awake, unsmiling, and wearing a gun. "Who is it?" I asked through the locked door.

"The marshal, ma'am," replied a gruff, somber voice. "Open up!"

Stunned, I did not respond. He knocked. The knocking came loud and authoritative. Still, I said nothing. Unrelenting, he pleaded through the locked door. "Open up, ma'am. This won't take long."

I remained mute. After ten more minutes of continual pleading, he left, but not before every neighbor on our cul-de-sac was awake.

I began to ponder the situation over bitter, reheated coffee. Why should I have opened the door? It couldn't be anything good, I figured. Logic prevailed but did not prevent me from probing the darkest corners of my conscience for recent transgressions. True, I had gobbled a few unwashed grapes at Big Bear. Was I observed lifting an extra copy of the Sunday Times from the automatic kiosk for the same sixty cents? The rest of the otherwise lovely summer morning was haunted by the what ifs of my recent past. Their number was legion.

The marshal was kind enough to leave a calling card underneath the door. It stated the date, time of his arrival, his name, a six-digit file number, and a downtown phone number with a request for me to call. I didn't.

The procedure repeated itself almost daily—sometimes in the early evening, sometimes late at night. We were always grudging. We looked through windows and peepholes. If we saw a gun, although lights and TV were on, we acted as if the house were empty. Friends, enemies, registered Republicans, and legal experts offered mixed advice. Some said, "Keep it up. Wear him out. Avoid being served." Conservatives urged, "They'll get you eventually. They always do. Then it'll be worse. Surrender now!" Since my nature is not passive, my tactical approach was to forestall the inevitable.

One afternoon curiously caused me to

call the downtown number. I identified myself as my nonexistent sister, Phyllis. The voice on the other end said that someone had filed a civil suit against me. Regulations forbade them to tell who initiated the suit or to reveal its nature. "She'll find out after she's been served," they said. "Tell your sister to come downtown and bring the card with her. Or let us know when she'll be home or where she works." I said that Sue was very hard to reach.

Neighbors demonstrated increased sensitivity toward the frequency of the marshal's car on the cul-de-sac. Aren't you curious? they asked.

"Nope," I lied (but certainly not as curious as they were). I dawned on me that my protective instincts and defense mechanisms took precedence over my curiosity. It also occurred to me that I was a negative model not only for my own children but for all the neighborhood children. My reputation as a solid citizen was suffering a severe setback.

The situation quieted down, yet I exercised caution. A week later when the bell rang sharply, I instinctively peeked out a side window and spotted the marshal's car around the corner. I had in a bedroom while my son opened the door. I heard him say he didn't know where I was or when I would return. After further cross-examination, he was served the ominous papers even though he was only fourteen and a half years old at the time. "Here, give these to your mother. If she has any questions, she can call." Hiding in the dark bedroom, I grimaced. I knew it was illegal to serve papers to a minor.

It turned out that I was being sued for ninety-three dollars by someone I had never met. Months earlier, in June, my daughter had pulled into the parking lot at Mesa College at about three miles per hour when a parked car suddenly swung its door open on the passenger side and rammed smack into the door of my daughter's Datsun, which was, incidentally, registered in my name. She refused to respond because the accident occurred on private property. Next, she called the other party's insurance company and took the Datsun over to their adjuster, who estimated the cost of repairing the damage at \$175. Then she called me. I was in Los Angeles at the time.

Neither our insurance company nor the other honored either claim because it was impossible, they said, for them to determine fault, especially since there were no witnesses. Though state law made liability insurance mandatory, and though we complied, we were still being sued.

A week later, a changing of the guard took place—a new marshal was sent. She was more informed than the previous one. She must have known that the previous summons was illegally served. She was

determined. She was cunning. Her flair for the dramatic superseded mine. She spent a long summer night staking me out. Her car, which was parked prominently on the corner, visible to all, wouldn't budge. She sat for hours while I circled the neighborhood, waiting for my bladder's demands. Eventually, I rang a neighbor's bell to use the facilities as well as the phone to caution my family to remain cool. The marshal was on the ball. She rang the bell and asked the neighbor kids for me.

"She's right there on the phone," the six- and eight-year-old stool pigeons reacted, fingering me.

"Never mind," I said into the phone as I hung up. It was all over.

"This is no big deal," said the marshal. "Then why the gun?" I asked.

"Part of the uniform," she said, thus ending the nightmare of midnight and dawn intrusions.

The summons demanded my appearance in Small Claims Court on September 10th, designated my position as defendant. I learned that if I didn't appear, I would automatically lose by default. The other option was to settle out of court. (Settle what? I missed. Both parties carried liability. Let the insurance companies settle out of court.) Coincidentally, we had planned to move to a new home on September 10th. I requested a postponement merely by filing in the blank form provided for that purpose. It was automatically granted. November 14th was the new date.

A series of long-distance consultations with my insurance company representative convinced me to countermeas—"in my own best interests." She swore in the name of the highest authorities that this countersuit business could easily be accomplished by a phone call, which hence sent the people at the courthouse into gales of laughter over my gullibility. "We thought we'd heard everything," they giggled.

A trip to the courthouse on Broadway, downtown, was a sobering experience. A manacled prisoner led across the voluminous lobby, which was teeming with lawyers, made me abruptly aware that these people weren't fooling around. I took the escalator to the second floor, where lots of people were milling about. I found the door marked "Small Claims" and joined the line up of plaintiffs, all demanding people's justice. They hung around for hours, as if beer and sandwiches were being served. Actually, what they did dish out was a lot of paperwork. I kept dashing down to the street to fill the parking meter.

Eventually, my countersuit papers were ready. One was a summons to be served on the plaintiff. The marshal's assistance was offered for \$8.50, but I declined, knowing how long that could take. Instead, I conscripted my daughter's best friend, who managed to nail the plaintiff on the first shot, attributable, perhaps, to the fact that she wore cut-offs, sandals, a wide friendly smile, and no gun.

Several days later, the plaintiff requested and was granted a postponement until January 9th. That I was actually beginning to psych myself up to play advocate. Also, my daughter had made travel plans way in advance, and since this took place during the Christmas holidays, nothing could be altered. I called the court and explained our predicament and that it was impossible to appear on January 9th.

The clerk was sympathetic but firm. Each party is entitled to one postponement each, and since we had already had ours, nothing could be changed, she insisted.

So far I had spent an exasperating total of twelve hours on this uninsured project, exclusive of the weeks spent evading marital, fingering me.

"I wrote an impassioned letter to the court and on January 9th I appeared at the courthouse alone. The people's court was jammed with those who had grievances against each other. We were instructed by the bailiff to respond. "Ready," when our names were called, and then to indicate whether or not we were producing witnesses.

Because the calendar was so crowded, it took half an hour to read the list. I recognized a few of the names, including that of Morris Crullio and various other notables from the business community.

When the calendar reading finally ended, neither my name or the plaintiff's was called. I went to the clerk to protest. So did my adversary. We met face to face for the first time and murmured inane remarks in polite embarrassment, which we managed to keep up for fifteen minutes of each other's company.

"So you're up and so?" I while the clerk made a series of frantic phone calls to find out what had happened. After an uncomfortable wait, we were sent to courtroom eleven, which is a small replica of the large one. We hung around for at least fifteen minutes, listening to a case involving room additions. Then the bailiff called us aside and ushered us out with instructions to go to yet another minicourtroom. The hallway was crowded. Human dramas took place at every junction. I dashed out to feed the meter.

When I returned, the plaintiff and I were called to the stand to be sworn in. The Honorable Kenneth Johns entered. His impressive, somber black robes rustled through the room, reminding me that the court, with its posturings, trappings, and hierarchy, represents the very last vestige of aristocracy in America. The mere positioning of the podium where the honorable judge presides, is several feet above the aggrieved (physically and psychologically closer to the heavens), looking down on all its humble folk. The ensemble was appropriately awesome, the robes clearly defined. This was the closest I had ever come to a bona fide deity (with the possible exception of my first obstetrician) and I was quivering. Life among sinners had been more comfortable than I had realized.

I swallowed several times, cleared my throat, and, prompted by years of Perry Mason legacies, approached the bench. In a voice not entirely my own, I spoke the following words:

"Your Honor, I would like to request a continuance."

"On what grounds?" asked His Royal Majesty.

"On the grounds that my daughter, who is the only witness, is out of town and made these arrangements prior to the plaintiff's postponement and couldn't cancel her plane reservation. I can't testify under oath because I was not present at the scene of the mishap. All I can do is repeat hearsay, which I assume would not be admissible."

"I have your letter of explanation right here. Request granted," said the leader of the Ruling Class.

"That's not fair, your honor," yelled the plaintiff. "The rules clearly state that there's only one postponement each. She's already had hers."

"Sometimes we have to bend the rules to be fair. If we proceeded today, it wouldn't be fair to the other party, who can't testify because she's out of town. You want to be fair, don't you?" He looked sternly at her and I wondered if it would have been inappropriate for me to kiss his ring.

"Yeah, but it's the principle. That's why I'm here—strictly on principle."

"I'm here for the money," I interjected. "I was beginning to relax."

"These insurance companies can sometimes be a pain," declared the Most Honorable Kenneth Johns. "Why don't you ladies get yourselves a couple of good lawyers and sue the pits of hell the insurance companies?"

"For the money?" I asked.

"For the money," he said.

Looking at husbands, there was no morning. According to Paul Kressner, editor of *The New Reader*, "To have true justice, we must have equal harassment under the law."

The case was postponed until March 10th, nine months after the mishap at Mesa. Although a nine-month gestation period seemed appropriate, the memory suffers lapses. I had heard glibly rumors of both plaintiffs and defendants bursting into law libraries, pouring over detailed law books in minuscule print, xeroxing excerpts just to prove a point of law. The theory is called *Pasquetti Lines*.

Since March 10th fell on a Saturday, and since Saturday small-claims sessions were held at the Claremont Mesa traffic court facility—with lots of free parking—and since nothing in Claremont starts before 9:00 a.m., instead of reviewing the case, we took advantage of the extra hour of sleep. We were naively confident that we would win merely by telling it the way it was. The Saturday ambience in Claremont was distinctly different from the weekday downtown court. The large courtroom was filled with the garrulous middle class, who appeared as if they were waiting for a raffle number to be called, or perhaps a condominium lottery. I sat next to my daughter's former swim coach, who was there as a witness in another case, and listened while they reminisced about last year's team.

Before the reading of the calendar, the marshal (no bailiff in the Claremont court) announced that "in order to save steps, procedurally, you are all requested to rise at once and swear in." So in the interest of abbreviated protocol, several hundred of us rose en masse, and, like a roomful of lady rollers, recited in unison.

"I swear..." It was more like glee club practice than a solemn oath.

The lengthy calendar reading was peppered with lots of "no shows," during which I peered over to the left aisle and spotted my opponent wearing the identical skirt and imitation leather boots as I. Only our Mousies and faces were different. We were careful to avoid direct eye contact.

The judge's entrance was dramatic, but the awesome black robes were tempered this time by lots of soft green eye shadows. I would have preferred muted gray or silver to offset black and thin gold hoop earrings.

Most cases took no longer than three minutes from start to finish, because one of the parties was a "no-show." Instead of automatically dismissing the cases due to default, however, the Honorable Judith N. Keppel summoned the party who showed up. One exchange went something like this:

Judge Judy: You are charged with breaking your former boyfriend's window. Did you, in fact, break his window?

Defendant: No.

Judge Judy: Do you have any idea why he said you broke his window?

Defendant: No.

Judge Judy: Are you sure?

Defendant: Yes.

Judge Judy: Dismissed.

Many cases took no longer than this to deliberate, optimizing instant justice in its most simplistic form. "Click," went the camera lens, creating indelible proof of fault or no fault. "Click!" Three minutes! "Click!" Swift Polard justice! I strained to listen to a case involving a hair salon. They were being sued by a former customer, who claimed that a certain product used on her hair had all effects, which caused her much pain and suffering. She had previously collected in a large suit against the manufacturer, but insisted that the beauty shop was also responsible not only for inflicting pain and suffering, but for causing her to wear her hair curly when, in fact, she preferred it straight.

Many witnesses were called on both sides. The term "pH balance" was bandied about quite a bit, and although I caught only every fourth or fifth word the voices were emotional but incoherent. It was my impression that the plaintiff and her husband were asking for a pound of flesh plus a few pints of blood. After a half hour of emotionally charged testimony, the judgment was postponed. Judge Judy promised to check on the practices of the beauty product industry.

Our turn at last. We brought with us a copy of our insurance company's transcript, plus a copy of the plaintiff's insurance company's estimate of the damage to our Datsun, which was double the estimated damage to the plaintiff's car.

"What is the basis of this claim?" Judge Judy directed to the plaintiff.

"She pulled into the parking lot and hit me," said the plaintiff.

"It was 120 miles away at the time and I can prove it," I said.

"You're out of order!" said the marshal, warning me to stifle myself. He, too, wore a gun.

"Well, then, I guess it must have been the other one, I think," the plaintiff corrected her testimony.

A man who was standing next to the plaintiff said, "Yeah, that's what happened. It looked like it was the other girl's fault."

Judge Judy accepted this man's testimony without asking his name, address, or where he was standing at the time of the accident. The court did not know whether he was a faculty, a registered student, a groundskeeper, or merely a wanderer. This nameless, purposeless witness was asked only one question by Judge Judy, and that was just how well he knew the plaintiff, to which he responded, "Not well." The plaintiff then added that there was yet another witness, but that she had sent this other nameless witness to a different address downtown, and "that's why she's not here to testify."

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Judge Judy asked the plaintiff if the damage to her car had been repaired during these past nine months, to which the plaintiff responded that it hadn't, and that she was in court strictly on principle. Judge Judy then declared, "I have no choice but to award judgment to the plaintiff, due to her preponderance of evidence in her favor."

Click! The camera lens clacked shut. Another Polard shot.

My initial instincts are always correct. Next time the doorbell rings on a Saturday before noon, I fully intend to go right on sleeping.





John Prohaska, Sr.

## Chickens and Eggs, Eggs and Chickens

(continued from page 10)

Poultrymen bristle every time they see, read, or hear about the new low-cholesterol industry that is profiting at their expense. "Wake up to a cholesterol-free breakfast with Kellogg's Special K," one ad suggests. "Contains no cholesterol," is now a common boast made by a growing number of products. (The American Egg Board has petitioned the Federal Trade Commission to prevent advertisements that boost their product at the expense of eggs.) For five years egg consumption in the United States has been on the decline, and the powerful egg industry is coming out fighting on several fronts.

The egg industry's scientists dismiss the significance of cholesterol in one's diet. Dr. Robert Olson, chairman of the department of biochemistry at the St. Louis University School of Medicine, says, for instance, that "scientific opinion on cholesterol is changing. Many reputable scientists are challenging the formerly held views of the importance of dietary cholesterol." Specifically addressing the controversial diet/heart theory, Dr. Olson adds, "One egg contains 250 milligrams of cholesterol and only fifty percent of it is absorbed in the system. Your liver synthesizes 800 milligrams of cholesterol per week. I think somebody should say that!" Another authority in the egg industry, Dick Chilson, writes in the *Poultry Tribune*, a trade publication, "Cholesterol is vital to life. All hormones (including sex hormones) are synthesized from cholesterol. The dry

weight of the brain is largely cholesterol. Nerve junction, or synapse, occurs through cholesterol. Bile acid, necessary for digestion of fat, is made from circulating cholesterol." He concludes that "without cholesterol you would die." It seems from Chilson's analysis that eating more eggs will make you sexier, smarter, less neurotic, and help avoid indigestion. Though many would scoff at such an enthusiastic endorsement, most doctors would probably agree with the famed Houston heart surgeon, Michael DeBakey, who says that "while excessive consumption of eggs is inadvisable for people with high cholesterol levels, individuals with normal cholesterol levels run no risk in enjoying sensible amounts."

Another criticism aimed at the egg industry, though much less widespread, is of no less concern to those directly involved. It concerns the inevitable by-product of thousands upon thousands of chickens—the obnoxious odor of tons of chicken manure and the countless millions of flies accompanying it. Arthur Patoff and his family, of El Cajon, are among those unfortunate people who live near a poultry ranch. "The flies are literally everywhere," complains Patoff, who has been fighting the poultry industry for the last fourteen years. "You can't hang your clothes outside. You can't have a barbecue. If you wanted to build a pool, you'd never be able to use it. At night the flies sit on the house, spit up, regurgitate all this brown stuff over the house, so you have to keep painting your house. You got to make sure to close the doors real quick to make sure they don't come inside. Oh, I could go on and on."

During a public hearing before the San Diego County Board of Supervisors in March, Patoff dramatically illustrated the problem by showing eleven color slides of

his house, or what could be seen of his house through the swarms of flies surrounding it. His wife, Lynn, told the supervisors that she worried about her children's health, especially in the winter months, when heavy rains cause sewer lines to overflow and flies pick up the effluents from the leech lines. Other San Diegans from around the county complained about fly problems. Petitions from angry neighbors were presented. Patoff summed up the feelings of many residents plagued by flies when he told the supervisors, "My home now is not a castle; it is a prison."

The County Board of Supervisors subsequently directed the health department to take appropriate legal action against offending poultry ranches. Mose Mizrahi, the county's vectorologist and a spokesman for the county's health department, says that from now on they will work more closely with the district attorney's office and the Corporation Counsel to institute criminal and civil actions against non-cooperative poultry ranches. But he concedes that similar efforts in the past have only resulted in suspended fines. "If someone calls in a complaint about adult flies, we go out and investigate," Mizrahi explains. "But by the time the flies have reached the adult stage, the source where they breed in the chicken manure—no longer exists. The majority of poultry ranches do try to keep fly breeding to a minimum. The increases are usually due to climatic changes. These last few years have been wetter than others. Other years, during the drought, for instance, there were very few flies." Mizrahi says that the state health department does not consider the flies to be a health problem, but simply a nuisance. "If it were a health problem, like flies were picking up pathogens from overflowing sewers or trash—if that oc-

curred, we would force the elimination of the sewage and order the owner to install a new pump or build a new system."

Arthur Patoff and others are not optimists. "Having been at this for fourteen years, you're skeptical of any promises," he says. "We feel that the health department could be more aggressive. The board [of supervisors] has the authority to re-eject the fly ordinance and tighten it up with increasing requirements and stiff fines. Why hasn't the problem been solved? I don't know. They can do a lot more and they haven't."

Both the Hooper Poultry Ranch in El Cajon and the Prohaska Poultry Farm in San Marcos were two of the five ranches mentioned in a recent health department report listing ranches with six or more fly complaints. The Hooper Ranch, with only 75,000 chickens, received twenty-five complaints in 1978, while the Prohaska Farm, with 2.5 million chickens, showed only six complaints. "We've been fighting this thing for forty years," argues Carl Hooper, owner of the ranch that bears his name. "You have to understand that flies are constantly breeding. Springtime is the worst, you even get flies downwind; everything grows in the spring. Flies love chicken manure. We use chemicals, tractors, pile it up, turn it, compact it, while we get ninety-nine percent of them, just those few we don't get cause the problems." Hooper feels that "it's just nature's way," and that neighbors have encroached upon his farm ("just like the airport") over the years, and "we just have more neighbors than anyone else."

John Prohaska, Sr., has perfected one of the most unique poultry-manure fertilizer-processing plants in the world, and he hopes it will be the answer that will mollify his neighbors. For a while, though, it seemed that the fertilizer plant was compounding his problems. As his farm was expanding, so was San Marcos. In 1945 there were only 200 people living in the vicinity. Today, San Marcos's 14,000 residents share the same air space with two and a half million chickens. A couple of years ago, 1100 of Prohaska's neighbors wanted to shut down his manure-processing plant because they claimed it was a public nuisance. After months of hearings and hundreds of pages of testimony, the San Diego County Air Pollution Control District granted Prohaska Poultry Farm a permit to operate a pollution-control system. Attorney's fees, according to the Prohaskas, totaled more than \$75,000. The sophisticated air scrubber that had to be installed at the fertilizer plant cost more than \$300,000.

While the controversies over cholesterol and manure management have forced poultrymen to the defensive, the "incredible, edible egg" is by no means on its way to becoming extinct. Recent studies indicate that per capita consumption is beginning to increase, and the ever active chicken engineers continue their laboratory experiments. If the long-awaited "super chicken" is soon to arrive, it's not impossible to imagine an egg with no cholesterol, manure that does not attract flies, and fertilizer plants that emit the sweet smell of lilacs. □

## Songs of Madness

JONATHAN SAVILE



Illustration by Mary Ann Scher

I wasn't able to attend all the concerts in the "A contemporary" series, Festival of UCSD, but luckily I managed to get to the one in which Peter Maxwell Davies' *Light Songs for a Mad King* was performed. At Elliott Carter, whom I wrote about last week, has a conventional talent which has gone off the deep end and lost itself. Maxwell Davies is one of the most original composers of our time, and his avant-gardeism has served to nourish and enrich his musical imagination, rather than to stifle it. *Light Songs* is perhaps his finest composition, and we can be grateful to the Las Vegas Chamber Players of the University of Nevada for at last bringing it to San Diego.

The mad king in question is George III of England, and Maxwell Davies' piece represents him as under the illusion that the members of a small instrumental ensemble are bullfinches whom he is trying to teach to sing. The instrumentalists are also treated, variously, as a lady in waiting, the river Thames, and the brutal punishment appointed to look after the monarch in his madness. The text, a vocally poetic evocation of demented dissociation, violence, and pathos, is by Randolph Stow, and it incorporates some authentic quotations from King George himself. Here is an example of Mr. Stow's verse: "Dear land of sheep and cabbages. 'Dear land.' 'Dear clins, cubs, heeches, strangleing ivy, green shakes of ivy, pythons. God guard trees! Blue yellow green is the world like a charmed man's shrine. I think of God. God also is a King.' The gradual transition from bucolic scenery to psychotic terror (from sheep and cabbages to strangling pythons), the realistic intersection of the king's treatment at the hands of his keepers (the charmed man's shrine)—it could hardly be done with greater power or poignancy.

It would also be hard to better Maxwell Davies' musical treatment of the material. For the king, he has devised a supremely dramatic style of declamation, mixing conventional lyrical singing, speech, screams, howls, and extraordinary passages at the extremities of the vocal range (respectively in the high falsetto). The ancestor of some of this is the "Sprachstimmung" ("speech voice") invented by Arnold Schoenberg some seven decades ago in his *Pierrot Lunaire* (also scored for vocal soloist and chamber ensemble, and also concerned with lunacy). But the immense variety in the ways Maxwell Davies composes for the voice is unique, and this variety is perfectly suited to the expression of King George's manifold states of delusion and agony. The music itself reflects the knowledge of the king's mind by mixing together fragments of the most incompatible musical styles, the jagged atonality of Schoenberg and his school, the decorum of eighteenth-century dances, and a performance (in falsetto) of "part of the aria 'Confort you, my people' from Handel's *Messiah*, which breaks into a grotesque, honky-tonk parody of cheap New Orleans jazz. In the tradition of expressionist music which includes such works as Richard Strauss's *Elektra* (1909), Schoenberg's *Erwartung* (1909), *Pierrot* (1912), and *Moses and Aaron* (1932), Alban Berg's *Wozzeck* (1925), and more contemporary pieces by Luigi Nono, Hans Werner Henze, and Krzysztof Penderecki, among many others—Maxwell Davies' *Light Songs* (1969) is outstanding for its misrepresen-

its dramatic strength, and its emotional expressiveness. The emotions expressed, let it be noted, are almost exclusively those of suffering. In this, Maxwell Davies is at one with the general preoccupation of twentieth-century music (and of the other arts as well). The central image or man in the arts of our time is as sufferer and victim—helpless, terrified, alienated, sick, sometimes insane. They are all brothers under the skin: Stravinsky's *Petrushka* (a pup-

pet), Berg's *Wozzeck* (a psychopathic murderer), the agonized figures of Picasso's "Guernica" (bombed by fascists), Kafka's *Gregor Samsa* (transformed into a bug), the tormented and mutilated personalities in Faulkner, Bergman, Jomocci, Genet, and Pinter, Maxwell Davies' mad King George, and all the millions upon millions of real victims, murdered or maimed by wars, revolutions, Nazis, Bolsheviks, juntas, dictators, exploiters, religious and nationalist fanatics, bigotry, poverty, disease, famine, the cruelty of the city, the cruelty of the country, the cruelty of the machine. The serious art of our time is overwhelmingly painful, if not tragic, in order to reflect the experiences of the culture that has given rise to it.

What makes this art valuable, in spite of its unpleasantness, is first of all its truth to reality, and second, its struggle to transform all the ugliness and meaninglessness into human creations that are both meaningful and beautiful. The meaning and the beauty of *Light Songs for a Mad King* are inherent in the artistic devices the composer uses to give his work structure, unity, philosophical resonance, and theatricality. Theatricality is, in fact, one of the most prominent characteristics of Maxwell Davies' innovative art. The person playing the king is not merely a singer; he is an actor, engaged in a mimed version of George III's madness, as though he were in a play or an opera. The musicians seem to belong to a different level of reality; in one sense, they are not actors playing a role, but simply musicians playing the score, as in any instrumental performance. We see them with their instruments and engaged in their normal activities, but we see them in the same theatrical space in which the singer, actor portraying King George is hunched around all disheveled and mad.

This is not all, however. According to the composer's instructions, the instrumentalists are to be enclosed in individual cages, as though they were birds. The king approaches some of them, peers through the bars, imitates their sounds with his voice. At one point, he reaches into the cage of the violinist, seizes the instrument, and breaks it to pieces. It is a stupendously dramatic moment, shocking beyond belief to those who revere music and the instruments that produce it. But the dramatic quality of the action is strangely confused and distorted by the fact that the "actors" live in two mutually distinct theatrical worlds. Is the violinist a violinist, or an actor portraying a bullfinch—or both at the same time? This is a work that transcends the difference between drama and music, and between fiction and reality, that makes the action of performance itself an element of dramatic action, that dissolves traditional categories and amazes us with the establishment of new ones. Aside from the painful subject matter, this is intensely exciting theater, because it makes us vividly aware that theatrical performance, musical performance, impersonation, staging, and stage space are all subject to conventions invented by creative human beings, that music and its conventions is inherent in the medium and therefore indispensable, and that a bold and inventive artist can break down the old conventions, create new ones, and change our whole idea of what theater is.

Did the Las Vegas Chamber Players' performance of this remarkable work succeed in communicating its musical and theatrical power? Only partially. The purely musical component, under the direction of Virko Baley, was impeccable. The instrumentalists, however, and their with the idiosyncratic instructions in the score, their playing was accurate; the ensemble was good; the balance was excellent. Even more impressive was the Dwyers, who portrayed King George. It's hard to think of a vocal role more challenging to the technical skills of a singer, and Mr. Dwyers showed that he is a master of all the various techniques Maxwell Davies demands. At the same time, he acted the role with a terrifying and pathetic realism: it was not only his voice, modulated from rich baritone to high-pitched squeak to sub-bass growl, that expressed the chaotically shifting moods of the king, but his face, his body, his entire presence.

### Chicken Out it's Broasted

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# READER'S GUIDE TO LOCAL EVENTS

Contributors 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 92158.

## Music

**Opera.** The San Diego Opera will present Giacomo Puccini's "Manon Lescaut," Friday, May 18, 8 p.m.; and Sunday, May 20, 2:30 p.m., and Pietro Mascagni's "Cavalleria Rusticana" and Ruggero Leoncavallo's "Pagliacci," Friday and Sunday, May 19 and 21, 8 p.m.; Tuesday, May 22, 7 p.m.; and Sunday, May 27, 2:30 p.m., all at the Civic Theatre, 202 C Street, downtown. 231-7088 or 236-6510.

**Traditional and Contemporary Gospel and Spiritual Music** will be presented by Cecil Lytle and the USC Choir, Thursday, May 17, 7:30 p.m., Northminster Presbyterian Church, 4124 Claremont Mesa Boulevard. 273-3011.

**Annual Spring Concert** will be presented by the Point Loma College Symphony Wind Ensemble, Friday, May 18, 8 p.m., Salomon Hall, Point Loma College, 3900 Lomaland Drive. 222-6474.

**"The Wanderers in the West,"** dramatic poems and songs from this epic music drama will be performed by its composer, Paul William Simons, Saturday, May 19, 8 p.m., Theatre Company Studio, 865 Third Avenue, downtown. 233-4149.

**"Le Deum"** by Berlioz will be among the selections performed by the La Jolla Civic University Symphony and Chorus, in their final concert of the season, Saturday, May 19, 8 p.m.; and Sunday, May 20, 3 p.m., Mandeville Auditorium, USCD. 452-3229.

**"A German Requiem,"** Johannes Brahms' concert work in seven movements for choir, orchestra, and soloists, will be performed by Grossmont College performance organization and 35 voices from Granite Hills High School, Sunday, May 20, 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-1700 or 332.

**"Mini-Concert,"** pianist Jenn Lee Owen and cellist Martin Owen will team to perform San-Saens' Sonata No. 1 in C Minor, Op. 12, and "Requiem" by Capur Canade, Monday, May 21, noon and 12:30 p.m., Grand Salon of the Civic Theatre, downtown.

**Folk Music.** The Kingston Trio, with original member Bob Shane, will present their greatest hits on Thursday, May 21, 6 and 9:15 p.m., Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley. 697-8977.

**Lunch-time Concerts** will be offered by the San Diego Woodwind Quintet, Thursday, May 17; the Camera Trio (composed of two flutes and one cello), Friday, May 18; and a thirteen-piece big-band concert, Thursday, May 24, all from noon to 1 p.m., Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

## Film

**"Antonia"** will be shown in conjunction with the current "Women at Work" exhibit on Thursday, May 17, 8 p.m., Humanities Library auditorium, USCD. 452-3120.



Dave Winfield

Last year, when the Padres' Derrel Thomas had laid into Bill Russell of the Los Angeles Dodgers in an attempt to break up a double play, the San Diego home crowd and the cheering Dodger bench could sense there was something more in the air than Thomas' overconfidence. It was one more of those little incidents in the making of a Dodger-Padre rivalry. And in the last Padre home game of the season (against Los Angeles), Thomas, with the Dodgers still seeking an aim, rubbed it in by singing the National Anthem with a sardonic, innocent-choir-boy demeanor, while the Dodger players stood at attention, facing Thomas and flag, with caps over hearts.

Gardner Perry proceeded to put away the Big Blue Wrecking Crew that night, sealing his bid for the C. Young Award in what was a meaningless game for the Dodgers, a big game for the Padres, and an even bigger game in the development of their rivalry. That was the 1978 season. Los Angeles managed to take care of Thomas by acquiring him and dressing him in Dodger Blue. But one player does not mean a rivalry. And the Padres fans continue to attend games with more fervor and in greater numbers when the Dodgers come to town than for any other opponent. There are factors other than the obvious regional chauvinism that act as fodder for the

enraptured rivalry. Granted, San Diegans have always felt they are made of finer clay than their northern neighbors, and despite all everything Los Angeles stands for, but the Padre players and fans are also motivated by an intense and proud sense of ethnic, even though toxic in the cellar, there is nothing more than bumping off a pennant contender. The Padres see real when they beat the Dodgers. How else can one explain the fact that the Padres usually win the bigger share of their nine-game home series with the more powerful L.A. team.

The Padre and the Dodger clubs are about as different as two baseball franchises could be. The Dodgers come to town with "Organization," written all over them. They've had the same infield (Garvey, Lopes, Russell, Gey) longer than any team in baseball, most of the players and management are hometown through the farm system, having played together for years, and despite losing probably the best pitcher (Tommy John) and the best "tenth man" (Lee Lac) in baseball, they remain odd-on favorites to again clinch the Western Division.

The Padres have to do C. Young Award winners in their starting rotation with Gardner Perry and Randy Jones. But unfortunately, a true rotation is composed

of at least four starters, and in the first month of the season the team has floundered about, trying out six different pitchers to fill those remaining two slots. Furthermore, their fielding is terrible. Roger Young is probably the most patient and anxiety-ridden manager in baseball, but his constant jockeying of line ups, benching starters, and shifting defensive positions to remedy the team's problems has historically proven to be a loser's strategy. However, there is a brighter side. The Padres led the league last year in double plays. One Smith and Gene Richards were in the top five for stolen bases, fromer Rolfe Fingers continues to head the bullpen staff, and All-Star Dave Winfield is off to a great start this season (the currently leads the league in the combined category of batting average, home runs, and RBIs).

The Padres may not have "Organization" stamped on them, but when Los Angeles comes to town, the juices flow, the rivalry heats up, and San Diego seems to meet the stadium with Dodger Blue. The Los Angeles Dodgers will meet the San Diego Padres for a three game series on Monday, May 21, through Wednesday, May 23, all at 7:00 p.m. at San Diego Stadium. For ticket information call 283-4444.

—Greg Kahn

## Special Events

**Fourth Annual Pacific Beach Block Party.** with music from 16 community groups participating, will include music, food, displays, and games, Sunday, May 19, 11 a.m. to 4 p.m., on Garnet Avenue, from Mission Boulevard to Gas Street, Pacific Beach. 233-9771.

**Fiesta de la Primavera,** sponsored by the Old Town Fiesta Club, will include strolling marimba, ballroom acts, Spanish dancers, folk dancing, crafts, and the tenth annual bullfighting (Sunday, May 20, noon), Thursday, May 17 through Sunday, May 20, 10 a.m. to 5 p.m., Old Town. 292-2119.

**27th Annual Eastern San Diego County Junior Fair** will include food displays and arts and crafts, and age shows, Tuesday, May 15 through Friday, May 18, 10 a.m. to 10:30 p.m., Sunday, May 19, 8 a.m. to midnight, and Sunday, May 20, 9 a.m. to 4:30 p.m., Lakeland Rodeo Grounds, Highway 67 and Mapleview, Lakeside.

**Annual Spring Dance Concert,** featuring ball, jazz, and folk, will be presented Thursday, May 17 through Saturday, May 19, 8 p.m., campus dance studio, Palomar College, San Marcos. 744-1150 or 727-7529.

**"Girdle"** will be presented by the California Ballet Company, Friday, May 18, 8 p.m. and Saturday, May 19, 2:30 and 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-3676.

**"Past to Present in Coronado"** is the theme of the sixth annual Coronado Showcase, featuring contemporary moderns, and set pieces choreographed by students and faculty, will be presented Friday and Saturday, May 18 and 19, 8 p.m., San Diego City College Theatre, 15th and C Streets. 239-7854.

**"Dance Fever,"** Mesa College's annual dance concert, will be presented Friday and Saturday, May 18 and 19, 8 p.m., Aguilard Theatre, Mesa College, 1270 Mesa College Drive. 247-2300 x350.

## Dance

**"Great Spring Dance Sale,"** a county-wide dance program offered by the San Diego Ballet, will conclude with a performance on Friday, May 18, 8 p.m., Montgomery Junior High School, 2470 Unit Street, Kearney Mesa. 239-4141.

**"Coppelia"** will be presented by the North County Ballet Company, Saturday, May 19, 9 p.m., Sherwood Hall, La Jolla, Museum of Contemporary Art, 700 Prospect Street, La Jolla. 494-9717.

**"Children's Dance Concert,"** presented by the SDSU Choreographers' Ensemble, will be held Sunday, May 19, 8 p.m., Strada Theatre/Women's Gym, SDSU. 286-6821.

**"Girdle"** will be presented by the California Ballet Company, Friday, May 18, 8 p.m. and Saturday, May 19, 2:30 and 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-3676.

**"Dance '79,"** a spring concert presented by the San Diego Community College Dance Performers, featuring contemporary moderns, and set pieces choreographed by students and faculty, will be presented Friday and Saturday, May 18 and 19, 8 p.m., San Diego City College Theatre, 15th and C Streets. 239-7854.

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## Sports

**San Diego County Media Golf Tournament,** a benefit for the San Diego County Association for the Retarded, will take place Friday, May 18, beginning at 8 a.m., at Coronado Country Club, 3121 Wilshire Glen Drive, El Cajon. 234-6711.

**Nuclear Soccer,** the Mission Valley of the National Conference come to town to play the San Diego Chargers, Friday, May 18, 7:30 p.m., San Diego Stadium. 290-6741.

**24-hour Relay,** with teams of up to 10 persons participating, will begin Sunday, May 19, 9 a.m., at Calhoun High School Track, 3557 Monroe, Carlsbad. 724-2111 or 729-4392.

**"Gatorade Open,"** a two-tee ball tournament in men's and women's open singles and doubles, will be held Thursday, May 17 through Sunday, May 20, all day, Helix Golf House, 9617 Camino del Sur, Spring Valley. 462-8330.

**"Run Baby, Run,"** featuring a half marathon and five kilometer race, will begin Sunday, May 20, 7:30 a.m., Salk Institute, 1031 North Torrey Pines Road, La Jolla. 284-1166.

**Mini-Track Meet,** sponsored by the San Diego Track Club, will feature running events in the three mile, 400 meter, 800 meter, mile, and 200 meter categories, Sunday, May 20, 10 a.m., Balboa Stadium. 292-8532.

**Ladies Scout Invitational Golf Tournament,** with a field of 144 participants, will be held Monday, May 21, beginning at 8:30 a.m., Lomas Santa Fe Country Club, Lomas Santa Fe and Highland drives, Solana Beach. 798-6121.

**Bicycle Races** will be held Saturdays through June 9, 2 p.m., San Diego Velodrome, Marley Field, Balboa Park. 286-1570.

**Cardiovascular Bicycle Rides,** designed to help people overcome heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels, Saturdays, beginning at 10 a.m., Organ Pavilion, Balboa Park. 234-1339.

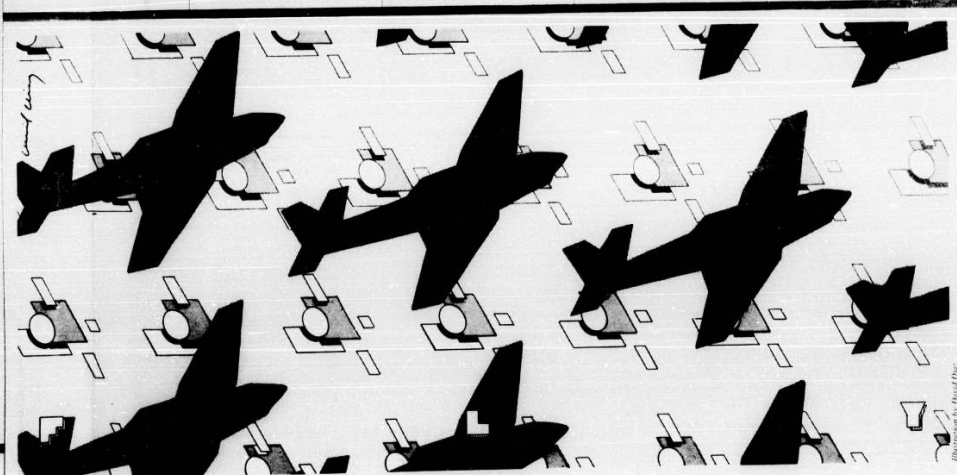


Illustration by David Deane

**"Grand Illusion"** will be the next offering in the "Retrospective" series, Saturday, May 19, 2 and 7:30 p.m., Fine Arts Hall, room 220, Grossmont College, El Cajon. 465-1700 x121.

**"China Close-Up"** series continues with "Impression of a City (Shanghai)," "In Rehearsal at the Peking Opera," and "Behind the Scene at the Peking Circus," all by documentary filmmaker Jeri Jorns, Sunday, May 20, 11 a.m., Cine Cinema, 4061 Adams Avenue. 223-0350 (days) or 286-9668 (evenings).

**"Through Joy and Beyond,"** a biography of C.S. Lewis, will be shown Sunday, May 20, 8 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street. 298-7261.

**"The Joyous Joy and Beyond,"** a biography of C.S. Lewis, will be shown Sunday, May 20, 8 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street. 298-7261.

**"Genesis,"** an Omnimax film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

**Films from China,** three films from the People's Republic of China, including "Old Treasure From New China," "Satisfied or Not Satisfied," and "Legend of White Snake," a Chinese shadow play, will be presented by the Chinese Student Association of USCD, Wednesday, May 23, 7 p.m., Mandeville Auditorium, USCD. 455-0679.

**"Genesis,"** an Omnimax film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

When Charles Lindbergh came to San Diego in 1927 with plans for building the Spirit of St. Louis, this city was already a major center for the fledgling American aircraft industry. In the half century that has passed since those pioneer days, San Diego has become one of the aviation capitals of the United States. Today, the Spirit of St. Louis and General Dynamics' aircraft are two local aircraft manufacturers with international reputations, and over the years their planes have been flown by thousands of Navy pilots and at North Island's Miramar Naval Air Station. A large percentage of the pilots listed here by industry and the military tend to settle in the San Diego area, which is one reason San Diego flight patterns are always busy. (It is estimated that more than 12,000 people in this area have pilot's licenses.) Every conceivable aerial sport, from wing walking to hot air ballooning, is practiced at various locations in the county, and one of the cherished places for the relatively new sport of hang gliding, the Torrey Pines Gliderport, annually draws thousands of spectators to town.

For many San Diegans, and most television newsmen, Balboa Park's Aero-Space Museum was the symbol of local aviation history. Its destruction, like the destruction of the Old Globe Theatre, has inspired a rebuilding campaign that is every bit as imaginative as its theatrical

competition. Last year the Aero-Space Museum's rebuilding campaign sponsored a three-day air show at Brown Field which netted more than \$27,000. This year the museum and the San Diego Aero-Space Museum and Hall of Fame Recovery Fund, in cooperation with the Combat Flight Association, radio station KSON, county airport operations, and scores of local aviation, ballooning, and parachuting, planned a nine-day National Air Festival, which ends Memorial Day weekend at Brown Field with three days of air races, some flying, and ground displays.

The festival begins this Saturday, May 19, with a sky-diving exhibition at the Elmore parachute drop zone at the south end of Lake Elmore. Highlights of the

nine-day event include a hot-air balloon race, which begins Sunday, May 20, 7:30 a.m., at Twentysouth Street and National Avenue in National City, a model airplane competition at Border Field State Park from 10:00 a.m. to 4:00 p.m. on the same day, and a three-day finale at Brown Field May 26, 27, and 28. The Memorial Day weekend features three days of air races, scheduled to begin each day at 11:30 a.m. with time qualification flights. The real action begins at 2:00 p.m. on all three days with demonstration flights by airplanes like the 1908 Blériot and Fokker triplane from World War I. The Spirit of St. Louis will also be on display with other ground exhibits. Flight exhibitions include parachute, a World War II-style dogfight, a solo

demonstration, and a variety of aerobatics performed by vintage stunt planes. World War II trainers, and modern air products like the 602 mile-per-hour vertical take-off Harrier. Races are scheduled each day at 3:00 p.m.

Because of the limitations on parking at Brown Field, and in order to encourage carpooling, admission will be ten dollars per carload (regardless of number of persons) for the three-day finale. For more information, call the Aero-Space Museum Hall of Fame Recovery Fund at 237-3861.

—Rob Cook



## READER'S GUIDE TO LOCAL EVENTS

(continued from previous page)

## Galleries

**Permanent Collection Selections**, including works by John Baldessari, Robert Rauschenberg, Jim Dine, Max Ernst, Franz Kline, David Lauder, John P. Jones, Richard Allen Morris, Christine Osherson, John Rogers, Carol Sumner, Michael Tordella, Judith Van Eyck, and Patti Warshawski, will be exhibited through May 17, Boehringer Gallery, Palomar College, San Marcos. 744-1150 x435.

**"Women at Work,"** an exhibit of woodcuts, photographs, and engravings, which documents the history of women's labor in New York City from the 18th Century to the present, will remain on display through May 18. The Other Gallery, room 1202, Humanities Library, Revelle campus. USCSD. 452-3120.

**"You Can Tell a Book by Its Cover,"** an exhibition of works by Eleanor Antin's "Artist's Books" course, will continue through May 18. Humanities Library, Revelle campus. USCSD. 452-3065.

**"Metal and Graphics,"** a two-person show featuring jewelry by Virginia Barber and drawings by Donna Leavitt, will continue through May 19. Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

**A Ten-Year Survey of Painting (1969-1979)** of Victor Perez will continue through May 19, first floor, Malcolm Lee Library, SDSU.

**Two-Man Show, experimental photographs** by Marvin Stoben and graphics by Jack Widdow will be exhibited through May 20, 1005 Gallery, 1065 15th Street. 239-2828.

**"Irving Gill: The Artist as Architect,"** a presentation of the contributions of architect Irving Gill, who spent many of his most productive years in San Diego, will continue through May 20, San Diego Museum of Art, Balboa Park. 232-7931.

**"Viewpoint Ceramics, 1979,"** an exhibition featuring the works of Joe Bova, Stephen Desautels, Dick Hay, Tony Hepburn, Ken Little, Tom Rippen, Joe Solarte, and Allan Widenhofer, will continue through May 22, Grossmont College Gallery, Grossmont College, El Cajon.

**"Family Portraits,"** a photographic study of families of various ethnic backgrounds, will be presented by the Graduate School for Urban Resources and Social Policy in an exhibit funded by the NEA and the California Arts Council, through May 25, San Diego Photo Art Center Gallery, 6610 El Cajon Boulevard. 287-4521.

**"A Gallery Installation by Robert Irwin"** is the title of a new exhibit to be featured through May 27, University Gallery, SDSU. 286-6551.

**"Drunkals,"** a printed and printed matter by Dutch artist Hendrik Nicolaas Werkman, executed by the Nazis in 1945, will include works based on the Chaudh legends of Martin Buber, continuing through May 27, Gordon Gray Gallery and Gallery 1, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

**"Recent Intaglios and Monoprints"** by David M. Shewley will be exhibited through May 31, at The Art Collector, 4151 Taylor Street. 299-3232.

**"WOMENWORK: An Exhibition of Art,"** a collection of works by women visual artists from San Diego County, will continue through June 2, Community Arts Gallery, Third and E streets, downtown. 233-0141.

**Way Paintings by Laurel Most** will continue to be exhibited through June 4, Designbank, Gallery, 1262 Kettner Boulevard. 236-1916.

**Mixed Media Drawings** by Seattle artist Joyce Fitzgerald will remain on exhibit through June 8, at "3Specs," 1224 Prospect Street, La Jolla. 459-1917.

**Scrapings and Watercolors** by Leblanc will be exhibited through June 10, Old Town Circle Gallery, 2501 San Diego Avenue. 296-2396.

**Video Paintings, Drawings and Sculptures** by Leblanc will be featured in an M.F.A. exhibition, continuing through May 15, Maudsley Art Gallery, USCSD. 452-2864.

## Theater

**"A New Silence,"** incorporating mime, music, improvisation, and dialogue, will be presented by the Theatre of the Disabled, nightly through May 18, 8:30 p.m., USCSD Theatre. USCSD. 452-3120.

**"P.S. Your Cat Is Dead,"** a comedy concerning an unaccidental actor and his cat, will be presented by Center Stage Productions, through May 19, Tuesdays, Wednesdays, and Sundays at 8 p.m., and Saturdays at 2 p.m., Second Avenue Theatre, 863 Second Avenue, downtown. 233-0141.

**"The American Dream,"** a play which incorporates readings, letters, newspaper articles, and court records in tracing the changing role of women through history, will be performed by Center Stage Productions through May 19, Thursdays through Saturdays at 8 p.m., and Sundays at 2 p.m., Second Avenue Theatre, 863 Second Avenue, downtown. 233-0141.

**"Promises, Promises,"** a musical comedy about a struggling young businessman, will be presented Wednesday May 16 through Saturday May 19, at 8 p.m., with an added Saturday matinee on May 19, 2 p.m., Main Stage, SDSU. 286-6884.

**"Curse of the Starving Class,"** the contemporary story of a California ranch family battling for survival, written by recent Pulitzer Prize winner Sam Shepard, will be presented Thursday through Sunday, through May 19, 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-3585.

**"Angel Street,"** a Victorian suspense thriller, will be presented Thursday through Saturday, through May 19, 8 p.m., Sagehouse Theatre, Grossmont College, El Cajon. 665-1700.

**"Susan Slept Here,"** a comedy concerning a Hollywood writer who gets an unexpected gift on Christmas eve, will be presented Thursday through Saturday, through May 19, 8 p.m., Actor's Quarter Theatre, Fifth and E streets, downtown. 238-9609.

**"We Have Always Lived in the Castle,"** a Hugh Wheeler mystery based on the novel by Shirley Jackson, will be presented Friday and Saturday through May 19, 8 p.m., Pato Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido. 766-6669.

**"Showtime on Broadway,"** the 21st annual musical revue by the Rhythmic-Are Players, will be presented Friday and Saturday, through May 19, 8 p.m., Homestead Hall, 1721 Homestead Street, Pacific Beach. 273-1976.

**"Black/White Poets,"** a poetry reading by Chicoano, Black, and Puerto Rican Poets will be presented Friday and Saturday, through May 19, 8 p.m., Homestead Hall, 1721 Homestead Street, Pacific Beach. 273-1976.

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**"Seventeen,"** the 1951 musical version of Booth Tarkington's story of adolescent romance, will be presented by the San Diego Junior Theatre, Fridays through May 18, 7:30 p.m., and Saturdays and Sundays through May 20, 2 p.m., Casa del Prado, Balboa Park. 236-8355.

**"Dreotes, Orestes,"** based on the Greek tragedy "Orestes" by Aeschylus, will be performed for the hearing impaired, with simultaneous translation in sign language, on Tuesday, May 22, 9 p.m., Central University Library plaza, USCSD. 452-4574.

**"So Much Velvet,"** the world premiere of Wilson Lett's play concerning a contemporary American couple's changing marital relationship, will be presented Friday and Saturday, through May 26, 8 p.m., URA Theatre, 9113 Claremont Mesa Boulevard. 277-8920 x1111 or 277-8626.

**"The Mouse That Roared,"** a comedy by Leonard Wibberly about a microscopic country in the Alps which declares war on the United States, will be presented by The Lamplighters Community Theatre, Fridays and Saturdays, through May 26, 8 p.m., with an added matinee on Sunday, May 20, 2 p.m., Fine Arts Center, 8051 University Avenue, La Mesa. 465-1621 or 464-4598.

**"A Funny Thing Happened on the Way to the Forum,"** a musical comedy loosely based on the comedies of Plautus and written by Burt Shevelove and Larry "MAS" Gelbart, will open Friday, May 18, and continue for ten performances through June 2, 8 p.m., John Muir Theatre, Humanities and Social Sciences Building, 2250 Main campus, USCSD. Call 452-4574 for exact dates.

**"The Fourposter,"** Jan de Hartog's comedy about the joys and struggles of married life, will continue Wednesday through Saturdays, through June 5, 8 p.m., Lamb's Players' Theatre, 500 E. Plaza Boulevard, National City. 474-4422.

**"The Good Doctor,"** a Neil Simon comedy, will be offered Thursdays through Sunday, through May 10, 8 p.m., Marquis Playhouse, 3717 Italia Street. 298-8111.

**"Barfoot in the Park,"** a Neil Simon comedy, will be presented Fridays through Sunday, through May 16, 8 p.m., Coronado Playhouse, 1777 Strand Way, Coronado. 435-4856.

**"Same Time Next Year,"** the Bernard Slade comedy concerning a couple who annually celebrate their first one-night stand, will continue through June 17, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.); Sunday evenings (dinner at 6, curtain at 7:30 p.m.); and Wednesday and Sunday matinee (lunch at noon, curtain at 1:15 p.m.), Fiesta Dinner Theatre, 9665 Camino Real, Spring Valley. 697-8977.

**"Absurd Person Singular,"** a British comedy by Alan Ayckbourn, will be presented Thursday through Saturdays, 8:30 p.m., in an open-end run, Mission Playhouse, Old Town State Historic Park, Old Town. 299-6453.

**"Pek's Bad Boy,"** a 1920 film starring Jackie Coogan, based on the novel by Hamilton Evan S. Cobb, will be shown with "The Rank," starring Charlie Chaplin, on "The Silent Years," Saturday, May 19, 9 p.m., repeating Tuesday, May 22, 1 p.m., Channel 15.

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**"Local Poets Series,"** continues with Don Tackett reading from his work on Thursday, May 17, 7 p.m., Adel Theatre, 523 University. 461-1602.

**"The Descent of Man: The History of Men and Women Underneath"** will be delivered by U.C. Berkeley history professor and aquanaut Sylvia Earle as the final lecture of the "In Search of Man" series, Friday, May 18, 8 p.m., Mayan Hall, Southwestern College, 933 New Lakes Road, Chula Vista. 421-1691.

**Poetry,** local poet Susan Austin will be featured in a reading on Sunday, May 20, 8 p.m., Los Hermanos Women's Conference, 4009 Wabash. 280-7510 or 475-7120.

**"Gravities and Their Runins'"** will be the topic of an illustrated lecture and film presented by Jim Smith, and sponsored by the American Cetacean Society, Monday, May 21, 8 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8601 La Jolla Shores Drive, La Jolla. 586-3800.

**Weber vs. Kaiser Aluminum,** the effects of this case against affirmative action will be discussed by various speakers at a meeting sponsored by NCW, Tuesday, May 22, 7:30 p.m., San Diego Women's Club, 2557 Third Avenue.

**"UCSD New Poetry Series"** continues with a reading by poets who are contributors to the new issue of "Roadwork Magazine," Wednesday, May 23, 4 p.m., Revell Formal Lounge, USCSD. 452-2533.

**"Survivors of the Little Big Horn"** will be the subject of a slide lecture by American Indian portrait painter and author of "Custer's Fall," David Humphreys Miller, who will tell the Indian viewpoint of the massacre in 1876 as told to him by the survivors, Thursday, May 24, 11 a.m., Casano Carter Theatre, Balboa Park. 239-1001.

**"Spring Colloquia Series"** continues with performing and composer Vinko Globokar discussing "The Brass Instruments Today: Their Application in Composition," Thursday, May 24, noon, Building 408, Warren campus, USCSD. 452-4363.

**"The Good Doctor,"** a Neil Simon comedy, will be offered Thursdays through Sunday, through May 10, 8 p.m., Marquis Playhouse, 3717 Italia Street. 298-8111.

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## Bedtime Story



Kevin Hurd, Trudi Parker

CHRISTOPHER SCHNEIDER

The *Fourposter*, currently at the Lamb's Players' Theatre in National City, premiered in 1951 at New York's Harrymore, and it is above all a Broadway comedy-drama — just the sort of thing you'd imagine being enjoyed by a traveling businessman or a couple who has driven down from Westchester County for a weekend on the town: partly amusing, partly touching, never too much of either. One takes the eleven o'clock train home and one is satisfied. This is not to say that *The Fourposter* is a bad play. Jan de Hartog's dialogue is vivid and his characters are compellingly sympathetic. The structure of the play is skillful. De Hartog's approach is minimalist, showing us only two characters, Michael and Agnes, in one room (their bedroom), throughout thirty-five years of their marriage. The scenes are short, and so too are most of the lines, with

touching, never too much of either. One takes the eleven o'clock train home and one is satisfied. This is not to say that *The Fourposter* is a bad play. Jan de Hartog's dialogue is vivid and his characters are compellingly sympathetic. The structure of the play is skillful. De Hartog's approach is minimalist, showing us only two characters, Michael and Agnes, in one room (their bedroom), throughout thirty-five years of their marriage. The scenes are short, and so too are most of the lines, with

the exception of a monologue for Agnes in the Third Act, through these bits and pieces of their marital joys and sorrows the audience is made to see the essence of their lives. De Hartog has a gift for this kind of theatrical synecdoche. His knack is for the small detail which tells us in an instant all about the characters and their attitudes.

The only problem is the play's fundamental banality. *The Fourposter* brings no new ideas to its audience, no new emotions, no new images or expressions to provoke responses hitherto unfamiliar to our hearts or minds. It confirms us in our attitudes and notions, reassuring us that there is nothing incorrect in what we thought before we walked into the theater. *The Fourposter* falls stannishly into the middle of what Brecht called culinary theater: something for you to consume which makes you feel good and aids your digestion. In trying to be a nice play which reassures the majority of nice people, *The Fourposter* is, besides being thoroughly likeable, thoroughly predictable and bland.

The conventionality of *The Fourposter* runs very deep. In the first scene, Agnes and Michael's wedding night, the two protagonists find an unbroken pillow on their fourposter bearing the inscription "God is Love"; when they move out of the house, in the play's last scene, Agnes and Michael leave the pillow in the bed as a sort of benediction for the fourposter's next occupants. It's a touching, memorable image. De Hartog leaves no doubt, however, that God is Love is Marriage.

There's nothing wrong with that. God knows, but the kind of marriage that de Hartog shows is of that particularly revolting sentimental kind governed by the James M. Barrie heresy: all men are adorable babies at heart and only survive through the support of their wise, maternal wives. Occasionally the audience thrills when Agnes and Michael express desires other than those prescribed by established wisdom. At one point he wants to leave her for another woman, who, he says, really respects him. Later, when their children have gone off on their own, she wants to leave him and learn how to be a woman on her own definition, rather than the wife she has always been told to be. But these lapses are shown to be irrational whims and good sense, with its tiresome regular-

ity, replying to the muted acceptance of precepts by the local Phyllis Schafley contingent).

Michael and Agnes were first played by Hume Cronin and Jessica Tandy, that I'm sure, would have made all objections to the text unimportant. *The Fourposter* is designed to be commanded, transformed by the personalities of its two leads. Rex Harrison and Lilli Palmer certainly did that in the 1952 film version. It's part of the tradition of Broadway star performances that for decades helped foster playwrights like Rachel Crother and S. N. Behrman. The author's characters become extensions of the star, who, by force of his or her will and art, makes them fascinating and individual. Unfortunately, Kevin Hurd and Trudi Parker in the Lamb's Players' production only try to give us the characters that de Hartog wrote. They are quite successful at this. With what sounds like an attempt to convey Michael's youthful impetuosity, Hurd, in the early scenes, tends to rush his dialogue a bit, but other than that his performance is very funny and very competent. Parker also handles the comedy well. She seems though, to have the edge over Hurd in the dramatic scenes — whether through greater acting proficiency or because the author favors her role. I don't know. Her hesitancy and reticence during that Third Act monologue is touching. But to be skillful and likeable is not enough: one has to be a superman to make material like this sound new and original again.

Those who are pleased and moved by *The Fourposter* will probably go on being pleased and moved no matter what is said about it. Nor would they necessarily be wrong in wanting to see the present revivals, since such an intimate staging (you'll never more than three rows away from the performers of such generally high quality — and for approximately the ticket price of a movie — certainly has its rewards. The only questionable part of director Deborah Maruna's production is the decision to use muzak arrangements of old-time songs during the intermissions, especially since the music has only the slightest connection to the play's time period. I don't expect an evening which will change your life, or even one which you'll be able to remember a month from now. If you do go, however, you could have quite a pleasant time. □

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## Songs of Madness

(continued from page 12)

but also his face, his gestures, his movements. His involvement with the role seemed total, and the result was one of the most frightening and heart-rending stage embodiments of madness I have witnessed.

Mr. Duykers was dressed and made up as a madman, but, unfortunately, the dramatizing of the *Eight Songs* pretty

much began and ended with him. The cages which are supposed to be suggestive of prison cells or hospital beds, were omitted; the shocking destruction of the violin lost much of its dramatic force, because we saw the violinist stolidly substituting a broken-down old instrument for her own violin, just as the mad king was making a bedline for her with mayhem in his wild eyes and, at the end, the conductor helped the howling king offstage with kindly solicitude, whereas Maxwell Davies specifies that it is the percussionist

who is to lead him off, brutally beating the bass drum with a cat-o-nine-tails and thus enacting the role of King George's vicious guardian. As a result of this neglect of (or tampering with) the composer's explicit instructions, the work lost a significant part of its theatricality. The burden of the drama had to be borne entirely by Mr. Duykers, who indeed proved himself a very Atlas of theatrical madness; but there ought to have been a considerably greater effort on the part of conductor Virko Baley and his collaborators to make the audience

aware that *Eight Songs for a Mad King* is not just a chamber music work with the intrusion of some theatrical elements, but a total fusion of the musical and theatrical genres.

Still, it was better to have this partially realized version of Maxwell Davies' cruel masterpiece than to see and hear it at all. And in Mr. Duykers' searing performance as the king, we were given a musical-theatrical experience of the first rank; it was a performance that in itself justified the whole enterprise. □

## Letters

(continued from page 4)

Paul Clout is to be forgiven his attitude regarding feminism as he is also, by choice, a member of an oppressed class (free-lance journalists). I would like to venture a comment, however. All my war-baby life, all I ever really wanted was to grow up, get married, and have children (a career, too, of course, part-time, and world travels). But basically, just a good man to keep me happy and help me propagate the race.

Men these days, however, want you to give like a woman (according to their schedule), for the "bonds" of matrimony, bring in half the bacon (symbol), and take care of your own damned car.

(You're a liberated woman, I always blamed the excesses of feminism on the American character—pioneer women—whereas the boys all want to be Shane.

Are there any good, old-fashioned beautiful, virile, strong, providing men left in this world? If so, give them my phone number. Gloria C. San Diego

My compliments to Paul Clout on a fine reflection of reality. It's very unfortunate that feminist anger, which can be so useful a stage in growth, frequently becomes a trap that is extremely

difficult to break out of. I believe we're all due to reap the fruits of the anger and rhetoric by learning to transmit it into a healing and harmony between the sexes. Anne Lester San Diego

Paul Clout made a point of saying, in effect, that the man-haters are, to their calmer liberation-minded sisters, as Marxian revolutionaries are to those millions who work hard for social justice through reason—fascists. By that I mean that they operate from hate, use incantations of ritualistic terminologies to maintain their sense of righteousness, and take great satisfaction in writing off anyone

who refuses the incantation as a heretic or enemy.

When I was very young I read a science-fiction story that had women wearing pants as daily attire, saving dresses for comfort or special occasions, in the then futuristic year of 1975. I recall saying to myself, "Wow! Interesting. Sure sounds like a more relaxed world than now."

It has never occurred to me that denial of equal opportunity of development to women could be anything but gross treason to the entire species, and a damned waste of a lot of good talent. Besides, liberation wilds the pool from which I hope to choose an intelligent, capable, and emotionally stable mate. No, my objections come under the category

of style. Same as Paul Clout. I've known women who could match me, by achievement and skill, point by point, and still make me feel that we made two halves of one species. I've known enough such women to know that the more benign rituals of femininity and masculinity don't have to be oppressive if they're performed with open eyes and smiles. They can be very pleasant. More, I think we need some of them.

I've tried to be a good boy. I try not to use the word "girl" in referring to anyone over eighteen. Though if you think about it, that leaves a ragged gap in the language. "You guys go tell the women" sounds asymmetric at best. I, for one, intend to start re-using that quaint term "gal."

San Diego

(continued on page 22)

## Record Review

### TONY WILLIAMS



The Joy Of Flying  
Tony Williams  
Columbia Records

If, as some believe, Tony Williams is one of the finest drummers of this generation (and his work with artists like Miles Davis, John McLaughlin, and Sonny Rollins certainly bears out such a contention), he is one of the most musically schizoid as well. There seems to be no more appropriate a way of describing a drummer who, almost as frequently as the changing of the seasons, leaps back and forth between jazz, rock, and fusion, discarding and switching musical styles at the drop of a drumstick. It's important to distinguish between Williams the band member and Williams the band leader. If one is to properly explain the disparity that marks his erratic efforts.

As a sideman, Tony Williams is a frequently brilliant player

whose dexterity and sensitivity places him in a league all his own. He performs with nimble virtuosity, and his constantly imaginative, sometimes ingenious playing can transform an otherwise tepid ensemble. As a leader, though, he lacks any well-defined ideas, and even on the rare occasions when Williams has put together a potentially arresting group (such as the 1975 edition of Lifetime, which included guitarist Allan Holdsworth), he has seldom stayed at part of any one long enough for it to coalesce into something special.

In a group such as V.S.O.P., with Miles Davis alumni Wayne Shorter, Ron Carter, Herbie Hancock, and trumpeter Freddie Hubbard, Williams was clearly surrounded by proven musicians whose talents were commensurate with his own. However, in his rockier exploits, he not only has been forced to accept a disproportionate burden of the weight so as to compensate for lesser talented band members, but at the same time he has often had to downplay his role as well. Thus, in theory at least, the prospect of hearing Tony Williams in a musical setting with equally gifted if misguided players like George Benson, Herbie Hancock, Stanley Clarke, and Jan Hammer, would seem enticing, if not for the fact that Williams and his

crew concentrate largely on jazz-rock fusion, a well-limiting genre even in the hands of its creators. Still, the lack of variety on *The Joy Of Flying* does serve a useful purpose: it helps to illustrate the dichotomy between Williams as a sideman, whose talents appear almost limitless, and Williams as a leader, whose most notable characteristic would seem to be a severe case of tunnel vision. In the service of others, Williams handles widely varying styles with ease and agility. Yet, when given the opportunity to do just about anything he might want to on his newest solo album, he offers only two nonfusion pieces: "Open Fire," a blazing hard-rock tune featuring former Edgar Winter Group guitarist Ronnie Montrose and organist Brian Auger, and "Morgan's Motion," a fetching, sensitive dialogue between Williams and "avant-garde" pianist Cecil Taylor.

When one considers that in just the last year alone Williams has appeared and/or recorded with artists as varied as Santana, Watanabe, Hank Jones, Ben Sidran, and Weather Report, the limited scope of *The Joy Of Flying* becomes more curious. Further, that many of the fusion pieces presented are of an atypically high caliber (better, even, than those by some of the very musicians who appear on this album) represents an anomaly.

Williams' masterful *Fourth Force*, but it's obvious that Parker has made a determined effort to regain credibility. Savoring *Out Sparks*, even though it presents a few duds, is evidence he's on the comeback circuit.

Considering that he was first in line, it's ironic and probably an injustice to Parker to continually refer to Costello when evaluating his material. I believe, though, that there is a beneficial rationale for this practice. Costello has accumulated so many journalistic accolades as the best rock and Parker so few, that the facts may help to inform potential, ignorant admirers who he is worthy of just as much attention. Like Costello, Parker at his best is an unflinching cynic with a maniacal obsession for detailing life's inequities. What separates the two is that Parker is less fanciful and ambiguous in his employment of metaphors, and a shade more charitable in his trashing of human frailty. He isn't clever with the turn of a phrase, but there is something to be said for directness.

Sparks' unqualified successes display his trenchant qualities as a songwriter. "Discovering Japan" is a terse, blitzkrieg-paced rocker that uses an exotic locale and incident (the deterring affair of an American G.I. and a Japanese prostitute) to produce a swinging backdrop and the atonement toward that with Cecil Taylor where Williams plays, and says, more in a few minutes than on the rest of the tracks combined. So why not an entire album of Williams-Taylor collaborations? Simple. Such an outing would lack the supposed mass appeal of the more readily accessible, and discards, fusion pieces that of his competitors. It speaks more for the frequently abysmal work of those competitors than for any great skill on the part of Williams and his cohorts. Speaking for myself, I simply find it impossible to be satisfied hearing a gifted performer playing music that utilizes a mere fraction of his talent. True, such criticisms can be leveled at scores of jazz artists traveling similarly rocky paths, but surely it must be possible to play music that is palatable to the masses without suppressing some or most of one's technical skills. Tony Williams' *Out Sparks* is still better than most other musicians, but if, as the title of this album suggests, he aspires to soar to lofty heights, he should be advised that *The Joy Of Flying* is unlikely to carry him very far.

—George Varga

into a metaphysically parallel imperialism, sexual intrusion, and romantic betrayal.

"Fission Is No Ordinary Word," aligns affected sexual ardor ("This is nothing else if not unalike when I pretend to touch you I mean to feel") with movie hype ("We got new idols on the screen today. Although they make a lot of noises they're not doing it. I try to look amazed but it's not. The movie might be different but it's an act. The movie might be different it's the same soundtrack").

The record's most touching, harrowing song, "You Can't Be Too Strong," details an abortion in a fashion that, by being so nonjudgmental, is hailing. It compresses a movie's worth of narrative into a little over two minutes. It isn't morbid, by any means, but it conveys a variety of attitudes and angles. When the hapless improviser sings about the "mistake," he won't have to face the flash of fear, resentment, and regret because quite tangibly. "It much have lost strange. To have found me (inadvertently) hadn't intended to stay. I want you to keep it. But I put it to sleep at night. Squeeze it until it can say. We can't be too strong." You decide what's wrong.

Parker is rarely optimistic. When he's working at full thrust

to produce a swinging backdrop and the atonement toward that with Cecil Taylor where Williams plays, and says, more in a few minutes than on the rest of the tracks combined. So why not an entire album of Williams-Taylor collaborations? Simple. Such an outing would lack the supposed mass appeal of the more readily accessible, and discards, fusion pieces that of his competitors. It speaks more for the frequently abysmal work of those competitors than for any great skill on the part of Williams and his cohorts. Speaking for myself, I simply find it impossible to be satisfied hearing a gifted performer playing music that utilizes a mere fraction of his talent. True, such criticisms can be leveled at scores of jazz artists traveling similarly rocky paths, but surely it must be possible to play music that is palatable to the masses without suppressing some or most of one's technical skills. Tony Williams' *Out Sparks* is still better than most other musicians, but if, as the title of this album suggests, he aspires to soar to lofty heights, he should be advised that *The Joy Of Flying* is unlikely to carry him very far.

—Steve Esmedina

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## Letters

(continued from page 30)

Thank you, Reader, and thank you Paul Clott. Robert Pulcinella San Diego

In the past year your publication has done sympathetic coverage of the Nazi party and a right-wing woman on a McCarthy-like purge. Your two male reviewers, Shepherd and Saville, wallow in their chauvinist verbosity, epitomized by Saville's *Colored Girls* review and Shepherd's never mentioning women as any sort of important element in his film reviews. Oh, and let's not forget Steve Esmedina's fictionalized account of racial paranoia. But last week's article by Paul Clott was the ultimate in reactionary journalism. Not only was it terribly written, with no sense of order, flow, or style; but it was so childish and unprofessional in its content that one is amazed it even made it to the editor's desk. Luckily, such infantile paranoia is men is fading into a minority. At least such journals as *Nine Life Review* are up from about their capitalist motives for publishing. Perhaps Mr. Mullin and Mr. Holman should change the name of their publication (and rag) to the *Reactionary Right-Winger and stop hiding behind all that glossy, plastic advertising.*

A copy will be sent to the *Newsmag* if you refuse to print this!!!

Elizabeth Ochoa San Diego

At first glance it seems that Paul Clott missed an important point, and that is that while "individuality" men may not be oppressors of women, collectively, as a class, they are. Just as "individuality" women may not be oppressors of women, collectively, as a class, they are. But on the contrary, he does understand that. Men have long been aware of the divide-and-conquer tactic; they have been fighting war for a long time, and there is a necessity in putting group goals above personal ones. Perhaps that is why he felt so threatened. Military works. When women understand the male power technique, they will have equality, and not before. It may not be attractive because it is effective.

Clott's apologetics are logical in that any time he chooses, as can any male, to matter what his financial status, he can ascend or descend, depending on the point of view to the role of the oppressor by right, while the female must fight constantly for her rights. It is this reality that may make him feel as though he were the enemy in their eyes, but it is not any more personal than the impersonal solidarity women must achieve in order to be effective.

Clott implies that we now have the spirit of the law simply because we have the letter of the law of equality, even though we cannot feel comfortable with that. There is no better illustration than his exclamation for him to swallow. Now he understands the enemy becomes a friend, and he can condescendingly state that women don't really hate him after all. But still, he misses the point. No one cares. Some women won't let you get away from him. He is not a friend, but in case anyone feels that the author is an authority on the subject, he can point out a few flaws in his assessment of the situation.

Writer Attacks Man

The author describes a rally he attended at which he questioned feminist attitudes toward work and working couples. He seemed genuinely puzzled by their anger and resentment. Perhaps some of his own anecdotes can shed light on the subject.

My consciousness was first raised at the age of eight. Asked by an uncle if I wanted to be a teacher when I grew up, I replied that there were lots of things I wanted to be. He informed me that my only other choices were nurse and secretary.

As a liberal-arts graduate with no real skills, I made the rounds a few years ago looking for clerical work. I was often asked personal questions (was I married? engaged? anything else?), since they didn't want to hire someone who would only get pregnant and quit.

I once filled out a civil-service job form and listed some of my more scholarly sounding college papers in an attempt to flesh out the information on the application. At the interview I was asked if I was a "libber" (this word), since one of the papers listed was "A Feminist Analysis of Functional Sociology." The interviewer then went on to tell me that he had heard that some women didn't like to work under other women, and was one of those?

The problems of women and work begin in the sandbox, when adult expectations begin to mold infants into the male model. Gender roles society has traditionally demanded. Then, in adulthood, there are additional barriers of overt discrimination and hostility placed in front of those who would break out of sex roles. Discrimination, sexual harassment, low pay, a dearth of childcare, the "duty" of housework—these are some of the reasons why the author's hypothetical question about a man being transferred to Alaska was met with anger. I doubt that he was the object of their personal hatred, since a flustered number does not make a tremendous impact on an audience. I would say that the anger arose out of the sheer irrelevance of the question.

It is liberation, not just legislative equality, which is the goal of much feminist action, and liberation is achieved in the streets and in the home, not in the legislature.

Although the author has apparently failed to feminists and given some thought to the issue, his view of the "pettiness" of radical feminism indicates that he does not consider it a legitimate political point of view. This would further suggest that he still does not feel that feminists have sufficient justification for their anger. I doubt that I could say anything to change his mind, but in case anyone feels that the author is an authority on the subject, he can point out a few flaws in his assessment of the situation.

Point Two: The author's logic is incomplete. Although he concedes that not all men-haters are feminists, he should be pointed out that not all men-haters are feminists. To insist on connecting the two is illogical.

Point Three: Why should every feminist rush to defend her male friends and relatives? This assumes that the basic thrust of feminism is antismale, something which the author fails to prove. This would also force the feminist into the unproductive position of, in effect, denouncing certain other feminists.

Feminism is a diverse and growing movement with enough internal disagreement; it does not need the added burden of telling the world that the men one knows personally are really quite nasty and evil.

My friends and family already know that I love them, and I know that they feel the same, even when they disagree with something I believe in.

What's So Funny About Assault & Battery?

The author gives a rather flippant description of an interview with the directors of a counseling center for battering husbands. I agree that the lack of response to their program might be due to a problem on the part of the battering husband. However, the author does not. His suggestion is made sarcastically.

Sarcasm in the face of such a pervasive, life-threatening social problem is repulsive.

The Art of Feminist Literature

The author recalls an incident involving Joan Didion, apparently intending to equate one woman's concern with Mr. Didion's lack of strong female characters with feminist social realism (whatever that is). Presumably, then, the main preoccupation of feminist literary criticism is the strength of the female character. As a feminist, a student of literature, and an avid reader of "women's fiction," I must say to rest the idea that a "strong" woman or a "liberated" ending makes a feminist literary critique happy (although, as the saying goes, it couldn't hurt).

I will put my arm around his shoulders and say, "There, there, Paul. Everything's going to be okay."

Mr. Fox Henderson San Diego

The Eternal Double Standard

The author emphasizes the so-called destructive forces of feminism and seems to feel that not enough is being said in defense of men.

Point One: Considering the various means used throughout history to exterminate women, the Greek practice of exposure of female infants, the massacre of nonconformist women in the name of witchcraft—it should come as no surprise that some feminists use a "rhetoric of destruction" as a voice for their anger.

Point Two: The author's logic is incomplete. Although he concedes that not all men-haters are feminists, he should be pointed out that not all men-haters are feminists. To insist on connecting the two is illogical.

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Mr. Fox Henderson San Diego

protagomists. Although the creation of positive stereotypes in answer to negative stereotypes is also praised by feminist critics, I think the movement is sophisticated enough to appreciate the existence of "true literature." For example, I would refer to the works of Margaret Drabble, Margaret Atwood, and Margaret Laurence, for starters.

In Praise of Hairy Legs

The author seems surprised that he has preference for "pretty" women should raise the ire of feminists, although he magnanimously informs us that he really doesn't like make-up. He also does not understand why a feminist would fall into the trap of wearing make-up to please the dominant male culture. If the author is one of those rare people who has never donned a tie, shaved a mustache, or otherwise altered his appearance in response to social conditioning, then I applaud him. If not, then perhaps deep down he does have some empathy for women who are unable to abandon all of society's feminine wiles cold turkey.

Love Me, Love My Uterus

The author tells us how he felt "protective and warm and pathetically grateful" when he met an intelligent woman who wanted to wear the boots of the oppressor; it does not need the added burden of telling the world that the men one knows personally are really quite nasty and evil.

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Mr. Fox Henderson San Diego

## A Feast for the Eyes



George A. Romero

STEVE ESMEDINA

*Dawn of the Dead* is to me the finest and funniest movie of the year, although its peculiar attractions are certain to strike a lot of people as morally disgusting and unattractive to the uplifting principles of "art." Writer-director George A. Romero has gone to great lengths to make himself to the faint of heart or the weak of stomach. This movie is a bloody valentine to us arrested adolescents from a

the vicinity. Basically, it is an updated urban version of *Night of the Living Dead*. But while the earlier picture offered a silly, arbitrary explanation of its crisis, pinning the problem on a nuclear mishap, Romero now weaves that nightmare epic as a script from logic. Here again, flesh eating zombies prostrate like rabbits. Why? No one really cares, since few are inclined to speculate about motives when a blue ghoul is testing your intestine to discover if it is as good as the new Jumbo Jack ("I'm wild as his bun, but the belly is milder one").

The movie opens with an impassioned television debate in which the opposing pundits are arguing about the reasons why the zombies feed on the living and whether or not this constitutes a national state of emergency. Meanwhile, the TV technicians (the bearded Romero is among them) are trying to get a correct image, decent sound, and do not seem very concerned with the discussion. The show's producer starts bellowing about union rules and one of the guests screams, "Get that fucking asshole out of here!"

Hang! It cuts to a S.W.A.T. team trying to wipe out a tenement whose residents have stuffed their deceased loved ones in the basement because they still have respect for the dead. Down in the basement, the beloved are chewing on severed feet, thighs, thighs, what have you. A redneck marksman yells that all them "Puerto Rican, nigger, Puerto Rican, nigger, Puerto Rican bastards should have their asses blown off." He is so obvious that an interplanetary shooter hits him.

Now it becomes a matter of survival. Four characters—a black and white cop duo (Ken Foree and Scott Reminger), a helicopter pilot (David Fier), and a pregnant woman (Gaylen Ross)—decide that they must find a sanctuary. After scouting the Pennsylvania countryside from an Action News helicopter and rejecting it because of the large number of idiot hound bays, they drop into an elaborate, enclosed shopping center not unlike Parkway Plaza because it offers a number of intricate hiding places. From there, the dramatic tension rises out of what the movie itself labels "instinct," but is closer to opportunism.

The men mutually realize that there is a treasure trove at hand and "go shopping." In spite of the ubiquitous flesh-eaters. They run through a J.C. Penney's with a wheelbarrow collecting vital items ("I'll get the TV and radio, you get what you want"). This while they are thwarting hundreds of starving parasites banging on the doors like Lucy and Ethel at a hat sale.

Plainly, there is a difference between the temple of American consumerism—"Paul Henning had something similar with *Green Acres* and *The Beverly Hills Cop*," but he never clearly evoked it in *Dawn of the Dead* about it all, though, and that's what makes this despicable movie so won-

derful. It's a macabre and snarks up on you.

I won't detail the plot revelations any further so as not to spoil the suspense, but here are a few high points. While the four wrestle with the decision of escaping from the shopping center or exploiting all the goodies, a television blaring away in the background provides an interesting counterpoint: a psychiatrist and a whiskey-purging host trade incoherent barbs before the former retreats into a chant of "Dummys, dummies, dummies, we've got to remain logical, rational, got to, got to..."

The men steal a Volkswagen Rabbit and an arsenal of guns from a sporting goods store and race through the mall firing away at their oppressors. They take a couple of big-truck for possible escape vehicles, and as a half-don zombie encircle them, tire irons in hand, the store's black leader mutters, "Bastards," while, up on the roof, the mother-to-be is firing away with a rifle and screaming, "Motherfucking sons of bitches!" My favorite is the sequence where an army of beef-cake bikers, jealous of their heroes, invade the mall and proceed to throw pies at the zombies, dance with them, push them away while playing with blood pressure testers. Their hungry hosts become indignant, wrestle them to the ground, proceed to sodomize their lovers, kidneys, etc. It's a cannibalistic smorgasbord in brilliant technicolor.

If this all sounds depraved, that is all right by me. When phantasmagoric comedy emphasizes on *gore* it is done as effectively as this. I couldn't care less whom it offends. (Janet Maslin, the second string movie critic of the *New York Times*, walked out of the movie after fifteen minutes, but nonetheless turned in a review, actually an editorial. Romero has done an incredible piece of management on a million-dollar budget, he displays a fine sense of color, an imaginative sense of camera placement, and more dazzling clusters of shots than I have seen in any movie outside of the work of Resnais or Peckinpaw. Romero has grown up as a director.

Also, his selection of zombie motifs as a director, his construction workers, fat men in swimming trunks, nurses, priests, surfers, blacks in African regalia—reveals that he is no bigot. Despite what anyone might presume, I'm willing to bet that Romero has a prophetic eye on Modern Times: the nuclear-catastrophe suggestion in *Night of the Living Dead*, the razor blade and syringe paraphernalia of the teenage "vampire" in *Martin*, the Civil Defense warnings and jokes in *Dawn of the Dead* the woman is disappointed that all they find in the CD boxes is Spam, and one of the men retorts, "Dulia bring a can opener? No. Then don't complain, Spam has a key"). This and an off-the-cuff reference to Harrisburg make *Dawn of the Dead* unintentionally more profound than *The China Syndrome*.

It is a pity that Romero is very around to supply me with pies to throw at the enemy.

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The comic strip was projected at the level of a black and white photograph. The comic strip was projected at the level of a black and white photograph. The comic strip was projected at the level of a black and white photograph.

**The Silent Partner** — The plot details a summary of a story involving a cat and mouse game played between a scientist, bank robber, and an enigmatic bezzing bank teller after the latter shot charges the former and pockets the difference. A sort of cat-and-mouse game. A sort of cat-and-mouse game. A sort of cat-and-mouse game.

**Slaughterhouse Five** — George Roy Hill's pretty treatment of Kurt Vonnegut's sci-fi novel about a man who's uninvolved in time. The film is a pretty treatment of Kurt Vonnegut's sci-fi novel about a man who's uninvolved in time.

**Somebody Killed Her Husband** — In a rare Foxcolor-MGM production, the movie role gets nicely upstaged by Jeff Bridges, whose pushy yet kooky charm is a Macy's boy. The movie role gets nicely upstaged by Jeff Bridges, whose pushy yet kooky charm is a Macy's boy.

**The Song Remains the Same** — Led Zeppelin's Madison Square Garden concert (the distinct bulge in lead singer Robert Plant's pants on stage, keeps this from being a family show) is reproduced with a high-quality image and high-quality sound. The problem is how to shoot so stationary an event.

**Superfly** — Coarse-grained and clumsy, this black action film, when played, rather squarishly, from an uncouth audience whooped about. Credit for the relative restraint should go to the uncredited and uncool acting of Ron O'Neal and Carl Lumbly.

**Superman** — Out of a desire to be a venture allows itself to become bogged in biography. It presumes a familiarity with Superman mythology.

### Collectors Classics

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# Off the Cuff


## How do you entertain yourself while waiting in line for gas?




**Bill Tompkins**  
Developer  
DeAnza Mobile Home Park  
I'm pushing my car up the line because I don't know how to get there. I've got a twenty-five to thirty miles to the gallon and I can fill up once a week and get by. Guys like me with twenty cars — should get a break. I think, a break of some kind. We should get a week when all the islands are open. Let those guys with the gas eaters get a half a tank a week. There's no cross right now, but I use one tank a week so why am I subjected to this? I used to have a V-8 and pay ninety-five dollars every month for gas just to get around. That's crazy and I got rid of it.




**Pam Poparad**  
Waitress  
Pacific Beach  
I'm talking with my dog. I'm just telling him, "We're almost to the pumps now." Bob's. I guess I should have brought him along because he really doesn't like to sit this long. I've been here almost an hour. But I'm waiting in line for my boyfriend because he's worked all day and he's tired. I get my own gas early, so I don't wait.



**Sidney Wicks**  
Professional Basketball Player  
La Jolla  
I'm talking to this guy here behind me. Ordinarily, it's earlier in the morning. I read the paper, but this is a good way to meet somebody. Everyone here's in the same boat — trying to get gas and get outta here. I'm pushing my car today because I'm tired of starting it and stopping it. I was up in Portland, Oregon, in '74 and it was worse up there than this. Pretty soon they'll raise the gas prices and then we won't be having this aggravation of waiting in line anymore. Just look at their quarterly profit statements, they've made more money this year than ever before. If we'll just pardon my language, thanks to the oil lobby we're all getting screwed and they're reaping into a recession at that.



**Steve Mitchell**  
X-Ray Technologist  
Pacific Beach  
I'm reading *The Catcher in the Rye*. Man and the townspeople are getting just real curious about this empty sleeve about now and I've put on Frank Zappa's "Shock Yerbits." I didn't bring a clock with me. I know better than that. If I don't get gas today, it's the old bike come tomorrow and it's 9.75 miles to work. If they don't have gas when I get up there to those pumps, I'll just leave the car right here. This is terrible.



**Kate Elliott**  
Telegraph Singer  
San Diego  
I don't really. I peek at them, do my cutes. Then I think about how I wish I had someone in here with me to talk to, but who wants to sit around in a hot car waiting for gas? I had to cancel two telegrams Friday because of the lines. I couldn't get there. I was trying to park my car, not trying to nudge in a line the other day, and this guy gets out of his car and comes charging over. So I rolled up my window and looked the deer. I screamed at him. "I'm just trying to park my f---ing car." Course then my hands are shaking. I'm all upset and I have to go in and sing like that. God.

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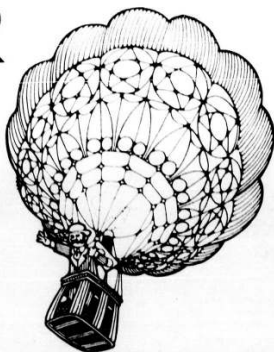
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## Second Section

### Reader's Guide to the Music Scene

#### This Week's Concerts

There's great hope for the Tuesday night appearance of the New Barbarians of the Sports Arena, but I may also be suffering from a common malady: celebrity infatuation. After all, the Barbarians are simply a makeshift collection of "superstars" who can promise concertgoers nothing more than their big names and past successes. But consider these names and past glories: Ron Wood (former leader, with Rod Stewart, of the lamented Faces), Keith Richards (see Richards), the maverick of the "Glimmer Band" (his partner is a fellow named Jagger), Stanley Clarke, one of the most popular jazz rock bassists, Ian McLagan, a Faces alumnus, Bobby Keys, an occasional Rolling Stone, and Ziggy Modeliste, the phenomenal drummer of the Meters. This combination fascinates because at least four of the principals are signing solo albums for genres which, superficially, seem difficult to reconcile: rock and roll (Wood and Richards), funk/fusion (Clarke), and exotica: New Orleans R&B (Modeliste). Their union and hour was designed to promote Wood's new record, "Gimme Some Neck," and also, I suspect, to fill up gaps



KEITH RICHARDS



STANLEY CLARKE

between recording sessions and other obligations. There is little word yet as to whether this is an electrifying marriage or an overblown case of ill-fated love with water, but Wood, Richards, and McLagan were wonderful during the Stones' "Some Girls" tour last year. Clarke, though a wonderful composer and band leader, is a nimble technician who has proven himself a great (Joe Camel's "Moose Games," "Norman Conquest," "Dance of Magic"). And Modeliste, at last, has a chance to vent his scorching "gumbo"

rhythms in front of a large audience. It will be a truly excellent show, but I can't help but wonder if there's a lot of fun, if for no other reason than to find out if Jagger and Modeliste can comfortably handle the unadorned rock and roll of this group's leaders.

Keith Richards, whose talent is obvious but whose opportunity is squandered, opens the show. Of the numerous Howland Max graduates, Welch has done the best business, though it is hard to tell why. Is guitar work and songwriting one medicine, and his

singing is grating. Suppose all you need to shake gold in the music business these days is a vague association with Steven Nicks. (As a consumer guide-for-gardeners, I should mention that there has been some controversy about this tour's lack of on June 13. This Special Guest Star, "Bugged" his leader with the presidential grant of \$10.) Saturday, the South Park Club House will be the scene of another new wave (or no wave, or whatever it's called this week) show featuring the "New Wave" and the "Old Wave" in which has

#### San Diego Concerts

Cecilia and Kapono: Colomarian, Friday, May 18 and Saturday, May 19, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Crowdaddy and the Offenders: North Park Club House, Saturday, May 19, 8:30 p.m., 3927 Utah

The Kingston Trio: Fiesta Dinner Theatre, Monday, May 21, 8 p.m.

and 9:15 p.m. 9665 Campo Road 997-8977

Tim Malchick, Fred Lohman, Magic, The Stranglers, and Steven Vaux: Bay Theatre, Monday, May 21, 8 p.m., 4642 Casa Street, Pacific Beach, 488-3303

The New Barbarians featuring Ron Wood, Keith Richards, Stanley Clarke, Ziggy Modeliste, and Ian McLagan with Bob Welch: Sports Arena, Tuesday, May 22, 8 p.m., Sports Arena Boulevard 224-4176

George Shearing: Colomarian, Tuesday, May 22 through Sunday, May 27, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Maynard Ferguson: Italia Hotel, Thursday, May 24, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Pat Metheny: Bay Theatre, Thursday, May 24, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Yes: Sports Arena, Sunday, May 27, 8 p.m., Sports Arena Boulevard 224-4176

Woody Herman and His Thundering Herd: Colomarian, Monday, May 28, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Diamond Galas: USC, Monday, May 28, 8 p.m., 452-4099

Sonny Rollins: Colomarian, Tuesday, May 29 and Wednesday, May 30, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Papa John Creach and Dan Hicks: Colomarian, Thursday, May 31, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Sarah Vaughn: Colomarian, Friday, June 1 through Sunday, June 3, 9 and 11 p.m., 3999 Mission Boulevard 488-1081

Cindy Bullens: Bay Theatre, Monday, June 4, 7:30 and 10:30 p.m., 4642 Casa Street, Pacific Beach, 488-3303

Little Boppers  
Wednesday & Thursday  
May 24  
Time: 8:00 PM  
Ticket: \$5.00  
Thank You, May 17  
LISTEN  
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## TICKETS ON SALE AT BOXY THEATRE &amp; TICKETS.COM



## Reader's Guide to

**Fireside**, 439 West Washington Street, Escondido, 92025. 445-1931. Disco, nightly.

**Flanigan's**, 5373 Mission Center Road, Mission Valley, 291 8535. Disco, live band DJ, nightly.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291 7131. Brighter days, contemporary. Tuesday through Saturday.

**Haley's**, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Brat, rock, Thursday through Saturday.

**Holligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Ron Bolton Group, contemporary. Tuesday through Saturday.

**Hamburguesa**, 4076 Warden Street, San Juan, 245-0544. Melissa McQueen, guitar and vocals. Sunday through Tuesday. Dave and Misher, contemporary duo. Wednesday through Saturday.

**Honatal**, 2270 Hotel Circle North, Mission Valley, 297-1101. Mchigal, contemporary and Latin. Wednesday through Sunday. Jimmie Williams, contemporary. Monday and Tuesday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242. Alex Steiner, contemporary. Friday and Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 735-0014. Lighthouse. Tuesday through Saturday.

**Hilton Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay, 275-4270. People Movers, disco and top 40. Tuesday through Saturday. Mood dance, contemporary. Sunday and Monday.

**Horse Shoe Tavern**, 1604 Broadway, Lemon Grove, 469-6344. Eclectic, disco and top 40. Tuesday through Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. Endless Flight, jazz and pop. Sunday through Tuesday. Harmony, country rock. Wednesday through Saturday.

**Hungry Hunter**, 2445 Hotel Circle Plaza, Mission Valley, 291-8074. Kevin Brown, contemporary. Tuesday through Saturday.

**Ivanhoe**, 1420 Poway Road, Poway, 748-1511. Disco, nightly.

**Ivy Barn**, 911 Camino del Rio South, Mission Valley, 296-6329. Bert & MacDonald, contemporary. Tuesday through Saturday.

**John Bull**, 2200 Highland Avenue, National City, 474-2201. Daybreak, contemporary. Thursday through Saturday. Wayne "Psychedelic" Gies, contemporary. Tuesday and Wednesday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunderbolt the Wondercolt, country rock. Thursday through Saturday. Dave Bradley & His Monoc Band, country rock. Sunday, Cindy &

the Sinners, country rock. Monday through Wednesday.

**Journey**, 5175 Kearny Villa Road, Kearny Mesa, 279-2082. Disco, nightly.

**Kelly's Roadhouse**, 594 N. Mollison Avenue, El Cajon, 442-0353. Act of Joy, acoustic rock. Tuesday through Saturday.

**Kings Grill**, 1333 Hotel Circle South, Mission Valley, 297-2231. Strolling minstrels, nightly.

**Kung Food**, 2949 Fifth Avenue, Hillcrest, 298-7302. Music of India. Thursday through Sunday.

**La Costa Cantina**, 1476 Encinitas Boulevard, Encinitas, 753-1488. Strolling guitarists. Friday through Sunday.

## the Music Scene

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon, 442-1331. Cass, folk guitar. Thursday and Saturday. Tom Bakewell, classical guitar. Friday. Phil Gross & Lenny, country folk. Tuesday.

**Le Chalet**, 5046 Newport Avenue, Ocean Beach, 222-5300. Rare energy, jazz. Friday and Saturday. Solid Funk, jazz. Sunday through Tuesday. Jolene, jazz. Wednesday and Thursday. Jazz jam. Sunday afternoon.

**Little Bavaria**, Camel Valley Road, Del Mar, 755-1383. Top Cotton, country western. Thursday. Frank Sherman, swing and jazz. Friday. Frank Sherman and the Alpiners, German polka. Saturday. Johnny Best, jazz. Sunday.

**London Opera House**, 1400 Babcock Avenue, Chula Vista, 279-2390. Hornet, contemporary. Wednesday through Saturday. Kevin Brown, folk. Sunday through Tuesday.

**Maestro's**, 2486 Midway Drive, San Diego, 224-2401. Mark of Zoro, top 40. Sunday and Tuesday. Chubasco, Latin disco. Wednesday through Saturday.

**Mad Greek**, 3191 Sports Arena Boulevard, San Diego, 226-0281. Disco, nightly.

**Magic Lamp**, 9502 Miramar Road, Mira Mesa, 271-8780. Disco, nightly.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, Santee, 448-6550. Disco. Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5073. D.A. & the NewKeweenaw, country rock. Monday through Saturday. Pony Express, country. Sunday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. Soul Senders, rhythm and blues. Thursday through Saturday. Daniel Ray, on keyboards. Sunday, auditions. Monday, Daniel Ray, on keyboards. Tuesday and Wednesday.

**Mark V**, San Marcos Boulevard at Freeway 78, San Marcos, 744-3520. Disco, nightly. Oldies But Goodies night. Sunday, dance contest. Tuesday.

**Max's**, 1299 Camino del Rio South, Mission Valley, 299-3544. Disco, nightly.

**Mission Inn**, 502 East Main Street, San Marcos, 744-2203. Jams, Lightning Express, country. Thursday through Saturday.

**Mississippi Room**, 2231 El Cajon Boulevard, North Park, 298-4466. Jack Condon and Gem Woo, contemporary. Wednesday through Saturday. Dave Torallo, disco and top 40. Sunday through Tuesday.

**Mom's Saloon**, 943 Garnet Avenue, Pacific Beach, 276-4653. Fortunes, rock. Thursday through Saturday. Jolene, jazz. Sunday, auditions. Monday, Daniel Ray, on keyboards. Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0660. Fortunes, top 40. Monday through Saturday.

**Monterey Jack's**, 11940, Hernandez Plaza Drive, Rancho Bernardo, 566-0880. Soul, brass, contemporary. Friday, and Saturday. Great Scott, magicians. Friday and Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 299-1635. Brian Seres, contemporary guitar. Sunday and Monday. Snake Eyes, country rock. Tuesday through Saturday.

**Moonglow**, 4875 Cigarmont Drive, Carlsbad, 735-1022. Sandy Stewart and Co., contemporary. Tuesday through Saturday. Paul Greig, organ. Sunday and Monday.

**My Rich Uncle's**, 4205 El Cajon Boulevard, East San Diego, 287-7332. Disco, nightly.

**bombay bicycle club**  
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San Diego's only authentic Indian cuisine

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**THE NEW BARBARIANS**

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Stanley Clarke Ian McLagan "ziggy" Modeliste  
Bobby Keyes

special guest star **BOB WELCH**

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Tickets available at all music stores, all arena ticket outlets, and the Sports Arena ticket office.

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THURSDAY, FRIDAY, SATURDAY **ROCK 'N ROLL**

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MONDAY, TUESDAY, WEDNESDAY **NO COVER**

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**The BIG CITY BLUES**  
WITH THE "SOUL SENDERS" BAND Thursday, Friday, Saturday

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Auditions every Monday night.  
Always good food!

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308 University **297-3017**  
Happy Hour 5-7 p.m. Ritas-Marys-Well Drinks 75c

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ONLY FOR DETAILS RESERVE NOW! SAN DIEGO SHOW MAY 22ND

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**JAZZ**

**NINE NIGHTLY!**

5046 Newport Ave.

**JAZZ JAM SESSIONS**  
2 pm Sundays

San Diego's leading jazz musicians play for their own enjoyment during jazz jam sessions on Sunday afternoons. New groups are invited to audition for future engagements at Le Chalet. Individual musicians are invited to bring their own and join in the flow of energy. Qualified musicians will be selected to join new groups.

**SOLID FUNK**  
Sundays, Mondays, Tuesdays

Led by percussionist Michael Kelleher, **SOLID FUNK**, as the name implies, fuses the basics of jazz with rock elements for a distinctive new musical style. Ron Lane on guitar, Albert Wright on bass, Rick Kirkland on drums, Paul Kretschmer on sax and Kevin Kelly on keyboard bring a new dimension to jazz. For a change of pace, Kelleher on oboe and saxophonist Paul Greene combine in the melodic lyricism and swing of traditional jazz.

**JALONEN JAZZ**  
Wednesdays, Thursdays

This new group formed by drummer Chris Jalonen of San Francisco draws on the jazz styles of various parts of the country. Jalonen, George Lane is from New York, Bob Mortenson on bass is from Hawaii, Ben Garson on keyboard is from Los Angeles. Their jazz ranges from Charlie Parker to Herbie Hancock and their own material.

**RARE ENERGY**  
Fridays, Saturdays

Led by Richard Milburn and Bernard Hill, **RARE ENERGY** presents the most innovative and individualistic jazz on the San Diego scene. Performances range from the big band sounds of the '40s to intricate renditions of original material flavored with a hint of single rhythms and primitive instrumentation. Band members include Barry Franklin on keyboard, Barry Farrar on drums, David Chamberlain on bass, Jim Woodard on guitar, Ken Pomette on sax and Don Juan on congas.

**Ocean Beach 222-5300**

## Reader's Guide to

**Nashville Country**, 5933 University Avenue, East San Diego 583-6070. Robert Allen & Trio, country, Friday and Saturday.

**Navajo Inn**, 8515 Navajo Road, San Carlos 465-1730. RPM, disco, Tuesday through Saturday.

**Night Owl East**, 667 North Mission Avenue, El Cajon 447-3854. Trapese, contemporary, Sunday and Monday; Fever, rock, Tuesday through Saturday.

**Oasis Bar**, 1121 Third Avenue, Chula Vista 426-2977. Jack Richards, country western, Tuesday through Saturday.

**Ocean Beach Inn**, 1838 Bacon Street, Ocean Beach 222-6761. Song of Praise, contemporary, Friday and Saturday.

**Ocean View Room**, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-6911. Jesse Davis, contemporary, Tuesday through Saturday.

**Odyssey**, 4242 West Point Loma Boulevard, Loma Portal 224-6282. Disco, nightly.

**Orkney's**, 2547 San Diego Avenue, Old Town 298-0333. Folk, country, jazz, and contemporary, nightly; jam session, Thursday.

**Old No. 7 Distillery**, 140 South Sanson Avenue, Solana Beach 755-6733. Disco, nightly.

**One Night Stand**, 4970 Voltaire Street, Ocean Beach 222-2146. Tom Cat, blues, Thursday; Andy Byron, variety, Friday; Keith Shaw, folk rock, Saturday; Andy Byron, variety, Sunday; Mountain Local, country, Monday; Dove Johnson, variety, Tuesday; special attraction, Wednesday.

**Oregon Power Plaza**, 5375 Kearny Villa Road, Kearny Mesa 560-8996. Tommy Stark, contemporary and pop, Wednesday through Monday.

**Outpost**, 682 Grand Avenue, San Diego 464-8007. Live country music, Sunday.

**Pat Joey's**, 5147 Waring Road, Allied Gardens 286-7873. Blue Skies, contemporary, Thursday through Sunday.

**Palomino Star**, 3008 Main Street, Chula Vista 427-5889. Monotone, country rock, Thursday through Saturday.

**Pelican Club**, 7828 Broadway, Lemon Grove 464-9284. Saddle Soap, soft rock and country, Thursday.

**Portside Lounge**, Holiday Inn, 1355 North Harbor Drive, Embarcadero 232-3861. Taste, contemporary, Tuesday through Saturday.

**Posidon**, 1670 Coast Boulevard, Del Mar 755-9345. Bob Miller, disco, Tuesday through Saturday.

**Prophet Vegetation Restaurant**, 4449 University Avenue, East San Diego 283-7448. Lot Bell and Pam Saper, mellow jazz, Lot Bell and Carl Chanfield, classical flute duets, Thursday, Saturday, and every other Sunday; Olon, guitar

duo, Wednesday, Friday and every other Sunday.

**Quel Fromage**, 523 University Avenue, Hillcrest 295-1000. Harland MacWilliams, Irish harp, Saturday.

**Quinn's Pub**, 5157 La Jolla Boulevard, La Jolla 448-0848. Tommy Pine String Band, jug, blues, and country, Thursday through Saturday; Don Glass, jazz, Tuesday.

**Rain Tree**, 10450 Friar Road, Mission Valley 280-1141. Joint Effort, contemporary, Tuesday through Saturday.

**Raspoutine's**, 4230 West Point Loma Boulevard, Loma Portal 223-1693. Disco, nightly.

**Red Candle Lounge**, Mission Valley Inn, 675 Hotel Circle South, Mission Valley 298-6281. Scharnhauser, contemporary, Monday through Saturday.

**Reuben's**, 880 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa 445-3464. Don Livingston, country rock, Tuesday through Saturday.

**Reuben's Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-5030. Don Murphy, variety and comedy, Tuesday through Saturday.

**Reuben's Plunkhouse**, 7637 Balboa Avenue, Claremont 278-7373. Fred Lehman, Contemporary, Tuesday through Saturday.

**Rio Gage**, 5555 Kearny Mesa Road, Kearny Mesa 277-7937. BSC, contemporary, Tuesday through Saturday.

**San Diego Disco**, 1051 University Avenue, Hillcrest 295-2195. Disco, nightly.

**Shelter Island Inn**, 2051 Shelter Island Drive, Shelter Island 222-0061. Spring Fever, contemporary, Tuesday through Saturday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island 291-2902. National Guadalajara Philharmonic, contemporary, Monday through Saturday.

**Spunky's Saloon**, 2855 Midway Drive, San Diego 223-3164. Disco, nightly.

**Split**, 1130 Buena Avenue, Bay Park 276-3993. Lipz, rock, Thursday; Temor, rock, Friday; Lipz, rock, Saturday; John Gage, rock, Tuesday; Enuf, rock, Wednesday.

**Springfield Wagon Works**, 490 North Second Street, El Cajon 440-5757. Timepiece, contemporary, Thursday through Saturday; Bunk Hollow, country rock, Tuesday and Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa 560-2272. Sandvick and Spive, contemporary, Thursday through Saturday; Ralph Vacca, guitarist, Tuesday and Wednesday.

**Stargate**, 1051 University Avenue, Hillcrest 295-2195. Holly Gentry, jazz, Sunday afternoon.

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

**Tavern**, 1208 Prospect Street, La Jolla 454-0887. Butch Lacy and Guests, jazz, Wednesday through Saturday.

**Tioga**, 1011 Broadway, Chula Vista 422-9522. The Gelfands, country, Friday and Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island 291-9110. Dusty Litchford, guitar, Wednesday through Sunday; Donna Cole, variety, Monday and Tuesday.

**Top of the Arc**, 1960 Harbor Island Drive, Harbor Island 291-0770. Pam Novakova & Pyramid, contemporary, Tuesday through Saturday.

**Undisco**, 4473 30th Street, North Park 459-1971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

**Triton**, 2530 South Highway 101, Cardiff 436-8877. Kent & Max, contemporary and folk rock, Tuesday through Saturday.

**Trojan Horse**, 6170 University Avenue, East San Diego 582-1070. Ram Band, rock, Wednesday through Sunday.

## the Music Scene

**VIP Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131. SRO, rock, Tuesday through Saturday.

**Voyager Kona Club**, 1901 Shelter Island Drive, Shelter Island 222-0421. Disco, Wednesday through Saturday.

**West Coast Production Company**, 1845 Hancock Street, Midtown 295-3724. Disco, nightly.

**Wingsong**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577. Denise Jeter and Jefferburg, contemporary, Thursday through Saturday; Rita Moss, piano and vocal stylings, Sunday through Saturday; Jimmy Namara, dinner music, Sunday through Wednesday.

**Wongler's Roost**, 6508 Mission Gorge Road, Mission Valley 280-5265. Lynny Pruitt, country western, Wednesday through Sunday.

**Zardis**, 1310 Morena Boulevard, Bay Park 276-5637. Disco and Top 40, nightly.

### Los Angeles Concerts

**The New Barbarians** featuring Ron Wood, Keith Richards, and Stanley Clarke, Inglewood Forum, Saturday, May 19, 7:30 p.m. (213) 673-1300.

**Nancy Wilson with Noel Pointer and Maf Addley**, UCLA Royce Hall, Thursday, May 24, 8 p.m. (213) 825-2953.

**Swap-A-Tape**  
Tapes just \$2.49  
L.P.s just \$1.00  
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939 Turquoise St.  
(1 block east of Mission Blvd.)  
Pacific Beach  
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**PROMOTER MCV**  
in association with GMY Ent.  
Drag Race Events will provide  
**LIVE ROCK BAND**  
"LISTEN"

4 times on Homegrown album  
**SUN. MAY 20**  
**S.D. STADIUM**  
\*SO. WEST PARKING LOT\*  
Drag race quilt emg-12 noon  
Side by side drag races-2:30  
MUSIC BY "LISTEN"-5:00  
Conclude eliminations-6:00  
Secure track-7:00  
\$4 Gen. Adm. \$3 Students  
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**Deli-cious**  
sandwiches at  
**O'Neill's Deli**  
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Catering & party platters

**25% off**  
any sub sandwich  
sandwich with this coupon.



Nothing satisfies like KOOL.  
No wonder it's America's #1 menthol.

**SAN DIEGO STADIUM**  
Friday June 8 at 8:00 p.m.

**Teddy Pendergrass** • **Rick James**  
**Natalie Cole** • **B. B. King**

**The Bar-Kays**  
Saturday June 9 at 8:00 p.m.

**Marvin Gaye** • **Rose Royce**  
**The Emotions** • **Tavares**  
**Chic**

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That Cigarette Smoking is Dangerous to Your Health.

Milds, 14 mg. "tar", 0.9 mg. nicotine; Kings, 11 mg. "tar", 0.8 mg. nicotine; Super Lights, 9 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

**fat cats**

Sunday	<b>CINDY and the SINNERS</b>	Country Sex Rock
Friday & Saturday	Capitol Recording Artists <b>DUSTY CHAPS</b>	Country Swing
Tuesday	<b>TALL COTTON</b>	Country
Wednesday	<b>C.Y. DIGIT</b>	Country Rock

Country Swing dance lessons beginning Tuesday, May 22  
Happy Hour 5-7 Mon.-Fri. 35c hot dogs-\$1 pitcher-25c glass  
656 First St., Encinitas  
753-2578

**Montreux Jazz Festival Switzerland**

**Tour 1 July 10th-15th;**  
**7 days/8 nights, from \$299\***

**Tour 2 July 20th, 21st, 22nd;**  
**4 days/3 nights, from \$189\***

Elis Fitzgerald, Count Basie, Chick Corea, Herbie Hancock, George Duke, Cecil Taylor, Charlie Byrd, The L.A. 4, Sade, Widespread, Ron Carter, Hank Jones, and Tony Williams. More Artists To Be Announced.

The Brecker Brothers, Steve Gadd, Eric Gale, Lee Ritenour, Patrice Rushen, Lenny White, Al Jareau, Grover Washington Jr., Larry Carlton, Alphonse Mouzon. More Artists To Be Announced.

Available at these and other fine travel agencies:  
La Jolla: El Patio International 7946 Ivanhoe 459-4074  
Downtown: IAA World Travel 600 B St. 235-6208  
S.D. State Ave: Fargo Travel 5090 College Ave. 286-0503  
Ocean Beach: Sports Travel International 4869 B Santa Monica 225-8555  
\*Hotel Accommodations and Concerts, per night, per person, double occupancy. Airfare not included (Approx. \$540.00 Round Trip)

APPEARING AT THE CATAMARAN

**CECILIO & KAPONO**  
with John Batdorf

Friday & Saturday, May 18 & 19

**Catamaran**  
HOTEL & RESTAURANT  
For ticket information call 565-9947  
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**HALCYON**  
3410 WEST POINT LOMA 225-9559



**Banyan TAVERN**

Thursday, Friday & Saturday nights 11pm-1am

**TALL COTTON**

Sunday nights 8pm-12 midnight. Round off your week-end with the rhythm & blues of

**Even Even**

(Ladies' night no cover)  
143 S. Cedros, Solana Beach 481-9022

Yes! Long Beach Arena, Friday, May 28, 8 p.m. (213) 436-3667

**Bad Company and Carlos**  
ingress/assault from Monday, June 4, 8 p.m. (213) 673-1300

**Jay Ferguson**, Santa Monica  
Wed., June 6, 8 p.m. (213) 353-9967

**Playboy Jazz Festival** featuring  
**Benny Goodman, Count Basie,**  
**Sarah Vaughn, Joe Williams,**  
**Harold Land and Charles**  
**Mingus** Alhambra, Hollywood  
Sat., Friday, June 6, 8 p.m. (213)  
642-5700

**Frank Sinatra**, Universal  
Amphitheatre, Friday, June 15, 8  
p.m. (213) 980-6557

**Playboy Jazz Festival** featuring  
a quartet of stars: **Hollywood Bowl**  
Saturday, June 16, 8 p.m. (213)  
642-5700

**Robin Williams**, Universal  
Amphitheatre, Saturday, June 30  
and Sunday, July 1, 8 p.m.  
Universal City (213) 980-9343

**The Doobie Brothers**, Universal  
Amphitheatre, Monday, July 2  
through Sunday, July 8, 8 p.m.  
Universal City (213) 980-9343

**Eddie Money with McGuinn,**  
**Clark, and Hillman**, Universal  
Amphitheatre, Wednesday, July 11  
and Thursday, July 12, 8 p.m.  
Universal City (213) 980-9343

## Clubs

**Backlot Theatre**, 657 Robertson,  
West Hollywood, (213) 659-0472  
Freddy Faye, Thursday through  
Sunday

**Baked Potato**, 3787 Cahuenga  
Boulevard, West Hollywood, (213)  
980-1615, Don Randi and Quest,  
Thursday through Sunday

**Concerts by the Sea**, 100  
Fitzhugh's Wharf, Redondo  
Beach, (213) 379-4998, Willie  
Bobo, Thursday through Sunday

**Cuckoo's Nest**, Costa Mesa  
(714) 445-0290, The Wires,  
Thursday, Bathroom and Snow,  
Friday and Saturday, A La Carte,  
Sunday

**Dante's**, 4269 Vanowen  
Boulevard, North Hollywood,  
(213) 767-1666, Pete Christlieb  
Saxist, Thursday through  
Sunday

**Golden Bear**, 306 Coast  
Highway, Huntington Beach, (714)  
636-9000, Evin Sapiro, Thursday  
through Saturday, Michael  
Murphy, Monday

**Lighthouse**, 30 Pier Avenue,  
Hermosa Beach, (213) 372-6991,  
George Cobles, Thursday

**Marino Bello**, 2901 Washington  
Boulevard, Marino Del Rey, (213)  
821-4963, Louis Belsion, Friday  
and Saturday

**Palomino**, 6907 Lankershim  
Boulevard, North Hollywood,  
(213) 765-9256, Michael Murphy,  
Friday and Saturday, Spooky and  
Our Gang, Sunday, Bobby  
Borchers, Monday, Bob Duncan,  
Tuesday, Chris Wolk,  
Wednesday

**Parlison Room**, La Brea and  
Washington, (213) 936-8704, Mit  
Jackson, Thursday through  
Sunday

**Pasquale's**, 22724 Pacific Coast  
Highway, Malibu, (213) 450-2007,  
John Klemmer, Thursday and  
Friday

**Playboy Club**, 2020 Avenue of  
the Stars, Century City, (213)  
277-2777, O.C. Smith, nightly

**Roxy**, 2009 Sunset Boulevard,  
(213) 878-2222, George Duke,  
Thursday through Sunday

**Starwood**, 8151 Santa Monica  
Boulevard, (213) 650-2200, Fran,  
Thursday through Sunday

**Whisky a Go Go**, Sunset Strip,  
(213) 652-4202, Sweeney,  
Thursday through Saturday, Tony  
K., Monday

**ANCHORAGE FISH CO.**

Fresh Seafood, including Fresh White Sea Bass with  
Caper Sauce, Prime Steaks.

**HAPPY HOUR**  
Tuesday - Friday 5 - 7 p.m.  
All Well Drinks are Doubles at Regular Price

Dancing with Columbia Recording Star  
**GARY PUCKETT**  
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Serving lunch, dinner,  
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plus Happy Hour  
daily.

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1-5 at Via de la Valle  
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**Restaurant & Bar**  
Relaxed Dining in a  
Unique Setting

Quality Food & Service Featuring  
prime rib, steak, seafood, pub  
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Come Enjoy Our  
Comfortable Drinking Bar  
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Reservations Accepted  
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560-8022

Between Hwy. 163 & Center St.  
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**TONIGHT THRU SAT.**  
Dance to the great sounds of

**magick**

Thurs. Fri. Sat. - May 17, 18, 19  
and continuing next week  
Tues. & Wed. - May 22 & 23

**TUES., WED. DRINK SPECIALS**  
Tequila shooters, margaritas and  
strawberry daquiris **85¢**

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**PROFESSIONAL** group and individual consulting. Non-depressant. Unusually weight reduction and assertiveness training. Rona Hay Halpern, M.A. La Jolla, 409-9659. By appointment. Especially for women.

**GOING TO EUROPE?** Fly with Chicago flights. Eurairpass. Youth Hostel cards. student ID's issued while you wait. Maps, backpacks, etc. Call Student Travel Center 224-2409. Everyone eligible.

**SINGLES NIGHT**. Two of parties, dances, and the beauty of the singles scene? Come to En-Vision House this Friday evening and get to know other concerned singles more deeply in an atmosphere where concerns about relationships are explored meaningfully. 234-5967

**HAPPINESS IMPOSSIBLE?** Many achieve it using the "Handbook to Higher Consciousness." Meet some at our free pathfinding Monday evening, May 21. Adventure in Living 291-4842

**BEYOND SELF-CENTEREDNESS** A 3-hour exploration into the nature and causes of self-centeredness examining how it is possible to move beyond our own "civilized" occupations, "appropriate" behaviors, etc. and expand activities towards a concern for the whole. 7:30pm, Monday 21. Additional information, 234-5967

**LOSE AND CONTROL** weight easily through dieting. In Mission Valley area. Michael Brosnan 279-3678

**BETTER HOMES AND GARDENS** Craft Creations. Do you like to create and craft? Be a crafter for your friends, receive beautiful prizes. 222-5566-211

**PETER LUPUS** introduces the latest self-help program in the world! A revolutionary 12 day program. 221-1141 with CD's. Ginger 488-5752 or May Lee 299-7553

**MINDFUL PRACTICES** of American Indians. 7 one-week classes presented by the Institute for Transcendental Studies, affiliated with the Zen Center of Los Angeles. June 1-7, 2000. Acacia Psychiatric, Patricia Lury-Lewis, Dolores Garcia, Emma Mitchell, San Jose, Black Panther Blue Corn and Tamey Navajo Ceremony-Medicine Man Fred Stevens, Navajo Weaving-Bernice Blum, Blum Forest Ranch in San Jacinto Mountains near Palm Springs, California. Lodging, food, tuition, \$175 per week. Academic credit. Call TTE 8, 565, S. Normandie, Los Angeles, CA 90006. (213) 383-0753

**IS YOUR INNER CHILD** and family still alive and well? Seeking talented, imaginative individuals who would enjoy releasing tensions of all sorts as self-leadership, psychodrama, and/or family therapy. Los Angeles, CA 90006. (213) 383-0753

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**EXPLORING HUMAN EMOTIONS**. A meaningful 3-week seminar creating participants to understand the nature of emotional and the operation of a number of common human emotions including anger, fear, depression, guilt, hurt, love, joy, and compassion. Extremely useful in developing one's own human understanding. 1st Tuesday evening, beginning May 22. En-Vision House 234-5967

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**FELDENKRAIS AND YOGA** demonstrate the Feldenkrais Method brings new discoveries to yoga practice based upon neurological insight by systematically exploring, through movement, the natural possibility of any posture. 7:30pm, Friday, May 18. Redwood Studio, 1618 West Lake, Free. 299-1443 or 424-4545

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**LEE NELSON** "Mint Deer" of the American Southwest. Join Lee Nelson, author of the recent history of Jacumba at the site of SOL's Jacumba Community. May 20th, 10am. Take Highway 8 to Jacumba, call to high ground. 180999. For free and for a fee. 224-4474

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**SINGLES LIFESTYLE SEMINAR** 4 evening sessions. \$18 each. Younger age group. Full annual one-day. Free newsletter. P.O. Box 1203, Lennox, CA. 32045, 697-6548

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**CHILDREN** ages 6-12. Ocean Beach Summer Youth Program is now accepting applications. Call 241-8118 or 223-6007 for more info. Call 244-5052 for more info.

**THE GREAT DICTATOR** by Chaplin. In well for show May 11. Friday at 7pm at the Midland Forum, 1053 15th St. \$10 donation

**HEALTH MAINTENANCE** Seminar - understanding Heart Disease. May 23, 7pm. Guided by M.D. New topics each Wednesday. 755-0730

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**JOB FOR FRIENDSHIP**. May 19, 1979 at 8am. El Camino Valley High School. Track. Sports and games are needed. Parking. Brunch after 7am. Tax deductible. benefits. Friendsville, Calif. 927-0871

**STOP THE INMUNUMS**. Slaughter 4 whales and pigs. Call Greenpeace San Diego for info. 234-5967

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**FOSTER PARENTS** are needed in all areas of San Diego County. For more information call 562-2111 or 641-4275

**WALKABOUT INTERNATIONAL** invites you to walk on May 20, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st. \$10 donation

**MATCHBOOK COLLECTORS**. Draw in 1981 with other collectors. San Diego Matchbook Club meets second of Sunday each month at North Park Club House. 4344 16th St. 10pm. 474-4040

**HAVING A PROBLEM** and you don't know where to go for help? Individual, family, and marital counseling is available at Alpha Psi. 283-2117

**KAN POLYESTER** Kasein Kasein

**DISCERNING THE ESSENTIAL**. 7:30pm, Wednesday, May 23. A seminar exploring how we can learn to discern the true value of things, learning to distinguish between the real and the unreal, the real and the ideal, the essential and the unessential. 234-5967

**OPEN POETRY READING**. Friday, June 1. Occasional poetry readings. Group readings will be held at the Ocean Beach Elementary School. Santa Monica and Sunset Cuts. Room 18. 7pm to 10pm. Friday every month

**PHILOSOPHY**, psychology, and science of mind. With love and happiness that's what's happening. Thursday evenings, 11pm. New Thought Christian Church. 304 Parkway. 474-0225

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**MARRIED AND SINGLES** Would you like to put the smile back on your partner's face? Dr. Kaufman, Ph.D. and staff will help you put the smile back on your partner's face. 291-7085

**LOST YOUR WAY?** Don't know what's right anymore? Ask us! I am the Way, the Truth, and the Life. For help, call 454-0652. Fishermen's Net

**JOB FOR FRIENDSHIP**. May 19, 1979 at 8am. El Camino Valley High School. Track. Sports and games are needed. Parking. Brunch after 7am. Tax deductible. benefits. Friendsville, Calif. 927-0871

**STOP THE INMUNUMS**. Slaughter 4 whales and pigs. Call Greenpeace San Diego for info. 234-5967

**SINGLE CATHOLIC**. Enjoy good times and good friends with the Catholic Singles Club of San Diego. Parties, sports, religious activities. Call 465-8448 or 663-1681 for information. 12 noon and 7:30pm

**DON'T DREAM IT**. Be it at San Diego Comic-Con. Costume competition, trivia, speakers, comics, science fiction. 276-3392

**THE GREAT DICTATOR** by Chaplin. In well for show May 11. Friday at 7pm at the Midland Forum, 1053 15th St. \$10 donation

## Notices

**FOUNDER RING**. Designer. We accept gold jewelry. 222-1141

**SPRING CLEANING**. We will pick up your unused or unwanted items for just \$10.00. Free. 222-1141 or 222-0853. Napa Valley College

**FOSTER PARENTS** are needed in all areas of San Diego County. For more information call 562-2111 or 641-4275

**WALKABOUT INTERNATIONAL** invites you to walk on May 20, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st. \$10 donation

**MATCHBOOK COLLECTORS**. Draw in 1981 with other collectors. San Diego Matchbook Club meets second of Sunday each month at North Park Club House. 4344 16th St. 10pm. 474-4040

**HAVING A PROBLEM** and you don't know where to go for help? Individual, family, and marital counseling is available at Alpha Psi. 283-2117









PACIFIC SUZUKI

Over

50 mpg.



GS-425



GS-550

How'd you like to save gas and have some fun doing it?

No problem. Just get yourself a Suzuki GS-425 or 550. Powered by beautifully built 4-stroke engines, these nimble bikes get lots of miles-per-gallon. And give you lots of smiles-per-mile.

So if you want fast relief from gas pains, call on us. We've got just the cure — a gas squeezing, fun-loving Suzuki streetbike.

Suzuki. The performer.

272-6767

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**PERFECT FOR HOME  
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**CUSTOM MADE 1" ALUMINUM  
BLINDS!**

**LEVOLORS  
35% OFF**

Manufacturer's Suggested  
Retail Price

**ALVIN STEEP INTERIORS** of San Diego offers a lot of savings for a little money on curtains, draperies, turn-ture and accessories. Just bring in your window or chair sizes and select from Hundreds of colors.

Allow 4 to 5 weeks for pick up.

Complimentary design and service.  
Contact Wanda Langham or  
Phyllis Mannheim.

**ALVIN STEEP  
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8210 El Cajon Blvd. 582-0903  
OPEN MON. - SAT. 10 - 6 Closed SUN.  
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[illegible]

## DIVORCE

If there is no other choice  
Discreet legal services at  
affordable rates.  
Summary dissolution  
\$30  
In person, simple  
\$70  
More complex divorce at  
attorney's office  
All inquiries conducted by an  
attorney, no charge for interview  
All inquiries filed in strict  
confidence  
Call 248 4047 for day or  
evening appointment  
24 hour emergency number  
486-3925

## Las Vegas "Tun Tyme"

June 27 - 24  
Hooten trip from  
Hoon for 2 nights  
Call  
**DOWNTOWN  
TRAVEL**  
232-6230 or 404 Bayview,  
Fremont or Buix

## Soft Contact Lenses '118

For Contact Lenses - Training  
Dive Course - 100% Pass Rate  
on exams  
Call us all of the above plus complete  
course for \$250 or \$200 with cash  
(100% Refund) for a hard \$150

For more information call  
272-4431

Arrested for Possession of  
Marijuana or other Drugs???  
If you are eligible for  
P.C. 10000 Cites, Diversion,  
call the  
**Central Regional  
Program**  
at  
**234-1135**

Choice of office locations and  
times. Fees on ability to pay.  
Funded by the Department  
of Substance Abuse, County  
of San Diego.

[illegible]

**GIANT SALE on  
SMALL CARPETS**

No carpet over \$79.95  
Nothing larger than 12' x 12'  
The finest for beds. Area rugs from \$2.99

Area rugs, accent rugs, rustic, new decorator rugs, rugs for your home, boats, vans, and campers. Any place you want to add color and warmth. Biggest selection and the greatest savings in Southern California.

Only open to the public on Thursday, Friday, and Saturday, 9 to 5.

**ODDS & ENDS CARPETING**  
3435 16th St (between J & K) San Diego  
VISA & Master Charge O.K.

Bring measurements.











56 MAY 17, 1979







ORIGINAL JAPANESE ocean cruiser boats. 1 small 1 large 1 large cruiser & design \$100 222-5671 day 224-2607 evenings

VENDING MACHINE: set of 10 portable mounted postage stamp vending, very attractive, excellent condition. \$1200. Bob Quinter 235-1486 days, 460-1407 evenings

QUEENIZE waterbed includes wood frame mattress, inner heater, 6 drawer pedestal, sheets, 2 king size pillows, mattress pads \$350. 263-3008 after 5pm

GARAGE SALE: one man's junk may be another man's treasure. Selling odds-ends, tools, knick-knacks, white elephants, rag rugs and even junk. Saturday, May 12, 4187 35th Street.

SCHIFFELEIRA PLANT, nearly 5' tall, in large clay pot, \$45. 269-1859 evenings and weekend.

EVAPORATOR cooler, ideal for RV recreation, very good \$70. 264-2127

PANASONIC AM/FM car stereo, adjustable shafts for "in-dash" installation \$50. Man's weather dress jacket, lined, size 34, like new \$65. 578-5501 El Capon

CLAYED FEET vintage bathtubs \$75. 231-7374 evenings

BAR: Built-in feeding with beautiful mirrors, \$300 value for \$50. Pleasant car stereo with top and lower \$250 value for \$50. Slightly used. 277-5666

INTEED furniture to furnish a 4 bedroom house in Tahoe. Price must be super reasonable and need a way to get it up.

WALL UNIT bookshelf (10) self-stacking height from ceiling to floor \$50. 270-4824

ANTIQUE WILCOX-Globe sewing machine 1870. \$225. 234-9487

LOVELY PEACH formal dress with lace collar, with lace on wedding, great for prom, like size 9. 466-7781

WEDDING GOWN: beautiful white French lace full length gown, size 7. \$50. Bridal veil, white, size, custom made \$25. 466-7347

KING SPREAD by Bates, brown beige, fringe \$50. bookcase 6 wide 3 high, light brown wood \$15. San Carlos. 465-2224

POOL TABLE: state best bar-size table & cues included, excellent condition, \$275 or will trade for low-mileage motor. 254-4563

CHANDLER: Modern vinyl-upholstered, perfect condition, cost \$65. sacrifice \$35. 270-5045

FOR FREE: magazines, including Psychology, Astrology, Readers Digest, Popular Photography, Almost for free. Classical music library. 284-6611 anytime, keep trying

**SAVE \$\$\$ FOR YOUR DATSUN OR VOLKSWAGEN**

**FREE! Oil Change**  
With our tune-up special

**Complimentary \$5 CHECK**  
Given with each service performed for future repairs.

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\$27.95 (Reg. \$38) on most excluding "2" models & later buses

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NO HYDRAULICS INCLUDED  
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4887 Voltaire St.  
Ocean Beach  
226-0163

Expires 6/15/79

4600 El Cajon Blvd.  
East San Diego  
263-2271

Open Monday thru Friday 7-8

4 DRAWER FILE, legal size good condition, \$200 both. 756-3843

CANDLE-MAKING materials, vinyl car-top luggage carrier, 38" compact carport. Accopn. includes. Rental. 273-727

KING MOTORCYCLE helmet, good condition. \$15. 294-9024 or 263-8179

SHELL FOR SALE: For small truck, very nice condition, excellent for the camping type of person. \$200. Glen 450-1606

WATERBED: King-size mattress and frame with heater, liner and sheets \$140. good deal. 272-4615

BROWN, VINYL SLEEPER couch \$20. 755-4568

MATCHING DRESSER and chest of drawers with maple finish in good condition. \$60 for both, never used. 563-2336 good offer.

WHEELCHAIR in good condition, 4 by 6, rubber tire. 222-0867 or 222-4544

PORTABLE KENMORE Deluxe washer and dryer with Blacolor. used 8 months. \$375 value. sell for \$450. Pacific Beach. 272-2837

MOTHERS DAY gift beautiful flowered, embroidered pillow cases \$20 pair, antique marble top coffee table new \$205 good offer, wrapping and garlands new \$10. 286-1395

ONE LONG FROTHING growing light bulb, never used, like new. Kant Well metress. \$75. 271-4399

SIMMONS MAPLE baby cot with spindle rails, like new. Kant Well metress. \$75. 271-4399

MOTORCYCLE helmet. Best motorcader, white, size 6 1/2, never worn. \$50. 261-6403

COMFORTABLE 7' couch and sofa chair, matching, light green, good shape, like new, moving. sell for \$400. 222-4626

BLACK MOTORCYCLE jacket size 36, never worn. 261-6403

CREAM SEPARATOR (1926) De La Val, in excellent working condition, with motor for electric assist. 5 gallon capacity. \$175. 561-2254

MAGNAVOX 24" color TV, check on picture chrominance color, nice wooden cabinet, good operating condition. On Rollaboard stand. \$110. 477-9970

62 MAY 17 1979

AVOID GAS PINCH: 4 bedroom, 2 bath, 2 story house off I-8. 2 miles west of 205th. Recently built. June 5 to a long term lease. \$925. 286-0638

NORTH PARK: 2 bedroom duplex, unfurnished, street & refrigerator. Good location near park. \$270 a month. 286-7084

PLUSH: NEW La Jolla condominium 2 bedroom, 1 1/2 bath, jacuzzi, pool, tennis, near UCSD. \$63-4937 or 450-0210

LARGE: 2 bedroom (1200 sq ft), fireplace, stove and refrigerator, yard, near City College. 465-0477 or message 237-9106

POINT LOMA tennis club, unfurnished with stove & refrigerator. Pool, sauna, jacuzzi, clubhouse, exercise room. Parties setting. \$325. Key Realty 222-0454

COSTA VIVA 2 bedroom, 2 bath condo near Mission Bay, unfurnished with stove, refrigerator, washer & dryer. \$425. Key Realty, 222-0454

VERY PRIVATE, older 1 bedroom house, unfurnished, in nice area of Coronado, secluded behind 8 fences. Fireplace, carpets, drapes, older stove and refrigerator, large low-maintenance yard with room for garden. West. Ideal-minded, responsible married couple without children or pets who won't mind doing some housework in exchange for living in a quiet neighborhood in a low-crime area. Perfect for academics, musicians, sun-worshippers. \$250 per month, lease and deposit be required. 425-1337

3 BEDROOM house, oceanview, near airport & Del Mar beach. Pool, stove & refrigerator, secluded lot. Leave message at 237-8106 or 753-7028

OCEAN BEACH one bedroom, unfurnished with stove and refrigerator. Convenient location, close to beach and shopping areas. \$200 per month. 224-1666 or 222-1770

\$215 CHEERY LARGE 1 bedroom, built-in, shag, pool, court yard, security gates. Near bus and shopping, about 1/2 mile from beach. Landscaping. 286-4198

\$200 AND \$400 one and two bedroom apartments. Tandem area. Close to shopping and bus and University. Covered parking, laundry room, security gates. 465-5177

SUMMER RENTAL: 2 large sunny furnished bedrooms for rent in beautiful quiet Lucinda home. June 15th to August 1st. 0.2 miles to beach. \$150 a month each. 753-1420

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SHIRLEY TEMPLE DOLLS for sale. 462-8737

FLORAL ARRANGEMENT in fiberglass with Fiberglas effects in motion. Have 2 to choose from. never used. \$35 each. 224-6830

LECTRA-CHEF electric barbecue, excellent. \$50. space for rug, dark brown beautiful. 3' x 4' x 15". \$150. fascinating electric wave machine. \$50. other miscellaneous. 270-0645

CROSSBOW, needs sight repair. \$15. Pair. Ball. console. AM FM radio. record player. \$20. crock pot. \$5. lobster trap. \$10. tall stand for boat. \$5. 224-5996

ZENITH 19" black and white portable, with rolling stand. \$25. coffee percolator. \$5. juicer. \$20. crock pot. \$5. lobster trap. \$10. tall stand for boat. \$5. 224-5996

NEAR SDSU 2 bedroom 1 bath house. Garage, covered patio, carpets, refrigerator and stove. \$300. 263-0633 or 263-1233

LANDLORD PROBLEMS? Under rent increase? He kept your security or cleaning deposit? Refuses to make needed repairs or get rid of roaches? Etc. We help. Give us a call. 455-1786. Protecting-deductions and enforcing tenancy laws.

NEAR SDSU, 4 bedroom, 2 bath house. Stove, refrigerator, carpets, drapes, garage, covered patio, available June 1. Students welcome. \$450. 263-8629

MISSION VALLEY condo near SDSU. \$355. 2 bedroom, 2 bath, new carpets, drapes, air conditioner, built-in balcony. Pool, jacuzzi, laundry room. 275-1564 or 274-6663

WANTED TO RENT: garage or small building in rural area near San Diego for storage and quiet study. Writing to consider any offer. 280-7332

LOVELY HOME, full bay view, furnished, 3 bedrooms, 2 baths, dishwasher, fireplace, \$165 week, summer. \$500 month on lease. 268-0816

MIRA MESA 2 bedroom, 2 bath, fireplace, beautiful large kitchen, completely fenced yard. 2 car garage. \$450. one year rent available. June 1. 453-6975

SUPER 2 BEDROOM 2 bath condo in North Pacific Beach. 6th floor with ocean city bay views. Security guards, pool, game room. \$99.000. 287-4352

MISSION HILLS, large new luxury one bed room condominium. Fresh carpet, wallpaper, painting, balcony, leaded chandelier, walk closet. Security Spanish building. pool, jacuzzi, garage. \$355. 433-4378

\$225 2 BEDROOM HOUSE, center of city, close to everything, nice neighborhood, available June 1st. 4565 Park Boulevard. 299-8438

# THE READER PUZZLE

No. 56 Auto Parts

By Don Rubin

Mike's Autotopia is a little like a museum. No one ever really buys anything. But then "Big" Mike doesn't make his money selling car parts, anyway. He makes it on his office machine.

Big Mike explains: "People come in, you know, and they ask me about some heap in the corner — say, that 1958 Chevrolet over there. So I tell them something about it — anything, it doesn't matter — and they tell me about the one they had when they were kids. Then I point out that '59 Cadillac by the fence, the one with those giant taillights. The two were a set, you know what I mean? A '58 Custom Chevy had '59 Caddy lights. And pretty soon we're talking Fords and Mercs. It goes on for hours. The truth is, I haven't sold a part in years, not since I opened this place. But I have a lot of friends, and they drink a lot of coffee. Throwing a quarter into the machine, you can help me with the inventory."

The year and make will be sufficient.

Rules of the Game.

1. Prizes for solving the Reader Puzzle will be copies of the Reader book.
2. All entries in the Reader Puzzle contests must be received by the Reader addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138 by nine a.m. Friday, eight days following the issue date.
3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five books to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle card. And no phone calls or trips to our office.
7. One entry per person.

Winners of Answers to Reader Puzzle #54, Snipers Charming

There's no doubt about it. This puzzle threw you for a loop! It turned out to be a lot trickier than it looked, not to mention that it forced you into deciding such deep philosophical questions as "When does a plain car become a tenced arch?" (Only the spirit of J. Edgar Hoover knows for sure.)

And to the rest of you — cheer up. Someday your prints will come.

Of the thirty entries we put our magnifying glasses on, only Renda Cole of La Jolla and Pat Maguire of Ocean Beach made it to the head of the classification. We don't know if it was just accidental or if you two had the whiff world in your hands, or even if the FBI knows anything about you, but, whatever the case, congratulations Renda and Pat. There are very few puzzles that have been won by just two people.

1. B - double loop  
2. G - wheel  
3. D - pointed arch  
4. D - pointed arch  
5. G - wheel  
6. E - central pocket  
7. B - double loop  
8. C - arch  
9. A - accidental  
10. B - double loop  
11. C - arch

12. A - accidental  
13. C - arch  
14. F - loop  
15. G - wheel  
16. D - pointed arch  
17. G - wheel  
18. A - accidental  
19. F - loop  
20. C - arch

