

OFFICE SPACE fully carpeted, paneled, built-in, \$275. Large industrial space, concrete floor, 2760 sq. ft. Office parking, new building, C-100, 4168 Pajaro, San Diego 92110.

\$235 - 1 BEDROOM FURNISHED, 1000 sq. ft. bath, big fireplace with electric starter, quiet adults, no pets. North Park NW. Parking and laundry. 299-2389.

\$500 MONTH - 2 bedroom, 2 bath unfurnished, cond. on San Bay with view. Year round. Agent 272-8800.

ONE CAR GARAGE for rent, workbench and shelving for storage or mechanic work. Located in quiet neighborhood. Available June 1st. \$30 monthly. 254-0378.

SUMMER RENTAL, 3 bedroom, fully furnished, Escondido area, large fenced yard, landscaped private pool, air conditioned. Available June 1st to September 1st. \$400 per month. 743-8561.

NEW 3 BEDROOM, 2 bath Clairemont Square duplex, \$410. Patio, yard, dishwasher, range, refrigerator, canyon view (optional), quiet cul-de-sac, no pets. 3029 Pico/Clayton Court. 459-0971.

OFFICE TO SHARE, with Alternative Heating Air person. Great location, good parking, wonderful opportunity for the right person. For more info, call 263-3817.

ENJOY SOUTHERN CALIFORNIA ambiance at the finest. Studio, 1 and 2 bedrooms in centrally located Mission Valley from \$250. Coast Equities, Inc. 297-7720.

2 BEDROOM with workshop/garage (with water, sewer and electric). Best location in North Park. Carpet, drapes, refrigerator, stove included. \$350. 459-1877.

PACIFIC BEACH 2 bedroom, fully furnished, TV, 2 blocks from beach and shopping. Sublease June 20-July 30. \$480 includes all utilities. Bob or Jay 488-0065.

GARAGE, 2 car, located North Park, Morley Field area. \$40 per month. Joanne 297-9974, evenings or weekends.

SDSU CONDO, 2 bedroom, 1 1/2 bath, adults or conditional, pet, laundry, dishwasher, refrigerator. Attractive, easy to appreciate. Available June 15. \$350. 469-6428.

ARTIST SEeks inexpensive space for weaving studio. Bands 222-4503, evenings.

2 BEDROOM HOUSE, formal dining room, fireplace, 48th Street, north of El Cajon Boulevard. Spacious clean, quiet, 2 bus lines. 585-3257.

CONVERTED GARAGE room, share kitchen and bath with main house. Fireplace, carpeted, paneled, but basic. \$115 & 1/2 utilities. 225-7538.

PLAYROOM TERRACE, unfurnished, cond. living room, 2 huge bedrooms with deck, 2 1/2 baths, fireplace, patio, near UTC, UCSD, VA and Scripps Hospitals. \$495 per month. 453-2028.

RENTAL WANTED: 3 bedroom house that will be vacant this summer. Reliable couple with one child, excellent references and credit. Mission Hills or Ocean Beach. 460-8100.

F103, 3 BEDROOM, 2 bath, cond. close in West Street, San Diego, clean. Garden, storage, washer & dryer, hot/cold AC. \$450. Available June 1st. 452-8280.

BEACH COTTAGE, 1 bedroom, 1 1/2 bath, to beach available June 1st. \$425 per month or weekly rate. Sleeps 3 or more. Pacific Beach 272-7877, evenings.

PRIVACY, country living. Peaceful 10 acres, enclosed. Outside Ramona, ocean-view. 45 minutes to SD. Sheds 2 bedrooms, \$140 plus 1/2 utilities. David 789-3111 after 5pm.

\$250 BRAND NEW - Unfurnished apartment, 1 bedroom, 1 bath, 4th Street & El Cajon Boulevard. Carpet, drapes, stove, refrigerator, laundry privacy. 278-8287.

GOLDEN HILLS area, very large brand new unfurnished 1 and 2 bedroom condos, close to bus and park, 1 block from Highway 56. Rent \$275 & \$350. 272-2260, evenings.

ESCONDIDO 2 bedroom, 2 bath, cond. All appliances, pet-free setting. Available June 1st. \$350. 284-5110 or 278-7518.

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino Mountains. Cabin, fully furnished, close to hiking trails, boating. References required. Bands 282-4810.

GARAGE WANTED: Musicians seek a double garage, private studio, dry, secure, electricity. Rent. Ocean Beach. 391-4184 before 5pm.

SUMMER SUBLET June 1st, July 1st, fully furnished, including TV, stereo, & piano. Very close with a nice backyard. 816-205-0065.

MOUNTAIN CABIN - Big Bear Lake, 2 bedroom, full, fireplace, new. Reservations. 840-2841, evenings & weekends.

APARTMENT FOR RENT, 1 1/2 bedroom, 1 bath with day-care view, newly refurnished hardwood floors, beautiful built-in glass cabinets, \$300 a month, no pet. 297-9308 or 251-0945.

1 BEDROOM unfurnished apartment - Barco Court, well set up, carpeting, stove, refrigerator, air conditioning, parking, water, pet, laundry facilities. \$220 a month - \$100 deposit. 281-0055.

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Sun Country presents the "KING CHAIR", elegantly comfortable, with an equally comfortable price... Visit Sun Country for fresh, new home furnishing ideas and fantastic savings. It doesn't take a king's ransom to shop at Sun Country. Come in today!

FREE MATCHING OTTOMAN with the purchase of any King Chair. Many fabrics to choose from. King Chair prices start as low as \$269.99. Offer expires May 31st, 1979.

**SUN COUNTRY FURNITURE**  
CORNER OF GARNET AND HAINES  
1477 GARNET AVE., PACIFIC BEACH  
Showroom open seven days a week!  
270-1141

We honor most major credit cards

NEW 2 BEDROOM duplex, \$295. North Park, 800 S University, built-in dishwasher, range, refrigerator, view, north Oak Oak, no pet. 380-0505 Watson Avenue. 488-2383.

ESCONDIDO, 1 bedroom, 1 bath, cond. 1811 E. Grand, All appliances, large open area. Available June 1st. \$250. 287-3454 or 287-1005.

2 BEDROOM, 1 1/2 bath 2 story condominium. Unfurnished. Near Del Mar race track, child, small pet or singles OK. \$435 monthly. 481-1708 evenings or weekends.

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

5 BEDROOMS, den, fireplace, large kitchen, dining room, paneled walls, ocean, carport, drapes, large yard. Golden Hill near Park. 498 a month. 452-9912.

\$415 A MONTH with lease. University City 3 bedroom, 2 bath, pool, recreation area, pet, age, pet, carpets, drapes, storage. Quiet, non-smoking adults only. 278-4338, evenings.

RENT FURNISHED ROOM with private bath in a Clairemont nursery school. Kitchen privileges. \$100 monthly. School in session 8:30-4. Non-smoker. references. 452-5583, 6pm.

ALL ADS MUST BE TYPED. Double spaced on a 10 cent or 30 cent pad. No abbreviations or sexual connotations are allowed. Any instructions should be on separate sheet.

FREE CLASSIFIEDS. Ads of less than 25 words are free to private citizens and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. All free classifieds run for one week only and must be mailed in. All parties are limited to one free classified per week. No free ads will be accepted at the Reader office.

DON'T CALL US. Due to the large volume of free classifieds, we cannot handle calls or phone inquiries from our readers.

DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 9 a.m. Thursday, one week before the intended issue. Only paid business ads and private parties may be brought to the Reader office (635 State Street, downtown) before 3 p.m. Monday, Tuesday, Wednesday and Thursday. All private party ads of 25 words or less require a \$50 rate fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse ads for failure to fit in appropriate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO: READER CLASSIFIEDS, P.O. BOX 80603, SAN DIEGO, CALIFORNIA 92138.

\$500 A MONTH - Summer La Jolla town house, full bathroom, fully furnished, pool, air conditioning, garage. Motor adult preferred. No children. No pets. 453-0043.

\$275 - LOVELY CROWN Point 1 bedroom apartment, duplex, refrigerator, range, Petrol, mature adult. No children. No pets. 453-0843.

PENTHOUSE STUDIO \$200 per month, furnished utilities paid. 2125 36th Avenue near Balboa Park, with outstanding views. 239-9519.

Real Estate CLASSIFIED DEADLINE: CHANGE. This week only, paid business ads and late private party ads will be accepted at the Reader office (635 State Street, downtown) Sunday, May 26, until noon. The Reader will be closed Monday, May 28.

3 BEDROOM, 1 bath plus studio and patio, new view, fenced yard, conveniently located on 1150 square foot lot. \$74,500. Linda Vista 292-9768.

3 BEDROOM, 1 1/2 bath, mobile home, Laureate Adult Park. \$13,000. \$700 down. Owner will carry financing. Buyer to pay insurance and upkeep. 443-3058 after 4:45pm. Vista 292-9768.

POINT LOMA house for sale by owner. 3 bed room, 1 1/2 bath, large backyard, covered patio. Must sell soon. \$107,000. 222-7516.

MOBILE HOME, 2043, 2 bedroom, 1 1/2 bath, room, island kitchen with dishwasher and refrigerator, private lot, fenced, children and pets welcome. In Power. \$25,500. 488-2268.

TIED OF COMMUTING? Tired of shoveling rocks? Let Coast Equities professional staff help you find the carter in the Mission Valley. Own the best. 272-7720.

LUXURIOUS MISSION HILLS townhouse with breathtaking view of San Diego Bay. For more information call Lu 278-8400.

LOOKING FOR a condominium or a house? For the most complete real estate service available, call our team of full-time specialists at Coast Equities. 297-7720.

BEST OF BOTH WORLDS. You can still own real estate at a reasonable price without having to move out in the sticks. Coast Equities, Inc. 297-7720.

LUXURIOUS NEW 1 and 2 bedroom condos including fireplace, microwave, balcony, ceramic tile, carpets, drapes, garages and many more. 110 N. 10th Avenue, Chula Vista. Ca 428-5050.

3 PERCENT COMMISSION to sell your apartment or commercial. Co-op with other brokers via MLS service, advertising, exchange, meeting marketing. Lots more. Knowledgeable income broker. 272-9451.

RESTAURANT-Land & building. Carolyn Best. 272-7770. \$94,500. Key Realty. 222-0464.

MODERN 3 bedroom, 2 bath, soaring ceilings, open beams, wood-ceil-de-sac in Point Loma, near beaches & the Bay. \$103,000. Key Realty. 222-0464.

16 APARTMENT UNITS - 3 years old, full security. Amenities & garages. 280-8700.

WHAT A DEAL - 1 1/2 blocks from beach, 72 units, 8 beds a gross, 8 years old, private financing, installment sale, reduced to \$2,000. 280-8700.

TWO DUPLEXES - Buy one separate or 4 units, great area, \$71,000 for each duplex. 280-8700.

SINGLES, PARTNERS, couples - New 2 story, 2 bedroom, pet. Many extras included. \$8000 down, no qualifying. Close to all. Only \$41,500. Doug 697-6881 or 585-5200.

FANTASTIC VIEW - Brand new 3 bedroom, 1 1/2 bath, 2 car garage, built-in, laundry room, Birney Valley, only \$82,800. Realty Executives La Mesa. 697-0881.

MOBILE HOME FOR SALE, 24x8x10, Kinkwood, 4 bedroom, 2 bath, plus family room and office addition, large lot, Lakeside area, adults only. 443-0543 or 443-6886.

BEAUTIFUL VIEW, new, 1840 square foot, 3 bedrooms, 2 1/2 baths, pet, garage, 1/2 acre, been transferred north, available now, \$35,000 down \$110,000. 446-9686, El Cajon.

COUNTRY LIVING in Ramona, vintage 2 bedroom on 4 acres, zoned 2 acres, trees, ponds and garden. By owner. 484-0286 or 789-1339.

MOBILE HOME 8x45, adult 1 bedroom, Good condition. \$5900. Great country view. Lake Jennings area. 2nd, porch, small dog OK. 297-9181. 587. Owner. 448-4458 or 561-6595.

LEASE BUY OPTION. Brand new 2 bedroom, 2 bath condominium, fireplace, private laundry, all features. \$4700. 277-3386.

MOBILE HOME, 12x60 with beautiful 10x24 kitchen in new Lakeside park. Large yard. Many extras, must sell. First \$12,500. 299-8251 or 446-5884.

PLAT IN SAN DIEGO 140 & 140, \$85,000. R1 lot in Pointe, \$1800. 478-5082.

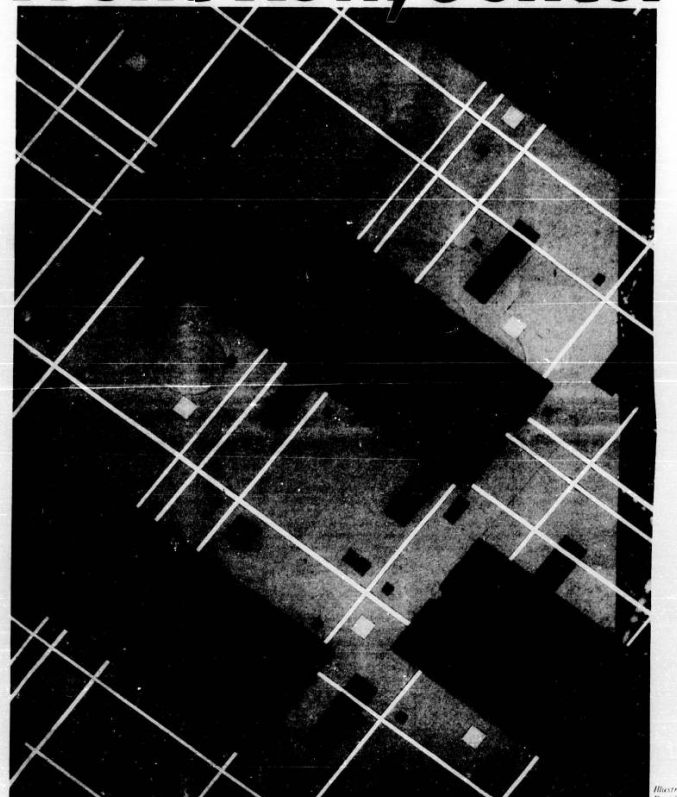
LAND FOR SALE, Palmdale 2 1/2 acres desert land, water and electricity available close by. A good investment at a good price. Must sell. \$6000. Adam 282-2825.

I WOULD LIKE to buy some property from an owner with no commissions involved. 583-9044.

# READER

VOL. 18 NO. 21, MAY 31, 1979 SAN DIEGO'S WEEKLY

## Front Row, Center



Illustrations by David Diet

Going to the Rod Stewart Concert? Didn't get good seats? Night of the show, you don't you ask those lucky people sitting up close just where they got their tickets.

When tickets for the upcoming Rod Stewart concert at the San Diego Sports Arena went on sale two months ago in the gray light of an early Sunday morning, the scenario resembled one of those trick pictures in a magazine. The closer you looked at it, the more you noticed peculiarities. Superficially, the event appeared to be the standard scramble for rock show tickets. It had begun back in early December, when the first die-hard fans of the British rock superstar began scheming to get tickets even though the exact date of the concert hadn't yet been announced. Some such fans, in response to the rumors, deposited

(continued on page 7)

By Jeannette DeWyze and Jim Mullin

# City Lights

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After the fact, it would be a shame to see the city's cultural efforts, in voting for community facilities.

**OUT!**

We will get a regional shopping center in Escondido, built by private enterprise, who City Hall gets out of the business.



I'm impressed with Mr. Hahn's cultural involvement in other communities where he has shopping here. The center will offer us some badly needed community facilities.

**VOTE YES on A**  
Tuesday, June 5

From the Escondido Times-Advocate

## Shop Talk

An interesting split has formed between smaller businesses and larger ones in Escondido. And, as Spain's civil war supposedly preaged the Second World War, this Escondido battle may be a warm-up for later redevelopment fights in downtown San Diego. Two years ago, small businessmen and poor Mexican-American homeowners in downtown Escondido led a campaign against the razing of portions of downtown for a shopping center to be developed by Ernest Hahn. On November 8, 1977, Escondido voters defeated Hahn's center two-to-one. But Hahn is indefatigable, and he has resources. This time he has reached an agreement with the city council that will permit him to lease from the city seventy-five acres of Kit Carson Park, 234 acres of picnic, camping, and playground area on the east side of Interstate 15 on the southernmost tip of Escondido. (The land for the park was purchased from the City of San Diego in 1966 and so named because of Kit Carson's role in the Battle of San Pasqual, which was fought a few miles from the site of the park.) Next Tuesday, Escondido will vote on this proposed lease, and though a full copy of the lease arrangement has not been made available to the public, enough details are known to raise the hackles of the small businessmen and an assortment of conservationists.

Hahn is best known to San Diegans for his protracted efforts to build a shopping center in downtown San Diego, and his bestowal of Fashion Valley, in 1969, and University Towne Centre, in 1977, on San Diego shoppers. His desire to locate a shopping mall in Escondido is not illogical. The Escondido Village Mall and the adjacent Vineyard Shopping Center, located in the east end of town, at least up to now have not been shopping successes, a situation some attribute to the fact that Highway 78, which was planned to go through the east part of Escondido on the fast-growing Valley Center and Ramona, and which was to go right by Escondido Village Mall and the Vineyard, was stopped by the local citizenry after it was too late to halt construction of the malls. A few years ago the El Norte shopping center was planned for some vacant land on the northern edge of Escondido, and there were commitments from Montgomery Ward, Mervyn's, and some large auto dealers. But other big department stores—Robinson's, J.C. Penney's, the Broadway, May Company—said that location was too far north. So the city politicians have joined the Ernest Hahn chorus, saying that Escondido must have a shopping center to keep its sales dollars from going to Plaza Camino Real, twenty miles away in Carlsbad. (Camino Real attracts ten percent of the San Diego

redevelopment campaign two years ago, he also does not oppose shopping centers in principle. He even thinks it's time for the city to make parkland into a shopping center, as long as the city sells the land to the highest bidder and then perhaps goes on to buy other parkland with the proceeds. But he's angry about the city "getting into the landlording business." And worse than the city just acting as landlord, the city will also have an interest in the center's retail sales because it will get ten percent of the "average rent" (average rent would be paid by mall stores when their sales surpass the center's average sales volume per square foot).

The arguments go on and on. But what makes this election memorable for Escondido is the money going into it. As of May 21, the Hahn forces had collected nearly \$80,000. That's about fifteen times as much spent in a traditional city council race there. All but \$260 of this money came from Ernest Hahn, Inc. (\$35,200). Ernest Hahn as an individual (\$29,800) and May Stores Shopping Centers, Inc. of Los Angeles (\$15,000). The Preserve Our Parks committee, on the other hand, raised \$21,000 (the largest gift was \$7000 from Walker Scott, which operates a store in the Escondido Escondido Village Mall).

Since Escondido has no television station of its own, the weight of the spending has been in radio, direct mail, and newspaper advertising. Hahn's heavy newspaper advertising reinforces the editorial messages of the town's daily paper. For two months now the *Escondido Times-Advocate* has promoted Proposition A and has called its opponents "no-growth groups." This pro-development position of the *Times-Advocate* (circulation 31,600) contrasts boldly with the anti-redevelopment opinions taken by the paper throughout most of the campaign two years ago. Shortly before that campaign, the *Times-Advocate* was bought by the *Chicago Tribune*, and Tribune executives came to see eye to eye with Hahn, Inc. executives. After all, wouldn't it be nice to know someone who might do it? However the plot winds its way to the police investigators, Tyler stresses that the department looks into every reported plot in the offing. "You just can't receive information that somebody might be killed and not do something," he says.

In the recent Latham case, the police finally arrested the old man on a felony charge of solicitation to commit murder. He pled not guilty at first, but then changed the plea to guilty to a misdemeanor. Although the judge put him on three years probation and ordered him to seek psychiatric counseling, the incident ended up costing the senior Latham \$5000 anyway in the form of a fine.

Both Tyler and McLennan stress that they don't see many murder-for-hire cases develop

in the Escondido U.C. Penney store would like to change, too, to be able to meet some needs in a 150,000 square foot store. In another effort to get his message to Escondido voters, Hahn has been equally ambitious but somewhat less successful. John Farnsworth, the Hahn organization public relations man, says, in 1979, asked a young reporter from the *San Diego Daily Transcript*, who has been covering Hahn's proposed downtown San Diego shopping center closely and who has personally been favorable to the Hahn forces, to write a story for the

leaves of absence for a month or two and to help on public relations with the Escondido center. The reporter declined and referred Farnsworth to Mike Hahn, who was about to leave his job as an assistant to San Diego City Commissioner Larry Strating. Tom Gallo, Public Relations, also declined. The Hahn organization eventually settled on Dave Ferris, Associates, a San Diego based public relations firm. Why then the Hahn people's spending and heavy campaigning can turn the balance in favor of North County Lane must depend on

vote turnout. But only the Hahn forces can decide on other voters. From that there appeared to Proposition A have an advantage since the following factors would likely offset those in favor of Hahn: since this vote will be a test of Hahn's buying power, Hahn's success in 1977 could be a sign of a campaign. Hahn did not spend one penny.

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## I'll Buy You A Beer If You'll Snuff My Mother-In-Law

One of the most recent cases of murder for hire, to unfold in San Diego, involves the police pursuit of a crime, police investigators in one case say that when the average law-abiding citizen someone out to kill someone, it usually has to do with a wife or a daughter in law. Latham contacted a local former employee, a man who at once recognized a bid for hire, and explained that he was looking for an "employee" someone to do a dirt job. As soon as Hahn happened, the man turned right around and contacted the authorities, who promptly built a case against the would-be employer.

Someone almost always hears about it before the crime takes place," declares Lieutenant Mike Tyler in the police intelligence unit, the department which most commonly investigates tips that a hired killing is in the offing. Tyler says would be employers of killers often turn to pubs as likely hunting grounds. "Or maybe they know some hard-living guy who might entertain the idea," he says. Sergeant Bob McLennan of the intelligence unit chimes in, "Even in my own little world, there's someone who might do it. I might know someone who might do it." However the plot winds its way to the police investigators, Tyler stresses that the department looks into every reported plot in the offing. "You just can't receive information that somebody might be killed and not do something," he says.

In the recent Latham case, the police finally arrested the old man on a felony charge of solicitation to commit murder. He pled not guilty at first, but then changed the plea to guilty to a misdemeanor. Although the judge put him on three years probation and ordered him to seek psychiatric counseling, the incident ended up costing the senior Latham \$5000 anyway in the form of a fine.



employee carried a secret recorder on his body. Police listened in on and recorded the chilling conversation in which the older gentleman offered the would-be killer \$5000. Sergeant Bob McLennan of the intelligence unit chimes in, "Even in my own little world, there's someone who might do it. I might know someone who might do it." However the plot winds its way to the police investigators, Tyler stresses that the department looks into every reported plot in the offing. "You just can't receive information that somebody might be killed and not do something," he says.

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in San Diego, particularly compared to larger Eastern cities like New York and Chicago. McLennan says the police intelligence unit might get three to five tips a year, other assorted agencies might field a few more. Because of the rarity of hired killings, McLennan also says the fees can vary greatly. "It's pretty much whatever you can get," he says. "One guy might do it for \$500 and another might turn out and ask \$5000." Intended victims also vary, although spouses, business associates, and close relatives naturally are the most common targets, with motives ranging from financial gain to revenge. Those who would hire killers can include conspicuously successful members of society, like one million-dollar-a-year insurance salesman from San Carlos who tried to arrange for

Both Tyler and McLennan stress that they don't see many murder-for-hire cases develop

his wife's death a few years ago. Bob Abel, chief of the district attorney's special investigations unit, which deals most frequently with the crime, explains that the salesman, Dave Stone, was trying to do away with his estranged wife, a beautiful and voluptuous young woman who'd run off with another man to Marysville, near Sacramento. Abel says Stone (a college graduate who'd won a salesmen of the year award) repeatedly asked a bartender for suggestions on likely killers, not knowing that the bartender was also a police informer. As a result, the bartender steered Stone to a meeting with a police undercover agent, a hulking, ugly fellow equipped with a customized motorcycle and who posed easily as a Hell's Angel. The transcript of the conversations between the two of them read like a hackneyed television script. Stone even showed the supposed hiker the \$30,000 insurance policy which he expected to pay off upon

completion of the murder, and he suggested that the would-be killer first rape his wife to make the killing seem like a sex crime. At one particularly strong moment, Stone urged the hiker not to talk to the police, pointing out that most crimes are solved as a result of "sops." And "comp. atten?" as smart as they'd like, "they're too stupid to think they are," he sneered. (He eventually drew five years of probation and six months in jail.)

Both Abel and the police investigators say few of the killings go to completion, with the exception of organized crime murders. However, both officers stress that organized crime types, assiduously steer clear of offering killing services to the ordinary citizenry. "The organized crime types have to be motivated by something other than money, usually," says Tyler. "Otherwise, if they did the deed, how could they trust the person that hired them?"

Both Tyler and McLennan stress that they don't see many murder-for-hire cases develop

Journalists D.W. and Carlos Best









# Front Row, Center

(continued from page 7)

places in line did claim the rewards they had come for tickets in the first few rows of sections B and C (two of the three blocks of seats that come closest to the Sports Arena stage). But many of those who endured the all-night wait within spitting distance of the ticket windows walked away from them with seats twenty rows back from the stage and farther, this in spite of the fact that it is the Sports Arena's policy to sell the best tickets first. One of those whose seats turned out to be something less than expected was Martin Parker, the Hermosa Beach resident who'd spent the night, grinning, in a cory spot at the very head of the second line, where he had propped his back against the wall directly under the ticket window and surveyed the growing crowd like a king. Parker says his jaw dropped when the window opened unexpectedly and he finally sat down at a seating chart. He says all of the choicest sections, A, B, and C, were crossed off. His drive to San Diego and all-night encampment netted him only four seats in section D, row seven. "They told me the promoter, Marc Berman, had pulled those sections," Parker later related angrily.

It is a fact that Berman withheld tickets from public sale, but the exact number remains in dispute. Buck's Ticket Service, a local ticket-scalping agency, commissioned about one hundred people to wait in line throughout the night. Although the majority of them stood in the first positions in the lines, they didn't obtain a single ticket from the six best lower-level sections, four huge sections, and forty-four rows in the first three sections in front of the stage. Based on the configuration of the 480 odd tickets the agency was able to buy at the windows, Buck's subsequently estimated that more than 1400 tickets were missing. Quinn, the Sports Arena general manager, said later that 980 tickets had been purchased by Berman before the windows opened. The day after Quinn offered this figure, however, a source close to the Sports Arena indicated that an additional 300 tickets, which had been set aside but not yet purchased, had just been paid for by the promoter. Quinn, after checking with his box-office manager, verified the new figures and further stated that 300 more tickets had been held. Thus, according to the Sports Arena, a total of 1587 tickets—the best in the house—were unavailable to the general public.

Marc Berman is vague about the number of tickets he pulled. At first he said the total never exceeded 500, a figure he later revised upward to 1000. "It was definitely no more than a thousand," he declared. As for the discrepancy between Berman and the Sports Arena, he wailed, "I'd be very careful in your figures. That's all I can say . . . The Sports Arena is wrong; they're not even close." Matt Curto, the arena's box-office manager, counters by pointing out that 1587 tickets had been pulled and that he had already deposited a check from Berman for 1287 of those tickets. However, Curto was unable to produce any kind of receipt or invoice for the money (\$10,087.50) or for the tickets. He says only that he "wrote down on a notepad what Marc requested." Curto subsequently admitted that he had merely taken "an educated guess" at the figures. Upon rechecking what records he did have, he claimed Berman withheld exactly 1359 tickets and had thus far paid for 1064 of them with two separate checks.

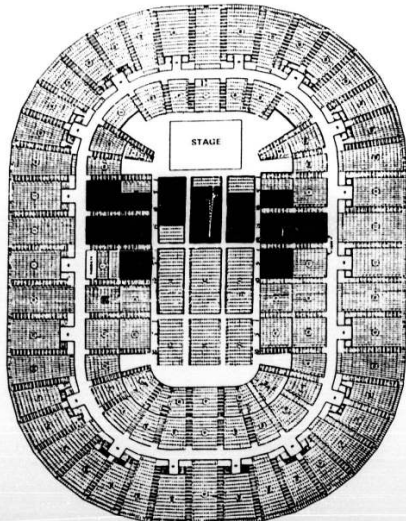
Though Berman never comments on the latest figures offered by the Sports Arena, he does say that the tickets will be, or already have been sold (at face value) to San Diego radio stations KPRI, KMC-

(Magic 91), and KFMB-FM (B-100), to Warner Brothers Records (Rod Stewart's recording label), and to the Stewart entourage. Berman says Rod Stewart and his friends will get 130 of the tickets. Warner Brothers Records paid for seventy tickets, according to Kay Grantham, who is secretary to Warner's vice president for artist development and publicity. (Warner Brothers will distribute their seventy tickets to San Diego radio stations, among them KGB, KPRI, KCBQ, B-100, 91 X, and KSDN, and to record stores such as Licorice Pizza, The Warehouse, and Tower Records.) Regarding the San Diego radio stations, Berman says, "There are a lot of these radio stations that have helped me throughout the years, and rather than have them wait in line, I gave them the opportunity to buy some seats through our office—so they wouldn't have to fight the lines that were going to be there for Rod Stewart." KPRI's general sales manager, Ron Hemming, says his station took advantage of Berman's generosity by purchasing forty tickets, all of which have been handed out to listeners. Richard Barth, general manager of Magic 91, says he wrote a check to Berman for fifty tickets, which were also given away on the air. B-100's assistant promotions director, Gina Koons, says she hasn't yet received the tickets, but her station bought, but she expects that most of them will be parceled out to listeners.

Including an additional thirty-two tickets Berman says he set aside for his personal friends, the total number of tickets accounted for comes to only 362. When asked to explain the confusing figures, Berman heatedly stated that there were still more tickets "on hold" for Warner Brothers and the radio stations. Twenty-two tickets, he claimed, were purchased by a salesman from KPRI; fifty more were awaiting delivery to station personnel at Magic 91; and B-100 had seventy more reserved. Warner Brothers, he said, had 120 more set aside. Spokesmen for Warner Brothers, B-100, and KPRI say they know nothing about such extra tickets, but Ron Wilson, a salesman for Magic 91, confirmed he placed an order with Berman for about fifty tickets and explained that he was "doing everybody a favor here [at the station] so they wouldn't have to stand in line [at the Sports Arena ticket windows]."

If Berman is correct—that an additional 262 tickets were held in reserve for these various groups—the total number (624) still falls far short of the Sports Arena's figure of 1359. While he will not acknowledge any contradictions, Berman admits, "It's not the first time that people didn't know where tickets have gone." And he says he can offer no explanation for the appearance of many tickets in sections he withheld from sale at Trip Tickets—a San Diego ticket-scalping agency—except to assert that no one in his organization served as a conduit. Nonetheless, the tickets did appear there, and also in Los Angeles at another scalping agency, Troy Ticket Service. Two days after the chaotic sale at the Sports Arena, a reporter paid Trip Tickets forty dollars each for two tickets. They were originally priced at \$12.50 in the tenth row of section B for the Stewart concert. (According to the Sports Arena, section B, row ten, was held open from public sale by Berman.) That reporter was also able to obtain the names of numerous other individuals who emerged from Trip Tickets that day; they proudly flashed tickets to seats all over sections that had been unavailable at the box office the morning of the sale.

The Rod Stewart ticket sale thus represents a blatant case of tickets being un-



Estimate of seats withheld from public sale Rod Stewart concert, June 19, 1979

available to the public: the arena had allowed no prior mail order, and when those who were first in line scanned the seating chart to make their choices, they could see that major sections had been crossed off. However, not all cases in which determined ticket buyers end up frustrated are so obvious. Tickets for concerts at the Civic Theatre and Rosy Theatre, for example, may go on sale at several outlets simultaneously, thus complicating the issue of who was first in line. For shows where the facilities accept mail orders, it's even more difficult for the individual concert fan to know if he ever had a chance of getting the best seats; if he receives mediocre ones through the mail, he must always wonder about his timing; he may have heard about the mail order a day too late, right on the heels of some pack of buyers who gobbled up the best tickets in the house. In contrast, the scalping agencies, because they devote full time and effort to getting tickets, are in a better position to know what's available when and where. And ironically, some of the most detailed and extensive reports about missing concert tickets come from the mouths of scalpers themselves.

By far the oldest, largest, and best organized ticket-scalping agency in San Diego is Buck's, located on Garnet in Pacific Beach. A fast-talking, intense twenty-six-year-old law student named Paul Rys owns the business, though he remains in the background and rarely works in the office any more. Rys says he drifted into scalping gradually. In 1975 he was working as a cashier at the Fed-Mart across from the Sports Arena and he found himself buying tickets to concerts for friends. He says he was "asked" to start a ticket-scalping agency in San Diego. He realized that the arena's policy at that time—allowing unlimited purchases—permitted major abuses. He mentions, for example, how he was using 6000 tickets issued as "comps." A small number of such complimentary tickets are usually made available for each concert (the exact number is a matter of negotiation between the promoter and agents for the musicians). They belong to the promoter and are not to be sold to his friends, staff, reviewers, radio stations, or anyone else he chooses. The contracts between the promoters and artists usually strictly limit the number of complimentary tickets, however, since artists frequently receive some monetary percentage of the total number of tickets sold; if tickets go out as comps, those are tickets on which the artist makes no money. Rys's records indicate that some comps in rows F and G went to radio station KPRI, nineteen tickets in F and G

claims that he entered the business because he thought he could provide a service. "People did not want to wait in line to get the tickets. I thought it could be an honest enterprise." Now he says his opinion has changed and he staunchly asserts that ticket-scalping agencies, his own included, should be outlawed. "Tickets are a dirty business," he states flatly. "Although we run an honest operation, overall the public is being hurt." He says the public primarily is being hurt by being shut out of even having a chance to buy tickets.

Rys offers case after case of apparent chicanery. One of the most notable examples involved the concert by the rock group UFO held at the San Diego Civic Theatre on April 2, 1979. Rys says his employees at Buck's followed their standard procedure before the concert was officially announced—by anonymously calling the Civic several times a day to find out what concerts had been scheduled. He says that during one of those calls on February 7, a Civic Theatre ticket office employee said that a UFO mail order had just begun, so Buck's immediately had its agents send in orders for about one hundred tickets. The next day they ordered about 170 more.

When the tickets were mailed back, however, and the Buck's employees charted the seats they had received, they discovered that blocks of tickets in the middle of the first ten rows were completely missing. Civic Theatre box office manager Rick Berry later painstakingly went through the records of the mail orders filled by the theater and confirmed that, indeed, 134 choice tickets were not released in the mail order. (The Civic's spoliery to sell the best seats first.)

Berry has records showing what happened to some of those tickets; those issued as "comps." A small number of such complimentary tickets are usually made available for each concert (the exact number is a matter of negotiation between the promoter and agents for the musicians). They belong to the promoter and are not to be sold to his friends, staff, reviewers, radio stations, or anyone else he chooses. The contracts between the promoters and artists usually strictly limit the number of complimentary tickets, however, since artists frequently receive some monetary percentage of the total number of tickets sold; if tickets go out as comps, those are tickets on which the artist makes no money. Rys's records indicate that some comps in rows F and G went to radio station KPRI, nineteen tickets in F and G

went to the UFO group itself, and some comps in row G went to members of the Civic Theatre staff. However, that left blocks of tickets in six rows (a total of about ninety) unaccounted for. They went out neither as comps nor in the mail order. These tickets had to have been purchased, and Berry says only two sources could have bought them before tickets went on sale to the general public: either promoter Marc Berman, or one or more of the Los Angeles-based record companies.

When questioned about the UFO concert, Berman, the promoter of it, hauled out a list of comps he pulled from the event. He says any other tickets, those he purchased, would be included in the figures, which show a total of 119 tickets pulled. Oddly, Berman's figures don't quite match up with Berry's. They show sixty tickets going to KPRI (rather than forty), for example, and twenty comps going to the backstage crew. Berry says the backstage people normally would receive passes rather than tickets. In any case, Berry can't confirm or deny Berman's figures, since Berry says the Civic keeps no permanent record of tickets purchased by the promoter or record companies prior to a ticket sale—only of complimentary tickets distributed.

If confusion surrounds the identity of the buyer of those tickets, it's clear where large numbers of them wound up—like the Stewart tickets, those for UFO went to the Trip Tickets agency in Claremont. A former Buck's employee named Larry McCain runs the operation, which opened nine months ago in the Fed-Mart shopping center at Balboa and Genesee. A reporter purchased from McCain two tickets from the missing sections, seats one and two in row C, for \$17.50 each (the tickets originally were priced at \$7.75). McCain freely admits that he had set aside additional UFO tickets located throughout the missing areas. He vehemently denies he obtained the tickets directly from Marc Berman, but he does say he acquired large blocks of them through one or more "deals." Rys tells of another incident, one relat-

ing to the sale of tickets for the concert by New York rocker Lou Reed, promoted by Berman and held at the Rosy Theatre on May 1, 1979. Apparently, the scene at the box office located upstairs at the former movie theater on Cass Street in Pacific Beach was a veritable festival of scalpers when tickets went on sale at 10:30 a.m. March 7. Two scalpers from the TNT Agency, another operation like Buck's and Trip, stood first and second in line. Because the Rosy's Ticketron ticket machine is programmed to issue the best tickets first, the TNT employees expected they would receive front-row seats, but they only obtained tickets in the third and fourth rows for the first of Reed's two shows. (Rys, who observed the sales, later photocoped those tickets to document that the first- and second-row tickets were missing.) McCain, who stood third in line, personally bought no tickets for the first show. Yet two days later, a reporter was able to purchase from Trip Tickets two front-row tickets, A1 and A2, which were issued by the Rosy's ticket machine, for the price of twenty-five dollars each. (Lou Reed tickets had sold for \$8.50 at the box office.)

Jeff Carson, Marc Berman's former partner, who now serves as the business manager for the Rosy, later noted that ten of the seats in the front row of the first Lou Reed show had been pulled for Louie Proccaccio, Marc Berman's production manager. Though McCain from Trip Tickets acknowledges that he and Proccaccio know each other, he insists that Proccaccio didn't sell him those tickets to the Lou Reed concert. "I'm sure there is a way we may have ended up with . . . front rows for the first show," McCain concedes, "but I didn't pick up anything at all from Louie."

Although McCain waxes vague about the source of those particular tickets, he disclosed an astonishing amount of information about ticket "deals" in general. A plump-faced young man who sells his wares under a constant shower of rock music, he cheerfully admits to being "a bit

scatter-brained," but he can fire off past concert dates, seat locations, and ticket prices with an almost electronic memory. He says individuals frequently contact his agency offering to sell blocks of tickets—tickets which, because of their peculiar configuration, obviously didn't go out through mail orders or at the box office. McCain declines to specify any names ("If I told you their names, they wouldn't sell me tickets any more"), and he says in many cases he doesn't even know who they are. As one recent example, he tells how a young man showed up at his agency and offered to sell him all the first row seats to the Rosy, an offer McCain eagerly accepted for a number of shows there. He says that particular source only dried up beginning with the Lou Reed concert, when the Rosy finally imposed a limit of ten tickets per person.

McCain steadfastly denies ever buying tickets directly from any rock concert promoter. "You don't ever deal directly with the promoter . . . That's how you get in trouble. A promoter does not sell you a ticket directly. I mean, think about how much trouble Marc Berman could get into with the public if the public found out he was selling tickets to an agency." However, the scalper says tickets also are sometimes available from various promoters' employees and former employees. For instance, he tells of one man, an ex-employee of a well-known, Los Angeles-based promoter, "who deal tickets all the time," until the man finally went into the promoting business himself. "There are many people [in some of the large concert-promotion organizations] that they could do it."

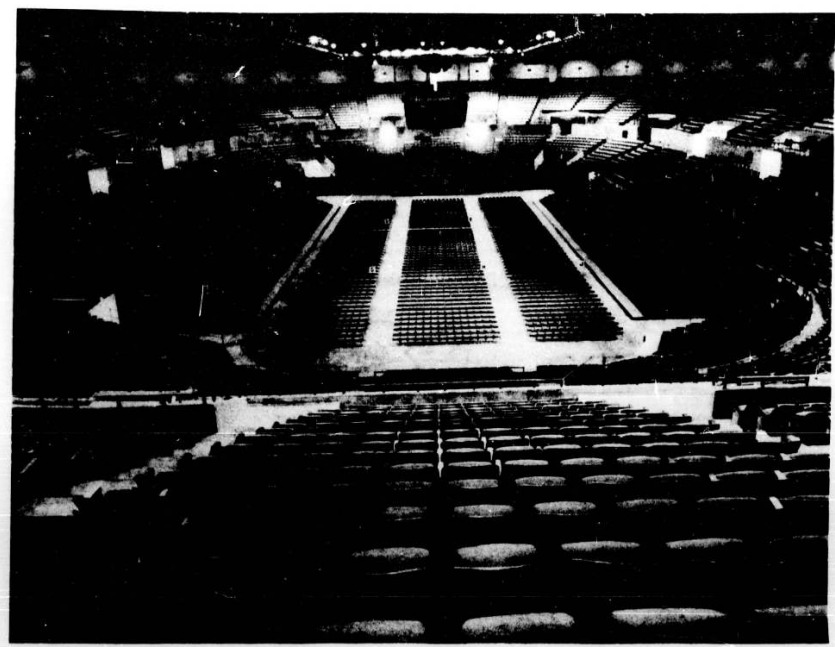
In fact, Jeff Carson (Marc Berman's former partner) even admits that temptation got the best of him last fall when he arranged to meet with the manager of Buck's, Bill Snyder. Carson says Snyder initiated the contact. Snyder says Carson indeed called the Buck's office. In any case, Snyder admits that he sincerely wanted to arrange a ticket deal when he conferred with Carson at Krishna Mal-

vey's on Mission Boulevard, an attempt that Snyder now regrets and says was morally wrong. Carson has an even more peculiar attitude toward the incident. He insists that he detests scalpers and would do anything to stop them. Yet he talks candidly about the deal he agreed to with Snyder. "I was no longer in the [promoting] business," he says by way of explanation. "When I was in the business, I really hated scalpers, and now that I'm back in the business, I hate 'em again." Carson claims that the real victims of scalping are the artists and the promoters—particularly promoters who take large risks and often net slim profits. Scalpers, whom he sees as taking slight risks and netting large profits, obviously rattle him. "So I was thinking, 'Hell, why should the scalpers make the money? Why should they take a free ride?' . . . If the deal was a chance to make some money."

Bill Snyder recalls that Carson seemed obviously nervous when the two talked for the first time. "He smoked a whole bunch of cigarettes, and kept blowing smoke in my face," the Buck's representative says. Snyder got the distinct impression that Carson was new to the enterprise of "dealing." The two talked about Carson getting Snyder tickets for the December, 1978, Linda Ronstadt concert—and also possibly for some other forthcoming Berman ventures. Carson today says he never would be used to buy the tickets in large quantities from the arena or from Marc Berman and then would turn around and sell them to Buck's.

Unknown to either man, however, Paul Rys (the owner of Buck's) had different ideas. Rys had instructed Snyder, his office manager, to accept Carson's offer, but he personally saw the situation as a perfect chance to catch someone in the act of illicit ticket dealing, so Rys called Mike Piranti (who at the time was the assistant manager for the arena) and Matt Curto, the arena's box office manager, to alert them to the fact that tickets were about to be pulled. Piranti confirms that

(continued on page 10)



## Front Row, Center

(continued from page 9)

Rys indeed did contact him. Curto says he "vaguely remembers" the conversation. Rys's Machiavellian machinations fell through, however, when someone from the Sports Arena called Marc Berman's office and warned the promoter that the arena had been tipped off. Carson recalls, "Marc asked me about it and when I told him what was going on, he said no way did he want to be involved in it. So I decided it wasn't worth the hassle."

If tickets didn't successfully flow from a promoter's former associate in that case, McCain at Trip says that tickets frequently come from "promotional people," and he adds that record companies are one of the biggest sources. "Record companies people do it all the time," he says, they can get the tickets and often don't need them at all. "I mean, anybody would want to make some money on it. . . . If they can make five to ten dollars a ticket, they'll do it."

Finally, McCain claims that some tickets also are removed from public sale by employees of the facilities (such as the Sports Arena) in addition to the record companies and the promoter's offices. (He denies, however, receiving any tickets under the counter directly from the arena.) Both Quinn and Curto of the Sports Arena deny that their employees have supplied tickets to scalping agencies. Curto notes that the Sports Arena's policy is to allow full-time employees an opportunity to buy only two tickets each, and even then they are not the best seats. "I never sell anything [to employees] up close. The tickets

are at least ten, eleven, twelve rows back." However, a reporter did make arrangements over the telephone last fall to purchase from a Sports Arena switchboard operator tickets to several concerts, including the Bob Dylan performance. The operator, who has since left the arena, promised to sell two backstage passes to the Dylan show for the price of \$150 each. When the reporter arrived at the Sports Arena to pay for the passes, they were not available; the switchboard operator instead offered to sell at face value a single ticket to the concert.

McCain talks about all such deals nonchalantly; his attitude seems to be that they simply constitute a standard part of the business, a business he claims he learned at the knee of Paul Rys. McCain, in fact, says that Buck's has made deals just like he does. "It seems to bounce from show to show who gets the best tickets," McCain also fires off examples of concerts for which he claims that Buck's obtained tickets not available to the public. Paul Rys, however, reacts to such charges in a radically different manner from McCain. Rys insists that ticket "deals" are unethical and that he's made a constant effort to insure that neither he nor his employees have bought such tainted goods. "If the public is not even given the opportunity to buy those tickets because they're pulled, then that's a rip-off of the public. Those people who don't want to be our customers aren't given the opportunity to get good tickets," Rys also points to the efforts he has made over the years to warn the Sports Arena of suspected ticket deals. He even contacted the county district attorney's office last fall seeking justice, and talked to an investigator named Jack Armstrong. Armstrong confirms that Rys gave him a variety of information, and says he simply hasn't had time to investigate the charges; he adds that he does plan to seek an opinion as to whether laws are being broken in such deals. Finally, confirmation that Rys has developed a reputation for being out to get ticket "dealers" ironically comes from McCain, who admits, "A lot of people

won't deal with him [Rys] anymore, because he's always threatening to expose people."

Rys's outraged reaction to the under-the-counter transactions seems to be a lone one. While those who are to a position to say something about the dealing uniformly say they hate scalpers, not one of them seems particularly inclined to take action. Marc Berman, for example, states that he loathes scalping—partly because it's bad for his business. "The people who are buying from scalpers could be going to seven of my concerts or eight of my concerts for what they sometimes pay to one scalper," he says. Yet Berman protests that he can't stop providing radio stations and record companies with tickets because such favors constitute an integral part of the music industry. "You only get one or two opportunities a year to take care of all these people who have been taking care of you all year," he says. "I can't stop doing what I'm doing now and be successful in the business. In order for me to get the kind of acts I need, I've got to help them out."

Berman says radio stations from which he buys advertising time help promote his concerts with impromptu announcements. Record companies also can help push concerts when they advertise their records. "If I give them tickets, they spend more money paying for concert ads," Berman explains. "I don't know where those tickets do go once I give them to the people. I don't care. I'm in the concert business." Phil Quinn at the Sports Arena similarly has no kind words for the ticket-scalping agencies, but he also flinches at the suggestion that the arena might limit the number of tickets that the promoter can withhold. "I don't want to do anything that would jeopardize concerts showing up in San Diego," he states. "The way to stop it [ticket deals] is not for me to be a policeman down here with the promoter, but to have a state law [which would severely restrict scalping]."

Such a law would promise to limit the abuses even if it also would impose a hardship on those customers who honestly

prefer paying a higher price to ticket-scalping agencies rather than waiting in a long line to obtain a ticket for face value. Until such a law passes, however, the ticket deals will undoubtedly continue. (San Diego Assemblyman Larry Kaplowt has twice tried unsuccessfully to push such a bill through the state Legislature. Currently, a renewed effort is being made by a group of Los Angeles men involved in the business of rock and roll music. If their lobbying efforts fail, they vow to turn to the initiative process and collect enough signatures to put a measure on the June, 1980, ballot.) As the concert scene in San Diego expands, so probably will the frequency of ticket dealing. And one reason for the promoters' and facility managers' lack of moral indignation likely springs from the nature of those most hurt by the absence of good seats at the ticket windows. Undoubtedly, the most obvious "victims" are the scalpers themselves, at least those who are not involved in clandestine deals, and thus rely on the availability of good seats at the ticket windows. They are hardly an easy target for sympathy. Agencies such as Buck's unquestionably supply the bulk of the individuals who tolerate the occasional all-night vigils, just as they make up the majority of those sending in the first mail orders. Perhaps because there are so few "real" members of the public walking away from the ticket windows in disgust, shaking their heads over what chumps they'd been to think good seats might actually be available—perhaps because their numbers are small, it's hard to feel sympathy for such people. Perhaps it's even harder for the promoters and facility managers, who blantly overlook the ticket deals, to sympathize with the members of the public who no longer even try to buy good tickets at the first opportunity—because they don't know when the sales are beginning, or when the first mail orders are being accepted, or whether large blocks of tickets will be missing at those times—those, in other words, who've already decided that they can't beat the system. □

## Restaurants

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talking family and we never chose restaurants with music or a frenetic background. Moreover, we tend to be ritualistic and visit the same restaurants year after year. Some of the restaurants know that I am a reviewer, others do not. But in any case they don't flutter around me. Nothing like my children more than fawning restaurant managers and they would rather not dine out at all in preference to having me recognized and awarded special treatment.

One of the restaurants which we visited once a year was Osaka, a small Japanese establishment whose specialty was tempura. The owners started out with a grocery store, expanded to a restaurant, and ironically, sold the business because it flourished too much—the couple found the daily demands too exhausting.

I cannot say that the food there was the best Japanese in San Diego. "Mrs. Osaka" turned out a most creditable tempura and the prices were astonishingly low. What we enjoyed was the feeling of being in her kitchen, of being presented

with huge platters of fish and vegetables arranged as flowers, and of the informality which prompted one to help oneself to a Japanese beer from one cooler. Osaka was our "peasant" Japanese place; they didn't serve raw fish or other delicacies, but we always had a good and honest meal there. On the night they closed, I brought a pot of yellow chrysanthemums and a box of Chinese soap, so that their lives would flower and smell sweet.

The other top-bound night I went back to try the cuisine of the new owners. They had done much to the physical plant, added red diaphanous curtains, installed red lanterns, placed an Oriental-style iron grille across the front. The waitress wore a pretty kimono, but when we entered on a Saturday night and saw only two occupied tables, my heart sank. Restaurant reviewers cannot sustain business—they can only direct it. After that, the diners in conjunction with the chef or cook create the interest. I would like to say that I found the cooking equally pleasing at the new Osaka, but alas, I cannot.

Ordinarily, when I dine at a mom and pop small restaurant and the food is not to my standards, I don't bother reviewing. I simply pay my money and chalk it up to one of my occupational hazards. But I am writing this in the hope that the cook will consider these suggestions: the beef teriyaki was much too dry and overly cooked, the tempura was likewise not succulent, the lumpia (Philippine egg roll) was dumped into a red sauce when it should have been served separately. The yakisoba (noodles, pork and vegetables) was greasy as was the tea—we wondered whether the water for the tea had been heated in a greasy pan. The oyako donburi (chicken and egg omelet served on a bowl of rice) was quite good, but the rest needed improvement.

The attrition rate in San Diego is high, and often they disappear even as I am writing them. Therefore, I wish that the old "Mrs. Osaka" would come in and give a few culinary lessons, so that my family and I could return to the new Osaka. □



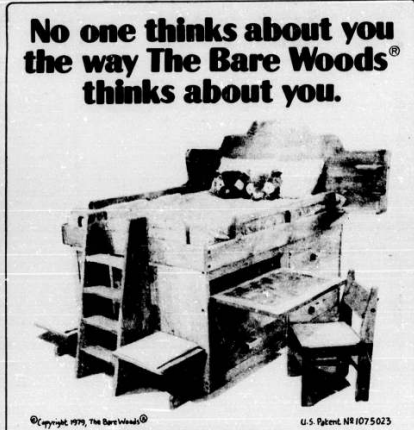
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According to director Longino Jaramila, "this play is about one single theme, it is about change. It shows women on

at 231-3505. — Ben S.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

A black and white photograph showing a woman on the left, a man in the center, and a dog on the right. The woman is smiling and looking towards the man. The man is also smiling and looking down at the dog. The dog is looking towards the camera. The background is dark and out of focus.

## READERS GUIDE TO LOCAL EVENTS

(continued from preceding page)

"The Drunkard," a musical melodrama, will be presented by the Lemon Grove Players, Thursday through Saturday, through June 16, 8 p.m.; Lemon Grove Junior High School auditorium, 7866 Lincoln, Lemon Grove. 463-9069.

"See How They Run," a British farce by Philip King, will be presented by the Scripps Ranch Community Theatre, Fridays and Saturdays, through June 16, and Sunday, June 10, at 8 p.m.; Studio Theatre, USU, Pomerado and Willow Creek streets. 566-7300 x216.

"Barfoot in the Park," a Neil Simon comedy, will be presented Fridays through Sunday, through June 16, 8 p.m.; Coronado Playhouse, 1775 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, Tuesday through Saturday (dinner at 7, curtain at 8:30 p.m.); Sunday evenings (dinner at 6, curtain at 7:30 p.m.); and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.); Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley. 697-8977.

## Radio/TV Sports

"Earlyday Radio Drama," a weekly contemporary radio drama program, will present "Dare," a comic thriller concerning the frozen dead in a chronicle lab becoming hostages to an idealistic but clumsy saboteur, Thursday, May 31, 7 p.m.; KPBS-FM (89.5).

"The Dick Cavett Show" will feature a two-part interview with playwright Edward Albee, with Part I on Thursday, May 31, 6:30 p.m., repeating at 11:30 p.m., and Part II on Friday, June 1, 6:30 p.m., repeating at 11:30 p.m.; Channel 15.

"This Week in Baseball," a wrap-up and review of the previous week's scores and highlights of Major League Baseball games, usually includes moments of fielding sills (sometimes starring Gene Richards), and is narrated by Mel Allen, in his anachronistic old-time radio-broadcaster voice, Sunday, June 2, 2 p.m.; Channel 39.

"Padre Baseball," the San Diego Padres will play the Pittsburgh Pirates, live from Three Rivers Stadium, Sunday, June 3, 10 a.m.; Channel 6.

"Focus," a program of interviews and profiles of music personalities, hosted by Gary Beck, will continue with Jan Hammer, Sunday, June 3, 9 p.m.; KSDT-FM (Cable 95.7).

"Viewpoints: Chicano Literature," UCLA professor Raymond Parredes will discuss the characteristics and directions of Chicano literature, Monday, June 4, 1:30 p.m.; Channel 15.

"ABC Monday Night Baseball" will finally get underway after the season is more than one-third over, Monday, June 4, 6:30 p.m.; Channel 10.

"Down to the Sea in Ships," a 1923 whaling film by Elmer Clifton, is noted for its excellent location shooting with the sailors and townspeople of New Bedford, Massachusetts, and will be shown on "The Silent Years," Sunday, June 2, 9 p.m.; repeating Tuesday, June 5, 1 p.m.; Channel 15.

"Spirit Catcher — The Art of Bettye Saar," a probe into the works of assemblage artist Bettye Saar, whose pieces utilize symbols and images of the occult and mystical worlds, palmist and astrology motifs, fetishism, voodoo, and African motifs, will be the featured subject on "The Originals," Saturday, June 2, 7 p.m.; repeating Tuesday, June 5, 2:30 p.m.; Channel 15.

NBA Basketball Championships, pitting the Seattle SuperSonics in a rematch with the Washington Bullets, will continue with game 5 at Landover on Friday, June 1, 6 p.m.; and if necessary, game 6 at the Kingdom on Sunday, June 3, 12:30 p.m.; and game 7 at Landover on Wednesday, June 6, 6 p.m.; all on Channel 8.

"Channel Six Ten O'Clock News" will become San Diego's first hour-long late-night news program as its format will expand to include entertainment reviews by Judy Angella, sports quotes by Tom Nerley, and "man-on-the-street" interviews, beginning Monday, June 4, 10 p.m.; Channel 6.

"1978-79 Los Angeles Philharmonic Season," under the baton of maestro Carlo Maria Giulini, will be broadcast on Thursdays, 8:30 p.m.; KPBS-FM (89.5).

U.S. House of Representatives Proceedings will be televised live when the House is in session (approximately 175-200 days a year) on weekdays, 9 a.m. to 3 or 4 p.m.; Mission Cable Channel 15 and Southwestern Cable Channel 17.

Ten-Kilometer Run, sponsored by the UCSD Women's Caucus, will be held Sunday, June 2, beginning at 9 a.m.; Medical School parking lot, Gilman and Myers drives, UCSD. 452-3192.

Racquetball Tournament, for men and women, will be sponsored by Eklund and Black Mountain Racquet Club, 9466 Black Mountain Road, 566-8020.

Second Annual San Diego Frisbee-Fest, sponsored by the San Diego Free Flyers and Bulletiers, will feature world-ranked players competing in disc golf, dance, and freestyle events, Friday, June 1, 4:30 p.m.; Morley Field, Balboa Park; Saturday, June 2, 2 p.m.; Balboa Stadium; and Sunday, June 3, 8 a.m.; Morley Field.

Gordon Jennings/Burn Miller Memorial Regatta, a limited power boat race hosted by the Pacific Power Boat Club, will include ETs, EJs, and OFCs running half-hour marathons and hydros and flabotons running five-lap sprints over a one-mile oval, Saturday and Sunday, June 2 and 3, a.m. to 4 p.m.; Mission Bay East Vacation site.

Coronado Mixed Golf Tournament, a benefit for the American Cancer Society, will take place Sunday, June 3, beginning at 12:30 p.m.; Coronado Municipal Golf Course, Coronado. 235-4586.

Soccer Soccer, the San Diego Sockers will play two teams from the Central Division when they host the Chicago Sting on Friday, June 1, and the Houston Hurricane on Wednesday, June 6, both at 7:30 p.m.; and play an international exhibition game with the Brighton, England, team on Sunday, June 3, 6 p.m.; San Diego Stadium. 280-0040.

Bicycle Races will be held Saturdays, through August 31, 2 p.m.; San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels, Saturdays, beginning at 10 a.m.; Ocean Pavilion, Balboa Park. 234-3339.

## Music

Concert of Chamber Ensembles will feature the Lane Duck Percussion Group, who will perform works by Anthony Braxton, Steve Reich, and George Hamilton Green, Thursday, May 31, 8 p.m.; Educational Cultural Complex, 4343 Ocean View Boulevard. 263-7254.

Wind Ensemble Concert, the Civic Youth Orchestra's Wind Ensemble II will present Berk's "Four Pieces for Band," "Payer and March" by von Weber, "Fantasy and Rondo" by Purcell, and "Aire for Band" by Erickson, Friday, June 1, 7:30 p.m.; St. Paul's Episcopal Church, Fourth and Nurng streets. 453-2253.

"Spring Music Festival," an annual event featuring the Point Loma Singers, Concert Choir, Male Chorus, and the Treble Choir, will take place Friday, June 1, 8 p.m.; Golden Gymnasium, Point Loma College, 3900 Lomas Road. 222-4474.

"A Salute to American Youth — Through the Arts" will be presented by the Civic Youth Orchestra, Saturday, June 2, 7:30 p.m.; Hilltop High School, 555 Claire Avenue, Chula Vista. 270-0386.

Concert Benefit for St. Charles Academy Music Fund will be presented by Music, Sunday, June 2, 8 p.m.; Rectal Hall, SDSU.

"A Quick Plot or Slight Gust of Air," the Yale Club of San Diego will present the Whiffenpoofs in concert on Sunday, June 3, 1 p.m.; St. James Hall, Silverado and Esda avenues, La Jolla. 459-8310.

Traditional Dixieland Jazz Concert, featuring the works of Kid Ory, Louis Armstrong, W.C. Handy, Jelly Roll Morton, and the Original Dixieland Jazz Band, will be presented by the Jazzbo Dixieland Band, featuring trumpeter Jim Cobb, Sunday, June 3, 6:30 p.m.; El Amigo Plaza, Second and Broadway streets, El Cajon.

Bluesgrass Music, performed by the Mason Dixon Ramblers will be presented Tuesday, June 5, 7:30 to 9 p.m.; the Bookworks, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido. 741-0071.

Original Works by UCSD graduate composers in media such as theater music, solo instrumental pieces, electronic music, and large ensembles will be presented by ATOMICAFÉ, Tuesday, June 5, 8 p.m.; Mandeville Rectal Hall, UCSD.

"La Loca," the world premiere of Gian Carlo Menotti's three-act opera in English, featuring Beverly Sills as Juanita La Loca, will be presented by the San Diego Opera, Sunday and Tuesday, June 3 and 5, 7 p.m.; Friday, June 8, 8 p.m.; and Sunday, June 10, 2:30 p.m.; Civic Theatre, downtown. 233-7088 or 236-6510.

## Dance

"Renaissance Suite" and "S.T.R.P.S.," two new works by William Anthony and Keith J. Martin, respectively, will be performed by the San Diego Ballet, along with "Lyric Trio" and "Forward Motion," at the Chula Vista Multi-Cultural Festival, Thursday, May 31, 4 p.m.; Memorial Bowl, Chula Vista. 239-4141.

Modern Dance Group, Movement Incorporated, a newly formed dance company, will perform with guest artists and live musicians on Friday, June 1, 8 p.m.; Theater Company Studio, 860 Third Street, downtown. 233-4149.

"Musical Dance Theatre," presented by the USU School of Performing and Visual Arts, will focus on three aspects of musical theater, Friday, June 1 through Sunday, June 3, 8 p.m.; with a final Sunday matinee at 2:30 p.m.; SDCC Theatre, 14th and C streets. 298-9761.

"Crosses and Altars" will be the subject of a slide show on the work of La Jolla painter Reese Shaw, presented by the artist as the final offering of the "Spring Colloquial Series," Thursday, June 2, 1 p.m.; building 408, Warren Campus, UCSD. 452-4383.

## Film

"Teenage Father," an Oscar-nominated film, will be shown as part of a workshop on teenage pregnancy, Friday, June 1, 9 a.m. to noon; Planned Parenthood, 2102 Fifth Avenue. 231-1282 x27.

"Fiddler on the Roof" will be screened Saturday, June 2, 7 p.m.; USB 2722, Revelle Campus, UCSD. 452-3616.

"China Close-Up" series concludes with "Chinese Traditional Handicrafts," "A Football Incident," and "Army Camp," Sunday, June 3, 11 a.m.; Ken Cinema, 4061 Adams Avenue. 223-0350 (days) or 264-9666 (nights).

"New-Age Film Festival," presented by the Contemporary Film Society, will include programs on New-Age communities, Saturday, June 2, 9 a.m.; Holistic Health, at 2 p.m.; Teachers, Sunday, June 3, 9 a.m.; and Celebration of Nature, at 3 p.m.; Alchemy Hall, 3830 Ray Street. 296-1560 or 296-4121.

History of Automobiles will be the subject of a film narrated by Orson Welles, Sunday and Sunday, June 2 and 3, 1:30 and 3 p.m.; Natural History Museum auditorium, Balboa Park. 232-3821.

"Space Ship Earth," a planetarium show on satellite observations, will be presented Wednesday, June 6 and 20, planetarium, Palomar College, San Marcos. 744-1150 x254.

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

## Lectures

Actress and Political Activist Jane Fonda will discuss nuclear power and the need to promote solar energy in a program which will also include a showing of the film "Jolla," in a benefit for the Campaign for Economic Democracy, Thursday, May 31, 8 p.m.; La Paloma Theatre, 471 First Street, Escondido. 456-7469 or 474-2106.

"Citydweller" Poetry Series continues with local poets Judith Gersten and Gary Breen reading from their work, Thursday, May 31, 7:30 p.m.; the Bookworks, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido.

Parapsychology Lecture/Film, "The Probability of the Impossible: Scientific Discoveries and Explorations in the Psychic World," will be the subject of a program by author and research psychologist Thelma Moss, which will also include the film "New Explanations in Kirlian Photography," Sunday, June 2, 7:30 p.m.; room 220, Fine Arts Hall, Grossmont College, El Cajon. 465-1700 x221.

Nuclear Power: Yes or No? will be the topic of a debate moderated by Channel 39's Carol Hutchinson and which will feature scientists Al Swedler, CSU Fullerton; Sidney Langer, American Nuclear Society; Norman Desai, SDSU; and William B. Thompson, UCSD. A traditional format will be used the first half of the debate, with questions from the audience comprising the second half. Monday, June 4 at 7:30 p.m. in the Third Lecture Hall 107, UCSD. 452-4873 or 236-1508.

"UCSD New Poetry Series" concludes with a reading by Paul Kohn, Wednesday, June 6, 7 p.m.; Revelle Forum Lounge, UCSD. 452-2533.

"Crosses and Altars" will be the subject of a slide show on the work of La Jolla painter Reese Shaw, presented by the artist as the final offering of the "Spring Colloquial Series," Thursday, June 2, 1 p.m.; building 408, Warren Campus, UCSD. 452-4383.

## The Stage Is a World



Merville Coriag, Harry Thayer/Carolina Rustica

JONATHAN SAVILLE

Of all the operas in the standard repertoire, probably none makes greater demands on the stage director than Mascagni's *Cavalleria Rusticana* ("Rustic Chivalry"). This story of jealousy and vengeance belongs to the theatrical movement called "naturalism," the point of which was to show the tragic passion of ordinary people in a realistically observed and historically precise social setting.

For Mascagni, the actions and emotions of his chief characters, the small-town stud Turiddu, his pregnant and scorned mistress Santuzza, the carter Alfio whom Turiddu has cuckolded — are fully meaningful only as part of the pattern of everyday life in a Sicilian village. Consequently, the composer and his librettists devoted a relatively huge proportion of their short opera to the depiction of local atmosphere. This includes a number of scenes in which absolutely nothing of specifically dramatic importance is happening on stage. The director therefore has his hands full: he must coach the principals so that their actions will seem in character, he must stage the crowd scenes so that we get a sense of a real, believable village in late nineteenth-century Sicily, and he must provide some visual interest for a pair of

fairly lengthy, purely lyrical orchestral interludes. Not is this mere busy-work — providing an entertaining but ultimately superficial background, as in many crowd scenes in earlier Italian opera. The substance of Mascagni's world view — the world view of the naturalistic movement — is less in the actions of the chief characters than in the air they breathe. And just the right degree, the shallow emotion of Harry Thayer's Turiddu, the stolid strength of William Justus's Alfio, the naïveté of the crowd scenes, the stolid strength of Turiddu's elderly mother, as interpreted with extreme persuasiveness by Jane Wessom, the director also saw chorus act with a realism and conviction I have scarcely ever seen in their performances. As for the singing of the principals, I think I may sum it up by saying that it was decent, while none of it was distinguished. As a purely musical experience, this *Cavalleria* was decently routine, nothing to complain about, but nothing much to remember — but as a staging of a musical drama it was exceptional. As when we were comparing impressions of the production, the drama itself was so gripping — and by the drama he meant the production and the musical performance combined — that you never thought of

criticizing any flaws or weaknesses in the singers' vocal art. That was simply the way the real Turiddu, the real Santuzza, the real Mamma Lucia sounded.

*Cavalleria* was followed, as usual, by *Leoncavallo's Pagliacci* ("The Clown"). Here, the singing was much more distinctive — or, at least, I found myself paying more specific attention to it. Mr. Thayer, taking on the role of the double role of singing both Turiddu and *Pagliacci's* Canio, did a remarkably good job with a voice that is really a bit too light for Leoncavallo's hero. In fact, he was in better voice in the second opera, with a well-focused and well-supported tone, and a style of singing that made up in phrasing and expressiveness for what the voice lacked in power. His "Vest la giubba" was excellently done, and deeply moving. William Justus also appeared again, this time as the hunchback Tonto, and he sang with a robust lyricism and a richness and smoothness of timbre that had been less noticeable in his Alfio. Nedda was delightfully sung by Diane, who also seems to have listened carefully to the Callas recording and profited from it: here is a lovely voice, freely floating from it with delicate tonal shadings, and with an impressive sense of the dramatic. The charming David Melano, who has sung Verdi's Fenton and Prokofiev's Trifunovich here (with great success), made the most of the role of Berpe, and his limpid, lyrical singing of Arlecchino's serenade was as pleasing a performance of this music as I have heard.

It was in the staging — oddly enough — that this *Pagliacci* came across as something of a decline from the high quality of *Cavalleria*. Admittedly, there had been an occasional flaw in the first opera, too. The truss, overly repetitive in his gestures, and unconvinced cast, and was surely a mistake to have the final words, "They've murdered compare Turiddu," shouted from the steps of the church, instead of by a woman running in from offstage where the "murder" had taken place. But in the general excellence of Mr. Melano's *Cavalleria* these errors of judgment were hardly worth noticing. In *Pagliacci*, many of Mr. Melano's talents were fully in evidence: the crowd scenes, particularly that of the town and naive onstage audience in the Second Act, were far more inferior to their counterparts in the Mascagni opera. But a great number of things were wrong, some big and some little, and the overall effect was therefore one of discomfort and mismanagement.

The first mistake was the set, which — much to the chagrin of opera-goers in the Civic Theatre — turned out to be the same set that had been used for *Cavalleria*, same church, same church steps, same plaza, same towers. To tie things together even more ruthlessly, there was the same crippled beggar, clearly, Mr. Melano had intentionally fused the locales of these two

(continued on page 16)

### THE BRICK SHIRT HOUSE

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## The Stage Is a World

(continued from page 15)

operas, so long yoked together in their traditional double bill. It is true that they were composed within two years of each other, that they both show ordinary people engaged in tragic actions, within a realistic social framework; and that *Pagliacci* is, in some sense, an imitation of *Cavalleria*. Nevertheless, there are notable differences between the two, and to erase those differences is to do an injustice to both of them — not to speak of the visual and dramatic monotony this erasure creates.

*Pagliacci* takes place in Calabria, not in Sicily (if you think the two regions are just the same, try telling a Calabrese that he is a Sicilian, or vice versa). The scene specified by Leoncavallo is a crossroads outside of a village, with a rural background of trees and scattered little houses, and with the central object of interest the temporary outdoor stage to be used by the traveling clowns. This was the social and topographical atmosphere the composer wanted; and in the naturalistic theater, when you tamper with the atmosphere, you are operating not on the limbs but on the heart. The set left over from *Cavalleria Rusticana* was dominated by

the church, which plays a prominent role in the action and in the social realism of that opera; but in *Pagliacci* it appeared extraneous, dramatically meaningless, a big, dead, overwhelming intrusion. The enclosed space of the *Cavalleria* plaza — which signifies: "There is no way you can get away from this tight, enclosed, intensely conservative world" — is not at all what the drama of *Pagliacci* requires. There, what counts is the intensity of tragic human passions in the lives of strolling players, who on the surface appear to be carefree, feteless, jolly, creating their own amusing world wherever they happen to stop in the wide, unbound countryside. And in a drama that insists on the human reality of those who engage in the art of the theater, it is the theater itself — the stage within the stage — that must stand out above everything; but in the San Diego production, the clowns' stage is dwarfed, hemmed in, trivialized, by all the vast architectural paraphernalia left over from *Cavalleria*.

Not all the mistakes in this staging of *Pagliacci* were due to the set, and indeed for some of them Mr. Melano can hardly be blamed. Given the casting of gigantic John Del Carlo as the romantic lover Silvio, what could Mr. Melano possibly do to make Nedda's choice seem anything but a mad perversion? Still, he might have devised stage business more appropriate to Mr. Del Carlo's physique than that grotesque "sensual" rolling around on the floor with the dainty Nedda (it looked like Shamu making love to a penguin), or than Mr. Del Carlo's hilariously hippy-hoppy

escape to the wings when the enraged Canio discovered the lovers in *flagrant delicto*. And Mr. Melano himself must take complete responsibility for various other wrong-headed inventions. Tonio ought to deliver his prologue dressed as the clown Taddio, hump and all. That's what Leoncavallo wanted, and for good reasons having to do with what *Pagliacci* is explicitly all about: the interaction of reality and play-acting. Tonio is supposed to be real, like us; Taddio is a fictional role he plays; but Mr. Melano introduced a further complexity, for when Mr. Justus sang the prologue he did so neither as Tonio nor as Taddio. Who was he supposed to be — baritone William Justus, singer at the San Diego opera? Then why was he dressed in rustic Italian clothing? Did Mr. Melano expect us to understand that we were seeing William Justus, playing the role of an anonymous Italian singer, who plays the role of Tonio in *Pagliacci*, the same Tonio who plays the role of Taddio the bumpkin in the play-within-a-play? This trickiness (which has been used by other directors unwilling to obey the composer's orders) does not strengthen Leoncavallo's point; it confuses it and weakens it.

Nor did we need Canio's furious attempts at tearing his clown costume (the "giubba") apart at the end of the famous aria. The postlude to "Vesti la giubba" clearly expresses misery, lament, emotional exhaustion — not frenzied rage. The stage business Mr. Melano devised was silly and inappropriate; it went counter to the music, cheapened Canio's character,

and also made the audience wonder whether the clown costume was set of stainless steel, since for all his fury Canio did not manage to pluck out a single pom-pom. Canio's histrionics at the very end of the opera — after the devastating and utterly final words: "The comedy is over" — were equally inappropriate; and I could also have done without the idea of having the vengeful Tonio hand Canio the knife with which he subsequently murders Nedda and her lover (this was like having Iago hand Othello the pillow with which the Moor is to smother Desdemona — enough is enough).

I forgot to mention last week how fine John Mauceri's conducting of *Manon Lescaut* had been: vigorous, flexible, with a surging rhythmic impulse and a delicate balancing of orchestral forces. I remembered that conducting with pleasure, as I listened to the dreary and routine time-beating of Joseph De Rugeris, conductor of the *Cavalleria* and *Pagliacci* performances. The intermezzi in *Manon Lescaut* and *Cavalleria* provided a case in point. Mr. Mauceri's was an exciting musical experience in itself, well played by the orchestra; Mr. De Rugeris's was feeble, static, loose all around the edges and flabby in the middle — and the quality of the orchestral playing was grim.

So much for the two-thirds of the San Diego Opera's spring season. All that remains now is the world premiere of the new Menotti opera, the big event of the year. And if Menotti finishes composing the score, I will be reporting on *La Loca* two weeks from today.

## Rhapsody in Black



DUNCAN SHEPHERD

The question that had been gnawing at my innards ever since his last movie, *Interiors*, was whether or not I would ever be able to laugh at Woody Allen again. So it comes as perhaps more of a relief than a pleasure to report that at his new movie, *Manhattan*, I did indeed laugh. Once, to be exact, hardly a big harvest compared to those gathered from previous Woody Allen movies, but after the sobering experience of *Interiors*, I could not have been more surprised had I witnessed Lazarus's toes wiggle. The miraculous ice-breaking came to pass a good hour or more into the movie, when all but a sliver of my initial curiosity and hope had been eclipsed by despair. The scene responsible is the one in which Diane Keaton, under the escort of her latest lover, Allen, happens to bump into her former husband. Seeing as how Keaton on several occasions has tantalized

us with descriptions of this fellow as sexually "an animal" and intellectually "a genius," it is anything but unexpected that we should eventually get to meet him. Nor is it really unexpected that this ingenious animal, or animalistic genius, should turn out to be a middle-aged cherub who, stood shoulder to shoulder with Allen, is the shorter, baldier, and punchier. (In fact, this "twist" is as much the more conventional of the two most predictable payoffs to this gag. In the past, Allen would have been more inclined, I think, to take the other obvious option and fill this role with an actor in the Christopher Reeve mold. Either way, we are in the realm of computerized comedy.) What surprised me about this scene, though, enough to drag a belated belly-laugh out of me, was Allen's description of the ex-husband, immediately after his departure, as a "homunculus," plus the quip: "This fellow was this word over in his mouth as though he were experiencing his first taste ever of

gefilte fish.

Outside of the one belly-laugh, I ought to own up also to a modest allotment of chuckles and snorts. But on the whole I found *Manhattan* to be pretty depressing — not too strong a word for the way Allen, by his own happy admission, has forsaken his former brand of comedy for something more "serious." It should not need saying, of course, that comedy is perfectly "serious" in the eyes of art. Allen, though, is aiming for a kind of seriousness that has nothing to do with making art; it instead has to do with making faces as if sucking a lemon, peeing an onion, or whiffing ammonia.

The assertion that *Manhattan* is not very funny inevitably leads (as I have found out first-hand in several polite, conversational skirmishes) to the counter-assertion that it is not supposed to be. Rather than go round and round trying to decide whether this movie is most properly thought of as a comedy spiced with drama or a drama

spiced with comedy, let's just admit that it does not submit to easy pigeonholing, and that this ought not to annoy anyone but the most compulsive pigeonholer. Still, this does not let Allen off the hook for the schizoid quality of the movie. The characters hatched by Allen, instead of being united by any consistent sort of vision or handling, tend to split into separate broods, seemingly brought up in altogether different artistic households and under radically different philosophies of character-rearing. There are characters who are not comic by any standard or stretch. There are characters who are comic exclusively in the sense of being satirical targets, or joke-butts. And there are characters (actually only one of these, and guess who?) who are comic in that they enjoy a monopolistic command of the one-liners, the witty repartee, the epigrams, the bon mots.

The first order of characters — the not funny — includes Marj Henningway as Allen's seventeen-year-old lover, Michael Murphy as his best friend, and Anne Byrne as Murphy's cheated-upon wife. Murphy and Byrne, in a rather bland sort of way, at least play readily recognizable types, but Henningway, besides being unfunny, is also refreshingly underlined and undeveloped as a character. Apart from her age and her aspirations toward an acting career (which we learn about second-hand, but see no actual evidence of, least of all in her role as a character), she is a blank slate in front of Allen's camera; what else do we know about this girl? In spite of Allen's patterning and sentimental suggestion that she is wiser, truer, opener, and kinder than any of the adults in the movie, the fact remains that he consistently slights her by showing no interest whatsoever in what goes on inside her head, behind her admittedly impressive bone structure. Allen may have intended her hollow-ness as an homage of some sort to Nabokov's infamous nymph, who proved that hollow-ness of characterization is no bar to the highest critical bonanzas (but who at least was endowed with a wealth of surface detail). This possible allusion comes to mind, though, only because Allen cannot resist mentioning Nabokov in connection to the hunky-dum between a middle-aged man and teenage girl, although he must surely know better. Henningway may be a sister to Nabokov's nymph, but she is not Nabokov's.

The second order of characters — the joke-butts — consists mainly of Meryl Streep as Allen's ex-wife, who is now raising their only child in a middle-class household, and who is writing a true confessions book about their marriage; and Diane Keaton as a Jules Feiffer-ish neotrite, a high-strung, highbrow journalist who is first Murphy's lover, then Allen's, then Murphy's again. (This, with *Interiors*, is the second straight time Allen has cast Keaton as a nightowls writer, and a comedy spiced with drama or a drama

(continued on page 18)

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### DOWNTOWN TRAVEL

## Rhapsody in Black

(continued from p. 17)

it is not altogether clear to me whether this monstrous act of cruelty is crueler to high-brow or to Keaton. One recalls that Allen also cut her as a writer, several movies ago, in *Sleeper*, after her literary status there as a greeting-card poet — a standard soft-inversion joke — made it clear that the joke was on highbrows. It would have been a better joke, however, if Keaton had had some idea how to portray intellectual pretentiousness. I wish both the Streep and Keaton characters, Allen shows a limited inclination toward writing conventional comic dialogue — that is, dialogue that is comic not because it is brilliantly witty, but because of who says it, and to whom, and in what circumstances; in other words, dialogue that exposes character. With Streep, this inclination can be seen in the broken-record way she insists, again and again, that her book is an "honest account" of her marriage. With Keaton, too, the idea of comic dialogue is based on repetitiveness; her frequent Dr. Wayne Dwyer-prescribed self-flattery, "I'm bright, I'm beautiful, and I deserve better," or a variation thereof, and her non-sequitur line, "I'm from Philadelphia," which she tosses out whenever she wants to excuse herself from a sticky conversation.

What finally adds any sense of comic dialogue in this movie is not so much the Murphy-Byrne-Hemingway triumvirate of wet blankets; it is, rather, that Allen's own lines are null as dialogue. They are not comic writing in the same sense that Keaton's and Streep's funniest lines are, but are cut and out-joke writing. His lines are like the opening monologue jokes on *The Tonight Show* — it hardly matters who says them, Johnny Carson or a "guest host." Allen, playing a TV gag writer and, by the way, a *Mad* magazine novelist, is of course not playing Woody Allen in *Munhattan*, but rather some imaginary character who just happens to think, talk, and act

a great deal like Woody Allen. His jokes here are delivered in a more realistic and unemotional context than ever before (Keaton at one point, in a classic joke-killing line, tells him, "You've got a good sense of humor, you know"), but they are still delivered in the same old format and on the same old schedule — the sort of quick, tickle, conversational counter-punching which just about everybody in the world admires and envies and aspires to, and which makes Allen so easy to identify with. He has always been selfish in his movies, hoarding all the good lines, demanding all the sympathy, and this selfishness is quite all right with me as long as he is carrying on as the hero to Bob Hope, Danny Kaye, and Jerry Lewis. It becomes less all right with me the more "serious," true-life, and intellectually pretentious his movies become. In that respect, the one great wisdom of the otherwise dismal *Munhattan* was that Allen himself was not in it.

It seems to be a critical obligation to take this new movie up against *Annie Hall*, the first definite indication that Allen's head was swelling with artistic ambitions. I cannot, like some critics, write myself up to a new expression of amazement at Allen's ambition. Such a revelation, like the sting of a bee, is only good once. But in case it is not already obvious, I may say that I greatly prefer *Annie Hall* for its sharper thematic and emotional focus, and for its all-embracing comic vision that leaves no character out in the cold. That it also seems to me much funnier is incidental.

What depresses me most about *Munhattan* is that its notions of "seriousness" and "intellectualism" and "culture" are so middlebrow, so upstart, so on-the-sleeve. To gather evidence of that, I tried keeping a running tally of all the fleeing cultural allusions made in this movie. I have probably, in the flurry, overlooked a few, but I am fairly certain I have made none up: George Gershwin, August Strindberg, O'Neill, Freud, Jung, Theodore Reik, Tom and Jerry, Dinesen, Arthur, Sol LeWitt, Lenny Bruce, Mozart, Mailer, Mailer, Nabokov, Heinrich Böll, Jack Dinesen, Ingmar Bergman, Van Gogh, Vivaldi, Rappaport, F. Scott Fitzgerald, Zelig Fitzgerald, Hitler and Hayworth, Lenny, Veronica Lake and Rita Hayworth, Paul McCartney, Charles Manson, Gandhi, Kierkegaard, Kafka, Borges, Fellini, Shakespeare, *Gone with the Wind*, *La Grande Illusion*, Inagaki's

*Chushingura*, Dostoevsky's *Earth*, W. C. Fields, Grandma Moses, Virginia Woolf, Tolstoy, Brecht, Noel Coward, Hauer, Groucho Marx, Willie Mays, Louis Armstrong, Brando, Sinatra, and Cezanne. It is difficult, in the teeth of all this, to abash the moviemaker himself from suspicion of name-dropping — first, because the understanding he shows for any of the dropped names is not far enough above the rudimentary that he would be able to show job his way through a Freshman Humanities quiz ("When it comes to relationships with women," he says, calling upon the most dog-eared cliché in literary history, "I'm the winner of the August Strindberg award"); and second, because the names are dropped with roughly equal regularity by all the principal characters, and this cannot be regarded as simply a device of characterization. Personally, I would see nothing wrong with making it a standard practice to sketch in fictional characters in terms of their likes and dislikes in music, books, movies, baseball players, wall posters, or what-have-you (the sort of thing that Steve Shagan, for example, attempts in a small way in his scripts for *Save the Tiger* and *Hustle*), but Allen doesn't venture very far in that direction. In true name-dropper style, he strives to impress us with more multiples.

A few other prominent signs of Allen's culture-vaulting in *Munhattan* are his strict confinement to a New Yorker-approved social circuit, taking in such things as the Museum of Modern Art, the Caselli Gallery, the Russian Tea Room, the Bleecker St. Carriage, Bloomingdale's, and a horse-drawn-carriage ride around Central Park, and avoiding any brush with the squalor that exists right alongside; his cultivation of an acting style which we might call "mimetic" if we were to enlist a fittingly high-toned term, and which depends on an exact, detailed reproduction of mumbles, stammers, coughs, gulps, pauses, interruptions, breaking-offs, hems and awks, and how-do-you-dos, and the like; (c) his use of George Gershwin's songs as the truce (not to mention truce) musical expression of the soul of New York, regardless of their appropriateness to any given scene (Allen's desperate crowsdown dash to prevent his little lover's departure for England is accompanied by a jaunty rendition of "Strike Up the Band"); and (d) his use of black-and-white photography as the truest visual expression of the soul of New York (every critic who has

leaped to agree with Allen on the fundamental black and whiteness of New York, a belief which Allen makes explicit in his voice-over narration at the movie's start, ought to be sentenced to spend thirty days in Gary, Indiana).

This last item deserves, or at any rate will get, a bit more comment. I yield to no one in my love — and in these lean days, my pining — for black-and-white photography. But the few American movies I can remember using it in the past decade — *The Last Picture Show*, *Paper Moon*, *Lenny*, *Young Frankenstein*, *Moon Movie* — were unable to avoid making its use seem a darlingly quaint and nostalgic gimmick. The way to defeat this sense of gimmickry does not involve, I'm afraid, a montage of static shots of New York City skylines and street scenes which appear to have been swiped from Renaissance Abbots' precinct, or priory, a plethora of silhouette shots, an occasional outburst of "beautiful" imagery like the sequence of shots inside the Hayden Planetarium, or any other bright idea that Allen has come up with in *Munhattan*. Of course, with George Gershwin's *Wings in Charge* of the lighting, the black-and-white predilection turns out to be mostly in the black. Willis is not reluctant to shroud the actors in impenetrable darkness even at a moment when he is asking Allen, "How do I look?" and adding a moment later, "You should see your face." While it may seem a ridiculously unnecessary touch to say (if you are unfamiliar with Willis's work), the chief reason that Mariel Hemingway's crying scene is so touching is, I submit, simply that we are allowed a clear view of her face. The intermittent medium-gray scenes where Willis has been obliged to shoot outdoors in broad daylight or indoors in a well-lit restaurant or apartment, far away from the horses of the movie; but these are not the scenes where Willis's special talent really shines — or rather, extralights, extralights, heavy, and academic as it is, I can cheerfully confess this black-and-white rarity in a spirit of boggans can be choosers; but it is absolute nonsense, or lack of memory, or lack of adequate background in the first place, to behave, as some critics have done, as though *Munhattan* overshadows every other New York location movie ever made. Examples to the contrary are, they say, too numerous to mention, but I would suggest that a virtual hodgepodge to be found in the *Naked City* crime genre.

# CURRENT MOVIES

All reviews are by Peter Travers except where noted by one of the other reviewers and are by line of the reviewer's name as first name.

**Allen** — Scott Bricker with Tom Skerritt, Veronica Cartwright, John Hurt, Harry Dean Stanton, and Yaphet Kuttai, directed by Ridley Scott (Fashion Valley).

**Baby Blue Marine** — The Norman Rockwell paintings employed behind the credits may be seen as a bad omen, and the ensuing dialogue, save enough, proves, for the President Surges's HAIL THE CONQUERING HERO played with a solemnly straight face. (The movie is a St. Louis rump with a head lifted like a lion, because it is based on a 19th-century novel, but when circumstances force him to do another man's uniform, he is welcomed as a war hero and taken to the bosom of an average small-town and particularly to the house of a coffee shop waitress named Ruth. Director John Hancock's plan for recasting the spirit of America, a St. Louis 1943, is to stir everything toward the past, to make it seem as if the movie were a war hero and taken to the bosom of an average small-town and particularly to the house of a coffee shop waitress named Ruth. 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## Second Section

## Reader's Guide to the Music Scene

### This Week's Concerts

If she is not the best jazz singer alive, Sarah Vaughan is assuredly one of the classiest, sassiest, and most influential. For some reason I haven't been able to adequately resolve, jazz vocalists do not have the same eminence as other instrumentalists in pushing the music forward. For every unimpeachably great singer (Vaughan, Betty Carter, Joe Williams, Billy Eckstine), there are hundreds of one imitators who serve mostly to obscure their idol's past accomplishments. This hasn't happened so severely in Vaughan's case. Although she possessed an identical predilection for fossilized ballads, finger-snapping boogie tunes, and contemporary school, unlike most of her peers and/or teachers, she still exudes a freshness, vigor, and adventure with each tune, no matter how pedestrian. She is constantly inventive, lassy, and naughty. One trait which confers greatness upon her is that she is the rare soul singer who doesn't give the impression that she is "cool-dood-dooding" only because she is a lot for words. This Friday she begins a weekend engagement at the Calamarian.

About the only interesting thing Stephen Stills and Bonnie Bramlett have done in ages occurred two months ago when they were involved in a series of



STEPHEN STILLS

America-versus-England focus with Ella Castello. Just who provoked the confrontation is of little import. I noted for Castello because he is Stills' and Bramlett's musical and intellectual superior. The "People" magazine libel is a curious way of saying I don't find anything promising about the duo's Wednesday night show at

the Sports Arena. Stills hasn't written a really good song since the dissolution of Buffalo Springfield in 1968, nor a listenable one since his days at the helm of Crosby, Stills, Nash, and Young. He is the quintessential post-Woodstock burn-out. Bramlett, a credible background singer, made a few

good earthy if esoteric R&B records with her husband Delaney ten years ago, but has been inept at sparking much interest since. It's fitting that these two tentative talents should join forces. They owe a debt to Castello for at least prompting curiosity about their logging careers. Orleans opens tonight. Thursday, triumphantly performs at the Calamarian with Don Hicks, a genuinely eccentric singer-songwriter noted for his wry, off-kilter series of humor and musical taste (glamorous, swing, rockabilly, disco-weep, and vaudeville comedy).

Cindy Bullers, whose debut album, "Desire Within," has been lauded in some quarters for its "unimpeachable rock and roll," headlines Monday night at the

—Steve Izedjian

### San Diego Concerts

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

Charlie Daniels Band: SODA Amphitheatre, Saturday, June 2, 8 p.m., 295-5247

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

Jazzbo Diamond Band featuring Ira Cobb: El Arroyo Plaza, Sunday, June 3, 6:30 p.m., Second and Broadway, El Cajon, 460-0899

Cindy Bullers: Ritz Theatre, Monday, June 4, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303

Stephen Stills with Bonnie Bramlett and Mike Finnigan and Orchestra: Sports Arena, Wednesday, June 6, 7:30 p.m., Sports Arena Boulevard, 224-4176

Brian Auger and Marilyn Scott: Calamarian, Thursday, June 7, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

Ray Ayers and Ubiquity Starbuck: Calamarian, Friday, June 8 through Sunday, June 10, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

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... 6 PURE PRADIE LEAGUE  
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... AUG 9 ...

**HARRY CHAPIN**  
... JULY 10 ...

**CHUCK MANGIONE**  
... JULY 12 ...

**AL JARREAU**  
... AUG 12 ...

**BLONDIE**  
... AUG 14 ...

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## Reader's Guide to the Music Scene

**David LaFlamme Band**—Rox Theatre, Friday, June 8, 8 p.m. and 10 p.m.; 4642 Cass Street, Pacific Beach 488-3303.

**Kool Jazz Festival** featuring **Teddy Pendergrass, Hototie Cole, The Bar-Kays, Rick James, and B.B. King**. San Diego Stadium, Friday, June 8, 8 p.m. 565-0947.

**Kool Jazz Festival** featuring **Marvin Gaye, The Emotions, Chic, Rose Royce, and Tavares**. San Diego Stadium, Saturday, June 9, 8 p.m. 565-9947.

**Heien Baddy**. Kit Carson Park Amphitheatre, Saturday, June 9, 7 and 9:30 p.m.; La Jolla 747-6766.

**Triumph**. SDSU Amphitheatre, Saturday, June 9, 8 p.m. 286-6947.

### Clubs

**The Alamo**, 3003 Claremont Drive, Claremont 276-2240. Baroque featuring Time Wood country-western, Tuesday through Saturday.

**Anchorage Fish Company**, 5650 La Jolla Village, La Jolla 459-6834. Gary Buckell contemporary, Wednesday through Saturday.

**Anthony's Harborland**, 1355 North Harbor Drive, Harborland 232-6586. Danny Salinas pop, Tuesday through Saturday.

**Atlanta**, 822 National Avenue, National City 477-2208. Disco, nightly.

**Antonio's Hacienda**, 700 North Johnson Avenue, El Cajon 442-9877. Neutral sound contemporary, Tuesday through Saturday.

**Aspen Mine Co.**, 5880 El Cajon Boulevard, East San Diego 582-9813. Disco, nightly.

**Barbary Coast**, 2431 Pacific Highway, downtown 233-2359. Disco, nightly.

**Bar X Ranch House**, 119 East Broadway, Vista 724-0510. Country, country and western, Friday through Sunday.

**Bay Lounge**, Vacation Village Hotel, Mission Bay 274-4630. Blue Edge, harmonica blues, boogie and rock, Friday and Saturday.

**Bell's**, 501 West Mission Bay, San Marcos 461-4811. Disco, Tuesday through Saturday.

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RELAX IN A CHARMING VICTORIAN SETTING. GREAT ENTERTAINMENT, PREMIUM COCKTAILS, AND EXCELLENT SERVICE.

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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 axe 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, Ron Kirkland on drums, Paul Greene on sax and Louis Selig on keyboard bring a new dimension to jazz. For a change of pace, Kelleher on vibes and saxophonist Paul Greene combine in the melodic byways 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. Saxophonist George Lane is from New York, Bob Mortensen 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 jungle rhythms and primitive instrumentations. Band members include Barry Franklin on keyboard, Barry Farrar on drums, David Chamberlain on bass, Jim Woodard on guitar, Ken Parmele on sax and Don Juan on congas.

Ocean Beach 222-5300





# Reader's Guide to

**Le Châlet**, 5046 Newport Avenue, Coronado Beach, 222-5883. Sun-Fri 10:30-1:02; Sat-Sun 10:30-1:02. Country, jazz, rock, contemporary, country, jazz, Sunday through Tuesday, country, jazz, Wednesday and Thursday, jazz, Sunday afternoon.

**Little Bavaria**, Carmel Valley Road, Del Mar 755-1383. Tail, country, western.

Thursday, Frank Sherman, swing and jazz; Friday, Frank Sherman and the Allstars, country, jazz; Saturday, Jimmy Best, jazz; Sunday.

**London Opera House**, 5434 Balboa Avenue, Claremont 275-2360. Homelife, contemporary, Wednesday through Saturday, Kevin Brown, folk, Sunday through Tuesday.

**Macho's**, 2666 Miramar Drive, San Diego 241-2401. Mark of the Unicorn, all Sunday and Tuesday, Celtic, Latin disco, Wednesday through Saturday.

**Mad Greek**, 391 Sports Avenue, Boulevard, San Diego 276-0288. Disco, night.

**Magic Lamp**, 9522 Mission Road, Mira Mesa 271-8780. Disco, night.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, San Diego 448-8550. Disco, Wednesday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon 442-5673. D.A. & the Neckties, country, rock, Monday through Saturday, Pony Express, country, Sunday.

**Mandolin Wind**, 308 University Avenue, Hillcrest 297-3017. King Beal Blues Band, jazz, Tuesday through Saturday, auditions, Monday, Daniel Ray, on keyboards, Tuesday and Wednesday.

**Mark V**, San Marcos Boulevard of Freeway 78, San Marcos 744-3020. Disco, reggae, Oldies, But Goodies night, Sunday, dance contest, Tuesday.

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

**Mission Inn**, 502 East Mission Road, San Marcos 744-2203. White Lightning Express, country, Sunday through Sunday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park 298-6006. Jack Constantino and Glen Woo.

contemporary, Wednesday through Saturday, Dave Scobille, disco and pop, all Sunday, contemporary, night, jam session, Thursday.

**Mom's Saloon**, 933 Carmel Avenue, Pacific Beach 276-6533. Shaker John, rock, Tuesday through Saturday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley 272-2146. Tom Cat Blues, Thursday, Andy Ryan, variety, Friday, Kraft, then, rock, Saturday, Andy Ryan, variety, Sunday, pool tournament, Monday, Dave Johnson, variety, Tuesday, Kraft, then, folk rock, Wednesday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Ralph Vacco, contemporary, Friday and Saturday, Great Scott, magician, Friday and Saturday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley 291-1636. Brian Raney, contemporary, guitar, Sunday and Monday, Snake Eyes, country rock, Tuesday through Saturday.

**Moonlight**, 445 Claremont Drive, Claremont 273-0222. Sandy Stewart and Co., contemporary, Tuesday through Saturday, Paul Gregg, organ, Sunday and Monday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego 287-7332. Disco, night.

**Nashville Country**, 5033 University Avenue, East San Diego 583-6670. Tail Callers, country, Friday and Saturday.

**Navejo Inn**, 8545 Navejo Road, San Carlos 466-1730. RPM, disco, Tuesday through Saturday.

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

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

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

**Ocean View Room**, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-6611. Jesse Davis, contemporary, Tuesday through Saturday.

**Odyssey**, 4240 West Point Loma Boulevard, Loma Point 424-8262. Disco, night.

**Ohlungr's**, 2547 San Diego Avenue, Old Town 298-0033. Folk, country, jazz, and contemporary, night, jam session, Thursday.

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

**One Night Stand**, 4970 Voltaire Road, Ocean Beach 222-2146. Tom Cat Blues, Thursday, Andy Ryan, variety, Friday, Kraft, then, rock, Saturday, Andy Ryan, variety, Sunday, pool tournament, Monday, Dave Johnson, variety, Tuesday, Kraft, then, folk rock, Wednesday.

**Organ Power Pizz**, 5375 Kneary Villa Road, Kneary Mesa 560-9898. Tommy Skak, contemporary and pop, Wednesday through Monday.

**Outpost**, 652 Grand Avenue, Spring Valley 464-9007. Live country music, Sunday.

**Pai Joey's**, 5147 Waring Road, Allard Gardens 286-7873. Blue Blues, contemporary, Tuesday through Saturday.

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

**Pelican Club**, 7628 Broadway, Lemon Grove 464-9984. Southern, soft rock and country, Thursday.

**Porthole Lounge**, Hickory Inn, 1350 North Harbor Drive, Embarcadero 242-3661. Taste, contemporary, Tuesday through Saturday.

**Prophet Vegetarian Restaurant**, 4401 University Avenue, East San Diego 283-7446. Los Bell and from Super, mellow jazz, Los Bell and Carl Campbell, classical flute, Sunday, Saturday, and every other Sunday, Orian, guitar solo, Wednesday, Friday and every other Sunday.

**Real Romance**, 523 University Avenue, Hillcrest 295-1600. Horlan MacWillis, Irish harp, Sunday.

**Quinn's Pub**, 5157 La Jolla Boulevard, La Jolla 448-0848. Tony Pines String Band, jug, blues, and country, Thursday through Saturday.

**Sharon Harbor Island**, 1380 Harbor Island Drive, Harbor Island 291-2900. National Guadalupe Philharmonic, contemporary, Monday through Sunday.

**Spanky's Saloon**, 2655 Midway Drive, San Diego 223-3154. Disco, night.

**Spirit**, 1130 Buena Vista Avenue, Bay Park 276-3993. Lipz, rock, Thursday, Bill Bro, rock, Friday and Saturday, John Garcia, contemporary, Tuesday, Friday, rock, Wednesday.

**Springfield Wagon Works**, 690 North Second Street, El Cajon 440-5157. Montage Five, featuring Gary Lehmann, Wilson Wade, and Deane Zlatich, contemporary, Thursday through Saturday, South Hills, country, rock, Tuesday and Wednesday.

**Springfield Wagon Works**, 5255 Kneary Villa Road, Kneary Mesa 565-2272. Sandaval and Spier, contemporary, Thursday through Saturday, Ralph Vacco, guitar, Tuesday and Wednesday.

**Stargate**, 1051 University Avenue, Hillcrest 295-2192. Holly Gentry, jazz, Sunday afternoon.

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

**Tavern**, 1248 Prospect Street, La Jolla 454-9587. Ralph Vacco, guitar, Wednesday through Sunday, Loma Life, variety, Monday and Tuesday.

**Tioga**, 101 Broadway, Chula Vista 422-5522. The Getaways, country, Friday and Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island 291-9110. Daryl Lichter, guitar, Wednesday through Sunday, Loma Life, variety, Monday and Tuesday.

# the Music Scene

through Saturday, Don Gibson, jazz, Tuesday.

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

**Raspelli's**, 4230 West Point Loma Boulevard, Loma Point 223-1493. Disco, night.

**Red Candle Lounge**, Mission Valley Inn, 4750 Hotel Circle South, Mission Valley 298-8281. Steamship Willie, contemporary, Monday through Saturday.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island 291-1880. John Campbell and Company, contemporary, Tuesday through Saturday.

**Reuben's**, 5855 Cassanova, Center Drive, La Mesa 464-3404. Don Longman, country, rock, Tuesday through Saturday.

**Reuben's Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-5330. Don Murphy, variety and comedy, Tuesday through Saturday.

**Reuben's Plankhouse**, 7637 Balboa Avenue, Claremont 278-7373. Fred Lohman, contemporary, Tuesday through Saturday.

**Rib Cage**, 5550 Kneary Mesa Road, Kneary Mesa 277-7937. BRC, contemporary, Tuesday through Saturday.

**San Diego Disco**, 1051 University Avenue, Hillcrest 295-2192. Disco, night.

**Shelley Island Inn**, 2001 Shelley Island Drive, Shelley Island 222-0661. Spring Fever, contemporary, Tuesday through Saturday.

**Sharon Harbor Island**, 1380 Harbor Island Drive, Harbor Island 291-2900. National Guadalupe Philharmonic, contemporary, Monday through Sunday.

**Spanky's Saloon**, 2655 Midway Drive, San Diego 223-3154. Disco, night.

**Spirit**, 1130 Buena Vista Avenue, Bay Park 276-3993. Lipz, rock, Thursday, Bill Bro, rock, Friday and Saturday, John Garcia, contemporary, Tuesday, Friday, rock, Wednesday.

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**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island 291-9110. Daryl Lichter, guitar, Wednesday through Sunday, Loma Life, variety, Monday and Tuesday.

**Top of the Arc**, 1680 Harbor Island Drive, Harbor Island 291-6730. Pam Navesen & Pyramid, contemporary, Tuesday through Saturday.

**Trifon**, 2530 South Highway 101, Carlsbad 435-8977. Neil & Mike, contemporary and folk rock, Tuesday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego 582-1070. Ram Band, rock, Wednesday through Sunday.

**Undisco**, 4173 Wilshire, North Park 454-9271. Black, reggae, disco, jazz, folk, reggae, and expressive dancing, Friday.

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

**Windsong**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577. Denise Jeter and Jewell, contemporary, Thursday through Saturday, Rita.

Music, piano and vocalists, Thursday through Saturday, Jimmy Navesen, diverse music, Sunday through Wednesday.

**Wrangler's Roost**, 6008 Mission Gorge Road, Mission Valley 280-6203. Lenny Pratt, country, western, Wednesday through Sunday.

**Zard's**, 1310 Miramar Boulevard, Bay Park 276-5637. Disco and top 40, night.

## Los Angeles Concerts

**Dave Mason and Ian Matthews**, Greek Theatre, Thursday, May 31 through Saturday, June 2, 8 p.m. (2700 North Vermont Avenue) (213) 660-8400.

**Red Company and Carillo**, Inwood Forum, Monday, June 4, 8 p.m. (213) 673-1300.

Good Food Good Music Good Whiskey

The Halcyon is not only San Diego's finest night club, it is also a fine restaurant. We feature a selection of four entrees nightly at moderate prices. Served along with the entree is our famous garlic bread, appetizers, homemade soup, crisp salad, and garden fresh vegetables. So don't drive around and look for a place to eat, call and make reservations today.

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**Bratz** Sun.-Mon.

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**Kit Carson Park Amphitheater**  
**Escondido**  
**Saturday, June 9th**  
Two Shows Nightly  
7 p.m. and 9:30 p.m.

Admission: \$11.00 (includes parking) \$14.00 (includes parking and refreshments)

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Coming June 23rd—CRYSTAL GAYLE!  
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**King Biscuit Blues**

Thursday—Friday—Saturday with their all new sound

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**CHUCK WAGON & THE WHEELS**  
"COUNTRY SWINGS, DISCO SUCKS!"  
Happy Hour 5-7 P.M. 1st Sat. 10:00-11:00 2nd Sat. 10:00-11:00 3rd Sat. 10:00-11:00 4th Sat. 10:00-11:00 5th Sat. 10:00-11:00 6th Sat. 10:00-11:00 7th Sat. 10:00-11:00 8th Sat. 10:00-11:00 9th Sat. 10:00-11:00 10th Sat. 10:00-11:00 11th Sat. 10:00-11:00 12th Sat. 10:00-11:00 13th Sat. 10:00-11:00 14th Sat. 10:00-11:00 15th Sat. 10:00-11:00 16th Sat. 10:00-11:00 17th Sat. 10:00-11:00 18th Sat. 10:00-11:00 19th Sat. 10:00-11:00 20th Sat. 10:00-11:00 21st Sat. 10:00-11:00 22nd Sat. 10:00-11:00 23rd Sat. 10:00-11:00 24th Sat. 10:00-11:00 25th Sat. 10:00-11:00 26th Sat. 10:00-11:00 27th Sat. 10:00-11:00 28th Sat. 10:00-11:00 29th Sat. 10:00-11:00 30th Sat. 10:00-11:00 31st Sat. 10:00-11:00

**enter tainment 79**

Tonight!  
★ PAPA JOHN CREACH & DAN HICKS  
★ SARAH VAUGHAN  
★ BRIAN AUGER  
with Marilyn Scott  
Friday, Sunday, June 8, 9, 10  
★ ROY AYERS  
and LOUISE STARBOUTY  
Monday, June 11  
★ PASSPORT  
Tuesday, June 12  
★ TRIBUTE TO CHARLES MINGUS  
featuring Ted Gonsky, Joe Foweraker, Graham Haden, John Hardy, Jimmy Knepper, Don Parris, Danny Richmond  
Wed., Thurs., June 13, 14  
★ STAN GETZ  
Thurs., June 15  
★ SHAWN PHILLIPS  
Fri., Sat., June 16, 17  
★ TOM SCOTT  
Sunday, June 18  
★ CALDERA  
after show party 10-11 p.m.

AT THE **Catamaran**  
HOTEL & RESTAURANT  
3999 Mission Boulevard, San Diego, California 448-1081  
Advance Tickets available at TICKETRON OUTLETS, see 448-9947

**TRIP TICKETS AGENCY**  
BEST AVAILABLE SEATS FOR  
**ROD STEWART**  
**STEPHEN STILLS**  
**JOHN McLAUGHLIN**

June 19th  
June 21st  
June 22nd

GET YOUR RESERVATIONS IN FOR  
BLOOD SWEAT & TEARS LONDON SAN JOSE DE  
AL JARREAU THE BEACH BOYS THE CLASH JIMMY BUFFETT  
BIB MALEY CHUCK MANGIONE JOAN BAEZ TOM PETTY

**TRIP TICKETS 268-3838**  
NEW HOURS: 10:00 a.m. - 6:00 p.m.  
24 HOUR PHONE

**TICKETS**  
AVAILABLE NOW, THE BEST SEATS IN TOWN TO  
★ **STEPHEN STILLS** ★  
WITH ORLEANS WED. JUNE 6 CHOICE FLOOR SEATS

SAN DIEGO **ROD STEWART** LOS ANGELES  
JUNE 19 JUNE 21-26  
CONCERT FAST APPROACHING—WE STILL HAVE GREAT SEATS!  
ROCKY SHOWS RANDY HANSEN JUNE 10—THURSDAY TO  
HENDRIX NEW ENGLAND JUNE 16 JOHN McLAUGHLIN JUNE 17

RESERVE YOUR SEATS NOW FOR  
★ **GORDON LIGHTFOOT** ★ FRIDAY JUNE 22  
★ **BEE GEES** ★ JULY 5 ★ **CHUCK BERRY** ★ JUNE 16  
KINGS \*BLONDE \*CHUCK MANGIONE \*JOAN BAEZ  
JIMMY BUFFETT \*BOB MALEY \*HARRY CHAPIN \*AL JARREAU

IF YOU DON'T SEE IT HERE, CALL AND ASK  
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOOSE SEATS

**BUCK'S TICKET SERVICE**  
273-4567

SDSU CULTURAL ARTS BOARD IN ASSOCIATION WITH **KPRI**  
MAINE DENMAN CONCERTS (A SALON ATTRACTIONS)

**the CHARLIE DANIELS BAND**

6 PURE PRARIE LEAGUE  
**SATURDAY, JUNE 2 8:PM**  
THE FIRST OUTDOOR CONCERT OF THE YEAR

SAN DIEGO STATE UNIVERSITY  
OPEN AIR AMPHITHEATRE

\$7.75...ALL TICKETS RESERVED...\$7.75  
on sale at AZTEC CENTER BOX OFFICE  
BILL GAMBLE'S ALL SELECT SEAT OUTLETS  
Call 286-6947 for information.



## Reader's Guide to the Music Scene

**Jay Ferguson:** Santa Monica Civic, Wednesday, June 6, 8 p.m. (213) 393-9961

**Village People** and **Gloria Estefan**: Civic Theatre, Wednesday, June 6 through Sunday, June 9, 7:30 North Vermont Avenue, (213) 464-7521

**Triumph and Missouri:** Santa Monica Civic, Friday, June 8, 8 p.m. (213) 393-9961

**Chic with Alton McClain and Destiny:** Santa Monica Civic, Sunday, June 10, 8 p.m. (213) 393-9961

**Survival Sunday 2** featuring **Lilly Tomlin, Jackson Browne, Peter, Paul and Mary, Sweet Honey in the Rock, Holly Near, Graham Nash, and Melissa Manchester:** Hollywood Bowl, Sunday, June 10, 2 p.m. (213) 627-1248

**Stephen Mills and John Hall:** Greek Theatre, Sunday, June 10 through Tuesday, June 12, 8 p.m. 2700 North Vermont Avenue, (213) 464-7521

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

**Frank Sinatra:** Universal Amphitheatre, Friday, June 8, 8 p.m. (213) 990-6567

**Playboy Jazz Festival** featuring a variety of stars: Hollywood Bowl, Saturday, June 10, 3 p.m. (213) 642-5700

**Robin Williams:** Universal Amphitheatre, Sunday, June 30 and Sunday, July 1, 8 p.m. (213) 990-6567

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

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

### Clubs

**Boat House:** 257 Robertson West Hollywood, (213) 692-0472. Freda Payne, Thursday through Sunday.

**Boiled Potato:** 3787 Cahuenga West Hollywood, (213) 980-1655. Don Rand and guest, Thursday through Sunday.

**Marino Bello:** 2001 Washington Boulevard, Marina Del Rey, (213) 627-4643. George Sobos, Thursday through Sunday.

**McCabe's Guitar Shop:** 3501 Pico Boulevard, Santa Monica, (213) 379-6991. George Shearing, Thursday through Sunday.

**Cuckoo's Nest:** Costa Mesa, (714) 445-0390. Phil Seymour, Thursday, Friday and Saturday.

**Dante's:** 4269 Lankershim Boulevard, North Hollywood, (213) 769-1560. Grant Geisman, Thursday, Friday, Saturday, Sunday, Monday and Tuesday.

**Palomino:** 6907 Lankershim Boulevard, North Hollywood, (213) 769-1560. Papa John, Thursday, Friday and Saturday.

**Whisky & Go Go:** Sunset Ship, (213) 652-4202. Cindy Bullens and Gambler, Thursday through Saturday. Nico and Coole Blue, Tuesday.

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**Golden Bear:** 306 Coast Highway, Huntington Beach, (714) 236-9630. Kenny Rankin, Friday and Saturday. Cindy Bulls, Wednesday.

**Playboy's:** 27724 Pacific Coast Highway, Malibu, (213) 456-2007. For San Diego, Thursday, Friday and Saturday. Monica Santos, Sunday.

**Lighthouse:** 30 Pier Avenue, Hermosa Beach, (213) 372-6991. Art Farmer, Thursday, San Rivers, August featuring Dave Holland, Friday through Sunday.

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SEVEN WEEK TRIP: via "Youmail" trans-  
portation leaving July 2. See San Jose and  
heart of Europe. Call ATN 234-3339 for fact  
sheet and more information.

**VOLUNTEERS NEEDED:** At Battered Wom-  
en's Services for a variety of duties includ-  
ing hotline crisis counseling. Training pro-  
vided. For more information call or fax at  
234-1514.

**KRISHNAURTI SEMINAR:** Sunday even-  
ings, 7:30pm. Topics: Krishnamurti's  
1978-79 talks at Saanen, Brinkmann's  
Oae are played with excellent quality discus-  
sions following. Additional information:  
232-4442.

**PATRICK HENRY:** live your dream. Call  
Cody Stone 469-7723. Keep trying (late at  
night OK to call).

**WOMEN'S SKILLS EXCHANGE:** Now there's  
a way to trade your skills and knowl-  
edge with other women. Call the CWSS  
Streetfront, 233-3088.

**PHILOSOPHY:** psychology, and science of  
mind, with love and happiness. That's what  
it's all about. Sunday mornings, 11:00. New  
Theology Episcopal Church, 344 Parkway.  
Chula Vista, 427-6225.

**HELP US BRING** the democracy back in the  
Philippines. Send your name or your donation  
to Reverend C. Barrow, P.O. Box 5732, San  
Diego, CA 92105.

**LIGHTBEARERS:** Those some light on your  
city's destiny. Free lecture: introduction to  
Cosmic Astrology, Tuesday, June 4, 7:30pm.  
Chula Vista, 427-6225.

**WOMEN IN DISTRESS:** Learn how, with help  
of supportive evening group, to cope with  
battered, husbands, and other male relation-  
ships, and make your life work magnificently!  
275-0380.

**CLAIREMONT HIGH SCHOOL:** class of 89  
is holding their 10 year class reunion at Vaca-  
tion Village hotel on August 4. For more in-  
formation call CHS at 273-0034.

**PARENTS CAN BE TRAINED:** not trained. Par-  
ticipating Parents Effectiveness Training  
Workshop, 4th weekly sessions starting  
May 31, 7:30pm. Beach Area Alcohol Center,  
911 Hornbush, Pacific Beach, 272-0254.

**IS YOUR** inner child and fantasy world alive  
and well? Seeking talented, imaginative in-  
dividuals who would enjoy role playing lan-  
guages, 7-11, all sorts of ego transcending  
psychodrama projects with Dr. Kaufman.  
Ph.D. No charge. 291-7509.

**CALIFORNIANIZATION:** This exclusive pro-  
gram is offered by SBIR to assist individ-  
uals who are new to California and would  
like to familiarize themselves with  
California life as well as the social and pro-  
fessional communication style. 224-4444.

**NEW AGE** film festival, 23 episodes films in  
4 sessions sponsored by Continental  
Bookstore on Saturday & Sunday, June 2nd &  
3rd. Sessions: New Age Communities, Holis-  
tic Health, Teachers, and Celebrations of  
Nature. Cost: \$5 a session or \$15 for all  
296-1666 for information.

**INFINITY JAZZ:** modern, ballad & three  
class. Cost: 233-5568 \$5.

**ANSWER SERVICE:** 10, playing \$5, postal  
books \$5, bookkeeping \$5, 1000 business  
cards \$10, 233-5568.

**SEX THERAPY:** what if all what does a sex  
therapist do? Here is your chance to meet  
and ask those questions you've always wanted to  
ask. Meet Becky Combs, licensed sex  
therapist, at The Andromeda Center, Thurs-  
day, June 7th, 7:30pm. Space, 3427 Ocean  
Front Walk, Mission Beach, 223-5312. 2nd  
session, Open to all sexual preferences.

**MARRIED AND SINGLES:** Who would you  
like to see the snail on your partner's face?  
Dr. Kaufman, Ph.D. and staff will help you  
renew the warmth, openness, and attrac-  
tiveness in your relationship. For 2000 years  
Chinese Taoists have followed the Way of  
Sex as nature's own bonding agent and safe  
approach. Why not try it for yourself?  
Experience these Taoist secrets, and learn  
relationships, explained in a fully modern and  
straightforward way, can take you? We are a  
nongroup, professional, holistic, association  
dedicated to raising the quality of human re-  
lationships for you meet. May we unveil your  
fantasy-see us at 1911 791-7049.

**ARTISTS WANTED:** Attractive gallery, ex-  
clusive location, offers display space on con-  
tract basis. Paintings, sculpture, other media.  
For acceptance, forward information and  
photos to P.O. Box 2046, La Jolla, CA 92038.

**ONLY \$21** per month for 21 years pays the  
proper and safe sharing privilege extended for  
life to all members of the New York Jewish  
Experiential Community. Developing single  
optimum living in Jamaica, CA. A truly, truly  
cheap or paradise of the future. 222-9813.

**LEARN** the future of the future. Get all  
you need and health science reported on  
O.B.S. 60 minutes. Held June 2 & 3. Call  
Longevity Center 224-8227.

**SEANCE:** Help your own, unite everyone  
with your predictions. Answers. Fun. Re-  
searched, proven psychokinetic abilities. See  
Cameron E. Rux, 1996, San Diego, CA 92115.

**JOHN CITY AND STATE:** invites review. Call  
30 For Fax first meeting 7:30 June 8, Unitas  
North, California, 4190 Fort Street 254-9889.

**SISTER POLITY:** Discover the joy of family  
sharing our kindred wiring experience, in a  
small informal meeting in Chula Vista.  
426-7856.

**WEEKEND REWIND:** and Campout - June  
16-17. Meditation, singing, visualization,  
reality, nature walks, food. A social  
philosophical organization. Call 427-0808.  
294-5425 or 282-9282.

**NEW LAND** for Pacific Beach. Come by  
Garden. For your own plot, come by Shasta  
and Ventura Saturday morning. Please  
270-5177 for details, evenings.

**WOULD YOU LIKE** to try Arousal?  
Biofeedback/Behavior modification? Pro-  
fessionals needed. Experience measuring goal  
realization (weight control, tranquility, pain  
relief, emotional, personal, growth, etc.).  
295-0383.

**ROD STEWART:** \$20 each or 2 for  
\$35. 420-4035.

**ART SHOW:** Paintings, sculpture, drawings.  
June 2-3, 1-5pm. Mission Plaza Apartments,  
3999 Ramon Mission Road, outside next to  
Serrano Building.

**OPEN POETRY READING:** Friday, June 1,  
7:00pm. The Orange Beach Literary Society,  
Santa Monica and Sunset Cliffs. Room 18.  
7pm. Call Friday, every month.

**THE FUTURE OF THE GREAT WHALES:** of the  
ocean in our hands. Help Whales of the  
future. Save these beings from extinction. Call  
272-3102.

**FREE BIOFEEDBACK** demonstration and  
education. 3rd floor Conference room, 5333  
Mission Center Road (adjacent to the  
Restaurant), June 4 and 11, 1:30 to 7:30pm.  
298-7875.

**MALÉ FEMALE:** relationships - an all-day  
seminar designed to deepen understanding  
of actual problems currently existing between  
the sexes. Topics include: human attraction,  
ego-making, interpersonal politics, intimacy  
and love, jealousy, love and freedom in re-  
lationships. Saturday, June 8, 10:30-5pm.  
234-5967.

**PETER LUPUS:** introduces the leader's self  
weight loss program in the world. A lively  
10 day program. Do it with CDR  
Granger. 488-1752.

**DISCOVER** the dawn of a new age of liberty  
and freedom. Discover the Libertarian Party.  
422-0382.

**ARE YOU** satisfied? Are there things about  
yourself that you would like to change? Use  
Hypnotic Personalized 1 hour sessions. \$25  
for 10 sessions. Free Mind Over Matter.  
226-8448.

**WHO ARE YOU?** Who were you? Pre-thought  
revelation. 2 hour session. \$25. Hypnotic  
Personalized 1 hour sessions. \$25 for 10  
sessions. Free Mind Over Matter. 226-8448.

**GOING TO EUROPE?** Get your Eurailpass  
today! Issued while you wait! Also youth  
discounts. 10 to 18 years old. \$25. Free  
backpacks, etc. Call Student Travel Center  
224-2439. Everyone eligible.

**GROW SWEET CORN:** tomatoes, and  
cucumbers with the Ocean Beach Community  
Center. Save money and control your life.  
Live with self-sufficiency. 222-1008.

**JEWISH SINGLES** solo 30 (ethical) dance  
group. 2nd, 2nd, 2nd. Refreshments.  
Jewish Singles, 2nd, 2nd, 2nd. Refreshments.  
Jewish Singles, 2nd, 2nd, 2nd. Refreshments.  
Jewish Singles, 2nd, 2nd, 2nd. Refreshments.

**LAUREL TOUR:** from Monterey to Los  
Angeles, June 23 to July 1. Call 239-2844.  
294-5425 or 270-1333 evenings for more infor-  
mation.

**PROJECT CASE:** an East San Diego com-  
munity development program, will engage iden-  
tification on community residents' values.  
There is no charge for the service. RUC  
280-9726.

**CENTER FOR PSYCHOLOGICAL RE-  
SOLUTION:** Work, research, action to help  
realize the potential of inner resources. Free  
Reading room open by appointment. 1255  
Avenida Encinitas, 272-4474.

**PARENTS OF ADULT SCHOONERS:** spon-  
soring lecture on "Everything You Need to  
Know About Adult SCHOONERS." 7pm.  
Friday, July 1, University Christian Church,  
3900 Cleveland, 280-8055.

**JOHN CITY AND STATE:** invites review. Call  
30 For Fax first meeting 7:30 June 8, Unitas  
North, California, 4190 Fort Street 254-9889.

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426-7856.

**WEEKEND REWIND:** and Campout - June  
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**ART SHOW:** Paintings, sculpture, drawings.  
June 2-3, 1-5pm. Mission Plaza Apartments,  
3999 Ramon Mission Road, outside next to  
Serrano Building.

**EXPERIMENTAL MUSIC:** Psychotropic  
Medication, including, movement, music  
awareness, philosophy, visualization. Yoga  
awareness. 5pm. 481-7843.

**FREE TELEVISION:** Series on Health Awareness.  
Sponsored by the Holistic Health Arts  
Center, 212 So. Cedros, Santa Monica, Every  
Wednesday night 7pm. For information  
755-6681.

**CHOROPRACTIC:** Free lectures Monday  
Evening, 7:30pm. 4749 N. Highway, Ocean  
Beach, Dr. Jon B. Ambert, 224-2041. All are  
welcome.

**GAY CATHOLICS:** Dignity of San Diego has  
religious and educational programs for  
Write Box 33667, San Diego 92103 or call  
231-6809.

**YOU QUALIFY:** For Men's with CEE SAT  
1300 GRE 1500 SAT 1600 ACT Composite  
29. Army CGT 136, Navy CGT 68. Others  
360-7488, 443-7773 or 745-7122.

**SINGLES:** Caliber 1. Enjoy good times and  
good friends with the Caliber Singles Club of  
San Diego. Sports, social, religious activities.  
460-8445 or 361-1383 for information.

**HAVE A SMALL** or unusual business in  
San Diego area? Write needs input for ar-  
ranging. P.O. Box 2600, San Diego, 92126.

**HUMANISTIC SINGLES:** group forming in  
San Diego. 1999 double-couple. Lovers, Lovers  
etc. Nonprofit. Chuck 436-8675 or  
789-1142.

**SOUNDSCAPE:** Selection and price of  
Guitar, guitar, basses, amps, effects,  
keyboards. Relax with our mobile service.  
\$400.00. Barges from \$118. Equipment \$225.  
Fender-Rhodes electric guitar, like new.  
\$209. Fender bass, like new. \$149. Fender  
solid state, \$44. H&M cordless guitar, like  
new. \$225. Fender amplifier, like new. \$49.  
Kobackor 599. Marshall, Suzuki \$99. 1946  
Peavey \$49. 1946 Peavey \$49. 1946 Peavey  
\$49. 1946 Peavey \$49. 1946 Peavey \$49.

**ECHOPEX:** MAESTRO band new sets  
for \$450. Will take \$350.00. Call evenings.  
6:00-8:00 p.m. 286-7395.

**IF YOU'RE CONSIDERING** making a 45 sec-  
ond, we have an attractive one-price package  
which includes production assistance, re-  
cording time, and more. 1000-watt power  
meter, home copy and 1,000 45's delivered to  
your door with printed lyrics. Call 272-4594.  
Recording Studio, 214-6123. Track Ron,  
280-7814.

**8888 ABSOLUTELY MORE:** Cash paid for  
Marlin, Fender, Gibson and other guitars,  
amps, accessories. We also offer best trade  
deals and consignments. Guitar Trader  
565-8814.

**CARVIN P** amp head 200 watts, 4 chan-  
nels with reverb, also 2 Shure mics and  
mixer stands. \$300. 289-5024 after 5pm.

**MARANTZ 27** receiver, AR XA turntable,  
Tandberg 3000 reel-to-reel tape deck. \$400.  
229-5823.

**MUST SELL:** Any AC-20-classical guitar. Ex-  
cellent tone and playability, \$200 or better.  
280-3992, 12:30-3pm.

**GIBSON ES-335** electric guitar, 1968 in per-  
fect condition. Cherry and full jazz sound.  
\$290 with case. Firm, 277-7238.

**REEL TO REEL:** brand new top of the line  
Tascam 4430, warranty included. Koss ProAKA  
headphones. 578-7635.

**IRISH HARPER:** custom built to order call  
or write Harlan Mar. 233-7325. 480 Elm  
Street, San Diego 92101. Write letters also  
available.

**WOODSON 100** watt slave amp, \$100. De-  
pendable. Marlin analog guitar \$140. Stone  
Stone phase shifter \$35. AKG D120E \$35.  
Ethel 481-5801 evenings. 433-7000, 12:19

**ALTEC 417B** full range 12" speaker. Hardly  
used. Only 4 months old with warranty. List  
\$150, sell \$75. 701-1074.

**1969 FENDER:** Telecaster bass for sale.  
natural wood, brass parts, must play and see  
to appreciate. Excellent condition. Best offer  
over \$300. 299-8448.

**HEADAMP FOR** moving-coil cartridge, de-  
signed by Marshall Leach. Yours for cost of  
parts. 445-7395.

**car** RDSF speakers, brand new still in box.  
\$150. Takes home. 488-8872.

**ATTENTION** SOUND ENGINEERS: Protect that  
future! Not Copyrighting assistance. Everything  
from scoring out the lead sheet to filing the  
official forms. Low cost. 445-7597.

**DOWN TO EARTH STEREO:** for San Diego's  
largest selection of pre-owned stereo ap-  
pliances and quality replacement speakers.  
Custom electronics and crossover modifica-  
tions. Sound reinforcement systems. 3462 J  
Cayon Blvd. 286-8430.

**PRIMAL SOUND REPAIRS:** STUDIO NO. 3  
Monterey P.A. system, hourly. 1 day, weekly,  
monthly, and seasonal rates available. Also  
P.A. system for rent. 438-4242.

**GUITARS:** GALEORE, New Alvarez Yano  
Golden Anniversary \$399.00. 1980's  
play model. \$699.00. 1980's play model. \$745.  
Gard. F. 4-30-83. 275-3225.

**CLASSICAL GUITAR:** Tanager C-128 with  
acoustics and electronics from \$78. Applaud  
from \$138. 13 Marston. 1981 D1 18 inch model.  
\$695. 040 D18. from \$335. 1972 D18 model.  
\$645. 1965 D18. 3/4. Baudin (crownhead). \$685.  
10/17347. 1998.00. 18448. D12 20 inch. from  
\$395. Classics \$75-\$786. Gibson jazz  
guitars. 1963. Bantford \$775. beautiful. 1968  
ES-175. \$645. ES-175. ES-175. ES-175. ES-175.  
\$275. ES-175. ES-175. ES-175. ES-175. ES-175.  
1940's NY. Epiphone. 1950's. 1950's. 1950's.  
Hart. Martin. electric. 1958. Yamaha. SC2000 solo  
body. \$95. Old Martin. Versatone. \$136. Fane.  
Dan. American. wood body. must. \$335.  
Perry. 760 \$345. Lysard. Stratocaster. and  
14.5. country. from \$139. Electric. 1950's. 1950's.  
\$229. 1940's. electric. 1940's. 1940's. 1940's.  
1940's. 1940's. 1940's. 1940's. 1940's. 1940's.

**HAMMOND ORGAN:** M111, 1st floor. Best  
value. 275-3225.

**1974'S PAUL:** custom \$100. Yamaha SC2000  
solo body. \$95. Old Martin. Versatone. \$136. Fane.  
Dan. American. wood body. must. \$335.  
Perry. 760 \$345. Lysard. Stratocaster. and  
14.5. country. from \$139. Electric. 1950's. 1950's.  
\$229. 1940's. electric. 1940's. 1940's. 1940's.  
1940's. 1940's. 1940's. 1940's. 1940's. 1940's.

**BABY GRAND:** piano. Fane. 1940's. 1940's.  
1940's. 1940's. 1940's. 1940's. 1940's. 1940's.  
1940's. 1940's. 1940's. 1940's. 1940's. 1940's.

**MARTIN D12:** perfect condition with case.  
275-3225.

**OZONE RANGERS:** made a truly decorated  
band for graduation or party. 700 play country  
rock and country. 275-3225.

**FEMALE VOCALIST:** available for singing on  
demo. Has had much recording experi-  
ence. can also provide hand percussion.  
433-3825.

**VOK SPUR:** Breville 100 watt head with  
cabinet and stand. 275-3225 after 5pm.

**PIANIST COMPOSER:** seeks female vocal-  
ist with developed style and depth of ex-  
perience for special ad lib standards,  
contemporary, originals. 444-7638.

**MUSIC MAN:** 112-65 amp, original production  
model serial No. 330. Showroom condition,  
with amplifier. \$400 or best offer. 275-3225.

**RHODES 77:** key stage piano with cover.  
Used for practice only. Free. 275-3225.

**BANJO FOR SALE:** Ales string no. 237.  
H&M, excellent tone, excellent condition.  
price \$450. selling for \$450. Steve  
783-8370 after 5pm.

**DOKTORER:** 1122 professional reel to reel.  
Three motor head. S&S. Echo 2 track. Two  
100-watt heads. Cheap at \$250. Bob 607-7121.

**HAMMOND ORGAN:** M111, 1st floor. Best  
value. 275-3225.

**STEREO AMFM** and record player. Oak  
panel. 400-4000.

**BARB PLAYER** and other player needed for  
rock and roll band. Paid. Free. 275-3225.

**TRAYNOR M88** channel P.A. mixer master  
control, master control, master control, carrying  
case. \$100. 299-0176 evenings.

**CAR CASSETTE:** stereo with AM/FM radio  
for mobile use. Excellent condition. \$60.  
275-3225 after 5pm.

**ROD STEWART:** tickets, 2 spots. \$60.  
100-watt head. \$60. 783-8370 after 5pm.

**VOCALIST NEEDED:** by young band. Must  
have good attitude and transportation. Good  
background in pop, rock, and country. Have prac-  
tice space. 275-3225.

**DRUM SET:** a piece of equipment including  
cymbals and Zildjian cymbals. 275-3225.

**GEMINARD:** rule, very good condition.  
\$100. 280-8020.

**ORGAN:** Con. Mini-Matic, and stool. ex-  
cellent condition. \$500. 270-0707.

**ROD STEWART:** tickets, 4 available. 100-watt  
head. 11, upper level. \$75 for all 4 or \$40  
each. 275-3225.

**DRUMMER:** He is also an excellent singer.  
Looking for band work. Causal and/or  
professional. Please send us your resume and  
photo. 481-5801 evenings. 433-7000, 12:19

**BASIST:** needed by young band. Must  
have good equipment and transportation.  
Vocals a plus. Rock or roll. Mike 276-4108 or  
Brian 275-5438.

**TRUMPET:** Silver. Fane. Great condition.  
wearing. \$300 or best offer. Bob  
477-7975.

**TUNABLE:** SB701 excellent condition.  
Cueing lever, auto-tuning, battery used.  
Can be used for all cassette tape decks.  
doesn't work, make offer. 578-0714, post  
paid.

**BEGINNING FEMALE:** vocalist needs top  
band to practice with. Lots of attention and qual-  
ity. Can sing some lead and backups. Please  
help. 440-3982.

**BEAUTIFUL NYLON:** stringed guitar. Hardly  
used. In perfect condition. Comes complete  
with hardshell case. Lays for \$350 new. sell-  
ing \$275. 481-5801 or 291-8926.

**SOUND WEST:** custom built with JBL  
K140 15" speaker. Embar horn and 4 Piezo  
tweeters per side. Cables included. \$850.  
299-0176 evenings.

**IBANEZ:** guitar for sale. Hand-crafted  
with beautiful finish. Fender style. \$250.  
286-3883.

**MARTIN GUITAR:** 000-28. ROSE WOOD  
top. Condition: Excellent. \$850. 1st  
floor. 275-3225.

**CLASSICAL GUITAR:** Tanager C-128 with  
acoustics and electronics from \$78. Applaud  
from \$138. 13 Marston. 1981 D1 18 inch model.  
\$695. 040 D18. from \$335. 1972 D18 model.  
\$645. 1965 D18. 3/4. Baudin (crownhead). \$685.  
10/17347. 1998.00. 18448. D12 20 inch. from  
\$395. Classics \$75-\$786. Gibson jazz  
guitars. 1963. Bantford \$775. beautiful. 1968  
ES-175. \$645. ES-175. ES-175. ES-175. ES-175. ES-175.

**LED ZEPPELIN:** precision sound and band  
needed for graduation or party. 700 play country  
rock and country. 275-3225.

**ROD STEWART:** tickets for sale. section 18A  
(back corner). Face value. \$12.50 plus  
\$2.50 each. 445-5589.

**DRUMMER AVAILABLE:** For working group  
or casual. Rock. 400 vocals. Reliable.  
pro's only. Brian Todd 775-1840.

**PAIR AUTORA:** by Pioneer 12" 3-way speaker  
system, walnut cabinet, 6 months, old excellent  
condition. \$160. Paula 460-6889.

**CLEAN & LOUD:** cheap power 120 RMS for  
live action and more. Quarter wave horn.  
Original plays in excellent condition. \$1750.  
San Diego's most unique visual effects and  
light spectrum sound. Call 224-4460.

**REVOX PROFESSIONAL:** tape deck. A77.  
Mix. 3 1/2 and 7 1/2 inch. 1000. 1000. 1000.  
1000. 1000. 1000. 1000. 1000. 1000.

**ELECTRIC GUITAR:** with case. \$70.









COUNTRY'N WICKED

wood pins \$75. 1-1967 running condition, beautiful looking. \$1995.  
woodpins \$50. 1 front 1974 Datsun 260Z, silver, blue, excellent in  
35. 578-0385. and out. \$4795. 444-2636.

1970 CHEVROLET Impala, new tires and battery, good condition. 277-6478


1989 PONTIAC Grand Prix looks beautiful inside. 81,000 miles. Air conditioning, power windows.

Prix, model J \$925, and out. Runs well. AMFM, auto. 452-8815.

1966 PORSCHE 356SC, excellent condition.  
\$7500. 436-7104 days, 435-6680 evenings.

1956 CHEVY PANEL. Runs like new. Needs little good body, floor starter, mowing must sell \$400 or best offer. Pick 284-1975. Normal Heights.

# Aerobic Dance



Reaping 20% to 30% PPS  
**FREE CLASSES**  
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Enjoy the benefits of exercise and the fun of dance. The specialty designed for the aerobically challenged, the cardio-dancer strengthens the heart, tones your muscles.

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**6 KETV**

**WEDNESDAY NITE**  
**10:30 PM**  
Bill Baras is going to  
get you excited,  
get you involved  
your very own life.

**Bill Baras**  
**SEMINARS**

**Q** P.S. Tell your friends





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Full-time, part-time, and contract employment programs, men and women. Full-time programs. Full and part-time employment available. Free job placement. Call 213.333.1154.

EXPENSE: Most \$15,000-\$100,000 per acre and unfertilized. Fertilizer known, obtain information, with long periods. Call as well for no-subsidization information.

BB NEI is FFO's and cocktail waitress, asked: Must be sophisticated and great at time and full time position, open to the Great Washington Area.

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140 EAST ST growing company in the  
size, weight and make money market  
evolutionary new product never before  
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Are you overqualified for your job? Frustrated and fed into your present? Our career plans can help. Call Consultants 276-9202.

EXTRA MONEY? Earn \$200-1000 a part time. Management marketing personnel. For appointment call US after 5:30pm.

**TIME OPPORTUNITY:** I have quality sale gift and novelty products. You dis-  
tribute products through home parties, swap  
direct sales, etc. We split profits. Call  
270-3980 if you are ambitious and  
earn extra cash.

NE, PMT, LVNT, aides. Work for an  
 mental health care service organization  
**we** really cares for its nurses. Call  
 and discuss your career with us.

**U.S. PEOPLE AND ARTISTS** wanted for residency in art gallery to open in June. Painters, sculptors, photographers and all sorts working in wood, glass, metal.

IF WOMAN to apprentice with Ph.D. therapist. This is a non-paying position (no salary, but food, housing, a stipend for books).

Hours negotiable. 295-7749.




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GREAT  
HAIRCUT  
PLACE**



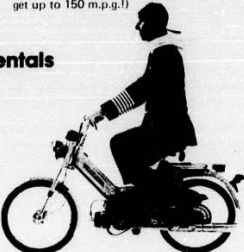
**\$4.50=750 miles**

with the time you spent last week waiting  
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# MOPED!

Consider this:  
A moped gas tank holds about one gallon  
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about waiting in line. You wouldn't need  
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EASY TWO WHEELER"

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**PACIFIC SUZUKI**

**SUZUKI** **WETBINE**

F2501 new in stock

**Selected by  
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1979's BEST BUY**



**GS 550N**

Powered by beautifully designed 4-stroke engines, this nimble bike gets lots of miles-per-gallon. See the GS 550N and Suzuki's other street machines today at Pacific Suzuki.

**Suzuki. The performer.**

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1269 Garnet Avenue in Pacific Beach





**APARTMENT MAIL** wanted by disabled mother. Home cook available. (San Diego) 441-1111. (San Diego) 441-1111.

**DISPOSABLE MAIL** wanted by disabled mother. Home cook available. (San Diego) 441-1111. (San Diego) 441-1111.

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## Children's Anti-Nuke Day

### in Balboa Park

# June 3rd 11:00

## 6th & Laurel

**Music Games**

**C.E.A.N. 236-1684**  
**RENTALS**  
**new used SALES**

**WINDSCREENING**

1 day LESSONS  
 daily RENTALS  
 new used SALES

**San Diego Sailing Center**  
 747 Turquoise Pacific Beach 276-4403

## 2nd Annual Adams Avenue

### Antique Row

# Spring Show & Sale

## June 2nd & 3rd 11:00-5:00

*Dozens of shops on one street "Save your valuable fuel"*

Look for brightly colored balloons  
 Antique door prizes  
 Entertainment... Refreshment  
 Free verbal appraisal... one free per family 12-3  
 Antiques & Collectibles  
 American, European, Oriental

Art  
 Jewelry  
 Decor  
 Clothing  
 Glassware

Pianos  
 Lighting  
 Furniture  
 Refinishing

**Where The Competitive Spirit Lives**

Series 911, 912, 914, 924, 928, 356

Service and Repair  
 Street and Track Preparation  
 Bosch Alignment Shop

4940 Days Place, San Diego

276-1900  
 24 Hour Emergency Phone

## THE silver method

### CAN HELP YOU LEARN TO:

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

## FREE LECTURE

WED. JUNE 6, AND  
 THURS. JUNE 7, 8 p.m.

This lecture explains the benefits derived from the silver method.

FOR INFORMATION, CALL: 297-0758

## Grand Opening

# Ocean Enterprises

## The first complete sport & dive shop in the

### Kearny Mesa/Clairemont area.

Retail Sales  
 Scuba Repair  
 Air

Rentals  
 Instructions P.A.D.I.  
 and N.A.U.I. Boat Tours

4646 Convey St. 565-6054

## WINDSCREENING

1 day LESSONS  
 daily RENTALS  
 new used SALES

**San Diego Sailing Center**  
 747 Turquoise Pacific Beach 276-4403

## Independent PERSONALIZED PORSCHE service

### Where The Competitive Spirit Lives

Series 911, 912, 914, 924, 928, 356

Service and Repair  
 Street and Track Preparation  
 Bosch Alignment Shop

4940 Days Place, San Diego

276-1900  
 24 Hour Emergency Phone

## The Meat Palace

### a wholesale-retail meat market & deli

Offering top quality U.S. Choice Beef from Iowa

Poultry - Deli Products - Standee's Cakes - MJB Products - Carnation Dairy Products

## Special of the Week

### Farmer John Bacon

16 oz. pkg.  
 Reg. \$1.49  
 Now \$1.29

Offer good with coupon only Expires 6/6/79

## THE MEAT PALACE

3330 Sports Arena Blvd. 223-2361  
 Open 6 Days 10 a.m. - 6 p.m. Closed Sundays & Holidays  
 (turn in at the back - large parking lot)

## Gallery at Land's End

Gift Certificates Art Prints Graphics Custom Framing

4983 Cas Street Pacific Beach 276-7820 Masters' gallery - Beach area





**AMATEUR RADIO** Transceiver. Very clean Swan 350 with tower supply. Vna. Mid-continental manual. Spare parts and parts. \$225-392.

**THATCHED** Puma. Puma. Large capacity. Excellent for boat. Carpenters of Van. Ar. Medium. Also offer. 290-8039.

**3 PIECE BEDROOM SET** including frame, headboard, double dresser mirror and night stand. Good condition. \$100. 468-3151.

**ZOONDI** I'm selling my California. Contra's License Course. (I paid over \$500). I'm selling the whole course, complete, for only \$200. Steve 452-8540. Keep trying.

**3 CHEST DRESSER** with matching nightstand, headboard and mirror. Only 3 months old and in excellent condition. was \$450. am selling for \$350 or offer. 270-9619.

**WICKER TABLE** round. fancy with 26 gold. Golden Oak with 1 matching chairs. perfect condition. a good collection. \$350. 454-5042.

**4 PIECE BEDROOM SET**. Heavy solid brown oak. 2 nightstands, men's chest, lady's dresser. \$650. 466-7336 mornings. keep trying.

**MEN'S DREY** corduroy 3 piece suit. 42 regular waist. \$30. black 2 piece suit, waist 35. \$35. Bill 270-7287 after 5.

**ROCKING CHAIR** \$30. lounge chair \$40. hardwood wood coats. plant stand coffee table. complete for less 10 gallon. more. 280-8860.

**10X11 LIGHT GREEN CARPET** bathroom sink, gas fireplace logs, window air conditioner. 272-2430.

**PUPPET THEATER** 42" for hand or shadow puppets. Complete. 272-2430.

**CR RADIO** 40 channel base transceiver. has every station including coast-to-coast with full control and meter. Also power supply. The radio wave antenna with coil and stand. \$110. 448-1222.

**HOUSECLEANING SALES** Lots of cookbooks, books in other categories. Electric food slicer, R/C equipment, oscilloscope, C/W records, more. All excellent condition. reasonable. 464-2977.

**SOFTICE CREAM** or yogurt machine, Taylor Frosting Table Model with mixer. 2 year warranty. 3 year dealer. 2 years old. perfect condition. 753-6452.

**ANTIQUES**. Very old collection of salt and pepper shakers. \$50. 6 individual commode cups and saucers. \$15 each. 488-1278.

**1977 SCAMP** 12 travel trailer. Lightgreen 950 lbs. all the gear. Excellent condition. 272-2430.

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# A Midweek Natural Dinner for \$3.25

(reg. 4.75)  
Tuesday, Wednesday & Thursday



Cafe Jorango Hillcrest  
112 W. Washington 272-1174

Cafe Jorango Pacific Beach  
4527 Mission Blvd. 272-1781

**KING SIZE WATERBED**. Bookcase headboard. Heavy. \$100. 578-2945.

**MATTRESS AND BOX SPRING**. Heavy size. good condition. \$60. 454-0973.

**FERNS IN REDWOOD BOXES**. Large leather-leather. master chair. asparagus veneers. Must sell before 8/1. Capri. 753-6452.

**SINGER'S BEST** commercial sewing machine. Model 31-15. \$400. 422-2500.

**SINGLE BED**. Good condition. \$20 or best offer. 272-2430.

**BUNCH OF BARNWOOD**. Redwood siding weathered over 75 years. 1412 random lengths. approximately 1600 board feet. In or out. 272-2430.

**DIAMOND RING**. Delicate two color gold ring design with 12 carat diamond mounting. \$20. 454-0973.

**WATERBED**. Never used. massive antique style headboard with specially designed mattress and frame. Includes pillows. \$145. 454-0973.

**HOBBY HORSE**. Large. \$20 or best offer. 272-2430.

**COMPLETE LIVING ROOM**. Couch, swell rocker, coffee table, wall unit. \$220. 454-0973.

**BEAUTIFUL**. 8 long solid walnut desk. \$200. 454-0973.

**PORTABLE FOLDING**. Picnic table. \$10. 454-0973.

**WEAVING LOOM**. 45" counter balance. 4 harness. 272-2430.

**OLD DESK**. \$35. 454-0973.

**LONG CLOAK**. 40" and 48" tables and coffee table. \$100. 454-0973.

**TWIN SIZE MATTRESS** with box spring and frame. \$100. 454-0973.

**PEARL'S**. 5 piece dining set with lots of extras. \$100. 454-0973.

**3 BURNER COLEMAN STOVE**. \$20. 454-0973.

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**BARSTOLES**. 2 upright seats. \$30 each. 454-0973.

**52% WINDOWMASTER** windows. 10x10. 4x10. 4x12. 4x14. 4x16. 4x18. 4x20. 4x22. 4x24. 4x26. 4x28. 4x30. 4x32. 4x34. 4x36. 4x38. 4x40. 4x42. 4x44. 4x46. 4x48. 4x50. 4x52. 4x54. 4x56. 4x58. 4x60. 4x62. 4x64. 4x66. 4x68. 4x70. 4x72. 4x74. 4x76. 4x78. 4x80. 4x82. 4x84. 4x86. 4x88. 4x90. 4x92. 4x94. 4x96. 4x98. 4x100. 4x102. 4x104. 4x106. 4x108. 4x110. 4x112. 4x114. 4x116. 4x118. 4x120. 4x122. 4x124. 4x126. 4x128. 4x130. 4x132. 4x134. 4x136. 4x138. 4x140. 4x142. 4x144. 4x146. 4x148. 4x150. 4x152. 4x154. 4x156. 4x158. 4x160. 4x162. 4x164. 4x166. 4x168. 4x170. 4x172. 4x174. 4x176. 4x178. 4x180. 4x182. 4x184. 4x186. 4x188. 4x190. 4x192. 4x194. 4x196. 4x198. 4x200. 4x202. 4x204. 4x206. 4x208. 4x210. 4x212. 4x214. 4x216. 4x218. 4x220. 4x222. 4x224. 4x226. 4x228. 4x230. 4x232. 4x234. 4x236. 4x238. 4x240. 4x242. 4x244. 4x246. 4x248. 4x250. 4x252. 4x254. 4x256. 4x258. 4x260. 4x262. 4x264. 4x266. 4x268. 4x270. 4x272. 4x274. 4x276. 4x278. 4x280. 4x282. 4x284. 4x286. 4x288. 4x290. 4x292. 4x294. 4x296. 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4x2136. 4x2138. 4x2140. 4x2142. 4x2144. 4x2146. 4x2148. 4x2150. 4





HUGE FURNISHED ROOM with private bath in spacious Claremont apartment for rent to lady, non-smoking female without pets or children. Kitchen privileges and pool. \$165 per month plus utilities. Phone 278-7667.

NEW 3 BEDROOM Claremont Square duplex. \$410. 2 baths, dishwasher, appliances, carpet, etc. Large yard, patio, ramp to view, cul-de-sac. 3829 Pochontas Court 459-0971 before 4pm.

BASMENT STORAGE SPACE for rent in Pacific Beach. \$15 per month. 270-3044.

MATURE OLDER WOMAN seeks small apartment, furnished, or to share. Clean, quiet, mellow, gentle, congenial, responsive. I don't smoke or drink. Urgently needed. 281-0145.

RENTAL. 2 bedroom apartment, substantial reduction in rent in exchange for gardening. 2 bedrooms, 2 baths in drawers in each bedroom, much storage, quiet, clean, available soon. 582-3257.

EXTREMELY ATTRACTIVE 1 bedroom condo, \$248. San Carlos. Fully equipped kitchen, air conditioning, pool, terrace view, elevator. Mini condition. 459-6333.

MISSION BEACH. \$260. 1 bedroom, stove, refrigerator, carpets, drapes, adults, year round. 273-5304.

POINT LOMA STUDIO. Furnished, storage space, yard and enclosed patio. Quiet neighborhood. Available now. No dogs. \$150/month. 222-2666.

HOUSE FOR RENT with option to buy. 3 bedroom, 2 bath, family room. \$375. 475-0636 after 5pm.

STUDIO. \$175. Nice studio cottage in quiet area of Hillcrest. No pets. 272-8789.

ONE THE BEACH. One bedroom duplex. Enclosed yard, off-street parking, stove, refrigerator, carpets, drapes, central air or pet. Furnished/unfurnished. 475-9772 or 284-5028.

\$340. SAN CARLOS. new 2 bedroom condo, tennis, pool, jacuzzi, recreation room. 286-0602.

LEGAL SECRETARY with call seeks 1 bedroom house or garden apartment in Mission Hills area. Must be safe and clean. Call, home. 288-5487, ext. 221-1721.

LA MESA. 2 bedroom, 1 bath house. Enclosed patio, carpet, huge lot, private, nice neighborhood, close to State. \$350. 483-1486, 480-3885.

\$480 CONDOMINIUM. 3 bedroom, 2 bath, upper and unit, one mile to SDSU, pool, jacuzzi, recreation room, built-in, adults, no pets, available June 8. 280-2238.

TWO BEDROOM DUPLEX to share. \$128 plus 10 utilities. Vac. and pet. 25. Available weekends at 4343 Montaville St. Ask for Michael.

APARTMENT (small). \$180 includes utilities. \$50 deposit. Non-smoking vegetarian, share organic garden with large houseplants. Fruit trees, eggs, goat milk, no pets in Santee. 448-4428.

NEW CONDO. 2 bedroom, 2 bath, fireplace, pool, spa. Sale or short leasehold option. \$750. North of Stadium near Kearny Mesa. 277-3386.

PRIVATE MOTORHOME for rent. Reserve for summer. Sleeps six, all conveniences, free propane, good gas mileage. \$25 daily, \$210 weekly. 582-2189 evenings. 271-9004 days.

NORTH PARK. Large 2 bedroom duplex, unfurnished. No children or pets. Good location. Available June 2. \$288 per month. 286-7544.

SPACIOUS 2 bedroom, 1 1/2 bath townhouse. Complete with walk-in closet, carpeting, dishwasher, air conditioning & garbage disposal. Nice grounds and pool. \$295 per month. Chrs 524-1841.

FULLY FURNISHED La Jolla home with two bedrooms, two baths. Includes fireplace, garage and magnificent ocean view. Beginning September. \$750 per month. 459-4884.

3 BEDROOM. 2 bath condo near SDSU. 3 pet cats share. Vaulted ceiling, built-in new plush carpet, pool and jacuzzi. \$475. 287-4352.



**A Paper Doll Jewelry Sale.**

**20% off**  
all jewelry in the store,  
and more on selected items  
just in time for graduation.

An outrageous selection of the following:  
14k charms - Enamels by Shashi and Laurel  
Hand crafted silver - Antique jewelry from China  
by Laurel Birch - Crazy ceramic pins - and more.

**Sale June 1 through June 8 only.**

Paper Doll  
1111 Prospect La Jolla  
Hours: 10-10 Daily 11-8 Sunday  
459-0110

Paper Doll  
1010 Pacific Coast Hwy.  
in the Old Market Encinitas  
Hours: 10-6 Daily 11-5 Sunday  
436-3144

MISSION HILLS, large new luxury 1 bedroom condominium. Plush carpet, wallpaper, painting, balcony, leaded chandelier, walk-in closet. Security Spanish building, pool, jacuzzi, garage. \$335. 435-4578.

SOUTH MISSION HILLS, available July 1st. Unfurnished 2 bedroom spacious upper duplex, carpeted, gas fireplace, harbor view, adults, no pets. \$265 month includes utilities. Owner 288-0068.

NORTH PACIFIC BEACH near La Jolla. 1 bedroom furnished. 1 adult, no pets. \$230. 870 Agate. 488-1352, evenings best.

CLAREMONT, outstanding 3 bedroom, 2 bath, new kitchen, painted family room, carpets and drapes, well-landscaped private yard. \$775. 274-8888.

WANTED TO RENT, Ocean Beach. Garage, large enough for large car and miscellaneous items. Will pay between \$25-35 per month. 223-1188 after 5pm.

\$120 MONTH. UTILITIES paid, small rustic cottage suitable for 1 person, new view, yard, La Mesa, near Mt. Helix. 480-7595.

3 BEDROOM. \$350. Roomy house and fenced yard, no pets. 3 bedrooms, near 805 Freeway, Market Street exit, near 84 too. Occupancy after present tenants are given 30 days notice. 583-0665.

**How to Place Your Free Classifieds**

**ALL ADS MUST BE TYPED**, double-spaced on a post card or 3x5 card. No abbreviations or special capitalizations are allowed. Any instructions should be on separate paper.

**FREE CLASSIFIEDS.** Ads of less than 25 words are free to private parties and nonprofit organizations which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word. All free classifieds run for one week only and must be mailed in. All parties are limited to one free ad per week. No ads will be accepted at the Reader's Office.

**DON'T CALL US.** Due to the large number of ads, we cannot accept phone calls. Please do not call us to place your ad. We will call you if we need more information.

**ADVERTISING RATES.** Please do not call us to place your ad. We will call you if we need more information.

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BEACH RENTALS. furnished one bedroom condo and new 3 bedroom house by week or month. 286-4703.

## Real Estate

HILLTOP 2 bedroom, 1 bath contemporary style house with view from Coronado to Mexico. Built-in range-over-refrigerator. Open beam ceilings. Freshly painted. \$45,500. Drive by 6451 Bishop Drive. Do not disturb occupants. Call owner 264-3886 for appointment to see interior.

SKIER'S SOUTH LAKE TAHOE. Maximum leverage on shared ownership of luxury condo. Will require approximately \$2000 down. Taking reservations only. Sales begin mid June. 578-1741.

LOOKING FOR a condominium or a house? For the most complete real estate service available, call our team of full-time experts at Coast Equities 277-7720.

IN ALPINE. \$22,500 mobile home 20'x44'. 2 bedrooms. 2 baths, adult/park, space rent \$118. 15 minutes east of El Cajon. 445-2091 evenings.

BRAND NEW condominium. 3 bedroom, 2 bath, fireplace, pool, spa, appliances, balcony. 272,500. north of Mission Valley 2 miles. 277-3386.

SELL OR TRADE 40 acres Malibu, Ca. ocean view of Zuma Beach. \$2950 acre. low down. owner will carry. 272-2265 evenings.

A COZY MOBILE home in the Mammoth Mountain area. It has one and a half bedrooms and 1 bath. Lynda 270-8671.

MOBILE HOME, adult, beautiful country view near Lake Jennings. 8'x45' with added porch. \$5900. Space rent \$87. Small pet OK. Monty (owner) 448-4408 or 961-6595.

LANDLORD OPPORTUNITY. Male, mature, single, Caucasian seeks unfurnished housing. Requires moderate rental for Section 8 arrangement eligibility. Prefer Hillcrest/Mission Hills. 274-4722, 12-3pm.

MOBILE HOME, Power, family park. 12x55. 2 bedrooms. \$13,500. Washer, carpeting, shed. 2 porches, pools, sauna, reasonable space rent. Owner 258-4528 (business) or 897-7551 evenings.

REALTOR SEeks experienced investors with cash or \$5000 or more to invest in limited partnership interests in real estate. 10 year investment cycle. Will be acquiring apartment buildings, houses, condominiums, or options thereon, both in and out of state. Submit name, experience, and amount of capital to Future Investments IV, P.O. Box 178356, San Diego, 92117.

MOBILE HOME, 12x60 with 10x24 addition in 702 La Jolla park. No convenient, carpeted, washer-dryer, carpet, shed, but trees. Must sell now! Sacrifice \$11,900. 299-8291.

4 BEDROOM RANCH STYLE home on 85 acres, beamed ceiling, roof fireplace, pool, air conditioning. Enter a design! Just reduced! Valley View Properties 250-7540.

BAY PARK LOVELY. 4 bedrooms family room, fireplace, large family style kitchen, hardwood floors, central air conditioning, and out. Century 21 Empire 276-2321.

ALLIED GARDENS. 2 bedroom home boasts RV parking, low maintenance yard, safety features, chain link fence. Close to all. Century 21 Empire 276-2321.

2 PLUS 2 PLUS 2, vacant, VA, FHA, just listed, only \$77,500. Be the first to call. Century 21 Empire 276-2321.

BREATHTAKING ELEGANCE. 4 bedroom, 2 1/2 bath, sea-nude model. Professionally decorated and landscaped, view. Century 21 Empire Real Estate 276-2321.

DUPLEX. 2 bedrooms each, great financing. East San Diego area. 223-2887.

BY OWNER. 3 bedroom new Mesa Woods, Mira Mesa. 2 car garage, family room, dining room, 2 baths, fireplace. \$89,900. 578-5833 after 5.

LANCASTER DESERT LAND. 2 1/2 acres, water and electricity available close by. A good investment at a good price. Must sell. \$6500. Audrey 282-5252.

UNUSUAL. 3 bedroom, 1 bath, den, large fenced yard. \$74,500. Linda Vista. 292-9768.

FOR SALE BY OWNER. 2 bedroom home in East San Diego, near the Hamilton School. 281-0142. Call back if no answer.

FOR SALE. The Pier Restaurant. Mail inquiries to 1811 Bacon St., San Diego, CA 92107 or keep trying 223-3714. Down payment and terms negotiable.

RAMONA PEACE and privacy. Large and rustic. 2 bedroom on 4 acres of trees and flowers. Zoned 2 acres, sweeping view of Ramona. By owner. 444-0286. 789-1389. 281-2550.

GAS IN ENSENADA. Baja, Mexico. 2 bedroom, bath, ocean view. San Diego. 30 year lease. Taxes, security, water \$75 per month. 465-9888. 582-4904.

YOUNG COUPLE, need to buy 1st home, prefer but from owner. 2 on 1 preferred. Quiet, small OK. Will fix up. Vm/Marianne. 281-3650, 282-8103.

5 BEDROOMS, pool, 1/3 acre. Case de Oro. 15 minutes east of San Diego. Phone owner 489-8473 between 10am and 10pm.

3 MARRIED COUPLES, no kids or pets, all working professionals, references, seek yearly lease on large rustic house in North County. Call 24 hours 430-7154.

RENTAL. 582-3257. Fine old house, 48th Street north of El Cajon Blvd. Couple preferred, available now. Formal dining room with built-in corner cabinets, fireplace, near 2 bus lines.

HILLCREST-MISSION HILLS. I am a writer looking for an occasional hideaway (garage shed or 7) for quiet, respectable work. Joe 291-4184 or 253-7101.

SAVE GAS. Just steps from State University. 1 and 2 bedroom apartments available. June 1 discount for summer. Mike or Lucy 290-4815.

2 BEDROOM unfurnished house in Normal Heights, available June 10th. Range, refrigerator, drapes. \$235. 435-0253 before 9:30am or after 5pm.

MISSION GREENS, new 2 bedroom, 2 bath, security view, privacy, appliances, garage, jacuzzi, pool, exercise room, children's 13 negotiable, no pets, share \$450. 459-1877.

5175 MONTH, unfurnished 2 bedroom, living room, kitchen, bath, on Hill Street (Rte. 6), bus. Excellent references required, no pets. Single elderly gentleman preferred. 284-7252.

3 BEDROOM. 1 bath house in Mira Mesa. \$400 per month. Available June 1. See at 7748 Tyrolen Road and call 292-0272 after 5pm.

SOSU AREA. Furnished one and two bedroom apartments. Pool, recreation room. Summer rates \$240 and \$350. Corinthian Apartments. 285-0411.

MISSION BEACH. 811 Portomouth, 2 bedroom, 1 bath, near beach and bay. Carpets, appliances, parking. Lease for 6 months. \$375 per month. \$200 deposit. 454-9469.

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