

FASHION VALLEY 2 bedroom, 2 bath, condo, pool, sauna, jacuzzi, microwave, washer & dryer. Close to I-5 at \$450 per month. 791-1800 or 443-0075.

POINT LOMA condo, new 2 bedroom, 2 bath, fireplace, double garage, near Sports Arena \$450, available July 5. 781-1883.

CARDIFF CONDO 3 bedroom, pool, close to beach, \$150 per month plus 1-3 utilities. Bob 436-7488 or 942-2738.

ENCINITAS immaculate 2 bedroom, 2 1/2 bath, 2 car garage, fireplace, pool, tennis. Lease, first and last month, rent \$100 deposit. \$575, June 432-3490, days.

CABIN FOR rent on organic farm in North County. Room to garden, animals, etc. 10 miles east of town. \$85 per month. Vegetarians only. 758-8997.

HOUSE FOR rent in La Mesa near Mount Helix. 3 bedrooms plus yard, semi furnished, thick carpets and drapes, weather, dryer and air conditioner. \$450 per month. 464-7234.

NORTH PACIFIC beach near La Jolla, 2 bedroom, furnished, 1 or 2 adults, no pets. \$350. 859 Agate. 459-1352 evenings best.

SHARE MY 4 bedroom, condominium, La Mesa, quiet and neat. Mature and responsible. Central air conditioning, pool, jacuzzi, sauna, furnished, utilities paid. \$180. Mike 460-0260.

TWO BEDROOM, 1 1/2 bath, condominium, near Del Mar racetrack, beach, singles, child, pet OK. Pool, etc. \$425 per month, unfurnished. 481-1728 or 297-5710 days.

OCEAN VIEW 1 1/2 miles to SDSU, 4 bedroom, 2 bath, family room, fireplace, air conditioning, water softener, fenced yard, covered patio, fruit trees. \$525. 582-2537.

PACIFIC BEACH 1 bedroom, upstairs duplex, walk to ocean and bay. Quiet adult, no pets. \$250 per month, garage additional. Available July 7. George 274-1470.

BIG BEAR LAKE cabin, Mooridge area, 2 bedroom, lot, fireplace, comfortable. Reservations: Ralph 460-3241 evenings, weekdays.

NORTH PARK, cute, 2 bedroom, 1 bath duplex, unfurnished, stove, refrigerator, carpets, drapes. Good neighborhood, near all. Adults. \$225. 286-7564.

NEW 3 bedroom Claremont duplex, \$410. Deluxe kitchen, 2 baths, canyon yard, new. Call or see: Near Claremont Square, 10 minutes to beaches. 3629 Pochontas Court. 459-0971.

GOLDEN HILL HOUSE, One bedroom, enclosed patio, nice yard with fruit trees. Available June 28. \$210 per month. 453-0868.

CHARMING BEACH apartment, 1/2 block from beach, 4. By week: \$230 June, \$200 July, \$350 August. 455-5295 evenings, weekends.

NEW 2 bedroom condo near University Towne Center. 1 1/2 bath, garage, pool, jacuzzi. No children or pets. \$420 per month. 453-0171 evenings.

LA JOLLA turn-of-century, brand new, near beach, golf, UCSD campus, air conditioned, pool, jacuzzi. \$250 per month. 486-0187 or 713-446-8630.

YOUNG, CHRISTIAN, married couple looking for a place to rent in the Del Mar to Pacific Beach area. Will consider apartment, house or anything reasonable. 758-8530 anytime.

PACIFIC BEACH 2 bedroom house, \$435. Newly remodeled, new carpet, dishwasher, deluxe kitchen, refrigerator, range, large patio. Walk to beach. Near I-5. No pets. 664 Emerald. 486-5383.

MISSION GREENS luxury 2 bedroom, 2 bath, condo. Security, privacy, appliances, garage, pool, jacuzzi, exercise facilities, 13 negotiable, no pets. \$450. 459-1877.

WOODLANDS SOUTH condo, La Jolla. 2 bedroom, 1 1/2 bath, lot for students or couple. 6 month lease. \$450 per month. No pets. 455-9598.

OCEAN FRONT condominium for rent. Spectacular view and on the water. Pool, sauna, underground garage, and high security building. One bedroom furnished at Pacific Beach. 271-9038.

1 BEDROOM, 1 bath unfurnished apartment. Stove, refrigerator, dishwasher, air conditioning, fireplace, laundry facilities, off-street parking, walk to 415 Barclay St. San Diego. \$220 per month. 456-4773.

CONDO on the beach, available July 2. 2 bedrooms, great view, sparkling condition, adults, no pets. Imperial Beach. \$350. 286-4265.

PACIFIC BEACH, extra large one bedroom, unfurnished, air conditioning, off-street parking. \$250 per month. 2155 General Street, No. 1. See No. H for 296-1222.

8450 S. Ocean house near Claremont Square. New paint, carpet, kitchen, dishwasher, garage, patio. 3636 Pochontas Ct. (corner of I-5 and I-15). No pets. 486-5383.

CONDO FOR RENT 2 bedroom, El Capitan, pool, fenced yard, air conditioning, new kitchen, drapes, carpet, central air, security kitchen. Available now. 448-4764.

PACIFIC BEACH condo, 1000 square feet, 1 1/2 bath to bay, sauna, pool, and full security building. \$440 per month, lease. Mr. Mierz 272-6370 or 565-1343.

NEW 2 bedroom duplex, \$295. North Park, Deluxe kitchen, dishwasher, plush carpets, drapes, yard view. Near all. University \$250 per month, plus last month's rent and \$100 deposit. No dogs. 5050 Brighton.

1525 PER MONTH, utilities paid. La Mesa. Small, turn-of-century. Big yard, trees, fantastic view, single only. Pet OK. 440-7595.

WANTED TO RENT single or half of double garage in Mira Mesa for storage only. Will consider a double. Reasonable bid. 378-6592.

\$285 TWO BEDROOM CONDO Hiking area, close in Japanese garden, modest new washer/dryer. Available July 1. 8674 Vahl Street. Series 463-8260.

ALGOUT BEACHFRONT, Small 2 bedroom duplex in Ocean Beach. 3 blocks from the ocean. Quiet. \$350 plus \$50 deposit. 294-6053.

NEW LA JOLLA condo, 1 1/2 at Gilman. Walk to beach, UCSD. 2 bedroom, 2 1/2 baths, plus white carpets, three balconies, view. \$550 monthly. 282-0346 or 231-7958.

GOLDEN HILL HOME, Please take care of it and all it offers. 2 bedrooms, patio, huge yard for gardening. Pets & children welcome. No pets. 380-5000. 468-5383.

HOUSE FOR RENT, Spacious 3 bedroom, 2 bath, security system, fireplace, wet bar, garage opener, large, fenced, low maintenance yard. Bonita. 479-2313, 475-1311.

FURNISHED STUDIO, \$185 plus \$100 deposit. Nice, large apartment with utilities. 3008 Myrtle & 30th Street. Off-street parking. 296-9900. 582-9758.

ROOM AVAILABLE July 1 to September 30. Two bedroom apartment in Pacific Beach for responsible person. \$100 plus utilities. 929 Law St. Anytime. Security deposit.

NEED space to rent to converted school bus. Responsible school teacher and school-age son. 296-8277.

ALGOUT BEACHFRONT, Small 2 bedroom duplex in Ocean Beach. 3 blocks from the ocean. Quiet. \$350 plus \$50 deposit. 294-6053.

NEW LA JOLLA condo, 1 1/2 at Gilman. Walk to beach, UCSD. 2 bedroom, 2 1/2 baths, plus white carpets, three balconies, view. \$550 monthly. 282-0346 or 231-7958.

CARDIFF Park Plaza condo, 3 bedroom, 2 1/2 bath, fireplace, plush carpet, private hot tub. Adults, no pets. Available July 1. \$410, 1st and last. 486-1800.

ONE BEDROOM, College Avenue, and unit of 4 plus. Close to shopping, college, bus. Refrigerator, dishwasher, new carpets, new stove. Furnished, unfurnished. 475-9772, 285-1034 or 284-5058.

GARAGE FOR rent \$25 per month. 3 month minimum. No electricity. Georgia Street and Howard. 753-8008. Leave message on machine or call evenings.

EXCELLENT CAR SPACE, covered area, reasonable. Please call 270-8551. Pacific Beach location.

SAN CARLOS, professional, independent woman age 30-35, to share luxury 2 bedroom, 2 bath apartment with same. \$300 per month. 360-1544. 464-4345 or 578-0807.

VERY SPECIAL, Sunset Woods condo. Escondido. All new. 2 bedroom, 2 bath. Fireplace, decks, views, garage, air conditioning. \$425. Adults. 753-7354.

MISSION VALLEY 2 bedroom, 1 bath, town-home new pool, sauna, jacuzzi, racquetball, garage. \$385. 459-9900.

MOBILE HOME, adult, beautiful, turn-of-century. Lake Jiming, 9x5 with attached porch. \$500. Spoke rent \$27. Small pet OK. Mon. (owner) 448-4408, 961-6595.

A DELUXE 2 bedroom, 2 full bath condo in La Mesa for under \$600/month. Will consider selling beautiful ground floor condo on Maple for \$400,000. 469-1544.

BY OWNER 3 bedroom, 1 bath, Mira Mesa. VAPACONV. Appraisal \$70,500. Please call 754-8644, work. 455-2895.

MISSION HILLS lot with view, Cragmoor 2 story home with basement, full trees, lounge. Mail ref. 298-4488.

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

BEAUTIFUL, 3 bedroom, 1 1/2 bath and family room with open beams, north of El Capitan Blvd. Room for unit on 56th St. Rd. 1st. \$85,500. 286-4482.

MOBILE HOME, by owner. Double-wide 2 bedroom, 1 bath, full stove, refrigerator, washer-dryer, corner 2 units. Adult park. Spring Valley 225-7393, 465-8454.

A Summer Breeze is coming your way from Sunshine Hawaii... just in time for the heat wave.

BY THE WAY... THE OCEAN IS NOW IN PANTS.

The Clothing Company
1169 Garnet Avenue 432-4437

Real Estate

EFFECTIVE IMMEDIATELY, The Post Office will no longer accept stamped and addressed 3x5 cards. Therefore, all classified ads mailed to the Reader must be typed on 3x5 cards and sent **INSIDE ENVELOPES** Official Postal Service cards (sizes 3x5 and 4x6) may also be used and may be mailed without envelopes.

2-STORY SPANISH GIANT immaculate 5 bedroom, 2 bath with 25 long room, fireplace, huge entry, tile roof. All this and more on canyon. Don't miss this one. Call today! Only \$179,000. Century 21, Carole Realty 283-5027.

LAKE TAHOE, need partners for shared ownership of luxury ski condo at Heavenly Valley. Requires \$2000 down. Brokers welcome. 579-1741.

MUST SELL Dress and gift shop, Old Town, San Diego. Sacrifice. Buy direct and save \$4000. Days 295-0754 or evenings 278-4316.

LARGE CORNER LOT with fruit trees. Great 4 bedroom, 2 1/2 bath home. Privacy for family living and entertainment. Reduced! \$2000. Agent 454-6233 or 270-7160.

HOUSE FOR SALE, South Mission Hills, lovely view of bay. Unique 2 bedroom with separate suite for teenager or in-laws. Beautiful, quiet neighborhood. Large kitchen equipped with best appliances. Sun Ave. 9th, San Marcos, 754-8644.

5 BEDROOM, 2 bath, 2361 square feet, 2 story, large backyard, fireplace, upgraded carpet, air conditioning, 1 1/2 years, Fletcher Hills. \$128,000. 448-8515.

5 ACRES of Spring Valley land. 582-3557.

UNIQUE WOOD and glass executive home with endless view and private grounds in Fletcher Hills. Sell, exchange, trade up or down. By owner. 579-1741.

WANTED MISSION Bay ocean area 3 bedroom, 2 bath, no agents please. 482-0675.

BY OWNER, 3 bedroom, 1 1/2 bath lake and mountain view. Custom black-bottom pool and spa, patio, large private landscaped corner lot, Spring Valley. \$89,500. 475-6669 evenings.

HILLCREST, charming 3 bedroom house, fireplace, hardwood floors, plus studio over 3 garages. quiet neighborhood. \$58,500. 10 percent assumable financing. 270-4546 or 273-1384 evenings.

MOBILE HOME, 6082, 2 bedroom, 1 bath, appliances, new kitchen counter, some furniture. \$1800 or offer. 284-2232.

HOUSES, 2 bedrooms, 1 bath, 1000 square feet, new roof, new inside-outside paint, new carpet, new cabinets on 1/4 acre lot zoned R4 in Sacramento. Trade for just debts for my equity. 270-9646.

SELL OR TRADE 40 acres, Malibu, ocean view of Zuma Beach. \$2950 acre, low down, owner will carry. 272-2260.

STRUGGLING very responsible young couple looking for a home in the 60-70 thousand (range) area. Ready to buy now with cash down to assumable financing. 270-4513 or 273-1384 evenings.

3 BEDROOM, 1 1/2 bath, Plymair II condo. Fireplace, patio, pool, sunbath, luxury room. 2528 Ranchero Drive, Chula Vista. 426-1840.

BY OWNER, 3 acres in Garner Valley. All utilities on land. Some utility Highway 74. Cheapest in the area. Call. 420-3630 days. 285-9888 evenings.

MOBILE HOME, adult, beautiful, turn-of-century. Lake Jiming, 9x5 with attached porch. \$500. Spoke rent \$27. Small pet OK. Mon. (owner) 448-4408, 961-6595.

A DELUXE 2 bedroom, 2 full bath condo in La Mesa for under \$600/month. Will consider selling beautiful ground floor condo on Maple for \$400,000. 469-1544.

BY OWNER 3 bedroom, 1 bath, Mira Mesa. VAPACONV. Appraisal \$70,500. Please call 754-8644, work. 455-2895.

MISSION HILLS lot with view, Cragmoor 2 story home with basement, full trees, lounge. Mail ref. 298-4488.

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

BEAUTIFUL, 3 bedroom, 1 1/2 bath and family room with open beams, north of El Capitan Blvd. Room for unit on 56th St. Rd. 1st. \$85,500. 286-4482.

MOBILE HOME, by owner. Double-wide 2 bedroom, 1 bath, full stove, refrigerator, washer-dryer, corner 2 units. Adult park. Spring Valley 225-7393, 465-8454.

Night duty in the emergency room intensifies your sense of futility and failed promise. Few patients come in, mostly drifters, whores, a few slashed Marines, other denizens of the dark hours. Some are only looking for shelter; others have met with strange, random violence. The air seems charged with omens.

Startled, you pull away from the hand that wakens you. Overhead your image balloons and stretches in the reflector of the operating light, merging into the Gurney bed where you lie, into cabinets full of tongue depressors, swabs and blood-pressure cuffs, into the walls of your cubicle in the emergency room. Dimly you remember where you are and what time of night it is. The nurse gently touches you again. "Doctor, there are two patients out front and another one is checking in."

From another room comes incoherent shouting punctuated by a burbling, phlegmy cough. You enter to find a sheveled old man sprawled on a Gurney. He is shouting dispassionately in some crazed alcoholic tirade. The tiny room is already thick with the smells of his world, whiskey

gulled alone in a downtown flophouse room, dirty clothes, cigarette butts, a whiff of vomit. His chart says he was sent in by ambulance for evaluation of cough. Cough? The cough is many years old, the first clutching fingers of his tobacco habit compounded by years of sleeping on park benches. His lungs are free of the cracks of pneumonia; his bow is unfettered; there is no sudden turn for the worse. Why is he here, especially at this time of night? In the main room, the nurses laugh. "Mr. Smith comes in just about every other night," one says. "Every time he gets drunk, he starts shouting and his landlady makes up some excuse to send him here in an ambulance. MediCal pays for the ride, so it doesn't cost her anything to have us baby-sit him."

(Continued on page 8)

By Thom Garcia

City Lights

Turn In Your Notepad

In the view of many of his former associates, Meinhardt Lagies finally got what was coming to him. Two Fridays ago, June 15th, he was fired from his job as a reporter with the San Diego Evening Tribune. It was a particularly ignominious end for Lagies, who considers himself the best journalist in town. But given the skirmishes he's been engaged in with his paper and its publisher, the reason for his firing wasn't especially strange; it was fittingly petty. And that didn't sit well with his former colleagues. One reporter summed up the ambivalent news room sentiment when he said, "Nobody's unhappy that he's gone; everybody hates Meinhardt. But he shouldn't have been fired this way."

Forty-one-year-old Meinhardt J. Lagies (pronounced la-gee) was at one time the most visible and respected newspaper reporter in San Diego. He had a reputation for digging deeply and relentlessly into investigations until he had his stories fully documented. (His probing of breaches of confidentiality regarding police department personnel files ended with the resignation of former Police Chief Ray Hoodler. He documented elaborate shenanigans perpetrated by San Diego auto repair shops and used-car dealerships. And he investigated alleged ticket-fixing, a practice that involved many prominent San Diegans, including employees of the Union-Tribune.) He's won numerous awards for stories (three times he's earned the San Diego Press Club's Grand Prize; twice he's been honored by the Associated Press News Editors' Conference), and some of his peers grudgingly remark that he's brilliant. But at the time Tribune editor Fred Kinne came by his desk a little after two o'clock that Friday afternoon and handed him his letter of termination, Lagies had been banished to an ignominious job on the paper's review desk, a position to which he had been demoted after associate editor Neil Morgan observed his liquor breath and glazed eyes when Lagies returned to the news room one afternoon in May. The termination letter that came in June said Lagies was fired for "gross misconduct" and "denigrating this superiors."

The "denigrating" act was accomplished in early May, shortly before his banishment to rewrite, when Lagies mailed copies of a draft of a story on the Centre City Development Corporation and its chief, Gerald Trimble, to two city council officers for comment. The letter of termination said this was a violation of company policy. The "denigrating" of his



Meinhardt Lagies

superiors came when Lagies sent a letter to John Kern, Councilman Larry Stirling's chief aide (to whom Lagies had earlier sent one of the drafts), saying, "I now realize how stupid it was to go along with [assistant managing editor Dick] Eby and send out uncompleted drafts to public officials." Lagies was fired without severance pay and about a month short of reaching eligibility for the company's pension plan (ten years is required).

It is commonly held opinion among staffers that Tribune management had wanted to get rid of Lagies for a long time. But due to newspaper guild restrictions, it's almost as hard to get fired from the Copley organization as it is from civil service. And up until April, Lagies had been trying to sue Helen Copley and two Tribune executives, Fred Kinne and former managing editor Leo Bowler, so it was almost

impossible to fire him without it appearing as if the suit had caused the firing. But the last remaining counts of the suit were dismissed in April; they originally had charged that Copley had slandered Lagies in an article that appeared in the California Journal, when she repudiated a story Lagies had written about her friend Richard Silberman, who is now state director of finance. While the suit was pending, Lagies did little substantial newspaper work, which he claims was the fault of Tribune editors. Of course, they don't see it that way. Lagies had been chipping away at the Centre City Development Corporation story for about three months before Dick Eby started pressuring him to write it. "I never thought he'd produce a story," says Eby. "You have to weigh the value of the product against the effort. I wanted him to produce a story or forget it." Lagies sat down and typed "facts and/or allegations," he says. The draft was more than thirty pages long, and it included charges that Trimble lined his pockets by doing work for his former employer in Pasadena outside the terms of his contract with the City of San Diego. In early May, after reading the draft, Eby called Lagies into his office

office. Kern, a former reporter with the Tribune, looked over the draft and sent a letter to Lagies saying his office would have no comment on the story. Kern had noticed a couple of factual errors and some holes in it, and in his written reply he asked, "Meinie, have you ever thought of writing fiction?" Somehow, copies of the letters to Kern and Schnaubelt were sent from city hall back to the Tribune. (Kern claims to know nothing about the incident; rumor has it that a third city councilman mailed them; another version has them coming from the mayor's office.) A little more than a month after he mailed the letters (with the drafts), Lagies was confronted with them by Fred Kinne. Dick Eby maintains that he never told Lagies to mail the drafts. "It doesn't seem realistic," says Eby. "In twenty-three years of newspaper work I've never told a guy to show a story to somebody."

At a meeting in Fred Kinne's office the day before he was fired, Lagies says he offered three times to state under oath that Eby indicated Lagies should mail the drafts out to city hall. Eby was not present at the meeting. "Eby has told us what happened," the editors said to Lagies and John Edgington, the head of the San Diego Newspaper Guild, when they inquired about his absence.

The newspaper guild has filed a grievance on Lagies's behalf, and members of the guild executive board hope the case will go to arbitration right away. There is much disagreement among Lagies's former colleagues over whether there is a stated company policy against showing drafts to persons outside the paper, but aside from that debate there is a general feeling that the whole affair is too petty to warrant Lagies's termination. "It's chicken shit as far as I can see," says one reporter. "It's a vendetta kind of thing between Lagies and management," says another. When asked why he was fired, Lagies bristles and snaps that it's perfectly obvious. "Helen Copley hates me."

Lagies vows to continue his suit against the publisher he's now appealing the judgment against him. He's in debt for more than \$10,000 in legal fees already, and now he has no income. His only hope in either regaining his job or at least some severance pay is the guild, which he has for years criticized and tried to withdraw from. And he knows already the tone of the impending battle. "They're gonna fight it like the big, bad company against poor little Lagies," he scowls. "But it's not that. I wish it could be viewed as right and wrong." In the meantime, he's trying to figure out how to feed a wife and two kids after losing his \$500-a-week salary. Between sardonic chuckles he says, "Tell Helen I'm growing my own lettuce."

-A.M.

City Lights



Noel Quintana

Lemon Aid

Maybe Noel Quintana thinks he's some sort of comic book superhero, the way he keeps leaping to the aid of distressed consumers. His tactics have been dramatic enough. First came that call last spring from an infuriated van buyer, as quick as Superman changing clothes, Quintana and the caller were out picking Carl Burger Dodge. Then Quintana picked the Tipton dealership in El Cajon, and Castle Plymouth, and Grubba Chevrolet, and John Factor Volkswagen; today he can tick off thousands of dollars of compensation he's helped aggrieved consumers to win. Yet he hasn't received a dollar for his troubles, from either his clients or the government.

Quintana has the dark, styled hair and trim good looks of a contemporary Defender of the Virtuous, and he even cloaks himself in a certain aura of mystery. The twenty-nine-year-old native San Diegoan says some local automobile dealers would like to make life difficult for him, so he prefers not to mention how he supports himself, merely that a part-time job helps pay the rent and put food on the table of the graciously decorated house in Grantville where he lives. However, he seems open and eager to talk about the path which led him to his current passion: promoting direct face-to-face encounters between consumers and the businesses that have angered them.

He got a social science degree in college and worked for a community action organization in the Bay Area, so when Quintana returned to San Diego a few years ago, he

wanted to continue working in the area of social service. He drifted for a few years, while seeking a proper vehicle. Then one day a friend got ill after eating some Kentucky Fried Chicken, and at Quintana's urging, asked the chicken food chain for compensation for the loss of a day's work. To their surprise the company responded willingly. The incident inspired Quintana, who resolved to spend his time coaching other timid customers, and he began by printing and distributing thousands of fliers urging abused consumers to contact him. The call from the angry van owner signaled Quintana's first big battle.

It came from a Solana Beach widower with four children who was buying a new van from the La Mesa Dodge dealership. Salesmen had strongly assured him that the van would be ready by a certain date, yet when the date passed and it wasn't, they seemed unconcerned. What the widower perceived to be callous deception outraged him. He demanded his \$2500 down payment and told them to keep their van, but the dealership refused. Yet after two weekends of picking, which Quintana says drastically affected the company's business, the dealership offered a compromise which included

installing a free stereo and carpeting. Although Quintana advised the man to stick to his guns, a third component in the offer won his acceptance. Recalls Quintana, "He got a verbal commitment from Carl Burger to read the Bible for fifteen minutes every day and not to lie any more, and he said that was more important than \$10,000."

After that, Quintana's calls trickled in slowly, but by about October he attracted another big case. It involved a San Diego State student named Dwayne Williams, who'd paid Tipton Olds \$400 for repairs on a 1973 Honda, and then had had a vexing string of problems with the car which culminated in \$800 more work. In the six weeks of picking the El Cajon dealership, Quintana and Williams went to court to clarify their right to picket; they filed assault charges against dealer Terry Tipton (for shoving Quintana into the bushes one day), and they learned to deal with salesmen enraged by the drop in their business. ("One day Tipton even had his employees spread

ster manure around to stink us out," Quintana recalls.) The case finally went to an arbiter and Williams settled for \$1200 to cover his damages (he'd wanted \$1800), plus, he and Quintana each got \$400 for dropping the assault charge.

Quintana says one of the most gratifying aspects of the victory became clear a few months later when he returned to Tipton with another consumer who'd had problems with repairs on a used Jeep. The two picked for a few hours on one Wednesday, then got a call from Tipton's attorney, a \$917 settlement almost immediately resolved. Since then Quintana has had dozens of calls, although not all have resulted in direct action. Of those which have, only the ones involving automobile dealers have prompted more picketing. (Quintana figures that it takes the large amount of money which automotive disputes usually involve to anger people enough for them to lead out their poster boards and march.) Quintana hasn't satisfied every caller. "Some call and ask, 'What can you do for me?' And they don't like it when I tell them that they have to do it for themselves."

Individual initiative is a prerequisite for aid, while the "sly" consumer crusader out "astutely" detailed a... and support every step of the "campaign," he makes the disgruntled consumers write all their own materials, design their own posters, represent themselves, and so forth. If he

disagrees with a consumer, he says he will nonetheless respect the consumer's decisions. "I only want to work with people who want to go face-to-face," he declares. "I want them to get the sense that they're doing something for themselves, because mainly what people need is to have their self-confidence built up."

Quintana also only takes cases where he judges that the consumer has a legitimate complaint, and he argues that the large amount of effort required by picketing a business helps to insure that people are fighting for what they feel is fairly due to them. He also has learned—the hard way—to screen callers for the assurance that they'll continue fighting until they win satisfaction. In fact, he currently is picketing Grubba Chevrolet by himself because the consumer he was aiding got discouraged and Quintana declares forcefully that he believes that Grubba customers will ultimately suffer if he concedes that the dealer "won't."

To those callers he agrees to team up with, Quintana offers advice as precise and calculated as that from a coach preparing an athlete. He offers specific strategy on everything from posters (keep them brief and colorful) to picketing philosophy (don't let the protest intrude into your personal life). All disgruntled consumers should send a demand letter, he advises, which optimally should include just three brief paragraphs: the first should concisely spell out the problem, the third should present very specific demands, and in the second, the consumer should vent his rage. "This allows the person to feel, 'For once in my life I got to speak back. I get to tell them what they've done to me.' There's a lot of anger that people feel that they never get to express."

Quintana says he's now planning to incorporate a nonprofit organization called Direct Action Consumers. Once he does, he says he's thinking about "charging" businesses twenty-five dollars for every day of picketing as part of the demands. The money could help support other consumer work and also would inspire businesses to settle disputes promptly, he contends. Quintana says he'd prefer not to seek public funds, because he likes his controversial methods and would rather avoid any subtle bureaucratic pressures to stop using them.

-J.D.

-Jeannette DeWaze and Neal Matthews

JUN 26 1978

(continued from page 11)

A metallic grinding outside brings everyone in the main room up from their chairs. A dilapidated carpet cornerer hard into the upfluff curve of the street corners, transmission, struts, and treadbare tires all clatter. Patients, Chinese, free drill, as passengers buzz from all doors, knocking together at the rear door to lift a sticky, fortyish man into our waiting wheelchair. Plainly drunk, the man in the wheelchair adjusts his velvet smoking jacket with exaggerated dignity, and then, with a flourish, he tells us his name. Athin, agitated man explains that his roommate has taken too many sleeping pills, an impulsive suicide attempt after an argument. "He does this every time we have a fight, just to drive me up the wall. He's had some liquor but I think he only took one pill. He's been taking a lot of medicine about the pills he started falling down and acting very strange. He's never acted like this before. Is he going to be all right?"

"Mary, if you don't tell us how many pills you took, we'll have to try and get them back up," you tell him one last time.

"I absolutely do not want to disburss it, young fellow. Now be a dear and leave us alone," he replies as he settles back into his Gurney as if for a nap. You are obligated to treat him.

"Now, Mary, you have to drink this," you say as you raise a urinalysis beaker full of water, touching the rim to his lower lip.

giness and soon he walks out into the night, followed by his scolding lover.

and perceptions from our repitient past. Ghostly stillness for hours, then suddenly the room is bustling with patients and activity, arriving together as if on cue — at 3:00 a.m. this takes on almost supernatural significance. Emergency-room personnel look to outside influences to explain these feelings. For example, the belief that E.R. admissions are influenced by the full moon

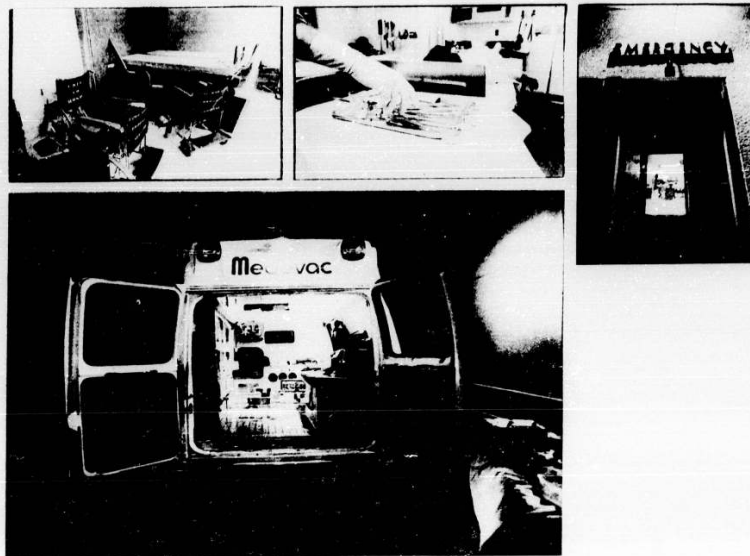
patterns tied to the moon, the stars, the arc and period of planets' passage. The computers found no pattern at all, still, secretly, every E.R. doctor believes.

For the patients, too, the emergency room is charged with hidden meaning, death anxiety bearding the starkly modern furniture, the brightly colored walls, counter tops, waiting rooms. Gradually the walls become coated with a thin grimy film before your very eyes, the visible residue of fears we all carry but only confront when illness strikes us, raising the specter of our own mortality. Whether speaking to us

Now Carlos finishes sewing up the sailor, tirelessly explaining both to him and the arresting officer what further treatment is needed as he fills out the forms for the sheriff's office. After they leave, he sits at the main desk, starting into a cup of 4:00 PM coffee. The fluorescent light shining over his dark, polished desk is a thinking of one of my roommates at the medical school in Guadalajara, he says almost to himself. "He was quiet, strange boy, used to lock himself up in his room to study all the time. Do you know who he is? He's the doctor who fed cyanide to all those people who were in the hospital with the AIDS and a little sad, as I thought of the such gentle and

(continued on page 10)

A black and white photograph of a medical examination room. In the foreground, a stethoscope lies on a surface next to a hamburger placed on a white plate. In the background, a gurney and a rack of medical supplies are visible.



Midnight Medicine

(continued from page 8)

vision of what medicine can do when it goes terribly wrong. Abruptly, he reaches overhead to turn off the clattering police radio with a vicious snarl.

Dr. Grant's police radio is a local joke, the brainchild of one of the emergency room's attending physicians. Dr. Grant's desire for immediacy and action carried him much further than most E.R. doctors, he actually quit medicine and joined the police department for two years. Now back with the hospital, he still carries a finely honed vision of the physician as man of action. One day he hauled a huge steamer trunk into the E.R., gleefully pulling out his own personal Rexnax-Armie, a plastic female dummy filled with electronic monitoring devices, which set off warning lights if you attempt to resuscitate her incorrectly. One by one, he called in each physician to brush them up on cardiopulmonary resuscitation — mouth to plastic lips, lean in like this over plastic heart — until each got it right. Although he is an invaluable force for emergency preparedness, some of his ideas border on the comical.

For example, the radio. It is tuned to pick up the paramedics' two-way radios as they communicate with their base station at Mercy Hospital. Theoretically, he brought in the radio to let him know in advance if Mercy chooses to shut an unusually difficult paramedic case to our hospital. In practice, the medically interesting cases are always strataged to Mercy, and with time, Dr.

Grant has become more and more absorbed in his radio, listening hungrily as case after case slips past our doors. When he is not in the emergency room, the radio eventually gets turned off.

In the unaccustomed radio silence you fade into half-slumber there at the desk, conserving your mental energy for the next case, brain cells cycling now in slow, lazy waves while your thoughts flow randomly, puddling in an idea the way thick syrup fills in the holes in a stack of waffles (how long till breakfast?). The radio, silent now on its shelf, enlarges in your mind as its meaning unfolds: emblem of the watchful jealousy that exists not only between your hospital and Mercy, but among all the hospitals in San Diego. The city is dotted with hospitals, far too many for the number of people who fall sick in a given period. Financial survival dictates a gigantic Monopoly game where each hospital takes paying patients from the others when it can and unloads wherever possible. Virtually all U.S. citizens are covered by Medi-Cal, private insurance, or their own meager savings, so the game takes on racial overtones as Mexican aliens become the bad property to be unloaded first.

Every day in the emergency room you see an endless stream of "dumps," patients who were refused treatment by some other facility and sent to your hospital for non-medical reasons. Sometimes the deception used by the referring physicians is so blatant that they transcend outrage and be-

come amusing to everyone but the dumped patient. You think about a lady you saw earlier this evening, a dump from a private clinic in the beach area. The chart read, "Referred for impending diabetic coma." Yet when you entered the room you found an immensely fat, cheerful woman in her fifties, alert, witty, and much further away from coma than you have been in days. The referring physician sent her on a series of buses to reach you, momentarily, you envisioned this voluble woman, probably sitting on a bench seat near the front, chatting with the driver while she chattered. Sitting there on the bus, did she know that down in the bottom of her crocheted bag were documents from a physician saying that she was in a coma?

Her labs from the clinic and your repeat values in the emergency room showed blood sugars that were moderately high, in the expected range for an untreated adult-onset diabetic. You asked her what the other doctor had told her about her diabetes.

"Well, I had been a little sleepy the day before, but then again, I've just settled down, you see. I've been on the road the last few months, just seeing the country a little bit since my husband passed away."

"I'm sorry about your husband, ma'am. Tell me, why would settling down make you sleepy?"

"Well, I think it's the job. I started work as a Kelly girl yesterday and, oh my, it's been a long time since I worked as a secretary. Of course all the weight I've put on makes it hard even to reach the typewriter keys any more."

"Anyway, I went to see this nice doctor a couple of times for a check-up and today he told me the tiredness was my diabetes and I should come here right away. I do hope it's nothing serious. I really feel very good."

You called the referring physician to make sure there was no mix up in communications. He repeated the whole bogus story again, with mistakes about the nature of diabetes that a first-year medical student wouldn't make. Drumming your fingers, you finally asked the \$64,000 question: "Well, now that she appears to be out of

danger, sir, what are your plans for follow-up?"

"Since her medical problems are so complex," he paused, then cleared his throat, "and of course her funding isn't in order, I thought perhaps you boys could carry the bill from here."

You thought to yourself: What's so complex about putting this poor fat lady on a diet, then giving her insulin if she still needs it after losing a few pounds? Won't you take Medi-Cal? But what you said was "Very well, sir. Thank you for the referral." "If you don't give in, the woman will bounce back and forth even longer before she finally gets proper medical help. Another dump."

The other E.R. doctors were listening gleefully to your side of the conversation. Suggestions for a diagnosis for the chart were numerous, based on standard medical polysyllables: "Hypofundulitis," "Finance-opsitis." "Transferred for wallet biopsy" were fired in quick succession. Finally you wrote, "Transferred for routine case of adult-onset diabetes," and closed the chart.

Her story was annoying but harmless, yet other faces also form in your mind. Rafael Mejia, a made-up name but a real person, was a construction worker whose son shot him in the belly during a family argument. He was rushed to a community hospital where a frustrated E.R. doctor was unable to get a surgeon to operate on an uninsured Mexican American. You saw him arrive here by ambulance from the other hospital and seen him straight to the operating room. Minutes after his arrival, gloved hands entered his belly and carefully excised pieces of kidney, colon, small intestine, and the entire spleen. He lived, but the delay increased his blood loss and chance of internal infection. Other faces march across your vision: brown, black, white, stretching far into the past. Few deaths can be blamed on dumping, but the cost in suffering to each patient frustrates both patient and doctor.

The patient's suffering takes an odd toll on his physician. Each patient has his greater or lesser pain, but he usually either

(continued on page 14)

If Ever A Wiz There Was



Lawrence Walker

CHRISTOPHER SCHNEIDER

While I was leaving the Fox Theatre last Thursday night, after seeing a performance of *The Wiz*, my companion exclaimed to me, "Well, it isn't *Phedra*!" It's ridiculous to go to a musical comedy looking for Racine, of course, but my companion did have a point: there is a distinct lack of nobility to *The Wiz*. Or thought. The play is, in fact, trash. How you react to *The Wiz* will depend upon how much of an appetite for trash

you've got. Junk food for the senses can be very satisfying. *The Wiz* appeals to the same instincts as does a floor show. It has loads of bright lights, vivid colors, elaborate costumes, and highly rhythmic music which keeps the show moving forward without forcing you to notice its lack of verbal or melodic grace. What the audience gets is an elaborate diversionment, and I'll grant you that it is diverting. Sedition do you get a chance to catch your breath and notice how thin the material actually is.

This theatricality is not necessarily alien to *The Wizard of Oz*. L. Frank Baum, its

author, was the son of the owner of a theatrical agency. He spent his own money as a teenager in promoting theatricals. Among Baum's cinematic sketches was a musical comedy called *The Wizard of Oz*, which he also wrote. When *The Wizard of Oz* became the best-selling children's book of the 1900s hardcover season, Baum immediately turned it into a musical comedy. The play became a stage hit and ran for a year and a half on Broadway.

This theatrical success had quite an influence on *The Wizard of Oz*. Baum's next book, *The Scarecrow and the Tin Woodman*, became a starring vaudeville partner. The book has a female anti-feminist slant to conquer the Tin Woodman (providing along the way, some anti-feminist satire), a situation designed to make a perfect leggy chorus line. The hero, a young boy named Tip, turns out to be the lost prince's son, Orma, who has been living under a spell all his life, as a final coup de theatre. Tip turns into a girl. This vaudeville-like style was to remain with Baum for the rest of his seventeen Oz books, which were filled with colorful and pious supporting characters.

It was only with the 1939 MGM film that *The Wizard of Oz* became anti-septic; the land of Oz was turned into a dream of Dorothy's. The depressing heartening message of the film was that real life is a better place to live in than dreams. L. Frank Baum, who in later books had Dorothy take Uncle Henry and Aunt Em with her to live permanently in Oz, knew better. (So, for that matter, did Judy Garland, who nine years later, in the Vincente Minnelli-Peter musical *The Pirate*, *The Wizard of Oz* only worked to the extent that it stayed close to its vaudeville roots.

The best thing about *The Wiz* is that it takes *The Wizard of Oz* out of Andy Hardy Land and places it back in the Cotton Club (that famous Harlem nightclub of the 1930s). Gone is the hane of Wholesome Family Entertainment. The characters talk in a lively street argot, everything is spangles and glitter. Kamal, who plays the Wiz, is dressed up like Boonzy (collins of P. Funk is a tight jump suit and platform shoes). When Tina Turner, as Glinda the Good, makes her big entrance at the end of production number for Josephine Baker, *The Wiz* is very lively, if not particularly original. It also has a pronounced camp flavor, a strong, not too well sublimated gay appeal. The Lion (Ron Taylor) does a mean Mac West like trick. Glinda is the definitive Glamorous Diva. Adalberto (Vivian Bunnell), the newly fabricated Good Witch of the North, is the tacky lady for whom nothing is too outrageous to say. The costumes for the women become more and more elaborate, while the men's costumes are increasingly minimal (*Wiz* director Geoffrey Holder is also the show's

artistic director). The Baum musical is the Tin Woodman and her friends are dressed in rock-straps. Baum's Tin Woodman, Tin Man, and Tin Wagon. The three number pieces on and on, but so much more often than to give the premier dancer an opportunity to shake his body.

The book for *The Wiz* is minimal, serving mainly as an excuse to hold together the songs. In author, William F. Brown, is a former writer for *Time*, *American Male*. By only stanzas are its occasional vivid language and a couple of surprising bits of lightheartedness to Baum. Dorothy's ruby slippers are changed back to silver, the Kikabidi escape beasts who attack the lion are included, and once more the lion is rescued from the poppy field by mice (who, thanks to Brown, are called the Mice Squad).

The songs by Charlie Smalls are unduly imprinted. They have none of the melody or verbal wit of songs by Cotton Club writers like Duke Ellington or Ted Koehler and Harold Arlen (Arlen wrote the music for the film *The Wizard of Oz*), as well as the great Tin Pan City black music of *House of Blues*, in which, by the way, director Geoffrey Holder was a featured dancer. Of course, Smalls is trying to do a poppy Motown kind of synthesis in his music, but he doesn't even come close to Jerry Lieber and Mike Stoller or any number of other songwriting teams in that genre. The Tin Man's "Shine Some Old to Me" and the Song "Don't Nobody Bring Me No Bad News" (sung by Evelyn) are otherwise known as the Worst Witch of the West) are amusing, but the rest of the songs are only good as a base for the vocal improvisation of the singers.

It was hard to evaluate much of the singing. The songs were very obviously miked, and I have no objection to that when a show is an intentionally artificial as *The Wiz*; it only if it were too funny. You could hear the singers only when they were downstage facing front. Tina Turner's voice sounded rich and deep when she sang "Ain't No Way" (The Feeling We Once Had) (the ballad is almost all filled with that nauseating let's get out feelings together and really commune with the turn. "A Rested Body is a Rested Mind," she was almost audible. Lawrence Walker, as Dorothy, who is usually downstage facing front, had a bright, persuasive voice. Kamal (the Wiz) was also memorable for his elaborate falsetto ornamentation. *The Wiz* is a show without a heart or a head. Cheap thrills and razzle-dazzle are the best it has to offer. You might enjoy it if your expectations aren't too high, and if you're willing to pay Fox Theatre ticket prices. Like so many things, cheap thrill don't come too cheap these days.

Arrested for Possession of Marijuana or other Drugs? You are eligible for P.C. 1906 Court Diversion. Call the

Central Regional Program 234-1135

Choice of office locations and times. Fees on ability to pay. For more information, call the Department of Substance Abuse, County of San Diego.

Community Video Center
Learn to use a video tape port-a-pack. For beginner/advanced class registration call:
232-1024
or visit CVC, 211 E. St. downtown, YOUR COMMUNITY TV

Blazing Lawnmowers
COMPLETE YARD SERVICE
RESIDENTIAL, COMMERCIAL
SERVING
NORTH BEACH, HILLCREST
&
41 NINTON AVE. AS
263-9911 (OR) 263-4246

Rustin-Healey Motor Works
8465 Commerce Ave. 578-6470
(off Miramar Rd. between 163 & 805, turn at Carls J.)
Specialists in personal service. Restorations, Repairs, Sales. Competition suspension, Engines. New and used parts. Specialists in TR6's also.

Free Seminar:
England, Scotland, and Amsterdam
Tour information
Monday, July 2, 7:30 pm
at the Far East Room of the University for Humanistic Studies
120 Ash St.
Refreshments will be served.
For more information, call 295-7026

SAN DIEGO ART INSTITUTE
CENTRAL REGIONAL CENTER
"SAN DIEGO SCENE" JULY 26 TO JULY 29

SEA GRASS

BUY ONE, GET ONE FREE

BOSTON FERN

6" POT FRONDS 2 FEET LONG

GOOD WITH THIS AD UNTIL JULY 5th

BEACH BAGS

BUY ONE FOR: \$8.00 OR 10.00

GET ONE FREE!

BUY ONE FOR \$6 GET ONE FREE

OPEN JULY 4th

the BASKET CASE

180 WASHINGTON ST. THIRD AVE. & WASHINGTON. OPEN 9-7, 7 DAYS A WEEK 291-0215

Kona Gold MOPED RENTALS

As low as \$9.29 per day!

\$4 per hour (2 hour minimum) \$19 full day (8 hours)
\$12 half day (4 hours) \$26⁵⁰ overnight
(based on weekly rental)

*65 weekly (7 days)
(monthly and annual rates on request)

The Village Hotel
1110 Prospect
La Jolla
459-2777

Kona Gold Moped Rentals

Join the Moped Revolution with a Kona Gold Moped. Kona Gold Mopeds are the only mopeds in San Diego County that are insured, licensed, and have a valid title. Kona Gold Mopeds are the only mopeds in San Diego County that are insured, licensed, and have a valid title. Kona Gold Mopeds are the only mopeds in San Diego County that are insured, licensed, and have a valid title.

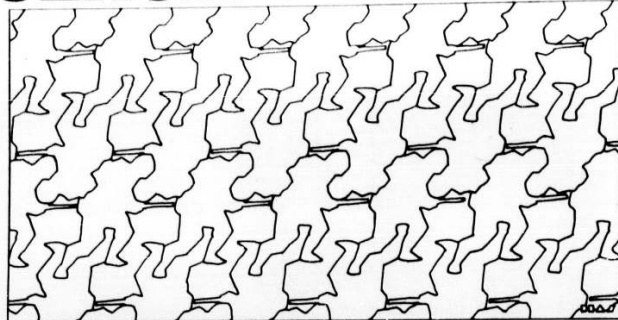
THE SERGEANT & THE TAXI

NEAL MATTHEWS

A visitor came to town a few weeks back and, as will many, he put up in a local hotel. It is called the Shaw Hotel and it leans up next to God's House, the short lived rescue mission on State Street across from the west side of the Hotel San Diego, downtown. The visitor rented room 202 for about a week. He drank a lot.

One Monday morning at one o'clock, after a quart of Mad Dog 20/20 had lurched back out of his stomach, he left the upstairs bathroom of the Shaw Hotel, descended to the damp sidewalk, turned left on State Street, right on Broadway, and limped toward the liquor store at Broadway and Union, closest corner east. It was closed. He stood outside unconsciously wondering how he was going to get a drink. A taxicab blurred up to the curb before him and he stumbled for it. He could not open the door. The driver arched back across the front seat and opened the door for the visitor, who fell in slowly, mechanically, sighing at each successful maneuver. The driver was enveloped in a reek of vomit and old booze, which in combination and under the circumstances suggested pickled pine. He wished the visitor would open the window.

It was a struggle, but the visitor managed to say he wanted to go to a liquor store, and in a voice of childlike dependence, he begged, "Will you please buy me four gallons of wine?" His foggy eyes swam everywhere, nowhere. The driver gasped and the passenger dimly realized his mistake. "Four pints of M.D. 20/20," he said. The driver hesitated, but then assented. He turned right on Union, left on G Street, and when he parked at a bus stop at Fifth and F,



he took a twenty from the passenger and went into a liquor store and bought the booze. When he handed over the fifteen dollars in change and the bag of four bottles to the passenger, who had brightened considerably, the driver asked what his destination was. "How much to go to Carlsbad?" slurred the passenger. The driver nodded the dispatcher for the price. "It's about forty miles," barked the dispatcher. "Figure it out yourself." Seventy cents a mile, times forty. "It'd be twenty-eight dollars, sir, and I'd have to get

it from you in advance." In the harsh neon spilling into the cab from the street, the passenger appeared as an iridescent indigent. Scuffed black street shoes, bright blue polyester pants with the fly half unzipped and no snap or button to hold them together at the waist, a dirty white shirt and barely white jacket—all this combined to convince the driver his passenger would be a two-dollar fare. But surprisingly, buoyed by his fresh supply of Mad Dog, the passenger indicated he indeed wanted to go to Carlsbad. "I got a four hundred and thirty-nine dollar a month

apartment up there," the passenger boasted as he twisted open a bottle. He gulped down a fourth of the contents and then reached into his pocket for money. In the space of thirty seconds he had misplaced the fifteen dollars in change the driver had given him, and his wallet revealed nothing but a wad of twenties. The driver convinced the passenger to give him forty dollars, then he pulled away from the curb and headed down Fifth past the porn vendors and the loser bars, past the skyscrapers and the glass-and-marble office buildings, past the empty parking lots. Before they got on the freeway the

passenger asked if he might get in the front seat. When the car stopped he couldn't work the door handle, so the driver leaned back again, opened the door, then leaped across and opened the front door on the passenger's side. The passenger sat in slowly and the cab turned north onto Interstate 5.

"Four hundred and thirty-nine dollar a month apartment," the passenger reiterated. "Total my clothes? Fifteen. You got forty dollars of mine, right?"

"Right. Don't worry about it. I'm not going anywhere."

"Four hundred and thirty-nine dollars a month." The passenger took another pull from the bottle and, fumbling like a baby, was unable to screw the small white cap back onto it. The driver took the cap from him and sat the bottle between the passenger's knees. "Sounds like a nice place," nodded the driver, who was taking shallow breaths because of the stink. "You got people up in Carlsbad?"

"A four hundred and thirty-nine dollar a month apartment. You still got my money?"

"I look, if you're that worried about it take back this. Only. I'll just hold one." The passenger crumpled the bill and stuffed it into his coat. He took another long, sloppy drink. The bottle was half empty now.

"Do you live in San Diego?" asked the driver. The passenger, head bobbing, muttered unintelligibly under his maddened breath. "Are you working?" the driver inquired. Again, the passenger seemed only half aware of the presence of the driver and the question. "How do you pay for the apartment?" the driver asked bluntly, stepping up to the drunk and his line of propriety.

To this the passenger responded through a mask of phlegm. "Got out of the Marine Corps in '75," he said, and as the words formed his face twisted into its first convulsions, albeit grotesque, expression. "After eighteen years." His dark eyes squinted and his cheeks rose, exposing jagged teeth, and the driver noted the scars on

his face and the two on his forehead. The passenger looked a little of anything and the driver felt a little of anything. He wanted to keep the passenger talking.

"Why if you get out?" he asked as the car barreled under the Clement Drive overpass. The passenger's face was turned away from him, and the driver observed that his hair was short, brownish, with a stiff wave to it. Then the passenger said and didn't turn back, startling the driver.

"I had a lot of problems," he said, his eyes looking on nothing. He mumbled and the driver asked him to repeat. "I kept fuckin' up, man," wanted the passenger in a voice that needed the accompaniment of tears. "I just kept fuckin' up to bad!" He turned sudden, as if remembering this was something he'd been foolishly trying to forget. "So bad!" He took comfort from the bottle again.

"How old are you?" asked the driver.

"Forty-four."

"What was your rank?"

His face split into a grin, common, the passenger absently repeated. "Master sergeant," Master sergeant. Master sergeant. Master sergeant.

"Master sergeant?" The passenger was silent. "Well, how do you do, sergeant?" the driver said after a short silence, trying to inject some levity. Notably, the passenger began to tip over toward the driver like some tottery, lightning-pumped old tree trunk, but the driver caught him with a forearm. "Don't do that," he commanded, heaving the passenger back upright. He thought that if he was allowed to live, he, a seat full of vomit was not far behind. "Let's crack your window and get you some fresh air," said the driver. He reached across to the handle. "There now." In order to keep him talking, the driver asked his name.

The passenger turned mechanically, and with a demonic smile behind his choppy, grubby beard, he loudly replied. "Staff!" The driver again felt ripples of fear as the word triggered images of cadavers to go along with the smell of formaldehyde. "Staff!" the passenger repeated, stabbing the same into the night air. "Robert Staff!"

The driver had always suspected that when his time to die was at hand, he'd be scared by death in some vague, hazy, premonition. For an instant he thought Robert Staff was death itself. The driver had to even his eyes back to the road after realizing his passenger had been tried on a blob of mucus stretched over the passenger's windshield.

"Bob."

"Yeah, Bob."

"Bob. How you doing, Bob?"

The passenger nodded and gulped Mad Dog, grapping the bottle with both hands and sucking it. The last ounce of the purple fluid splashed into his mouth. The driver took the bottle from him and put it under the seat. The ride was over for a few minutes.

At Del Mar Bob asked the driver about the forty dollars he gave him. "I gave you back twenty," said the driver. "Oh, yeah," said Bob.

"Searching for conversation, the driver asked. "Were you in Nam, Bob?"

The passenger slumped against again and thought a jumble of utterances, the driver depicted something about being too old for Vietnam, and admitted that he never went in to be sent there anyway. "I just kept fuckin' up, man," Bob yelled again. Then, softly, "I was in Korea."

"Oh, yeah? Did you see action?" It was the driver's standard question for old soldiers.

Bob mumbled, as if at odds with himself, an earlier time, then he sprang back with his face back and tapped. "Why do you think I'm in among the dead? How do you think I got these scars?" The driver saw that Bob's right eye had been damaged in such a way that it never fully opened, giving him a permanent, lopsided, rictus-like grin.

"So you were in combat, in a battle?"

Bob again withdrew. He shook his head slowly. He was hunched deep in the seat, his hands, twining in his lap. "Frozen Chosen," he said.

"Frozen Chosen?"

"Frozen Chosen. I was with the Frozen Chosen."

"What's that?"

"Take. Hundred miles across. We went

in there, and I died. I mean, I was out there."

"It was pretty cold, right?"

"Why do you think I'm walking with a limp?"

"Frozen?"

"Frozen."

The driver had no idea that the Frozen Chosen was a really the Chosen Few from in central North Korea, just below Main China. In the winter of 1950 American forces were engaged with the Chinese in battle there, and were forced to withdraw to North Korea. There were heavy casualties. The temperature was constant below zero. Bob fought there, he would have been fifteen years old.

"Were you injured?"

Bob's eyes pinched. His head shook. "Not that on the face," he snipped, glowing at the driver. "My chest is lying on my chest. A hundred and seventy-nine stitches. A hundred and seventy-nine stitches. I've reported to hospital. I've been home back and looking straight ahead. I was a POW for eighteen months. He blurted, more to the night than to the driver.

"Did they treat you rough?"

Again the passenger turned toward and at looking. The meter seemed like a long, long chair, he looked away, dollar. The driver, muffled, was a little bit more along, and the Bob-Dob in the lane line, slurred by the yellow fender, like a tractor bullet.

"For the hands," Bob asked. He held on his left palm down. The driver was leaning to touch him, but he obligingly rubbed the top of Bob's hand. It was smooth, cool, and cold. The nails were thick and broad. "They're your fingerprints off!" Bob cried. The driver smiled. "Yeah," he whispered.

They rode quietly for a few minutes. The passenger seemed to have reached the limit of his communicative capacities, content now to stare, stare, and stare. In the yellow light, as many, only from the meter, the driver examined the passenger's face. The scampy beard, the bulb, teeth.

(continued on page 13)

A most cordial welcome to the all-new

W.D. Pabst & Co.

Purveyors of Fine Food & Spirits!

Exquisite dining daily
Everything from live Maine lobster to delicious cuts of beef.
Located at the Rowdway Inn
2901 Nimz Blvd. 224-3655
(Underground parking)

San Diego Symphony

Benefit
for the

Children's Hospital

Thursday July 12th
at 7 p.m.
on the Green at
La Costa Country Club

Charles Ketcham will conduct
the San Diego Symphony
in a program of concert favorites
with a Fireworks Finale sponsored by

HOME FEDERAL SAVINGS

of San Diego

Tax deductible tickets at
KFSD, 1540 Sixth Ave., San Diego
or most Home Federal branches

Summer Special

3mo - \$69.00

ennis • heated pool • weight control

If we can't get you in shape,
no one can

Men & Women's Gym
232-8338

PHIL TYNE'S ATHLETIC CLUB

Chargers' Conditioning Coach

free indoor parking

1399 9th Avenue in Cabrillo Square

MOPED

IS

- GETTING UP TO 150 MPG
- REGISTERED LIKE A BICYCLE
- NOT PAYING FOR AIR CONDITIONING
- AUTOMATIC, NO SHIFTING
- SAFE, DEPENDABLE, CONVENIENT & FUN

RENTALS

- \$10 - 4 hours
- \$15 - all day
- \$25 - 24 hours
- \$55 - per week

(Group rates for more)
Rentals bikes for sale
Daily rents applied to purchase
Rentals, Easy Financing, Factory trained Service Technicians

vespa at the beaches

1556 Garnet, Pacific Beach - 270-3660
Bunk-A-Moped, Madrasburg

"HOME OF THE EASY TWO WHEELER"

Midnight Medicine

(continued from page 10)

dies or gets better, but the effects on the physician are longlasting and far more subtle. You care about people or you wouldn't be in medicine; you care about them and you take a little of each patient's pain into yourself. With every laying-on of hands, the exchange of pain energy for healing energy crackles at your fingertips, suffering faces etched forever in the synapses of your brain. You learn to distance yourself from the suffering all around or you burn out, consumed by the needs of others. Mostly you distance yourself through humor, starting with those first days in anatomy when jokes helped you gradually accept the idea of cutting into meat that was once a person. In those days the jokes were rough and physical, as a mature professional your defenses are purely verbal, crystallized in the slang of medicine which is ironic and brutal: syphilis patients are "goners" (acronym for Get Out of My Emergency Room), burn patients are "crispy critters," comatose patients are "gorks" or "gorked out," the neurological intensive care unit (where many patients die) is the "flight deck." These words depersonalize your relationship with severely ill patients at a time when personal feelings will cost you too much sanity.

You think of Mr. Kulovics (it is not his true name), one of your first patients as a medical student. He was comatose, suffering from a terminal disease; you knew him only through the love of others. Many fellow parishioners came to visit this man who was once a bastion of his church, devoid now of understanding, reduced to less than a satiate relic of his former self. Day and night he chanted only "Oy, oy, oy" while being fed, while needles were inserted into his veins, while his wife stood, head bent, holding his contorted hand through the bed railing. Just once you heard

him speak. While starting an IV line, you saw his eyes clear momentarily, come lips rolling back to sea, revealing a serene countenance where mighty cities once stood. He seemed to want to speak, you leaned close and he whispered, soft but very distinctly, "God is love." Then the glimmer of intelligence faded from his eyes. The resident and interns laughed at your story, and each morning they asked whether Mr. Kulovics had seen God today, and general laughter, until the morning when he finally found Him, or whatever waited for him on that distant sea. To this day you still know there was no trace of disrespect in his doctors' hearts; the laughter only made his decline and passage easier for those who tended him in his last days.

A series of dull thuds snaps you back to the here and now. A security guard is trying to escort an disheveled young man stumbling down the hall from the main hospital, roasting from one wall to another. Tall and muscular, the younger man is too heavy for the guard to control. "I found this guy outside the hospital, reeling like he was drunk," the guard tells you. "He says he drove himself over in his own car, but I think he's getting worse every minute. Says his name is Joe."

You ask Joe what happened as you and the nurses muscle him onto a Gurney. Running a hand through curly blond hair, he smiles a sweet, stoned, crooked smile. "I dunno, man, I dunno. I was, like, staying over at a friend's, you know. Her folks were out of town. We were just drinking beers in front of the TV. Her old man had some kind of pills in the bathroom. I took some, just to see if it was a good high. But shit do I feel strange now."

"What kind of pills were they? How many did you take?"

"I dunno. They're just some kind of pills her dad takes. I figured they were tanks or somethin'. Don't even know how many I

took. I'm real sleepy."

Where's your girlfriend? Maybe she can tell us.

"Shit, she left a long time ago. We had a fight and I took the pills after she went over to her girlfriend's."

Already you have a bad feeling about this case. Whether this was truly accidental or an impulsive suicide attempt, Joe is not trying to impress anyone with how far gone he is (unlike Mary Carter). You don't know what he's taken, although about half a dozen nasty possibilities come to mind, and he is getting sleepier by the minute. You ask how to get hold of his girlfriend.

"She went over to her friend's. I forgot her name. It's, uh, Mary. She, uh..." His lids close.

You've got a stethoscope on his chest already. Heart sounds fine, respiration, pulse, and blood pressure are all right, too. His slapping his back and shoulders you wake him enough to get a phone number for her friend. On the phone, a sleepy voice answers, "Hello."

"This is the emergency room. I need to talk to Joe's girlfriend. It's urgent." Hand held over the mouthpiece, you ask the nurses to install a cardiac monitor. Soon a second sleepy voice answers.

"Sorry to wake you, ma'am. I'm a doctor in the emergency room. Your friend Joe needs some pills and is in nearly unconscious. We need to know what he took. He said they were your father's pills. Do you know what he took?"

"Did he get into my dad's stuff?" she cried. "Shit, they're gonna kill me! I don't know what the pills are, they're just Dad's medicines."

You ask her to go home and check the medicine cabinet, then call you back. Joe is just barely arousable now, even when you kneel his ribs. On the cardiac monitor his EKG pattern looks normal. Breathing is still deep and regular. The biggest danger is that he took some type of barbiturate. The combined effect of barbs and alcohol can turn off the breathing center in the brain. If that happens, you'll have to put a tube in his lungs fast. No breathe him artificially, because his brain cells die of lack of oxygen. Properly placing the tube is difficult, but in an adult at normal body temperature you will have no more than three or four minutes to get him breathing again before the damage is irreversible.

Joe's girlfriend calls you back in a few minutes. The bottles are still open on the bathroom floor. When she spells the names out you recognize them instantly: flurazepam and amitriptyline, trade names

Dalmane and Elavil. But, but could have been a lot worse. Dalmane is a sleeping pill with negligible effects on breathing. Elavil is an antidepressant. Flurazepam, its most serious effect is distortion of the heart's electrical activity. When the heartbeat is altered badly enough, the heart can no longer pump blood and the body dies of oxygen starvation while the heart chambers quiver ineffectively. Fortunately, these heart effects are unlikely, and the cardiac monitor will give early warning if trouble develops, hopefully in time to get the heart pumping again. This man needs a bed in the cardiac care unit, where each heartbeat can be electronically monitored until the drugs are safely out of his system. You call the C.C.U. resident.

Soon the C.C.U. resident drifts down to the emergency room, stubby, wearing wrinkled surgical glasses, looking worse than most of your patients.

"Bad night?" you ask.

"Bad night," he confirms.

You explain the story, he listens to Joe's heart, and agrees to watch him for the night. Soon Joe is taken to the unit, suffering no more than the effects of sleeping pills, snoring blissfully as the nurses wheel him down the hall. The clerk hands you a telephone. Joe's mother, already alerted by his girlfriend, of course, is in an extremely worried state. "Yes, ma'am, we think he just didn't realize what he was taking. Most of the pills he took were his father's. There is a tiny chance of some irregularity in his heart, but he'll stay in a special unit tonight where they can keep an eye on him every minute. Of course, if he does have some heart problems, it'll be touchy for a while, but we're expecting him to do fine. Should be out of danger in a matter of hours." After a few more reassurances you give her the number of the C.C.U. for further questions, then hang up.

It's after five now. Carlos and the other doctors are asleep; the night nurses are reading magazines and getting ready to go off shift. The patient rooms are empty, silent as the streets outside. You walk out the emergency room entrance, wanting to look at something besides hospital walls. The sky is already gray, paling to the east. Predawn haze envelops the street; no breeze ruffles the tree limbs; not even a few tentative notes of birdsong yet. Before long, alarm clocks will start going off all over the city, ringing in another day of heart attacks, bleeding ulcers, car wrecks, all the side effects of civilization. Right now, for a few moments, it's just you, the street, and the sky.

THE SERGEANT & TAXI

(continued from page 10)

form lips, and the thick bridge of nose held no special significance. He looked like any of thousands of drunks. But the brown wavy hair, close cropped, and something youthful in the skin—the driver schemed calmly decided he'd picked up the unknown soldier come to life, almost.

"Bob," said the driver loudly, "which exit do we take?"

"Aghhhhhhh," gurgled the passenger. The Caribad exits were upon them.

"Bob!" screamed the driver, "what exit do we take?" Bob was quiet. "Bob! What's the name of your street?"

"Casa de Lima," Bob whined slowly in a thin, guttural voice. "Casa de Lima."

"Goddammit, Bob. Which exit is it?"

"Aghhhhhhh," Bob intoned, his head thrown back. "Casa de Lima."

The driver took the Palomar Airport Road exit. On the off-ramp Bob asked for another drink. "Hell no you can't have another drink," yelled the driver. "You're half dead as it is. Now where do you live?"

"Casa de Lima," said Bob from his snore. "Casa de Lima Camino."

"Casa de Lima Camino?"

The driver pulled off the road to check his map book. No such street was listed. He drove on aimlessly. He shouted at the passenger that there was no street by that name. Bob mumbled something about Casa de Lima being a motel. The driver stopped at an all night 7-Eleven and looked in the phone book. No motel by that name. "Four apartment," Bob murmured. "Yeah, sure," said the driver, disgusted. He went in and bought two cups of coffee. "Don't be over a cab-driver," he told the clerk. He came out and handed a cup of coffee to Bob.

The passenger held it to his lips and the hot fluid started to spill out of the car's windshield. "Come that," demanded the driver. He had to pry the cup out of Bob's hand, soaking his own. "C'mon, he's throwing it up the window into the parking lot."

"You got two choices. Either call the cops and have them pick you up right here, or we go back to San Diego. Now which is it? Pump or take?" The meter's summing. "I had passed twenty-eight dollars. Bob sat obliviously and immobile in his drunkenness. "Which exit Bob?" prodded the driver. No answer. "You want me to call the cops?"

Finally Bob stirred. "Don't call the cops," he pleaded.

"Okay, if we go back I've got to get thirty dollars from you, Bob."

The passenger sat silent. A clear stream of saliva slipped over his lip and dripped in a thick thread down to his pants. "Bob, I need some more money," said the driver. The passenger made a feeble movement with his right arm, like a sleeping dog, deeply scratching with a hind paw. "I need more money, Bob."

"I can't," groaned Bob.

"Okay Bob, I'm going to take it out of your pocket and get your wallet out."

The driver felt in the passenger's left coat pocket and found the fifteen dollars change from the four bottles of Mad Dog. He felt nothing in the other coat pocket. He reached into Bob's left front pants pocket, found the wallet, extracted twenty-two dollars, replaced the fifteen dollars he'd found, and put the wallet back.

"We're going back to San Diego now, Bob," said the driver, backing away from 7-Eleven and into the vacant streets.

"Casa de Lima Camino," mumbled the passenger. "Four hundred and thirty-nine dollar a month apartment."

On the ramp to Interstate 5 south, Bob again asked for another drink. I've thought the sack with the three bottles was right next to him on the seat, getting one out and opening it would have been an impossible task for him. "I'm not giving you any more booze," said the driver. "I feel bad enough, buying that stuff for you. You're

almost dead, Bob! You're almost dead!" He knew the passenger probably didn't, so he went on. "Dead, Bob. Another drink could kill you. You should see your problem self. You're like a vegetable. I won't contribute any more to your death. Bob's head had bent back, and if his eyes could have seen anything they would have been looking right at the ripped sun visor. But the two shiny black orbs were useless, staring out of control back and forth in their shallow sockets, the eyeballs kodolopon. The car sat with a damp, cold, clammy return trip. Neither man spoke except when the driver was asking the downtown exits for San Diego. Bob could not tell him what street the Shaw Hotel was on. The driver radioed the dispatcher, who gave him the address on State Street.

The bars were just closing as the cab peeled off the freeway onto Front Street. Wobbly figures strolled the sidewalks. Police cars cruised slowly along the gutters. The cab braked in front of the Shaw Hotel.

"Will you help me up to my room, please?" Bob asked in his child's voice. The driver flipped off the meter, not an answer. "It's fifty-two dollars and twenty cents, Bob," he said. He took seven dollars and eighty cents out of his own pocket and stuffed the money into Bob's coat. "Here's your change," he said. The driver grabbed the sack of Mad Dog, put out of the car, walked around and opened the passenger's door. Bob reached up and took hold of the seat, trying to lever himself up off the seat. With a yelp he gave up and let himself fall back down. He turned sideways and lifted his legs out into the gutter. Again he levered himself up with the seat, this time succeeding. "Frozen Chosen," he said with the effort. The driver let him out of the gutter onto the sidewalk. He let him go in order to close the car door, but as he stepped away the visitor began to fall forward. The driver stepped back and caught him. He kicked the door closed, lifted the visitor's left arm over his own shoulder, and hauled him through the door of the hotel. "Lift your problem feet, Bob," the driver commanded as they started up the stairs. "Frozen Chosen," Bob whispered. By the time

they reached the top of the second flight both men were panting. "Lift your feet, Bob," the driver said.

The third room was a sagging pile of right of the stairs, and a few yards left. The bare lightbulb on the ceiling was lit. The driver laid the visitor down on the bed, which bore a mattress with stained blue flowers on it and a sheet that was tattered and hung mostly on the floor. A dirty pair, striped pillow was mangled against the wall, which served as a headboard. A pretty window looked out on State Street and the Hotel San Diego. A dilapidated dresser with a peeling mirror stood in one corner. The driver put the bottle down on the dresser. Aside from the naked bed, the only evidence of an inhabitant was a wrinkled grocery sack between the bed and the dresser. It was halfway filled with booze, and official looking papers. The driver bent down and looked over some of these. The visitor stared himself up partially and made a pained protest, but he instantly fell back on his shift. Most of the papers were discharge forms from VA hospitals and convalescent homes. "I'm a com-paw," said the driver, "and I'm taking the booze with me."

Bob raised up again on his elbows, finding the strength. "No, don't take the booze," he cried, propping his face. He fell back down. His arms and hands shook violently out of control. The driver saw that the visitor would be in for a longer time tonight without the booze.

"Okay I'll leave you one bottle. The other two will be down at the desk. Goodbye, Bob." The driver descended the stairs, put ahead of a man and a fairly decent woman who wore heavy blue eyeshadow. The woman clapped a key down on the desk with a pretty index finger and exchanged a knowing glance with the night manager. The driver set the bottle down and told the manager who they belonged to. The woman walked out the door and turned left, toward Broadway, the man she was with crossed the street and headed the other direction. The driver put in his car and eased past God's House, which has been vacant for months.

Two Celebrations in One!

You're invited to our...

Grand Opening

Friday, June 20th
6:00 - 10:00 P.M.

Come Celebrate!


Present this ad at the door for free drawing.

CONTEMPORARY CLOTHING

224-0225

LA DIFFERENCE

have you ever smoked a turkey?



Now you can.

Present this ad for 10% off on your "Mr. Meat Smoker"

Demonstration starts at 4:30, Friday, June 29th

223-5978

Sports Arena Village

3760 Sports Arena Blvd.

A Tough Act To Follow!

Go ahead, make your best stereo deal. Then, call us...

Main Line Stereo Wholesalers

295-2937

THIS IS NUTS

It's not even July, and we must sell our summer stock. Fast merchandise is beginning to arrive, but the hottest days of the summer are yet to come. Save on fashion!

Tops \$2.99 to \$6.99 (reg. to \$20)
 Shirts \$2.99 to \$9.99 (reg. to \$20)
 Shorts \$2.99 to \$9.99 (reg. to \$14)

Super savings on other summer stock.

SUMMER CLEARANCE SALE.

the CLOTHES HUT

1759 Garnet Ave. Pacific Beach (Across from Pacific Plaza)
 Mon.-Fri. 10-8 Sat. 10-6 Sun. 12-5
 Hurry for best selections.

"I SHOULD HAVE GONE TO DON'S NO. 1 CAR STEREO CENTER"

BEFORE I WENT TO ONE OF HIS COMPETITORS AND GOT A HOSING!"



367 N. Hwy. 101 Solana Beach 481-7407

LEARN TO DANCE

FREE LESSONS every Wednesday 7-8 p.m.

for more information call **287-7033**

Two locations:
 University Town Center and
 5700 El Cajon Blvd.
 LA JOLLA DANCE STUDIO

Sanders VW Repair

Major VW Tune-Up Special \$24.50

Bosch parts installed

includes oil change & front-end lube

One day service!
 Complete VW service - Engine Rebuilding
 Rosemead off ramp off I-5 or I-5
 3720 W. Camino del Rio
 298-1848
 Call 8-5 Monday through Saturday for appointment
 Mention this ad.

1/2 Price Margaritas

Offer expires 7/12/79

TUBA-MANS

Grand Slam and Sports Nostalgia

Cocktails, Beer and Fine Food
 Families Welcome
 -FOOD TO GO-
 2551 University 295-9426
 (just east of Texas St.)

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80862, San Diego, CA 92118.

Galleries

"Illuminations," recent paintings by Dana Folson, will be exhibited through June 29, Designbank gallery, 1262 Kettner Boulevard, 236-1916.

Recent Photography by Renee Scherz, whose subjects are the social landscapes of middle-class homes in San Diego, will be featured in an exhibit continuing through June 30, A.C.C.E.S.S. Gallery, 3957 Goldfinch Street, Mission Hills, 296-6219.

Photographs by Marvin Sieben will remain on display through June 30, lobby of the H. Hery Fine Arts Gallery, 3837 Park Boulevard, 297-5775.

Original Works by Edward Rosburgh will be exhibited through June 30, lobby of the San Diego Repertory Theater, 1620 Sixth Avenue, 231-5585.

Group Show, featuring Chinese brush paintings by Nancy Rupp, stained glass works by Karen Moreland, and miniature weavings by Enka Toren, will continue through June 30, Art Garden Gallery, 1442 Camino del Mar, Del Mar, 755-4674.

Recent Works by Gail Roberts will be featured through July 1, Rental Gallery, San Diego Museum of Art, Balboa Park, 232-7931.

Contemporary Chinese Paintings by Johnson Sh. Ning Shou, associated with national painters on rice paper and mounted in Hong Kong on silk and lacquer of paper, will be exhibited through July 1, San Diego Museum of Art, Balboa Park, 232-7931.

Paintings by Sylvia Givson and Jan Colton will be exhibited through July 5, the Givson Art Gallery, Two Bents, Givson Shopping Center, La Mesa, 460-3121.

"Festival of the Arts—In Celebration of Gay Pride Week," a visual art show organized by Dennis Komar, and sponsored by the Gay Center for Social Services, will feature local artists John Brodie (paper works), Lee Brown (hand cut paper colored with dyes), Vanessa Forney (photographs), Will Gallette (figure photographs), Connie Jeung-Mills (sociopolitical posters), Mark Elliott-Lynn (SX 70 photographs), Vicki Madrid (photographs), Jack Mance (visionary imagery in oil pastel and crayon), Joyce Marcus (assemblages with ink drawings), Robert Miller (drawings), Frances Tolers (stained glass), Robert Simpson (assemblage and drawing on canvas), and Mike Wheeler (canvases of constructed environments), through July 6, and videotapes by Marge Dean and Linda Montana and experimental film by River Malcolm, Friday, June 29, 7:30 p.m., all at the Michael Stanton Gallery, top floor of the Park Manor Apartments, Sixth Avenue and Spruce Street, 295-2188.

Photographs by Richard J. Henry will be exhibited through July 13, Mandeville Art Gallery, UCSD, 452-2864.

Indonesian Art and Crafts, featuring woodcarvings, puppets, textiles, paintings, and jewelry, will be exhibited through July 14, Gallery Eight, 7664 Girard Avenue, La Jolla, 454-9781.

"Southern California Dream and Diary Pieces," a one woman exhibition of drawings and text by Nancy Kay Turner, will be featured through July 14, Spiceworks Gallery, 4011 Udelmich Street, Mission Hills, 295-2725.

La Jolla Architect and Painter Russell Foster will have his recent drawings, seen constructions (mixed media) on paper, and acrylic and gouache paintings on canvas exhibited through July 15, Gallery 1 and Gordon Gray Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Hand Painted Silk-Screen Posters by Mario Uribe will be on display through July 15, Phacelia Gallery, 1111 Prospect Street, La Jolla, 454-6330.

Wildlife Art Show, featuring the works of Mendocino artists Ken Michalen, Byrd Baker, James D. Mayhew, and William Dwyer, will be presented through July 31, Penhouse Gallery, Village Hotel, 1110 Prospect Street, La Jolla, 454-0133.

Recent Paintings and Sculpture by Manuel Figueuer, the ideas of which emanated from a series of computer printouts based on design elements of the artist's work during the past 25 years, will be exhibited through August 31, Mex-Art International Gallery, 1227 Prospect Street, La Jolla, 459-6879.

"Covers and Containers," an exhibit concentrating on the functions of the objects shown, taken from the museum's Asian Decorative Arts Collection and loans, including robes from the Chinese Imperial Court, glass incense burners from first-century China, Persian and Japanese encaes, Turkish prayer carpets, a Han Dynasty wine cup, and a Baluchistan silk bag, will continue through September 2, Galleries 4 and 5, San Diego Museum of Art, Balboa Park, 232-7931.

Music

"Hooty 4 Hollywood," a barbershop music concert, will be presented by the 130-man San Harbor Chorus, Saturday, June 30, 8 p.m., Kearny High School auditorium, College Drive and Linda Vista Road, 562-9629 or 295-5542.

Seventh Annual San Diego Bluegrass Music Jammer will take place Saturday, June 30, 11 a.m. to 8 p.m., and Sunday, July 1, 11 a.m. to 5 p.m., Mar Tar Auto Recreational Vehicle Park, Vieja Indian Reservation, Alpine, 726-3498 or 441-1912.

Disco Jazz Concert will be presented by the jazz trio David Rand, plus jazz pianist Dave Edelman playing Scott Leprie songs, Sunday, July 1, 6:30 p.m., El Mirador Plaza, Broadway and Second Streets, El Cajon, 465-0829.

Jazz and Disco Jazz Music will be performed by the North County Jazz Quartet on Tuesday, July 2, 7:30 p.m., the Bookworks, Vineyard Shopping Center, 1523 East Valley Parkway, Escondido, 341-9079.

"Summer of Stars" concert series, presented by the San Diego Symphony, will begin with guest singer Ella Fitzgerald and guest conductor Erich Kunzel of the Cincinnati Pops, followed by fireworks, on Tuesday, July 3, 8 p.m., Rancho Bernardo, 487-5515, and Wednesday, July 4, 7 p.m., Aztec Bowl, SDSU, 286-6947.

1979 Verdi Festival, presented by the San Diego Opera, will continue with "I Lombardi," Sunday, June 30, 8 p.m.; "La Traviata," Friday, June 29, 8 p.m.; Sunday, July 1, 2:30 p.m., and Sunday, July 7, 8 p.m.; and "The Gilda Verdi Concert" (open to Verdi subscribers only), Thursday, June 28, 8 p.m., Civic Theatre, Third and B streets, downtown, 232-7636.

Film

"A Member of the Wedding" will be the first offering of a "Study of Filmed Plays" class, open to the public, Thursday, June 28, 6:45 p.m., Mira Costa College, One Ramond Drive, Oceanside, 757-2121.

"Conquest of the Planet of the Apes" will be screened Thursday and Friday, June 28 and 29, movie, room 25, Fine Arts Hall, Grossmont College, 1111 Civic, 465-1700/8321.

"The Milky Way," a planetarium show, will be presented Wednesday, July 4 and 18, 7:15 and 8:30 p.m., planetarium, Palomar College, San Marcos, 744-1150 or 727-7529/254.

"Genesis," an Ormus film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Redwood H. Fleet Space Theater, Balboa Park, 236-1168.

Dance

"Emperor's Nightingale," a new production of the San Diego Ballet, will be presented Saturday, June 30, 8 p.m., and Sunday, July 1, 7:30 p.m., Mandeville Auditorium, UCSD, 239-4141.

The concert for Sunday, July 8, will provide a radical change of sound and texture, since the performing group is a string trio. The instrumentalists are Mary Gerard, violin, Joan Sturman, viola, and Marlin Owen, cello. The program is dominated by the young Beethoven, beginning with his Serenade, Op. 8, and concluding with his String Trio, Op. 9, No.

Here's a bright idea. Why not fill in the cultural emptiness of late Sunday mornings with a relaxing and uplifting concert of chamber music. For a starting point, you might use the Marquis Public Theater, downtown, Sunday, June 30, 11 a.m. to 2 p.m., a friendly, intimate theater perfect for listening to good music in a relaxed atmosphere. As performers, you might try to get the best of our local professional musicians—who not doing things right? And to top it off, let's make the concert free!

I wish I had had this idea, but someone at the Marquis has beaten me to it. In any case, our most enterprising theatrical organization is in fact offering a series of such concerts, each Sunday from 11:30 a.m. to about one o'clock. Afterwards, you could go out for Sunday lunch at one of the nice restaurants in the neighborhood. If the idea appeals to you, you might start this will offer music, for brass ensemble by the San Diego Symphony Brass Quintet.

Leader of the group is Jerry Folson, well known to San Diego music lovers as the principal horn player with the San Diego Symphony and the San Diego Opera Orchestra, and the other players on trumpet, trombone and tuba. The group is a volunteer ensemble of the same orchestra.

Composers Mark Bell and Larry Fort, and tuba player Matthew Garbutt. Lovers of music composed for small brass ensembles know that the great ages of music concentrate the Renaissance and the Twentieth Century. For their Marquis concert, the Folson players have chosen to concentrate on the earlier period. They will be playing music composed or arranged for brass and tuba, by such Renaissance composers as Handel, Giovanni, Holborne, J.S. Bach, and the prolific "Anonymous." The concert will conclude with a selection from Bach's Art of the Fugue—a work for which the composer did not specify the instrumentation, so that a performance of it on brass instruments is thoroughly legitimate.

The concert for Sunday, July 8, will provide a radical change of sound and texture, since the performing group is a string trio. The instrumentalists are Mary Gerard, violin, Joan Sturman, viola, and Marlin Owen, cello. The program is dominated by the young Beethoven, beginning with his Serenade, Op. 8, and concluding with his String Trio, Op. 9, No.

1. In between, the violinist and cellist will perform a duet by the late, coloristically creative composer Hoffmeister.

The July 15 concert will offer a kind of Hegelian synthesis of the first two. The performing group this time will be the Beth Farkas Ensemble, basically a group of string players: Beth Farkas, violin, Janita Mossey, violin and viola, Freda Scherman, viola, and Richard Levine, cello (all are San Diego Symphony musicians). The string group will begin the program with the Schubert quartet, but then they will be joined by horn player Jerry Folson for a performance of Mozart's wonderful Quintet for Horn and Strings, a piece of chamber music very rarely gets a chance to hear.

On July 22, a string quintet will perform. Margaret Moore, cellist and organist of the group, is a recent immigrant from San Francisco, where she played with the symphony, ballet, and opera orchestras. Violinist John Stubbs, violist Louise Roberts, and cellist Marcia Zeman are members of the San Diego Symphony, and the last-named Ronald Goldman is a member of the Westchester Piano Quartet and the organizer of a new summer workshop for string players in the San Diego area. The program consists of two works: one of Beethoven's numerous and inventive string quartets, and the famous Quintet by Schubert, one of that composer's most stupendous achievements.

The final concert in July, on Sunday, July 29, will feature a string quartet composed of Philip Hill, violin, Randy Branton, violin, Lenny Sachs, viola, and Tom Krane, cello—all but the cellist are members of the San Diego Symphony. The group has chosen a program highlighting two of the greatest masterpieces of the genre in the classical period: Haydn's Quartet, Op. 64 No. 5, known as "The Lark," and Mozart's Quartet K. 465, known because of some daring harmonies in the introduction to the first movement as "The Dissonance."

All these concerts, which are free of charge, begin at 11:30 on Sunday mornings. The Marquis Public Theater is located at 1717 India Street, just south of Washington. For further information, phone 298-7674.

— Thomas Arne



Moulder, 29 Years, Industrial Accident, Oakland, 1975/Ken Light

Bolli Gardens, Florence, Italy, 1979/Donna Dunn

The distinguished critic and column John Starkowski has pointed out that the general movement of American still photography over the past two decades has been from public to private concerns. We no longer expect photography to address the great issues of the day because we realize, perhaps, that photography by its nature is incomplete in comparison to film, television, and the print media. Paradoxically, that has developed at a time when the use of the camera has become almost universal and, it seems, incessant. Undoubtedly the simplicity of the modern automatic camera has contributed to its generalized use, but so has the explosive growth of photography comes in colleges, universities, adult schools, high schools, and even grade schools. The number of photography students has increased several thousand-fold over the last fifteen years. This has not been in response to an urgent national need for more professional photographers (there has always been a surplus), but rather, as Starkowski says, to the realization that photography is in the process

of "ceasing to be a specialized craft (like stone carving), and becoming a universal system of notation (like writing)." As with writing, photography can be put to mundane uses (such as family snapshots) and to lofty ones (such as art). Indeed, one of the by-products of the enormous growth of photographic education has been the creation of an appreciative audience for photography as art. Two exhibitions at Grossmont College offer instructive examples of concerned photography on the one hand, and of photography of private concerns on the other. One show is "Images of Work," by Ken Light, a young documentary photographer; the other, Northern California who exhibits photographs taken inside foundries, shoe factories, printing plants, sheet-metal plants, and at heavy-steel construction sites. The other show, "Maiden Voyage," is by five young San Diego women having their first exhibition. Their photographs, taken here and abroad, usually in public places, communicate a fresh sense of excitement

and love for the medium. Ken Light consciously places himself in the social documentary tradition of August Sander, Lewis Hine, and Dorothea Lange. In fact, were it not for the dates on the photographs taken from 1971 through 1978, it would seem that these are pictures from an earlier period in industrial capitalism. Human beings are dwarfed by huge, antiquated machinery, and they work in dimly lit environments under the constant threat of injury. Their clothes follow the requirements of protection, we see them wearing hats, hoods, goggles, masks, and leather aprons. In many cases it is clear, however, that protective gear is makeshift and in probable violation of safety regulations, as in the photograph of the sandblaster wearing a paper bag over his head. The work environment is bleak, the machinery so intricate that the "No Admittance" and "Authorized Personnel Only" signs so oppressively abundant, especially when coupled with the references that divide intense spaces that in almost a

relief to come upon a photograph in which the workers have papered a wall with the pages of photographic magazines. The photograph reproduced here shows the swollen knuckles of a worker who was involved in an industrial accident. It is eloquent testimony that things have not changed for many industrial workers, and that the same time it is a beautiful photograph in the contrasting textures of the man's sweater, his leather apron, and his dark skin, but especially in the gentle way his hands reflect the light. Obviously, that is enough justification for the photograph to be hanging in an gallery, but is it really the proper forum to generate social change? The concerned photographer is in a quandary today because photographs like these have been done before, and modern art's desire for novelty militates against the social reformer's cries for documenting a continuing injustice.

The photographers in the "Maiden Voyage" exhibition, Dyra Raskin, Donna Dunn, Susan Turner, Kim Klosterman, and Fran Rotondella, avoid a hortatory posture altogether. Their pictures contain neither an authoritative view of the world nor a program for improving it. These are photographs based on quick eyes, quick reflexes, and an understanding of the possibilities of the small camera; it is a process more like drawing than painting. The sensibility is a very modern one in seeming to respond to an experience of the world which is fragmentary, intuitive, complex, subtle, and mysterious. These photographs are very adept at organizing their viewfinders a confluence of unrelated people, gestures, objects, and places that exist only in a wisp of time.

"Images of Work" and "Maiden Voyage" are open for viewing at the Grossmont College Art Gallery, Grossmont College, El Cajon, California, from 9:00 a.m. to 5:00 p.m., Monday through Friday. For more information call 465-1700.

— Albertina Lau

Special Events

Atreache, a series of performances and workshops sponsored by Community Arts, will continue with a bilingual, multi-media production by Nucleo de Artistas in San Diego, who will perform "Siluetas Incanas/Incanated Silhouettes," Friday, June 29, 8 p.m., Educational Cultural Complex, 4341 Oceanview Boulevard, and conduct a workshop on Saturday, June 30, 10 a.m. to 5 p.m., SDCOE Auditorium, 101 Ash Street, downtown, 233-0141.

Loafing Around, the finals for the third annual Cattle Ho-Rise Bull Cook-Off, featuring six categories of home-baked breads, will take place Saturday, June 30, 10 a.m. to 3 p.m., Bazaar del Mundo, 200-1161.

Scandinavian Festival, a celebration of the summer solstice, will include ethnic food, dances, music, and arts and crafts from Denmark, Finland, Iceland, Norway, and Sweden, Saturday, June 30, 1 p.m. to 5 p.m., cottage area, Balboa Park.

Greek-American Food Festival will be highlighted by traditional foods and live Greek music and dancers, in a benefit for the restoration of the Spreckels Pipe Organ and the San Diego Greek Museum, Sunday, July 1, 10 a.m. to 7 p.m., Organ Pavilion, Balboa Park.

Fourth Annual Champagne Foot Race, a race by local waters and wares carrying glasses of champagne on trays, is scheduled for Monday, July 2, 2 p.m., Sixth and A streets, downtown, 299-3718.

Local Fourth of July Fireworks will include Coronado, 9 p.m., 435-1276, Del Mar Fairgrounds, 9 p.m., 435-2203, and 755-6940, Rancho Bernardo, after dark, 467-2478, San Diego Stadium, after the parade game, 293-5533, and Sea World, 10:30 to 11 p.m., 222-6363.

Southern California Exposition, or the Del Mar Fair, will include exhibits, displays, horse shows, livestock, carnival rides, A&W, home, celebrity entertainment, auctions, hot air balloon race, dope derby, square dance jubilee, cow chip throwing contest, rodeo, and other summer events, continuing through Wednesday, July 4, 9 a.m. to 10 p.m., Del Mar Fairgrounds, 755-6940.

"The Minerals of San Diego County," a permanent exhibit which includes and live Greek music and dancers, in a benefit for the restoration of the Spreckels Pipe Organ and the San Diego Greek Museum, Sunday, July 1, 10 a.m. to 7 p.m., Organ Pavilion, Balboa Park.

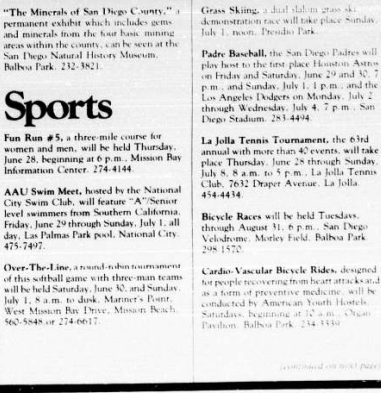
Padre Baswell, the San Diego Padres will play host to the first place Houston Astros on Friday and Saturday, June 29 and 30, 7 p.m., and Sunday, July 1, 1 p.m., and the Los Angeles Dodgers on Monday, July 2, through Wednesday, July 4, 7 p.m., San Diego Stadium, 283-4494.

La Jolla Tennis Tournament, the 63rd annual with more than 40 events, will take place Thursday, June 28 through Sunday, July 1, all day, La Palma Park pool, National City, 454-4414.

AAU Swim Meet, hosted by the National City Swim Club, will feature "A" Senior level swimmers from Southern California, Friday, June 29 through Sunday, July 1, all day, La Palma Park pool, National City, 454-4414.

Over-The-Line, a round-robin tournament of this softball game with three-man teams will be held Saturday, June 30, and Sunday, July 1, 8 a.m. to dusk, Mariner's Point, West Mission Bay Drive, Mission Beach, 562-5848 or 274-6617.

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 12 a.m., Chapin Pavilion, Balboa Park, 234-1330.



READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Theater

"Ladyhouse Blues," Kevin O'Morrissey's play concerning a marriage and her four daughters living in St. Louis during the dawn of 20th-century feminism, will be presented Thursday through Sunday, through June 10, 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, San Diego 92101.

"How the Other Half Loves," a farce by Alan Ayckbourn, will be presented on Fridays and Saturdays, through June 10, 8 p.m., Patis Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido, 746-6669.

"The Wiz," a black musical based on "The Wizard of Oz," has returned to San Diego with performances nightly (except July 1) through July 7, 8:30 p.m.; with added matinees on Wednesdays, Saturdays, and Sundays, 2:30 p.m., Fox Theatre, Seventh and B streets, downtown, 231-4858 or 233-6331.

"Dr. Jekyll and Mr. Hyde," the drama by R.L. Stevenson, will be the first presentation in a summer stock theater program sponsored by Southwestern College, Monday, July 7 through Sunday, July 7 (except July 4), 8 p.m., Mayan Hall, Southwestern College, 900 Lakes Road, Chula Vista, 421-1691.

"Faustus" will be presented by Masque Productions, Thursday through Sunday, through July 7, 8 p.m., Second Avenue Theatre, 862 Second Avenue, downtown, 233-0141.

"Oklahoma!" the musical that first united Rodgers and Hammerstein, will be presented by Starlight on Thursdays through Sundays, through July 7, and Sunday, July 8, 8:30 p.m., Starlight Bowl, Balboa Park, 332-5099.

"The Seam," a "sort of religious comedy" by Christopher R. of the old Indian, Maquis troupe, will be the next offering of "After Theater Theater," a program of late night entertainment, Fridays and Saturdays, through July 14, 11:30 p.m., Maquis Public Theater, 1717 India Street, 238-8111.

"A Few More 'San Diego' Or Adrift On Life's Sea," an old-time melodrama by Thurston Wood, concerning a villain who tries to pass off a young singer as a wealthy landowner's niece, will be presented by the Landlippers Company Theatre, Fridays and Saturdays, through July 21, 8 p.m., Fine Arts Center, 80511 University Avenue, La Mesa, 464-4598.

"Barbed in the Park," a Neil Simon comedy, will be the first production of "The Summer of '79," a New Theatre Experience, playing Wednesdays, Thursdays, Fridays, and Sundays, through July 28, dinner at 7 p.m., curtain at 8:30 p.m., Caramoran Hotel, 1999 Mission Boulevard, 488-1081.

"Diamond Studs," a satirical musical based on the life of Jesse James, will be presented Thursday through Sunday, through July 28, 8 p.m., with added Saturday matinees on July 14 and 28, 2 p.m., Maquis Public Theater, 1717 India Street, 238-8111.

"Come Blow Your Horn," a Neil Simon comedy concerning a playboy who shows his dad how to be a Don Juan, will continue through July 29, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.), Sunday evenings (dinner at 6, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.), Forta Dinner Theatre, 9805 Campo Road, Spring Valley, 697-8977.

"Cyrano de Bergerac," Edmond Rostand's drama set in 17th-century France about the expert swordsman with the ungainly nose, will be performed Wednesday through Sunday, through August 4, 8 p.m., Lamby's Players' Theatre, 500 E. Plaza Boulevard, National City, 474-3385.

"Bullshit Crummond," a parody of B grade detective movies of the Thirties, will open Friday, June 29, and continue on Friday through Sunday, through August 18, 8 p.m., Coronado Playhouse, on the Silver Strand, Coronado, 435-4656.

"The Norman Conquests," a three-play series which focuses on a family weekend gathering at an English country home, by Alan Ayckbourn, includes "Table Manners," "Living Together," "Round and Round the Garden," and will be presented in repertory on Tuesdays through Sundays, through September 2, 8:30 p.m., with additional Saturday and Sunday matinees at 2 p.m., Carter Center Stage, Balboa Park, 239-2255.

With San Diego National Shakespeare Festival will feature "Julius Caesar," "The Comedy of Errors," and "Macbeth," performed in rotating repertory through September 23, nightly except Monday, 8:30 p.m., plus Sunday, (Old Globe Festival Stage, Edison Center for the Performing Arts, Balboa Park, 239-2255).

Lectures

Immigration Seminar on the way to earn a Green Card and basic immigration law will be conducted by attorney Thomas Gill, Thursday, June 28, 2 to 4 p.m., National University, 4007 Camino del Rio South, Mission Valley, 291-4280 for reservations.

"Cityphander" Poetry Series continues with Pat Traxler, whose work is among the most potent to emerge from the local scene, and Patrick Oplea, reading from their work Thursday, June 28, 7:30 p.m., the Bookworks, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido, 741-9079.

Nuclear Energy will be the topic debated by Cal State Fullerton physics professor Al Sweedler and Sidney Langer of the American Nuclear Society, Friday, June 29, 10 a.m. to noon, Jewish Community Center, 4079 54th Street, 697-8977.

"Gay Culture — Does It Exist?" a symposium on the relationship between the gay community and art-making, will feature participants Bonnie Zimmerman, Geri Dinos, River Malcolm, Dennis Komar, Melvin Freilicher, and moderator Richard Buttenheim, presented as part of "Festival of the Arts — In Celebration of Gay Pride Week," sponsored by the Gay Center for Social Services, Sunday, July 1, 1 p.m., the Michael Stearns Gallery, top floor of the Park Manor Apartments, Sixth Avenue and Spruce Street, 239-2188.

Radio/TV

"Soccer Soccer," the San Diego Sockers will kick it around with the Toronto Blizzard in a tape delayed broadcast on Friday, June 29, 8 p.m., Channel 6.

"The Rockford Files," in this rerun, Rockford is harassed by a would-be newspaper and underworld assassins during an investigation, Friday, June 29, 9 p.m., Channel 19.

"Houston Grand Opera 1979," "Der Rosenkavalier" by Richard Strauss will be the third program in this six opera series, Saturday, June 30, 11 a.m., KSDT-FM (94.1).

"NBC Game of the Week" will show (so they say) either the Boston at New York game or Montreal at Pittsburgh, Sunday, June 30, 11 a.m., Channel 39.

"The Iron Mask," a 1929 film based on the Alexander Dumas novel, starring Douglas Fairbanks, will be the final offering of "The Silent Years," Saturday, June 30, 9 p.m., repeating Tuesday, July 2, 1 p.m., Channel 15.

"The New Maverick," starring James Garner and Jack Kelly, will be shown on the "ABC Sunday Night Movie," Sunday, July 1, 9 p.m., Channel 10.

"Focus," a program of interviews and profiles of celebrities, hosted by Gary Beck, will continue with the Byrds, Sunday, July 1, 9 p.m., KSDT-FM (Cable 95.7).

"Monday Night Baseball," always a surprise as far as what game will be televised, will have the action called by Keith Jackson, Don Drysdale, and Howard Cosell, Monday, July 2, 6:30 p.m., Channel 10.

"Loose Change," a movie for television worth taking a chance on, will be televised in two parts, Monday and Tuesday, July 2 and 3, 9 p.m., Channel 10.

"Star Trek" reruns reassemble the late-night airwaves with "Whom Gods Destroy," Thursday, June 28, "The Cloud Mincers," Friday, June 29, "The Way to Eden," Monday, July 2, "Spectre of the Gun," Tuesday, July 3, and "All Our Yesterdays," Wednesday, July 4, all at 11:30 p.m., Channel 8.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Cui, will be broadcast on Thursday, July 5, 8 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 4 or 4 p.m., Kossow Cable Channel 25 and Southwestern Cable Channel 17).

Pernickety I For Pernickety You
Today's Fashions for Today's Woman
BIG 4th OF JULY SALE
Starts July 4th
5947 Balboa Avenue
(east of Bank of America)
277-7751
Mastercharge, Bank America, Visa accepted

Saskia's FRESH SWORDFISH DINNER
Gulf of Mexico swordfish
Crisp, garden salad w/roquefort cheese dressing, baked potato w/cheese sauce
\$8.95
Saskia's Sports Arena
4260 W. Point Loma Blvd.
Saskia's Mission Beach
3708 Mission Blvd.

Summer Skin Care
For men and women
Complete skin care accompanying all your hair needs
Facials to cleanse and rejuvenate skin tissue
Lotions, astringents and hair care
Ear piercing and make-up also available
20% off on all services
to new clients with this ad
Interhair & Skin Care
Sports Arena Village
3700 Sports Arena Blvd., Suite 9
Herald near to Sports Arena
222-1131

'America' Is Discovering NEO-LIFE'S 'New Life'
As seen on Hollywood Squares, The Price is Right and now appearing in Ladies Home Journal
Work part time. Earn summer fun money as a distributor or earn the benefits of using Neo-Life's fine quality health products.
Send coupon for more details
Please send information (no obligation) on items checked
☐ Special discount on Neo-Life's fine time products
☐ The Neo-Life opportunity for a new life
Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
HODGSON'S NEO LIFE SERVICE
P.O. BOX 15646, SAN DIEGO, CA 92115 (714) 582-8944

The HYPNOSIS Store
Your complete self-improvement center.
• First session \$10.00
• Weight loss program \$90.00
• Stop smoking program \$90.00
• Self-Hypnosis class \$50.00
Make an investment in yourself.
4655 Cass St. #404
Pacific Beach, CA 92109
Call Today 488-0772

ATTENTION COIN COLLECTORS!
Hidden Gold in your "Junk Box?"
Collectors Classics is now trading U.S. or Mexican gold coins for gold tokens and medals.
Collectors Classics
310 5th Ave. (Francis Family Bldg.)
233-0655 Open 11:00-5:00 or by appointment
Closed Mondays

The Peasant Kitchen & Wine Cellar
a European-style sidewalk cafe serving
Creative International Dishes
fresh vegetables, fruits, meats & fish
Eggs, Capers, capers, delectable desserts
1412 Camino Del Rio, Del Mar 481-7125

Little Italy Restaurant
4367 University Ave. (at 4th Avenue)
All you can eat \$2.19 per person
(Every Monday) (Every Tuesday)
Spaghetti Rigatoni
Includes One Serving Soup or Salad and Garlic Bread
NOW SERVING WINE & BEER
Italian Feast All for \$5.95 for 2
• Cheese Pizza • Salad • Lasagna • Spaghetti • Garlic Bread (in restaurant only)
Add Person \$3.00 Each
Free delivery call 281-2988 281-4949

Beginning every other week 18 HOUR SEMINAR Tuition \$195.00
Bill Baras SEMINARS
* **BILL & CAROL BARAS** invite you to a SPECIAL FREE GUEST NIGHT SEMINAR
THIS TWO HOURS CAN CHANGE YOUR LIFE! THURSDAYS 8 P.M. (IT'S FREE)
Call 24 hour tape for information and directions
297-2020
Be sure to watch Bill Baras on TV SUNDAY EVENINGS 10:30 P.M.

O Jerusalem



Carlo Bergoni, Cristina DeLuca

JONATHAN SAVILLE

Giuseppe Verdi's fourth opera, *I Lombardi alla Prima Crociata* ("The Lombards at the First Crusade"), first performed in 1843 when the composer was thirty years old, has generally been characterized as a remarkable though somewhat primitive work, hampered by one of the worst librettos in the history of Italian opera. I don't agree with that assessment of the libretto, and the current production by the San Diego Opera of this rarely performed work — a production as stunning dramatically as it is musically — has confirmed my opinion.

On the face of things, the story would indeed appear to be a mess. Pagano (bass) hates his brother Arvino (tenor) because the woman beloved by the both of them, Vicliada, has chosen Arvino as her husband. Pagano has attacked and wounded his brother, fled to the Holy Land, and returned under a guise of remorse in order to take revenge once again. He sets fire to the house, kills (as he thinks) Arvino, and tries to make off with Vicliada — but it turns out he has inadvertently murdered his own brother. Full of real remorse this time, he goes off to Palestine again to live as a hermit.

A few years later, Arvino is at the head of the Lombard Crusaders, who are attempting to conquer Jerusalem. His daughter Giselda (soprano), whom for some reason he has brought along with

him, is captured by the Moslem Tyrant of Antioch and imprisoned in his palace. There she falls in love with the Tyrant's son Oronte (tenor), who loves her in return and is willing to convert to Christianity for her sake. Giselda's father, now allied with a mysterious hermit (actually his own brother Pagano), does battle with the Moslems and — we are told — slays the Tyrant of Antioch and the Tyrant's son. At the news of the bloodshed, Giselda momentarily goes mad; having lost her beloved Oronte, she curses the Christian efforts to conquer the Holy Land.

But Oronte is actually escaped unharmed. He and Giselda come upon each other, rejoice in their mutual love, and decide to flee together. At that point Arvino's troops catch up with him and really do wound him mortally. The hermit appears and baptizes Oronte, and the blissful convert dies in Giselda's arms.

Giselda then has a celestial vision, in which the spirit of Oronte comforts her and also tells her where a spring can be found to quench the deadly thirst of the Crusaders. In the ensuing successful battle for Jerusalem, the hermit too is mortally wounded. He reveals his true identity to his brother Arvino, is pardoned by him, and dies gazing at the Holy City, like Christian banners now fly.

If you are looking for economy, restraint, balance, verisimilitude, realistic character portrayal, or a well-knit plot, you will not find it in *Lombardi*. But it is a principle of good criticism — not always

observed — that a work of art ought to be judged in terms of its own aesthetic intentions, not on the basis of artistic rules imposed from without. To look for a tight plot and psychological subtlety and depth in *Lombardi* is to suppose (mistakenly) that it is a *La Traviata* or an *Otello* gone wrong, whereas it ought to be recognized as a dramatic work of an entirely different kind.

In the church of Santa Maria della Vittoria in Rome, there is a famous chapel designed by the great seventeenth-century sculptor and architect Bernini. Its central sculpture shows Saint Theresa in a moment of sensual religious ecstasy, an extravagantly posed and dynamically draped figure into whose pulsating breast a smiling angel is driving an arrow. At the sides of the chapel, looking on at this spectacle, are a number of clerical and lay observers, sculpted into the very fabric of the architecture as though seated in boxes at a theater. Religion, sensuality, violence, pain, the inter intensity of the dramatic moment, dynamism, extravagance, emotionalism, and theatricality — these are the characteristics of Baroque art, embodied in their totality in the Bernini chapel, and precisely the same characteristics, suitably modified for nineteenth-century tastes, appear in Temistocle Solera's libretto for *Lombardi*.

No wonder — Solera's libretto was based on a recent Romantic epic poem by Tommaso Grossi, which in turn was an

imitation of the *Gerusalemme Liberata* ("Jerusalem Liberated") by Torquato Tasso, one of the most Bernin-like of Baroque poets. *Lombardi* is a translation into nineteenth-century dramatic terms of the principles of Baroque art, and it must be understood as such.

Consequently, what we see in *Lombardi* is a series of intensely dramatic moments, valued for their revelation of the explosive essence of human passions and experiences. The ties that bind such moments together in other works of drama — character development, plot structure — are paid little attention to at all that really counts is those moments, in which emotion and situation fuse and burst into flame, like Saint Theresa at the instant of her mystical consummation. And what moments they are! A man discovers that his jealous rage against his brother has been fatally redirected towards his father; the father is fighting for the cause of Christianity, to which he herself is deeply devoted; the lover is the son of the enemy of their religion; the emotional conflict of love and loyalty, piety and passion, is too much for her, and she loses her mind. A dying "pagan" is converted to Christianity, a religion he has been told to by his love for a woman; there they are again — violence, pain, sex, religion, joined in the great trio that is one of Verdi's most emotional and theatrical creations, unsurpassed at any stage of his career. Indeed, one of the wonders of *Lombardi* is that the youthful composer rose so magnificently to all these dramatic occasions, finding the perfect musical means to express the grand melodrama of those supremely stage-worthy moments: the loves and hatreds of family life, the conflict of love and honor, the exalted experience of Christian salvation.

Director Tito Capobianco's staging of *Lombardi* has the great merit of recognizing these aesthetic facts and making the most of them. Indeed, this is by far the most dramatically perceptive staging of an opera Mr. Capobianco has done in San Diego; his production not only serves the music well, it teaches us what *Lombardi* is all about, a work of art, and it makes such a compelling case for this opera as a stage work that it simply forces operators to revise the conventional negative attitude towards its stage-worthiness. Mr. Capobianco has wisely resisted any temptation to make the staging and acting "realistic." Instead, he has given us a series of fairly static tableaux, formal, powerful, beautiful, a flawless embodiment of what is going on in the music. In conformity with this idea, set designer Mario Vianelli has devised ingeniously appropriate sets: a turntable that uses a platform with steps, in various positions, an occasional standing prop to indicate the locality; a variety of suspended banners, painted with expressive pictures in the manner of Primiti or Salvatore Rosa; and a pitch-black curtain at the rear of the stage, against which the bare, illuminated singers stand out starkly, in the same way that their moments of extravagant passion stand out in the midst of the complex and not always totally intelligible action. A living element in this stunning decor is the chorus, which Mr.

(continued on page 27)

Restaurants

French Lesson

ELEANOR WIDMER

Some years ago I saw a short film depicting Picasso at work in his studio. Picasso was then in his seventies, but his physical strength and dexterity took one's breath away. Wearing a pair of sandals, shorts with many pockets, and a dark T-shirt, the great master stepped in front of a blank canvas the size of an entire wall. As casually as if he were doing some warming-up exercise with his wrist, he drew what appeared to be random lines on the canvas. Several moments later he stepped back and glanced up at the effortlessly executed lines, which had become a weightless, soaring bird. Everyone in the audience gasped. A lifetime of technique went into those few simple and stunning movements.

I was reminded of Picasso the other night when I watched Jacques Pépin, the French-born chef, carve three birds on the head of a mushroom. He took his knife, propped it with his thumb, and within seconds had created a skyscape worthy of a canvas. But of course Pépin is an artist: he cooks, he paints, he writes, he studies nineteenth-century French philosophy and literature. In every sense he is the contemporary version of the Renaissance man.

Pépin, who has lived in the United States since the early 1960s, came to this country after a traditional upbringing in haute cuisine. Since his parents owned a restaurant in Lyon, he began cooking when he was about seven, and at the advanced age of thirteen he was apprenticed to learn his trade in a nearby town. Training is both rigid and demanding in France, and apprentices have to go through various steps, advancing systematically and in sequence. There are no shortcuts, and one may spend a whole year learning how to do salads, or roasting, or fish entrees. While he was still in his teens he was a chef at the Plaza Athénée and the equally famous Maxim's, both in Paris. As a consequence, he has done so much cooking for royalty and for the monied classes who could frequent these establishments, it was fairly simple for him to be tapped as personal chef for three French presidents, including Charles De Gaulle. Was cooking for De Gaulle exciting? Hardly. "De Gaulle liked very simple food. On Sunday, my son and grandson would come for dinner right after church. I would make a small quiche, a leg of lamb, au gratin potatoes, green salad, a cream caramel. They liked it very much, but that kind of cooking, well, you know, it's not much of a challenge."

Jacques Pépin raises a shoulder and makes a moue of mild impatience. The best stands at a record high, possibly ninety-five degrees in the shade, and in the kitchen where he is about to give a demonstration, the air hardly moves. While he talks to me, he cuts out wax-paper forms with a large French knife, butters one with his fingers, and places it inside a mold. He wears a plaid sport shirt, blue corded pants, and a smile of Gallic charm — his eyes even extend to his looks, which are of charismatic quality. "Of course," he continues, "the director of the cabinet, Alcide, he loved good cooking. Every day I would present Madame De Gaulle with three menus and she would choose one. Very simple, except for a state dinner. Then, I would consult with head of protocol to find out what the guest of honor liked and what the other guests could or could not eat. You have to be very careful not to serve beef or pork to the wrong people and the menu has to be decided by protocol. State dinners are elaborate, but also not exciting." As he says this, Pépin wipes the wooden counter on which he is working. He disapproves of having only one wooden block and would prefer several separate blocks, because wood absorbs odors. He would also like at least one marble surface, but he has to make do.



Jacques Pépin

"This director, Alcide, there was a man who loved cooking. He sent for me and asked me to bring him cookbooks, many, many cookbooks. Some were from the 1920s, with elaborate pictures. He would point to a picture and say, 'Make that for me.'"

"In the kitchen we would have such things as Beluga caviar, given to us by the Russians, or brown vodka (distilled dozens of times to produce the color and potency). The president of France also has his own hunting ground, so we always had fresh pheasant, fresh fish from the streams. When Alcide wanted something he had seen in a cookbook, I made it for him. You can't imagine the expense of those dishes. Once he told me to do a salmon just as in a picture. Then, he had it brought to him in bed, where he ate it all by himself. It took hours of work, so many ingredients, and prepared just as in a photo in a book, and then he ate it alone." Pépin laughs at the memory, bemused.

His work at the president's house began to pall. "Governments change, but chefs don't," he says. "I was not political. I worked for three presidents. I could still be there, but in 1959, maybe 1960, I came to this country. I was twenty-four years old." Undaunted by the fact that he did not have even the equivalent of high school training, he presented himself at Columbia University, where he enrolled first in English for foreign students and then spent two years preparing for his entrance exams, while establishing his reputation as one of the leading chefs of New York.

"The algebra. That was so hard. The mathematics almost killed me. But I did it." Pépin puts a jar full of apricot jam through a food mill and then pours some

pear brandy into it without measuring. The people who have come to watch him are sitting or standing in the close quarters of the Perfect Pan in Mission Hills. He moves very quickly in the kitchen but he does not rush with his story.

"Roger Vesalieu of La Caravelle restaurant recommended me to Jackie Kennedy to be the chef at the White House. I didn't want the job. My friend Verdon, now at Triton in San Francisco, took it. I didn't want to leave school." Eventually he was accepted into the general college at Columbia, earned his bachelor's degree and subsequently his master's. It is of his last accomplishment that he is most proud.

"Now I live in Connecticut and I would like to go to Yale for my Ph.D. Some day maybe I will. That would be good for me. Also, one day, you and I will talk about Voltaire. That will also be good for me."

The members of the class press inside and sit in the tiny, hot room in tiers so they can watch closely. The menu for the evening is cream of tomato soup, trout stuffed with sole fillets, and a St. Valentine custard cake. Pépin begins with the cake because the farina and whipping cream mixture used for the cake has to be made in advance. He has no trouble finding work in New York and he soon became the night chef at the prestigious Le Pavillon. He made many friends who commanded the top French restaurants in New York. Both Pierre Freney and Craig Claiborne, who each wrote for the *New York Times*, looked with him for the pleasure of it. But once in the States, he became aware of his lack of academic schooling. When he inquired about the best university, someone mentioned Columbia.

Undaunted by the fact that he did not have even the equivalent of high school training, he presented himself at Columbia University, where he enrolled first in English for foreign students and then spent two years preparing for his entrance exams, while establishing his reputation as one of the leading chefs of New York.

"The algebra. That was so hard. The mathematics almost killed me. But I did it." Pépin puts a jar full of apricot jam through a food mill and then pours some

Here it is: *Throw out your can opener.* You can make fresh soup in a few minutes. Take any fresh vegetable and cut it up. Add a little water, a grated carrot, some celery, a dash of salt. Use kosher salt, because you can feel the amount in your hand and it has the best taste. Add a little butter. If the soup is too thin, put in a little quick oatmeal or farina. In a few minutes, add maybe a bit of cream, maybe not. You have a soup that's cheap, that's good, that's fresh, that's healthy.

Pépin never stirs the contents of the pan. Rather, he lifts the pan and shakes it. He does it so adroitly, you are hardly aware of how heavy the pans are. While the soup is cooking, he asks for the trout and the sole fillets and grimes with displeasure. "On the West Coast, the fish is terrible. The fish is burned by ice. Right on the boat, it's sprayed with gas to prevent bacteria. They keep the fish on ice for ten days and tell you it's fresh. They use an infrared light on it to make it worse. If the fish is very glossy, very shiny, it has been sprayed with gas. Smell the fish carefully. If it has a sweet sickening smell, it has been gassed. If the fish is gray, it has been frozen. You must complain. If you don't complain, they will do this to the fish. Back home, my wife fishes for trout. If not, I go very early to the biggest fish markets, look the fish in the eye, test the gill, establish a rapport with the fish, and then I buy it. Last week in Los Angeles, they took me to a fish market. It was all glossy, gassed fish. No one questioned it." He makes a face at the sole. "The fish mouse will bleed because this fish has been frozen, sold, bakes, and sautes the trout, he does not eat it."

As the fish bakes, he begins to decorate the cake, now unmolded. A skunk, of all things, appears at the open door. Pépin says quietly, "Please close the door," and goes right on working. He pays no attention to the skunk, the heat, the passage of time. As a painter, his genre is abstract expressionism; as a cake decorator, he works realistically, and with jams of different colors he provides a seascape. The class applauds.

Three and a half hours after the demonstration has begun, he ladles out the fresh tomato soup to the class and pours the sauce over the trout. "In a three-star restaurant, they use one and a half cups heavy cream for each portion of fish. I use that much for the entire sauce. Commercial whipping cream has only twenty-two percent butter fat, and a good cream will have thirty-five percent and no emulsifiers or chemicals added to keep it fresh."

Pépin tastes everything by dipping his finger into the ingredient, then placing it on his tongue. Occasionally, he wipes his tongue with a paper towel. While everyone is eating, he has some bric-a-brac and white wine watered with ice cubes. He has to begin the pâté for the next day's class and he sautes one pound of chicken livers with one pound of unsalted sweet butter.

Two men have attended the class; one works in real estate, the other with computers. Of the women in the room, one is wearing running shorts, a tank top, and tennis shoes is a municipal judge in San Diego; another is an accountant. The class dishes out at 10:00 p.m. after Pépin has photographed his books. *A French Chef Cooks at Home* and a huge, illustrated volume called *La Technique*. His new book, *La Méthode*, will appear in September. Though he is obviously tired, he begins to simmer stock for the pâté. I ask him about his automobile accident, which put an end to his career as a restaurant chef. A large deer plunged headlong into his LTD in 1974. His back was broken in three places and his legs in four. He used to be a ski instructor, but he had to give up the skis because his pants leg. On both sides, wide steel bars encase the leg. "This should be a good pâté," he tells me. "And thank you for coming."

After he has placed the pears in a syrup of sugar and water, he lays a paper towel on top of the pears as they are simmering, so they won't discolor. Then he begins on the soup. He cuts up fresh tomatoes in eighths and says, "When I go on television, they always ask me for one piece of advice:

0 Jerusalem

(continued from page 7)

Capobianco deploys to create formal visual patterns once again reminiscent of the Baroque; and this chorus, which plays a large part in *Lombardi*, is shown with special prominence in its role as the averted onlookers to the amazing dramatic moments, like the sculptured audience in the Saint Theresa chapel.

It is evident that in an opera like this the quality of the solo singing is of paramount importance, and it should be said to the credit of the San Diego Opera has never before hosted such a brilliant and brilliantly integrated cast. The strengths of most of this cast are in fact precisely the strengths demanded by the score, and what might in other operas appear as weaknesses in some of the singers are in the majority of cases scarcely noticeable in the work like *Lombardi*. Consider soprano Cristina Deutekom, for example. Miss Deutekom, who sings the heroine Giselda, has a clear, bright, free-floating, and rather inexpressive voice; her vocal technique, which resembles that of a singer like Roberta Peters (though Miss Deutekom's voice is much larger), actually precludes the varied coloration and modulation of tension that make possible a great range of expressive-ness. As an actress, Miss Deutekom seems more or less uninvolved with what she is doing; she goes through the pieces Mr. Capobianco has devised for her, but there is never any suggestion that she is engaged in real action or motivated by real feeling. I can't imagine what she would be like onstage as Tosca; but as Giselda — pious, enamored, suffering, mad, exalted — the detached and somewhat impersonal quality of her acting and singing serves to emphasize the nonrealistic, nonpsychological, almost archetypal nature of her role. This was a performance at once exquisite, exciting, and distant, like an archaic Greek statue of Aphrodite. I am happy to say, too, that a dreadful vocal mannerism that

marred the early part of Miss Deutekom's career has now almost entirely disappeared. When confronted with coloratura runs, she used to propel herself through all those rapid notes by the extraordinary device of singing "ninny, ninny, ninny," a precise characterization of the teacher who taught her to do this. Nowadays Miss Deutekom manages a lovely, silvery legato in such passages, and there is only very occasionally a passing relapse into her former affliction.

Tenor Carlo Bergonzi, who sings Giselda's Moslem lover Oronte, has had a long career, full of accomplishment, and he has much the same today as he has always been. Among his virtues are a warm, sweet, mellifluous voice, as smooth as rich cream; a vigorous and yet tender musical temperament; a fine understanding of the lyric and dramatic style of nineteenth-century Italian opera, especially Verdi (he has recorded all Verdi's tenor arias); and a mastery of the required tenor devices — the gulp, the sob, the swoop — that keeps them within the bounds of good taste, yet still gives the audience a plentiful supply of these delectable and familiar comments. His chief vocal flaw is his manner of rendering melismas (several notes on a single syllable) — no ninny, ninny, thank goodness, but a similarly unpleasant ha-ha-ha that detaches the notes from each other and breaks up the indispensable legato line. All this remains unchanged. The only characteristic of Mr. Bergonzi's singing that was new at the opening performance of *Lombardi* was his use of the top notes, which had a tendency to go flat and to wobble — but this tendency seemed to disappear as the evening went on, and by the time of his final aria, sung from his celestial home, he was thoroughly the Carlo Bergonzi we have come to know and enjoy over these many years. Mr. Bergonzi has never been notable for his acting — he is, in fact, one of the most indifferent actors on the operatic stage — but his old-fashioned melodramatic movements seemed perfectly in place in *Lombardi*, and even his fretful straightening of his

costume during his death scene, as well as his on-stage rehearsals of the next hackneyed gesture he was preparing, could not seriously detract from the golden art of that lovely voice.

Kico Serbo, who sings the second tenor role of Arvino, was quite disappointing to someone like myself who had so admired this young singer's performance as Pinkerton in last year's *Madama Butterfly*. That bright, well-placed voice has undergone a transformation for the worse, with the development of a peculiar mouth resonance which gives the impression that the sounds are trapped back in his throat and are fighting desperately to extricate themselves. This was a desperate performance altogether; one wonders just what can have caused such a destructive change in Mr. Serbo's technique. I hope the change is reversible. Here is too fine a singer to be lost so young.

The best for the last: The chief star in this generally splendid cast was without doubt Paul Plishka, probably the best operatic bass singer in the country. The richness and power of his voice, the excellence of technique (especially in the agility with which Mr. Plishka negotiates rapid passages), the deep musical sensitivity in the phrasing, and the dramatic flair that never interferes with the shape and smoothness of the musical line — these are qualities that Verdi himself would relish, for his *basso cantante* roles are written for just such a singer. Mr. Plishka is also a decent actor, and he gives a sense of solid, rocklike characterization to both of Pagano's dramatic identities: the cunning, venal, murderous conspirator, bursting with venom; and the remorseful, suffering, dedicated Christian ascetic; he is changed into after his crime. There are no nuances in these characterizations — the libretto does not call for any, and indeed they would run counter to the whole aesthetic of the opera — but whatever Mr. Plishka does on stage carries conviction: he really seems to be Pagano, however psychologically crude the character may be, and for an opera like *Lombardi* that —

and that alone — is exactly what is needed for a grand performance.

Conductor Maurizio Arena, making his first appearance in San Diego, gives evidence of being a first-rate Verdi conductor, with a sane sense of that pliable rhythmic sensitivity to the Italian operatic style. He also succeeds in getting the orchestra to play masterfully — this is surely the finest hour of the San Diego Opera Orchestra.

There is, however, one musical matter on which I would take issue with Maestro Arena (and with Mr. Capobianco, too, if he shares in the responsibility for it). The scene of Giselda's heavenly vision is accompanied in Verdi's score by a charmingly naive rhythmic pattern played in a popular style and with what some might consider ignoble instrumentation. Mr. Arena has eliminated this, leaving us with some bland and conventional harp accompaniment. I do think he has made an error here, an error which is above all inconsistent with the general faithfulness of the production to Verdi's intentions. Verdi did not compose an opera that explores human character in its depth and complexity; he composed a series of intense, exaggerated moments; and that is exactly what Mr. Capobianco's staging brings out so masterfully. Similarly, Verdi did not compose a celestial vision of the grandiose, lofty sort that would have appealed to Dante or Milton. This is a celestial vision as imagined in a small, provincial church in a town of central Italy, with the unpretentious activities of everyday life going on in the piazzas outside. A lesser composer would not have understood the religiosity of such an atmosphere, but Verdi did; nevertheless, for the sake of conventional decorum the San Diego Opera production has removed a small but significant part of Verdi's musical and dramatic soul. And that is an operation one ought to be very chary of when dealing with a genius.

But I don't want to belabor the point. If every opera production in San Diego were as good as this one, overall, we would be living in one of the chief creative centers of the world. Who knows? Maybe we are.

Remember when you want one,



The Bare Woods® makes the good one.

Our six-foot Entertainment Center costs \$640. Finished and delivered. Other models from about \$200.

the bare woods™

Open weekdays 10-7, Saturdays 10-5, closed Sundays

280-5350

4678 Alvarado Canyon Road, San Diego, California 92120

ALEXANDER'S PIZZA

We came 2,200 miles to these sunny shores with three delectable pizza recipes: Flat, Deep Dish and Pizza Pot Pie.

We serve them in a cozy and classy setting with good music and sexy waitresses!

To encourage you to try us once this is a good for a free pitcher of beer or soda when you order a large or medium pizza — or spend for free pitcher of beer or soda when you order a small pizza.

4005 E. Mission Bay Drive (1/2 block south of Garnet) 722-2400

CAPEZIO san diego

dance theatre shop / 3010 5th Avenue / San Diego 238-4361

Inventory Clearance Sale

NOW IN PROGRESS

Milliskins	Was	Now
Danakin one-shoulder	16.50	7.50
Ganesh one-shoulder	16.50	7.50
Knit Orlon leg warmers	13.50	8.50
warmers tights	18.50	13.50
wrap sweaters	18.50	13.50

Thunder and Lightning Another mounting action picture for the redneck market with an inexhaustible interest in cars ("That same ultratransmic blue Caprice Classic is on our tail again") and an inexhaustible supply of down-home colloquialisms ("Sweet kidneys, of Christ!"). David Caradine and Kate Jackson, a personable pair, both carry on as the shy of their recent triumphs—he brings his soft-shoe followers from *BOUND FOR GLORY* and from *CHARLIE'S ANGELS* she brings her

face. But otherwise, his identity, his face, his background aren't shown at all. This gimmick leads to some coy camerawork which catches only pieces of the madman: his soft hairless hands, his hush puppies. We are allowed, however, to peer through his telephoto optic sight as he picks out the famous guest stars in the L.A. Coliseum crowd (why did the Coliseum cooperate with this odious project?) and we are teased now and then with false alarms (a fan lets out a groan; tones his popcorn sky-high; and pitches head first down the aisle).

travels unobtrusively through the nation's best-seller charts. It's overly balanced, systematic and unsensationalized. But at the very least it makes a widely accessible lunch-hour or cocktail-hour discussion topic. Written directly for Paul Marzestey, possibly during a moment for his culturally ingrained male-chauvinist program, seems a little cowed. He got the most part here quilled by normal and better instincts, toward his posing, and he made a concerted effort to be positive and constructive. Jill Clayburgh, Alan Bates, Mr. and Mrs.

profits that the country has gone to the dogs. They go so unexamined and ununhindered, however, that they seem to be at best platitudes and at worst Old Wives' tales. The characters, all of whom are morally reprehensible in different degrees, keep volunteering puffy explanations of why they do what they do. But they seldom make any sense. Still, the whole movie is played with such a compelling sense of urgency that it pulls you along in spite of your many good reasons for bailing. (Any lingering feelings about the movie are

sexual garment, who has no idea how he appears to others, with his lips and his pitiful knee, a confidence that he hopes someday to become an FBI agent. The film's vague sense of realism, which comes in and out of focus like a distant radio signal, is most often characterized by careless penmanship, by caricature, and by Richard Gere's haughty, slightly atmospheric image. With Nick Nolte, Tuesday Weld, Michael Moriarty, and Anthony Zerbe, directed by Karel Reisz, 1978.

*** (then 7.4 and 5)



A black and white portrait of a man with a mustache and sunglasses, looking slightly to the side. The image is high-contrast and grainy.





**SPECIAL PRICES!
SPECIAL DINNERS!
SPECIAL NIGHTS!**

**Monday thru Wednesday, 5 to 7 p.m. . .
at El Cajon Boulevard at College only!**

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

Try our new SALAD BARI
Create something scrumptious with fresh, crisp greens, garish, and delicious dressings—a perfect introduction to your superb entree selection.


SPECIAL NEXT WEEK
Fresh Red Snapper
Fresh Catch
of the Day!
Hawaiian Chicken

Your Choice—
\$4⁹⁵

**The
Triton** ®

... a truly distinctive seafood restaurant!

6011 El Cajon Boulevard at College Avenue, San Diego




**TAKE AN A.C.C.E.S.S. CLASS
THIS JULY**

Call us for a free catalogue.

Which Stars	Chewing	Illustrative Tactics in the Anti-Matter
Musicals	Chemical Bags	Bookkeeping for the Small Business
Overcoming Aids for Children	Home Computers	Handwriting: The Art of Shorthand
Visual Behaviour Techniques	Safe Energy	Creative Dramatics for Children
The Computer Revolution	How to Write an Bookish	Handwriting Tutoring
Basic Writing	Shaving Your Own Mustache	American Pop Music
Understanding Clogs	The Bookishest of Languages	Manicures
T as in C	Ironies	Step Smoking
Alcohol	Congestional French	Reading and Math Tutorial for Children
Marital Aids for Children	Job Appreciation	Seasonal Gifts
Kung Fu Manual Arts	How to Read Money	Life Insurance for the Consumer
Visual Object Lessons	Learning to Sing	Tax Education
Contemporary Jewish Making	Old Money Making	Making Horsemade Wine
Reading, Reading	Religious Musical Training	Fun Education
Self Hypnosis and Stress Reduction	Speaking With the Babies	Self Money on Your Income Tax
Feeling, Feeling	Post North Studies	Religion Therapy
Rasputin	Learning Simple Things Right	Showering a Therapist
Cardside: Kung Fu and Curses	Teaching	Computer for the Personal Journal
Congestional Spanish	Home Remediating	Color Photography
Beginning in Writing		

A.C.C.E.S.S.

Education Alternative
1957 Cuckfield Rd
PMB-129



**PICTURE
YOURSELF
ON A T-SHIRT**

Imagine wearing yours
or someone you like!
We print anything on
anything!
Bring in your favorite
photo, slide, artwork
you name it!
While you wait!
Open Tuesday-Sunday
10:00a.m. - 6:00p.m.

WE COPY TOO
4967 Newport Ocean Blvd.
225-8411

**E
LF
RT**

elf

—

D

each

Aug 28 1974 3

The Music Scene is compiled every Friday and Saturday. To get club entertainment, call 298-7408 Saturday before 5 p.m. Send concert information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92188 or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Badfinger: Roy Theatre, Thursday, June 28, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Dwight Twilley: Caramoran, Thursday, June 28, 9 p.m., 3999 Mission Boulevard, 488-1081.

Graham Parker and the Rumour: SDSU Amphitheatre, Friday, June 29, 8 p.m., 286-6947.

Lee McCann: Caramoran, Saturday, June 30 and Sunday, July 1, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

OT2, The Cardiac Kidz, and The Drifters: North Park Lane Club, Friday, June 29, 8 p.m., 3927 Udon Street, North Park, 279-3286.

Richie Havens: Caramoran, Tuesday, July 3 and Wednesday, July 4, 9 p.m., 3999 Mission Boulevard, 488-1081.

The Bee Gees: Sports Arena, Thursday, July 5, 8 p.m., 3927 Udon Street, North Park, 279-3286.

New Riders of the Purple Sage: Roy Theatre, Thursday, July 5, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

The Waitz: Caramoran, Friday, July 6 and Saturday, July 7, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Elia Ruth Pigeon: Second Avenue Theatre, Monday, July 9, 9 p.m., 863 Second Avenue, 296-4020 or 233-0141.

The Knack: Caramoran, Tuesday, July 11, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Les Brown and His Band of Renown: Glamour Center, Wednesday, July 11, 9 p.m., 466-2900.

Suzi Quatro: Roy Theatre, Thursday, July 12, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Chuck Mangione: SDSU Amphitheatre, Thursday, July 12, 8 p.m., 286-6947.

Harry James and His Big Band: Bohemian Hotel, Friday, July 13, 9 and 11 p.m., 908 West Mission Bay Drive, Mission Beach, 488-0303.

999: Roy Theatre, Friday, July 13, 8 and 11 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Preservation Hall Jazz Band: Civic Theatre, Saturday, July 14, 8 p.m., Convention and Performing Arts Center, 236-6510.

Tower of Power: Caramoran, Saturday, July 14 and Sunday, July 15, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Disco Symphony: Glamour Center, Wednesday, July 18, 9 p.m., 466-2900.

Mahogany Rush with AC/DC and St. Paradise: Sports Arena, Thursday, July 19, 7:30 p.m., Sports Arena Boulevard, 234-4876.

Herbie Mann: Caramoran, Sunday, July 22, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

Hazy Belfonte: Civic Theatre, Monday, July 22 and Tuesday, July 23, 8 p.m., Convention and Performing Arts Center, 236-6510.

Johnny Cougar: Roy Theatre, Monday, July 23, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Galactic Symphony: Glamour Center, Wednesday, July 25, 9 p.m. and 11 p.m., 466-2900.

Point Blank: Roy Theatre, Wednesday, July 25, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Disco Dregs: Roy Theatre, Thursday, July 26, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-1081.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-1081.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-1081.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-1081.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

Bahia: 908 West Mission Bay Drive, Mission Bay, 488-1081.

Barry X Ranch House: 110 East Broadway, Vista, 724-6510. Country, Reggae, 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.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

Billy Up Tavern: 143 South Cedros, Solana Beach, 481-0022. Tall Cotton, country, Thursday, Jerry McCann & Johnny Almond, contemporary, Friday and Saturday.

Berkley's: 3500 Glamour Center Drive, La Mesa, 463-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant: 959 Highland Street, Pacific Beach, 722-2780. Paul Gragg, contemporary, Wednesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Saturday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-8066. Trix, contemporary, Monday through Saturday.

Black Angus: 5247 Keamy Villa Road, Kearny Mesa, 279-3100. Caba Lapano, contemporary, Tuesday through Saturday.

Mane Stone Pub: 5017 Balboa Avenue, Claremont, 279-2033.

MARC Berman CONCERTS KPRI AVALON ATTRACTIONS

'ROCKIN THE STADIUM.'

San Diego Style

BLUE OYSTER CULT

Cheap Trick

plus special guests

UFO

PAT TRAVERS

SAN DIEGO STADIUM SUN • AUG 5 • 4:00 P.M.

tickets: \$12.50 advance, \$15.00 day-of-show • available at: CENTER BOX OFFICE all BILL GAMBLE'S and all SELECT-A-SEAT outlets including STANLEY ANDREWS SPORTS outfitters Escondido & Chula Vista MASTER CHARGE/VISA CHARGE-LINE 754-565-2865 • for information call 754-236-6510

MAIL ORDERS: CENTER BOX OFFICE • 202 C Street • SAN DIEGO CA 92101
enclose a stamped, self addressed envelope and add \$1.00 per order

PRODUCED BY **Marc Berman** AND **Avalon** ATTRACTIONS

DICK'S AT THE BEACH

SHAKE

THURSDAY FRIDAY SATURDAY

ONE OF ORANGE COUNTY'S TOP ROCK BANDS STARTING A 2-WEEK WEEKEND ENGAGEMENT

SUNDAY MONDAY

WILD & CRAZY GUYS

THUNDERBOLT THE WONDERCOLT

TUESDAY WEDNESDAY

ROCK & ROLL

NORTH COUNTY'S NEWEST & WILDEST ROCK BAND

SUPERGLIDE

NO COVER TUESDAY & WEDNESDAY

Blitz Bros

Friday and Saturday

Blitz Bros

HELD OVER

Wed. Enuf

Coming July 3: First annual BLITZ BIRTHDAY PARTY

Free food, door prizes and surprises —come early!

1130 Buenos Ave. & W. Morena Blvd. Club Rentals Available

Cocktails, food, dancing, 21 and up.

Castaways, 10757 Westside Avenue, Scripps, 448-9708. Country, contemporary, Tuesday through Saturday.

Culpepper, 7380 Golf Court, Poway, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

Charlie Horse Lounge, 7000 La Jolla Village, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

Comedy Store, 9400 La Jolla Village, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

Crystal's Emporium, 300 1/2 La Jolla Village, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

Gold Coast Lounge, 10757 Westside Avenue, Scripps, 448-9708. Country, contemporary, Tuesday through Saturday.

King Lites, 10757 Westside Avenue, Scripps, 448-9708. Country, contemporary, Tuesday through Saturday.


La Costa Cantina, 14761 Encinitas Boulevard, Encinitas, 753-1488. Shilling guitar, Friday through Saturday.

Mad Greek, 3901 Sports Avenue, Boulevard, San Diego, 229-0281. Disco, nightly.

Mama's Milk, 5333 La Mesa Street, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

Mandolin Wind, 308 University Avenue, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday.

KPRI FM106
WOLF & ROSS MILLER CONCERTS ANNOUNCE



MAHOGANY RUSH
SPECIAL GUEST STAR
AC/DC
INTRODUCING
ST. PARADISE
THURSDAY, JULY 19 - 7:30 PM
Intimate Amphitheatre Style
Free Parking
Tickets available at South Ave. Box Office, all 8 Gamble's Stores and Arena Ticket Agencies. Information: (714) 224-4176

Chateau, 3033 College Avenue, College Grove, 582-9020. Bachata, contemporary, Wednesday through Saturday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 748-5800. Dags, contemporary, Wednesday through Saturday.

Chuck's Steak House, 1200 Prospect Street, La Jolla, 448-5325. Zos with Andes on vocals, jazz, Friday through Sunday, 8pm. Energy, jazz, Monday, Joe Mingo Quartet, jazz, Tuesday through Thursday.

The Corporation, 1800 El Camino Real, Plaza Encinitas Real, Encinitas, 942-1676. Disco, nightly.

Country Bumpkin Annex, 1902 Palm Avenue, Imperial Beach, 429-1161. Country, contemporary, Sunday, Duck-tail Blues, rockabilly, Monday and Tuesday, Feelings, disco rock, Tuesday through Saturday, disco, Tuesday through Saturday.

Dick's of the Beach, 327 North Highway 101, Solana Beach, 755-7072. Shille, rock, Thursday through Saturday, Thunderbolt the Wonderbolt, country rock, Sunday and Monday, Super Glide, rock, Tuesday and Wednesday.

Disco Heaven, Executive Hotel, 1st Avenue and C Street, downtown, 233-8444. Disco, Friday.

D.O. Mills & Co., 425 Camino del Rio South, Mission Valley, 298-1891. Disco, nightly.

Hamburguesas, 476 Wallace Street, Old Town, 295-0541. Melissa McCracken, guitar and vocal, Sunday through Tuesday, Doyle and Mosher, contemporary duo, Wednesday through Saturday, Wednesday through Saturday.

Honolulu, 2770 Hotel Circle North, Mission Valley, 297-1101. Madrigal, contemporary and Latin, Wednesday through Saturday, Jerrah Williams, contemporary, Monday and Tuesday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5800. Joyce, jazz, jazz, Thursday and Friday, afternoon, 5:00-7:00, jazz, Friday and Saturday, jazz, 7:00-9:00, jazz, Sunday.

Little Bavaria, Carmel Valley, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday, rock and roll, Wednesday and Thursday.

London Opera House, 5804 Balboa Avenue, Charming, 279-2360. Steve, rock, contemporary, Sunday and Monday.

Horse Shoe Tavern, 7661 Broadway, Temecula, 925-2644. Edges, disco and top 40, Thursday through Saturday.

Hungry Hunter, 1221 Vail Way, Escondido, 433-2633. Nightingale, contemporary, Sunday through Tuesday, Harmony, contemporary, Wednesday through Saturday.

Hungry Hunter, 2445 Hotel Circle, Mission Valley, 291-8004. Kevin Brown, contemporary, Thursday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0047. All Bradley, popular country, Thursday through Saturday.

Ivanhoe, 14240 Poway Road, Poway, 748-7831. Disco, night.

Ivy Bank, 911 Commercial, Rio San Mission Valley, 294-6329. Dave Rowley, contemporary, Tuesday through Saturday.

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

Tickets on sale now
Bee Gees July 5, Sports Arena
Mahogany Rush July 19, Sports Arena
Chuck Mangione, Blondie, Kinks, Jimmy Buffett
Taking reservations for:
Jean-Luc Ponty, Santana, Frank Zappa, ELP, Led Zeppelin, The Cars, Van Halen, Kansas
Rainbow Tickets
1088 East corner of Chase & El Camino
444-2783, 444-2882 for concert information.

El Amigo Plaza Restaurant & Ballroom, 1340 Broadway, El Cajon, 442-0537. Swing, jazz, music of the 40s, Friday.

Elia's, 7051 La Jolla Village Drive, La Jolla, 459-0541. Jan Teber and Dave Rogers, contemporary, Tuesday through Saturday, John Small, contemporary, Thursday through Monday.

Elk Club, 6 Hensley, downtown, 237-9476. Disco, Friday through Sunday.

Firebirds, 439 West Washington Street, Escondido, 748-9391. Disco, nightly.

Flamings, 5373 Mission Center Road, Mission Valley, 291-8635. Disco, live band/DJ, nightly.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242. Folk rock, Wednesday and Thursday, contemporary and jazz, Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-0444. Lighthouse, contemporary, Tuesday through Saturday.

Hilton Cargill, 17751 San Marcos Road, Mission Valley, 276-4011. People Moves, disco and top 40, Tuesday through Saturday, Moonshine, contemporary, Sunday and Monday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5800. Joyce, jazz, jazz, Thursday and Friday, afternoon, 5:00-7:00, jazz, Friday and Saturday, jazz, 7:00-9:00, jazz, Sunday.

Little Bavaria, Carmel Valley, 448-9708. 400 ball, 5pm and 7pm. Country rock, Friday and Saturday, rock and roll, Wednesday and Thursday.

London Opera House, 5804 Balboa Avenue, Charming, 279-2360. Steve, rock, contemporary, Sunday and Monday.

SPACEMAN OF OCEAN BEACH
Giant Rally
Stevie Wonder
Spaceman in Person

THE TRIP TICKETS
BEST AVAILABLE SEATS IN TOWN
THE BEE GEES JULY 5TH
JIMMY BUFFETT JULY 21 & 22
GRAHAM PARKER and the RUMOR TOMORROW JUNE 29
UNITED AIRLINES COUPONS 50% OFF
GET YOUR RESERVATIONS IN NOW FOR:
BLONDIE • THE KINKS • MAHOGANY RUSH • AC/DC • JULY 19
THE CARS • ELTON JOHN • VAN HALEN • BOWIE
BLUE OYSTERS • CHEAP TRICK • U2 • PINK FLOYD • AUG 5
FLEETWOOD MAC • PINK FLOYD • IN SAN DIEGO
TOM PETTY • BOB MARLEY • DONNA SUMMERS
KISS • THE EAGLES • AEROSMITH • PARMER
THE WHO AND MUCH MORE. CALL AND ASK!
TRIP TICKETS 268-3838
SUPPORT YOUR S.D. SOCKERS 4279 GENEESE AVE. 24 HR. PHONE

enter tainment 79
Tonight! 9 p.m.
One show only
DWIGHT TWILLEY
Friday, June 29
MAGIC IF
Sat. & Sun., June 30 & July 1
LES McCANN
July 3
RICHIE HAVENS
Fri. & Sat., July 6 & 7
Return of the Gypsies
THE WEIRZ
Tues., Wed., July 10 & 11
knack
Fri., July 13
RICK DANKO
Friday, July 13
HARRY JAMES
and his Big Band
"A Night of Saving Dancing"
at the Bahia Hotel
Sat., Sun., July 14 & 15
TOWER OF POWER
Sunday, July 22
HERBIE MANN
AT THE **Catamaran**
HOTEL & RESTAURANT
3999 Mission Boulevard, San Diego, California 448-1081
Advance tickets available at TICKETRON OUTLETS, see 448-9847

Dow Disco '79 presents
The First Annual San Diego Disco-Ballroom Dance Championships
Friday, August 17, 1979
At Al Behr Temple, 163 & Charming Mesa
Tickets at MacVittie's Dance Studios and all Ticketron Agencies
See San Diego's greatest Disco Dance couples compete for over
\$5,000 in total cash and prizes
Dancers must first compete and win at one of the following official clubs hosting the semi-finals.
MISSION VALLEY
DEL MAR
COLLEGE AREA
Santee
La Mesa
San Marcos
Chula Vista
Poway
Encinitas
Pt. Loma
CRYSTAL T's EMPORIUM
THE POSEIDON
MY RICH UNCLE'S
Magnolia Mulvaney's
Berkeley's
Mark V Disco
Joe's
Poway Mining Co.
The Corporation
Ragunin's
MON. JULY 9
TUES. JULY 10
MON. JULY 16
Thurs. July 26
Sun. July 29
Tues. July 31
Wed. Aug. 1
Thurs. Aug. 2
Tues. Aug. 7
Thurs. Aug. 9
Prizes by: Dow Home and Car Stereo, Bob Stall Chevrolet, Flotation Concoys, Air Bahia, S.D. Disco Ballroom Committee
Watch for July 5 issue of the Reader for more information.
PRODUCED BY MEYER STANSBERRY

BUCK'S TICKET SERVICE
WE HAVE EXCELLENT SEATS ON SALE FOR THE
★ BEE GEES ★ THURS. JULY 5
ALSO ON SALE - CHOICE SEATS TO
MAHOGANY RUSH & AC/DC JULY 19
CHUCK MANGIONE & BLONDIE JULY 18
JIMMY BUFFETT JULY 21, 22
AL JARREAU JULY 27
HARRY BELAFONTE JULY 23, 24
RESERVE CHOICE SEATS NOW FOR
BLUE OYSTERS • CHEAP TRICK • JONI MITCHELL
KINKS • FRAMPTON • FLEETWOOD MAC • PINK FLOYD • KISS
KANSAS • DONNA SUMMER • EAGLES • SPRINGSTEEN
WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!
A SMALL REFUNDABLE DEPOSIT GUARANTEES YOUR CHOICE SEATS.
2125 GARINETT
PACIFIC BEACH
273-4567 24 HOUR PHONE

BELAFONTE
in person
TWO PERFORMANCES ONLY!
Monday July 23 • 8 PM
Tuesday July 24 • 8 PM
CIVIC THEATRE
Tickets:
\$12.00-\$10.00-\$8.00
ON SALE at Center Box Office, 202 C. St., St. Bill Gamble's Men's Store, Stanley Andrews in Chula Vista & Tencelville, and other Selected & Scott's. Ticket info: 246-6510. Master Charge/VISA Charge Line: 565-2865. MAIL ORDERS: Center B.O., 202 C. St., S.D. 92101. Enclose self-addressed, stamped envelope & \$6.00 handling.

ROXY
RED HOT AND LIVE AT 367 CANN. PACIFIC BEACH ONCE ONLY
BADFINGER
THURS. JUNE 28TH 7:30 & 10:30 \$6.75
THE NEW RIDERS OF THE PURPLE SAGE
THURS. JULY 5TH 7:30 & 10:30 \$6.75
SUZI QUATRO
THURS. JULY 12TH 7:30 & 10:30 \$5.75
NINE-NINE-NINE
FRI. JULY 13TH 8:00 & 11:00 \$4.75
JOHNNY COUGAR
MON. JULY 23RD 7:30 & 10:30 \$5.75
POINT BLANK
WED. JULY 25TH 7:30 & 10:30 \$5.75
DIXIE DREGS
THURS. JULY 26 7:30 & 10:30 \$6.75
NIGEL OLSSON
MON. JULY 30TH 7:30 & 10:30 \$6.75
MARIA MULDAUR
SUN. AUGUST 19 7:30 & 10:30 \$6.75
RESERVED SEATING
TICKETS ON SALE AT: ROXY THEATRE & TICKETRON OUTLETS 466-9947 OR 488-3303

FORM 1041-1070

INTRODUCING

Cotton Mouth

GREAT ROCK 'N ROLL FROM LOS ANGELES

✓ TUESDAY through SATURDAY

Stephens Bros.

SUNDAY & MONDAY

HALCYON

4258 WEST POINT LOMA 225-9559

Billy Up

TAVERN

Monday night 8:30 to 10:00
SATURDAY NIGHT LIVE

Tuesday & Wednesday nights 8 p.m.
POOL TOURNAMENT

Thursday 9 p.m. - 1 a.m.
TALL COTTON

Thursday night 8:30 to 8:30 p.m.
COUNTRY SWING DANCE LESSONS

Friday & Saturday nights
JERRY McCANN & JOHNNY ALMOND \$2.50 cover

Sunday night 9 p.m. to 1 a.m.
EVEN STEVEN
Ladies' night - no cover

143 S. Cedros, Solana Beach 481-9022

Tonight Only
Thursday, June 28

Free T-Shirt

to first 100 persons through door before 9 p.m.

Free Drink

to every body wearing sunglasses

And featuring San Diego's craziest rock band

Bratz

Bacchanal

Between Hwy. 163 & Conroy St.
8022 Clairemont Mesa Blvd.
Phone 560-8022

Maxie's 1940s, 1950s, and 1960s
Mission Valley 299-4540 Disco
nightly

Mission Inn 5021 East Mission Road
San Marcos 744-2003
Lightning Express country, Thursday
through Sunday

Mississippi Room 2293 El Cajon
Boulevard North Park 258-8896
Dave Tardis band, Friday and
Saturday, live combo, Sunday
through Thursday

Mom's Saloon 643 Coronel
Avenue Pacific Beach 276-4653
Knocker rock, Tuesday through
Sunday

Monk's 10475 San Diego Mission
Road, Mission Valley 563-0060
Baby Face, show and dance,
Tuesday through Saturday
Guadalupe, power funk, Sunday
and Monday

Monterey Jack's 11940 Bernardo
 Plaza Drive, Rancho Bernardo
 566-2680 Brian Reney,
 contemporary and classical guitar,
 Tuesday through Saturday

Monterey Whaling Company
 887 Camino del Rio South, Mission
 Valley 291-1638 Brian Reney,
 contemporary guitar, Sunday
 and Monday, Shake Eyes, country
 rock, Tuesday through Saturday

Mac n' Cheese 4815 Claremont Drive,
 Claremont 278-1022 Sandy
 Stewart and Co., contemporary,
 Tuesday through Saturday, Paul
 Greco, organ, Sunday and
 Monday

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

Nashville Country 5553 University
 Avenue East San Diego 583-6670
 Tall Cotton, country, Friday and
 Saturday

Navajo Inn 6815 Navajo Road,
 San Carlos 466-1730 1960s disco,
 Tuesday through Saturday

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

Oasis Bar 1121 Third Avenue, Chula
 Vista 426-2977 Jack Richmond,
 country western, Tuesday through
 Sunday

Ocean Beach Inn 1638 Boston
 Street Ocean Beach 222-4767
 Song of Phoebe, contemporary,
 Friday and Saturday

Ocean View Room, Hotel Del
 Coronado 1500 Orange Avenue,
 Coronado 435-8611 Jesse Davis,
 contemporary, Tuesday through
 Saturday

Odyssey 4240 West Point Loma
 Boulevard Loma Point 224-8092
 Disco, nightly

Odyssey 2000 6th & Revolution
 2nd and 4th floors, Yuana, Mexico
 live disco, nightly

O'Hung's 2147 San Diego
 Avenue, Old Town 298-0133 Folk
 country, jazz, and contemporary,
 nightly, jam session, Thursday

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

One Night Stand 4970 Voltaire
 Street Ocean Beach 222-2146
 Tom Cat blues, Thursday, Andy
 Barton, variety, Friday, Kraft Shee,
 folk rock, Saturday, questions,
 Sunday, rock and jazz tournament,
 Monday, Andy Barton, variety,
 Tuesday, Kraft Shee, folk rock,
 Wednesday

Organ Power Pizza 5376 Keamy
 Road, Mira Mesa 560-5616
 Tommy Stark, contemporary and
 pop, Wednesday through Monday

Outpost 602 Grand Avenue,
 Spring Valley 454-4641 live
 country music, Saturday

Pai Joey's 5147 Waring Road,
 Allied Gardens 256-7873 Blue
 Devils, contemporary, Thursday
 through Sunday

Palomino Star 3008 Main Street,
 Chula Vista 427-5889
 Marlene and country rock, Thursday
 through Saturday

La Paloma
 presents

THE LEGENDARY BLUES GUITARIST

Roy Buchanan

Sunday
July 8
7:30 & 10:00

ALSO
TALL
COTTON

EARLY
ADMISSION \$875 Allowance entry 30 minutes before show for choice
GENERAL \$675 Allowance entry 15 minutes before show for choice
TICKET \$675

ALL TICKETS ON SALE NOW
LA PALOMA BOX OFFICE Day of show

Hwy 101
& D Streets
Encinitas
436-7788

MONKS' BABY FACE

presenting

FABIAN

9 p.m. to 1:30 a.m.

GUIDELINES

1 & 2 July 8:45 p.m. to 1:30 a.m.
Coming 3 July thru 28 July

FEELING

Happy Hour daily until 8:30 p.m. and
all day & night Sundays & Mondays

10475 San Diego Mission Road (Just East of San Diego Stadium)
563-0060

fat cats

Thursday
Friday
Saturday

RUSS KIRKPATRICK & FAVORITE SON

Rock 'n Roll
with Dixie
Soul

Monday

WILD BILL'S BIRTHDAY PARTY

Country

Tuesday

TALL COTTON

C.Y. DYGIT

Country
Rock

Wednesday

TALL COTTON

Country

Happy Hour 5 p.m. to 7 p.m. on 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st
656 First St., Encinitas
436-7788

CAL DISCO JAM

The AL BAHR will be transformed into a "SUPER DISCO" with a
special lighting and sound system
YOUR HOST DJ

Lloyd "World" Free

(The NBA's Number 1 Disco DJ)
with
San Diego's top disco radio disc jockeys
Willie "B" Magic 91
Erik Garcia-K105 FM Kosmo-92.5 FM

Featuring San Diego's favorite Disco DJ's
Gary Kelley-Disco 10 TV show D.D. Greer-The Voyager
Jerome-The Starline Rockin' C.W. Ardley Road

Catch the "disco fever" at Cal Disco Jam '79

The City Wide Disco
Dance Contest

\$500 1st prize

Tuesday, July 2nd 7:30 p.m.
The Al Bahr Classroom at Mesa Blvd. at 163 North

Produced by California Sound Productions

Tickets: \$5.75 at Gate, Words and all Ticketing Stations
Dance contestants may enter on night of Cal Disco Jam between 7:30pm
and 9:00pm

THE DISCO FOR PEOPLE WHO DO MORE THAN DANCE

DINERS & DRINKS TO \$8.95 SERVED FROM 5 PM TO MIDNIGHT
BELLY DANCING IN THE CLASSIC TRADITION WHILE YOU DINE
AFTER DINNER AND THE SHOW EXPERIENCE OUR FASCINATING SUPER DISCO WHERE YOU CAN MIX, DRINK, RELAX AND DANCE THE NIGHT AWAY
HAPPY HOUR 5 PM TO 7 PM
ALL DRINKS ARE 100% OFF THE PRICE
PLUS COMPLIMENTARY HOT DISCO FOR DANCERS

MAD GREEK

RESTAURANT-DISCO
191 SPORTS AND RECREATION CENTER PLAZA UNIT 101
BONITA CANYON, CALIF. 92011
226-0281

Here Comes The Happy Music!

GREAT NEW ORLEANS JAZZ from those fabulous originals

"glistens with zest and joy"

1963

Preservation Hall Jazz Band

New Orleans, La.

Civic Theatre
Saturday
July 14
8:00 p.m.

Tickets:
\$5.50 to \$8.50

On sale at Center Box Office, 202 "C" St., all Bill Gamble's Men's Wear, Stanley Andersons and other Select A-Seat Outlets. For more info, phone: 236-6510

Paradise Lounge 10475 San Diego Mission Road, Mission Valley 563-0060
Peterson Club 10475 San Diego Mission Road, Mission Valley 563-0060
Portfolio Lounge 10475 San Diego Mission Road, Mission Valley 563-0060
Posidon 10475 San Diego Mission Road, Mission Valley 563-0060
Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego 283-1638
Rain Tree 10475 San Diego Mission Road, Mission Valley 563-0060
Raspulin's 4240 West Point Loma Boulevard, Loma Point 224-8092
Red Candle Lounge, Mission Valley 563-0060
Rebels 10475 San Diego Mission Road, Mission Valley 563-0060
Rebels Harbor Island, 880 Harbor Island Drive, Harbor Island 291-1638
Rebels Plankhouse, 7637 Baboosa Avenue, Clairemont 278-1022
Rib Cage, 5880 Keamy Mesa Road, Mira Mesa 560-5616
Royal Vistano, 6345 Sweet Chula Vista, 426-2977
Shelter Island Inn, 2081 Shelter Island Drive, Shelter Island 222-1567
Shelter Island Inn, 2081 Shelter Island Drive, Shelter Island 222-1567
Show Biz, 1421 University Avenue, Hillcrest 291-1551
Spanky's Saloon, 2855 Miramar Road, San Diego 263-3756
Springfield Wagon Works, 590 North Second Street, El Cajon 440-2711
Starlight, 6201 University Avenue, Hillcrest 291-1551
Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7402
Tavern Harbor Island, 880 Harbor Island Drive, Harbor Island 291-1638

Return of the Gypsies

The Weirz

Friday, July 6 and Saturday, July 7
AT THE Catamaran HOTEL & RESTAURANT
3999 Mission Boulevard, San Diego, California 438-1081
Advance Tickets exclusively at Ticketing Outlets, dial 560-9947
New album now available at all Tower Record locations on Parallel Records & Tapes

LIVE FROM THE BACCHANAL

PHONE 560-8022
BETWEEN HWY. 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

EVERY TUESDAY THRU SATURDAY

BRATZ

SAN DIEGO'S CRAZIEST ROCK BAND

TUESDAY & WEDNESDAY
DRINK SPECIALS 85¢
KAMAKAZI MARGARITA
STRAWBERRY DAQUIRI

EVERY SUNDAY & MONDAY

MAGIC IF

STARTS 8:30 \$4.00 ADMISSION NO MINIMUM

TOMORROW NIGHT-FRIDAY!
SEE THE HOLLIS GENTRY TRIO *
FRIDAY EVENING 8:30 TO 11:00
PLUS LUNCH & DINNER

THE WICKER PALACE

Julius & Mark present

DON'T MISS THE HOLLIS GENTRY TRIO
FOR NEW AND UNIQUE SHOPS NOW
FOR NEW
DOWNTOWN IN THE
FRANCIS AMBLY ANTIQUE
DEPT. SPECIAL SURPRISE
THE JAZZ SOUNDS OF THE
HOLLIS GENTRY TRIO

496 28 1070 41



RADE YOUR P.A. system at AES with
ey amplifiers, mixers, loudspeakers, and
phones. Undoubtedly the most ad-
d sound equipment available. Complete
to rental department, number 3000, 3000

HARDIST, drummer needed for estab-
group playing dance material, light jazz.
k on casual basis. Nice gigs and good

SOY 7065 STEREO receiver

70 watts per

DOUBLE-NECK guitarist looking for a new prize-winning band willing to work on a new project. For more info, call 7238.

San Diego
4620 Alvarado C
San Diego, CA 92116

anyon Rd
120

10

Remember **A M-H E**

SAVE \$\$\$ FOR YOUR
DATSUN OR

FREE! **Oil Change** **Kendall** **Complimentary \$5 CHECK**

Tune-up special on most Excluding '72 and later Buses and Type IV **\$27.95**

2,000 miles. Tune-up for your VW or Datsun—includes: plugs, points, compression test, adjust carburetor, clean distributor, check plug wires, adjust valve clearance, distributor adjustment.	VW	\$45.95
	Datsun	\$54.95

AutoMetric FOREIGN CAR INC. **VISA**
INDEPENDENT DATSUN & VOLKSWAGEN

BEE GEES TICKETS. a few good seats still available! Bob 222-5479.

TROMBONE. Pan American (limitation Conn).

LESIE 147 and Univox organizer organ, both for \$1100; string synthesizer \$375. 264-8918.

PANASONIC STEREO, AM/FM, record changer and separate speakers, excellent condition. 272-2430.

FENDER TELECASTER Custom, natural

BASS GUITAR. Univox. Beatle violin style, perfect condition, with case. Must sell, only \$95. Matt 488-3476.

wanted to complete working blues-rock band. Must have equipment, ability, transportation and good attitude. Serious inquiries only. Rick 448-1309.

Soft Contact
Lenses

Includes complete exam
bath, tanning, deluxe
cure and follow-up
treatments.

4367. NAKAMICHI 700. Cassette deck, state-of-the-art, originally \$900, sacrifice \$500. Lynn 272-2523, 276-1195.

NEW ALVAREZ classical guitar, re-
made case, \$240; will sell for \$150.
4701 College Ave. 583-2182.

100-563-3969 between 6 and 9pm.

JAM SESSIONS in Paradise, Leucadia
Saturday at noon For information call B S Hot
Line 942-0707.

medium-large bore, lacquer finish
condition, complete with case, \$275.
after 6pm.

LEAD VOCALIST for working
club band. Writing and instrumental
desired. Experienced and distinctly
performers only. 223-1232 or

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

791
&



QUANTITIES MAY VARY FROM STORE TO STORE
ERICARD • VISA • MASTER CHARGE

PACIFIC PLAZA, Pacific Beach • MISSION VALLEY CENTER
(& Genesee), Claremont • COLLEGE GROVE CENTER

43

43

ment furniture and boxes into truck. Around July 9-11. \$3.50 hour. 452-0407.

interview (off Ft. Stockton in Mission Hills) phonecalls please

... hardly used, \$10. 753-0077, keep a good

Eenie Meenie Bikini Separat

TO SPEED BIKECYCLE, items 21, frame \$30 or take on 1981-82. 229-813

MOPEL VERA (DAV) excellent condition, rebuilt engine 278-9522 weekends or after 5:30

ANGEL MOPEL - Near new bright red with black engine, 100cc, 150 mph. Moving must sell. Lots over \$500. Best offer over \$300 gets a 273-8023 evenings

CINELLI ROLLERS. Like new. Caster 500 new, set for 500. All at popular prices. 299-2697

BIKE/MAN 527. 527 speed Schwinn Collegiate. Gold \$151, set \$75. 1st year. Show room condition. Call A.M. at 299-2555

BATAVIA MOPEL - \$300. Recent tune-up, new clutch, lights, still under warranty. Double 211, 1157, keep trying

DISCO MOPEL, not much tread. Lase 9000, lase 8200 instead. Engine gold, color a red. Call Mike now. A.M. 273-8523

HARLEY-DAVIDSON SPORTSTER 72. Excellent condition, low mileage. Leaving town, great buy. \$2100. 291-4567

1967 SUZUKI 125, excellent. Trans. \$150. 233-0400

1968 LAMBRETTA 150cc. Scooter. Engine in good condition. body frame licensed 300 or best offer. A.M. 299-9079

YAMAHA 174 700cc. new chain. tire excellent condition. Windshield 15,000 miles. \$650. 697-4710

YAMAHA 650 1971, excellent condition. cheap. cheap. Trans. 15,000 miles. Must see. \$800. offer 400-3211 evenings

1975 SUZUKI TM 200 desert rat. Excellent condition, never raced, and plus. Contact sports desert rat. \$450. Ken 758-8311

You'll never wax again!

How would you like to have a car that looked like it just rolled out of the showroom... and stayed that way month after month... without any work from you other than an occasional wash? Our unique and complete service will revitalize your car, wax, polish, buff, or truck inside and out.

We come to you!

TIDY CAR

Free Estimates • Brochures sent by request
Call Tidy Car Independent Operator Bob Gannon
San Diego North County
569-7199 741-8774

Gas Saver Tune-Up Special

Toyota Datsun Volkswagen

present coupon before service

Toyota & Datsun \$35.00 parts & labor

Value adjust
Check compression
Ignition points
Adjust carburetor
Adjust timing
Change engine oil
Check brake adjust
Check clutch adjust
New spark plug

No air cylinders or 310's

Toyota-Datsun Brake Reine Special

2 wheel front disc, install
new disc pads, check hydraulic system and front rotors, service and adjust rear brakes, add hydraulic fluid if needed.

parts & labor **\$38.00**

parts & labor **\$46.00**

Offer good through July 31

Lightning Bug "Revivers"

Phone 281-0424 for appointment 3608 University Ave.

Wanted

DOBBE BROTHERS looking for a kickstart to the Double Brothers for any of the following items: 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1

2 BEDROOMS 2nd floor. 6 built-in drawers in each. Linen closet. Much storage space also. Carpeted, balcony, fireplace, dining area. Quiet. Available July 1. Garage extra. \$62-307.

WANTED: 1 bedroom, unfurnished house for rent. Heliconia, Balboa Park, Mission Hills, Point Loma, Coronado, under \$225. Diane 299-4112, 281-4307.

COUNTRY CHARM in city. Share house near Hike. Lovely canyon, fireplace, sundeck, on cul-de-sac. Considerate, straight room smoker. No pets please. \$225 plus utilities. 222-8615.

CLEAN, MATURE PERSON(S) needed to assist furnished, 2 bedroom apartment near beach. July 20-August 20. \$250 plus deposit, utilities. Near dining and restaurants. 222-8615.

CONDO RENTAL Brand new, 2 bedroom, unfurnished. Mission George Kaiser area. Pool, jacuzzi, air conditioning, dishwasher, parking. \$350. Share 225-4033 or 438-4339.

\$220 PER MONTH 2 bedroom apartment available now near SDSU. Prefer college student. Confrontive, nice environment, close to refrigerator, and dining. Call OK 563-7841 after 11am.

MISSION BEACH apartment for rent, 2 bedrooms, 1 bath, unfurnished, year round. No pets. \$325 per month. No pets. 486-4717.

2 BEDROOM, 2 bath condo in west end of Mission Valley. Fireplace, pool, jacuzzi, tennis, covered parking. \$425 per month. 585-1399.

JULY RENTAL, Furnished, two bedroom home with private community park and pool. Carport. Non-smokers. \$475. 436-5157.

HILLCREST near all. Large one bedroom, unfurnished, above refrigerator, parking, laundry, no children, no pets. \$250 per month. \$100 deposit. 295-1422.

SHARE RENT \$165 furnished lay view, four bedroom, three bath. Prefer technical men. Smokers OK. Good place for entertaining. Fully equipped kitchen. 278-5660.

PACIFIC BEACH HOUSE, 2 bedroom, 1 bath, 3 bedrooms from ocean. Adults, no pets. \$435 per month. 1043 Hornbush. 274-1788.

NEWER 3 bedroom, 2 bath home in San Diego. Kids, pets, horses OK. \$500 per month. 444-7995.

OWN ROOM large 3 bedroom, 2 bath house. Fireplace, 4 bedrooms from Windward beach. Non-smoker. \$155 plus utilities. 456-7655.

ESCAPES! Cabin in beautiful San Bernardino Mountains, above the smog, just west of the city. Fully furnished, references required. \$240-2410.

CHARMING SPANISH cottage in courtyard. One bedroom on bus line near Morley Field. \$300 per month plus \$100 security deposit. 284-5053 days. 254-4710 evenings.

STUDENT SPECIAL, State University one bedroom, furnished, parking, washing facilities. \$215 summer rate. Miss. L. Lucy. 295-4816.

NEW CONDOS for rent, 1 bedroom and 2 bedroom, 2 bath, between Balboa Park and Highway 94. Close to bus. \$250 and \$325. 272-2260 evenings.

CLAREMONT 3 bedroom house, \$450. New carpet, kitchen, dishwasher, hot-water refrigerator, patio, garage. Near all shopping. Quiet cul-de-sac. 3538 Pochardes Ct. 486-3363.

PROFESSIONAL WOMAN/USO student assigned worldwide, would like to rent a studio or cottage near the USO campus, beginning July or August. References. 481-0564.

NEW, MIDCITY VALLEY condos, 2 bedrooms, 2 1/2 bath, washer, fireplace, 2 car garage, tennis, pool, saunas, jacuzzi. \$225/month. 582-1331, 279-2582 days. 238-6778, 224-6000 evenings.

CLAREMONT HOUSE, lease, \$495. Very nicely furnished, three bedrooms, 2 1/2 bath, family room, carpeted, fireplace, dishwasher, must see to appreciate. Non-smokers. 278-6668, 291-4355.

JULY 1: San Diego, 2 bedroom, 1 bath condo, air conditioning, kitchen appliances, garage, patio, laundry, pool, schools and shopping. No pets. \$225, 945-3156 or 462-7979.

1 BEDROOM, 1 bath brand new condo on 50th Street, air conditioning, carpet, dining, dishwasher, patio and more. Will rent to adults for \$215 per month. 582-9333 or 583-5814.

SHARE MY FOUR bedroom condominium. La Mesa. Mature and responsible person wanted. Air conditioned, pool, saunas, tennis court. Furnished, utilities paid. \$150. Miss. 450-0000.

FREE USE of shed storage for RV vehicle or motor. Water heater and hot water. For terms use of same. 3418 NW. 290-0867.

\$200 FURNISHED, 2 bedroom North Park duplex. Patio, water paid, very clean. Adults, no pets. 459-7841.

2 BEDROOM, 2 bath apartment in quiet complex on 49th Street. Stove, refrigerator, carpets, etc. Call for details. \$425 per month. 582-9333 or 583-5814.

LARGE, 2 bedroom, 2 bath condo in Adobe Falls. Many amenities including pool, jacuzzi, air conditioning, dishwasher and more. Adults only. \$350 per month. 582-9333 or 583-5814.

You are the source
of your own happiness.

Breathe deeply.
Love yourself, and
tell the truth quickly

When we breathe deeply and fully, we supply every cell in our body with life-giving oxygen. Oxygen is a food which is essential to life, yet most of us breathe in such a shallow manner that we starve ourselves of this nutrient. Deep breathing also balances and calms our body, mind, and spirit.

To love ourselves means to accept ourselves exactly the way we are. When we accept ourselves, the acceptance of others follows naturally, as does personal growth.

Telling the truth quickly can transform your life. Anger, frustration, sadness, guilt, and other draining emotions have no opportunity to accumulate when you calmly tell others what is true for you.

We trust these simple guidelines will support you in realizing that you are indeed the source of your own happiness.



Holistic Healing Arts Clinic

A complete medical clinic emphasizing natural health care.

312 South Cedros Ave., Solana Beach
755-6681

5 BEDROOM, 3 bath modern 2 story house. 2400 square feet, huge fenced yard, family room, fireplace, quiet San Carlos, near Grossmont College. \$525 possible rent. 4-bedroom, \$500. 486-7111.

1/2 OF FULLY EQUIPPED Del Mar office. Share space, rent. I'm hardly ever there. Cheap. Has phone, wordprocessor, typewriter. Also 755-0202 or 755-3043.

HILLCREST STUDIO, trees, private. Furnished, \$140 per month including utilities. \$50 deposit, no dogs, available immediately. 295-2533.

KENSINGTON 1 and 2 very large bedrooms, unfurnished, \$240. Adult couple, pool, jacuzzi, private patio and storage. No pets. 3533 Madison. 281-7891.

TERRASANTA, lovely, bright Villa Monterey. 3 bedrooms, den, 2 bath, 2 car garage, tennis, pool, saunas, jacuzzi. \$225/month. 582-1331, 279-2582 days. 238-6778, 224-6000 evenings.

ADORE FALLS CONDO in all Waring Road, plus 2 bedroom 2 bath upstairs with balcony, vaulted ceiling, dishwasher, pool, jacuzzi, no reason room. \$385. 486-5715.

\$430, ENCHANTED CONDO, 3 bedroom, 1 1/2 bath, stove, refrigerator, tennis, pool, 438-0393.

2 BEDROOM DUPLEX, stove, refrigerator, carpets, quiet, private garage with laundry hookups available. 5317 W. Winton Street, East San Diego. \$285. 583-0560.

3 BEDROOM HOUSE, Claremont. Square area, \$425. Newly remodeled, new carpet, dishwasher, kenmore refrigerator, patio, garage. Quiet cul-de-sac. No pets. 3636 Pochardes Court. 486-3363.

TERRASANTA 4 bedrooms, 2 1/2 baths, landscaped yard, fireplace, huge family room, deck, patio, available immediately. 755-9481.

3 BEDROOM, 2 bath townhouse in San Diego, pool, air conditioned, 2 carports, close to shops, schools, fenced patio, no pets. \$400. 3533 Madison. 281-7891.

POINT LOMA CONDO, new 2 bedroom, 2 bath, fireplace, double garage, near Sports Arena, \$425. Available July 5. 291-0683.

\$285, 2 BEDROOM CONDO, hiking area, close in, Japanese garden, modern view. Washer-dryer hookups, available July 1. 8674 W. 1st Street, San Diego. 460-8200.

OCEAN BEACH, quiet cozy 2 bedroom cottage, carpeted, refrigerator, stove, furniture, fenced yard, steps to beach, no pets. \$370. 4755 Bernards. 460-3208.

SUMMER SUBLEASE: July through September. Spacious 1 1/2 bedroom Linda Vista apartment. Unfurnished, wood floor, huge yard. \$200 per month, negotiable. Andy. 279-2022.

LA JOLLA CONDOMINIUM for rent, 2 bedroom, 2 1/2 bath, fireplace, wood deck, pool, jacuzzi, 2 car garage with electric opener. \$575. 292-4402 days. 455-1863 evenings.

QUIET, MATURE male desires quiet, reasonable studio or 1 bedroom, Carlsbad and/or further south. Michele 728-2342.

ONE BEDROOM luxury condo, \$350. Point Loma Tennis Club. Refrigerator included. Ash cabinets, deep pile carpet, quiet location. See to appreciate. Steve 278-7400 or 486-9052.

\$375 PER MONTH. Unfurnished, 2 bedroom, 1 bath, Mission Valley condo. Tennis, pool, jacuzzi, good location. \$423. 2883 evenings. Keep trying.

BEACH RENTAL, 1 bedroom, all wood house. With fireplace, beach view, parking, terrace, furnished, \$150 per week. \$375 per month. 228-1784.

BO BEAR LAKE cabin, Moonridge area. Beautiful mountain view, color TV, stereo, microwave, immaculate. Sleeps two families. \$300 weekly. Call for brochure. 467-3208.

perly ads may be brought to the Reader office (635 State Street, downtown) before 3 p.m. Monday (closed Saturday and Sunday). All late private party ads of 20 words or less require a \$6 late fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO: READER CLASSIFIEDS, P.O. BOX 86043, SAN DIEGO, CALIFORNIA 92138

CLEAN, RESIDENT HOTEL \$33 per week and up with refrigerator, coin laundry, maid service. Inexpensive. 237 W. F Street. The Thompson.

Real Estate

HARBOR LIGHTS from posh new San Francisco style 2 bedroom artistic condominium near Bay front in Point Loma Village. \$105,000. Key Realty. 222-0464 evenings. 222-4312.

OCEAN BEACH home, walk to everything. Beach 4 1/2 blocks, 2 bedroom, 1 bath, shed workshop, laundry room. \$84,800, no realtors. 222-6076.

REAL ESTATE partnerships. Buy property now in San Diego for as little as \$1000. Maybe not a 15-room house in La Jolla or Helix. 279-2222.

LAKE TAHOE. Looking for partners for shared ownership of luxury ski condos at Heavenly Valley. Resources \$2000 down. 578-1741.

UNIQUE WOOD and glass executive home with private grounds in Fletcher Hills. Best exchange up or down. By owner. 578-1741.

FOR SALE BY OWNER, 2 bedroom in East San Diego. 281-0142. Call back for answer.

EXCHANGE HOUSES. New York, Capital resort area, 5 rooms, winterized, all electric, 1/2 acre corner, landscaped. Particulars Box 21, Loch Sheldale, NY 12750.

MOBILE HOME, 12x60 with beautiful 10x24 addition in nice Lakeside park. Large yard, washer/dryer, carpeted, draperies, etc. Many extras. Must sell. First \$11,500. 299-8291 or 444-5884.

PARK POINT LOMA posh condominium. Private garden patio entrance. Romantic fireplace. Recent living all year long. Key Realty. 222-0464.

POINT LOMA near beaches and the bay. Modern three bedroom, two bath, soaring ceilings, open beams. Wooded cul-de-sac. A buy at \$103,000. Key Realty. 222-0464.

CANCER MALE, homeowner, no lies, wants female counterpart, thinking gal, 20-40. Share thoughts, dreams, music, wine and all sunsets, evenings, weekends. Object: Gal of equal means, who would like to relocate, co-invest in North County, Beach Bluff condo. Send name, phone, address. Occupant, Box 3004, Escondido 92023.

HELIX ACRES. Very private, 62 acres, 180 degree view, 2500 plus square foot home. Formal dining room, Turkish bath, basement. Only \$155,000. Call Art (agent) 282-0491.

OCEAN BEACH solid block duplex. Large bedrooms. 2 cars. Fully furnished units in excellent condition. Assume \$57,000 at 10% note. \$78,000. Dave 454-3104.

MISSION BEACH two bedroom cottage plus studio in high appreciation area. Completely furnished inside. Good income. Fine starter units. Dave 454-3104.

BALTON SEA LOT, \$7500 or trade for San Diego County property, trust deed, automobile, etc. Owner agent 459-0827.

MIRAMESA. Steel #12, 1 bedroom and 1 bath condos. Quail Creek, ideal location! Asking \$55,500 each, make offers. 239-0206, 486.

LIVE AT THE BEACH, 1 bedroom condo in oceanfront security building with underground security parking. \$78,900. Private pool, etc. 454-0827, open Sunday 2-4, 270-5595.

PACIFIC BEACH, 2 bedroom, commercial zone, approximately 800, will improve. 2212 Garnet. 459-0827.

PACIFIC BEACH, for sale by owner, newly remodeled triplex, \$119,000. 272-5789.

BY OWNER, Miss. Mesa, 11 years new, 2200 square feet, 4 bedrooms, 2 1/2 bathrooms, bonus room. 453-0363, weekdays 9-5 or 942-1198.

FOR SALE BY OWNER, 5 acres Spring Valley. 2 bedrooms, 2 bath. Adobe. Pools. Condo located off Waring Road, very nice with built-in, air, carpeting, dishes, pool and jacuzzi. \$63,900. 582-9333 or 583-5814.

BY OWNER, 3 bedroom, 1 1/2 bath, lake and mountain view, custom blackbottom pool, spa, patio, large private landscaped corner lot. Spring Valley, \$69,500. 475-5689 evenings.

SELL OR TRADE 40 acres Maibu, California ocean view of Zuma Beach, or rights. \$25500. 400, for down, owner will carry. 272-2360.

MISSION BEACH CONDO, 1 bedroom, 1 bath, ocean and bay views, steps to beach, security building, for sale by owner. 486-8232 after 5.

1 BEDROOM CONDOMINIUM in convenient Mission Valley, well landscaped, pool, saunas, exercise room, tennis courts, and individual patio. 281-2491 or 282-1560.

MANHATTAN CONDOMINIUM 2 bedrooms, 2 baths, loft, garage, 2 jacuzzis, pool, clubhouse. 3007 to 11th 7, 16. 459-1603 evenings.

MOBILE HOME in Mammoth for sale. It's 45x10, 4 bedrooms, 1 bathroom, excellent price. \$5000. Call 724-8671 for information.

RANCHO PEACE and privacy, large and rustic 2 bedroom on a acre of trees and flowers. Huge fireplace, sweeping view of Rancho valley, zoned 2 acres, by owner. 444-0298 or 789-1339.

How to Place Your Free Classifieds

ALL ADS MUST BE TYPED, double-spaced on a post card or 3x5 card. No abbreviations or special considerations 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 26 to 50 words cost 10 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. For free ads must be accepted at the Reader office.

DON'T CALL US. Due to the large number of calls, we cannot accept phone inquiries. Only paid business ads and late private

coming them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues.

BUSINESS CLASSIFIEDS. Businesses (excluding all types of real estate, auto, and moving services) may pay as little as 50¢ for 25 words or less, plus 20¢ for each additional word. Business classifieds may run for any consecutive number of weeks provided proper payment is received. All business ads must be paid in advance.

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 closing date. All business ads and late private

ads may be brought to the Reader office (635 State Street, downtown) before 3 p.m. Monday (closed Saturday and Sunday). All late private party ads of 20 words or less require a \$6 late fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT TO: READER CLASSIFIEDS, P.O. BOX 86043, SAN DIEGO, CALIFORNIA 92138