

PRIVATE SUITE in luxury home, tennis courts, swimming pool, gardens. Fashion Valley, access to 163, Franks Road and I-8. Furnished or unfurnished, equal, private. 275-7175.

CAR SPACE available in excellent location, very reasonable. 270-8951.

GARAGE FOR rent. Glades Hills area. \$30 per month. 272-5717.

MISSION HILLS: large 1 bedroom duplex, fenced yard, garage, hardwood floors, xrt pet convenient, near park, school & tennis courts. \$300. 296-3031.

STUDIO APARTMENT furnished, utilities paid, adults only, no pets, close to transportation. Mission Hills area. \$150. Available October 3, 1979. 291-6979.

BEACH HOUSE 2 bedroom with yard view, 5167 Brighton. \$300 per month. 226-7764.

BEACH CONDO 1 bedroom with wood interior, terrace, yard view, no pets, right on beach. \$300 per month. 226-1754.

SPACIOUS 2 BEDROOM with formal dining room, very large yard, walk to Balboa Park, 19 blocks from canyon. Stove & refrigerator. \$385. 295-4341.

MAUI BEAUTIFUL Hawaiian Island, new condo. 1 bedroom on the beach, a palm tree paradise, with a terrific view. Resident. 714-260-1550.

ON THE BEACH, 1 bedroom duplex, private, fenced yard, off street parking, new carpets, stove, refrigerator, consider pet, child unfurnished or furnished. 475-3772. Days: 284-5528 nights.

UNIVERSITY CITY 3 bedroom, 2 bath house, \$300 per month, includes refrigerator, drapes & water. 453-4881.

2 BEDROOM 2 bath apartment San Carlos, 5050 area, deluxe, all recreational facilities, covered parking, 1 block from shopping, street area. Joe 483-0940 or Gary 284-2082.

\$165-\$175 UNFURNISHED studios, clean, quiet, security building. People & plants only. References required. 234-0960.

NEW CONDO 2 bedroom, 1 bath, all built-in, refrigerator, fireplace, patio, washer & dryer, 2 reserved parking spaces, pool, access. Mission Valley. \$325. 453-4645.

PACIFIC BEACH apartment to share, 4 blocks from beach, fully furnished \$145 per month. 453-2324, best after 5pm.

PACIFIC BEACH, 1 1/2 blocks from beach, new 2 bedroom, 2 bedrooms 2 bath, fireplace. Also 2-2 bedroom, 2 bath new apartment, fireplace. 453-9622.

4 FEMALE ROOMMATES or family wanted to rent 4 bedroom, 3 bath house, fireplace, patio, no pets. \$350 per month. Answer 238-0311.

FURNISHED, 1 bedroom apartment for rent North Park area. Immediately available. Laundry facilities. \$200 per month. Ron 239-8623.

ALMOST NEW 2 bedroom duplex, stove, refrigerator, carpeting & drapes. 38th Street near University. \$775 a month. 453-3375.

1 BEDROOM HOUSE, 3031 Thorne Street, \$280. Close to park, bus stops, available immediately. 1-455-8660.

1 BEDROOM APARTMENT large, cozy, carpeted, unfurnished, 1 block to beach. All utilities included. No pets. \$395. 222-5818.

DEL MAR CONDOMINIUM for rent, 10-12 months, 2 bedrooms, 2 bath. Excellent location. Stove, refrigerator, dishwasher, fireplace, carpeting, drapes, swimming pool. \$475. 273-3077.

MISSION VALLEY condo, furnished model! 2 bedroom or 1 bedroom & den, 2 1/2 baths plus terrace, pool, jacuzzi, volleyball, tennis. \$450. 276-7400 agent.

NORTH COUNTY - need 1 bedroom cottage, duplex, large studio or share with 30th, business only, live, December 1st. 475-8255. medium dog. Charlie 578-5178 evenings or 453-2605-2445 days.

SEA COLONY condo in Point Loma, 2 bedroom, 2 1/2 bath, pool, Jacuzzi, tennis, fireplace & sunroom. Close to airport. \$475. 276-7400 agent.

CHULA VISTA condo, mint condition, 2 bedroom, 1 bath, private patio adjoining pool, new carpeting, drapes. Adults only, no pets. \$400 per month. 266-8224 x38 or 421-1550.

MISSION BEACH 2 bedroom, 1 bath, near 4 ocean, ocean view, 30th Street, new refrigerator, stove, water paid. \$375 per month & deposit. Dene 454-3106.

MISSION VALLEY condo 2 bedroom, 1 bath plus sunroom, pool, jacuzzi, volleyball, tennis. \$450. 276-7400 agent.

SENIOR CITIZEN needs live-in housekeeper. Room & board provided & vegetable salary. Jack 284-7115.

CONDO, New La Mesa, 2 bedroom, 2 bath townhouse, fireplace, view, furnished, pool. 292-3118 or 697-8653.

STUDIO or cottage, furnished, utilities paid, good North Park location. Near at. \$175. 286-7584.

NEW CONDO TO RENT 2 bedroom, pool, makes only furnished or unfurnished, Mission Valley area. 453-5444 after 5pm or evenings.

Grower Close-Out!

Large Encinitas grower goes bankrupt

THE FOLLOWING PLANTS MUST GO BY OCTOBER 11TH!



4" POT
CORN PLANT
ARROWHEAD
POTHOS
SCHEFFLERA
\$1.00

6" POT
BOSTON FERN
DONKEY TAIL
DRACAENA PALM
DWARF SCHEFFLERA
FICUS BENJAMINA
\$3.00

MUST GO BY OCTOBER 11TH!

the BASKET CASE

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

COUPLE WANTS to rent 1 bedroom house with yard near beach or North County. Call or Suite 224-6707 or message 223-4885.

2 BEDROOM HOUSE, cute, cozy, and north of Balboa Park. \$250 per month. 276-2200 or 281-0985.

WANTED: October 1, 2 bedroom house or apartment in Hillcrest/Mission Hills/North Park to \$300. Small child, references asked. 291-0238.

WILL SHARE big 2 bedroom view house. La Mesa, with terrace in exchange for rent or housework. Big yard, trees, fireplace, enclosed area. 450-7575.

2 BEDROOM 2 bath house, Fashion Valley. Pool, sauna, jacuzzi, many extras. \$450 per month. 291-1809.

\$450. NEW, BEAUTIFUL, HOUSE, 3 bedroom, 2 bath, family room, living room, dining room, "near all in Mira Mesa. Prefer couple, only OK. No pets. 276-8547.

MATURE WOMAN WANTED to share home in Poway. Lucille 226-6081 9-5.

GOLDEN HILLS, Cozy, court-style complex, 2 bedroom house with stove, refrigerator and much more. \$350. Also, 1 bedroom, \$210. 583-5814.

2 BEDROOM HOUSE, 3031 Thorne Street, \$280. Close to park, bus stops, available immediately. 1-455-8660.

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GARAGE FOR rent, Pacific Beach, easy entry access, storage only. \$40 per month. Available October 13, 458-8770 after 5pm.

\$400 DUPLEX, LAKESIDE, 3 bedroom, 2 bath, central air conditioning, double garage, common pool, near school, kids, pets OK. 222-1760 or 447-2150.

BRAND NEW CONDO \$425 per month, 3 bedroom, 2 bath, children OK, South Bay. 265-7772 leave message.

SEVERAL MONTHS sublet for rent, 582-3257. Furnished 1 bedroom apartment, all utilities including phone provided. Women preferred, near 2 business. Available soon. \$200 per month.

HILLCREST LARGE studio, furnished, clean, quiet on bus line. 3602 8th Avenue, Mr. Burg. 281-4524.

SMALL STOREFRONT Mission Hills, big traffic area. Leases \$200 no utilities. 299-1927. 291-1809.

1 BEDROOM FURNISHED duplex house, fenced yard, water paid, all conveniences. \$250 per month. 264-6537.

SAN CARLOS GREENS, 2 bedroom, 2 bath condo, approximately 2 miles from San Diego State University, pool, jacuzzi, sauna, adults only. \$400 per month. 296-4703.

ADULTS ONLY - 2 bedroom, 2 bath, children OK, South Bay. 265-7772 leave message.

DELUXE VILLAGE PARK townhouse 3 bedroom, 2 1/2 bath, 2 car garage attached, fire, 1400 square foot view, pool, tennis, dishwasher, disposal, laundry room, 9 unit security building, heavy soundproofing, 1100 square feet, smoke alarm, air conditioned, balcony, lots of closets and cupboards. Call 454-0133.

ADULTS ONLY - 2 bedroom, 2 bath, children OK, South Bay. 265-7772 leave message.

CONDO FOR SALE, 8000 sq. ft., no pets, no dogs, no cats, large, upgraded 3 bedroom, 2 bath, dishwasher, air conditioning, 2 miles from San Diego State University, pool, jacuzzi, sauna, adults only. \$400 per month. 296-4703.

ADULTS ONLY - 2 bedroom, 2 bath, children OK, South Bay. 265-7772 leave message.

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ADULTS ONLY - 2 bedroom, 2 bath, children OK, South Bay. 265-7772 leave message.

FASHION VALLEY area, Franks Road, by owner, condominium for \$97,000 2 bedroom, 2 bath, fireplace & balcony. Call for details. 465-0252.

INCREDIBLE, better option: New luxury condominium in La Jolla Village, tennis, racquet ball, sauna, etc. Option price in 1 year at current market value. \$150,000. 481-5644.

3 BEDROOM, 1 1/2 bath townhouse in spacious Pennington Village, University City. Private patio, pool, tennis, sauna, fireplace \$75,000. \$84,000. No agents. Jim 455-2432 office, 942-9337 home.

1972 MOBILE HOME, 12x60 with beautiful 10x24 addition in nice Lakeside park. Large yard, fruit trees, air conditioning, washer, dryer, carpeted, draperies, shed. Many extras. Must call 299-8291 or 444-5884.

MOBILE HOME 1977 Mission, 20x44, centrally located, beautiful adult park with pool and recreation room, super low space rent, 2 bedrooms, 1 bath, huge master bedroom, cooler, shed, porch, refrigerator, stove, mint condition 287-6278 evenings and weekends.

4 BEACH COTTAGES, low down, easy terms, North Park side by side, 2 bdr/100 lots with homes, Mission Hills, classic, 4 bed rooms, some view. Call Key Realty 222-0454.

4-2 BEDROOM HOUSE, near 40th and University, \$129,000, \$19,000 down, owner will carry ATOD, income \$12,500/year. Owners Agents: Bob 481-8154 or 436-8699.

BY OWNER, Pacific Beach deluxe 1 bedroom condo, 7th floor, ocean view, security, all amenities, principals only. 234-6415 or 274-0568.

\$537 HOUSE TRAILER for sale, excellent location in Lucinda park, 3 minute walk to Beacon's Beach, wood interior, patio, \$9,500. 753-1726.

SECOND TRUST deed on North Park residence face value \$51,000, all due in 3 years will discount to \$4,500. Yield over 15 percent. 583-3044.

I WOULD LIKE to buy a house from an owner who would help finance. I have excellent credit. 583-3044.

BY OWNER, NEVER been offered San Carlos condo, 1 bedroom, air conditioning, view, terrace, elevator. Third floor, quiet, all new drapes & carpets. Emergency sale \$61,000. 458-8353.

PARAMOUNT MOBILE home, 20x60, 2 bedroom, furnished, large living area, equipped kitchen, adult court, near outdoor pool, shopping beach, good Oceanview. \$24,900. 722-5371.

FOREST PARADISE 20 acre parcel with private lake, available by master Mr. Shasta No. Car or small down payment with no credit check. For mortgage loans only. 1 call financial Randy 239-3006 x17.

REAL ESTATE WANTED! Any house on property, 1024, 1034, or 114. Call any time! 276-7400 agent.

INCOME PROPERTY only 2 1/2 blocks from beach 8 cottages plus a 2 bedroom home on 100 x 140 lot. \$325,000. 276-7400 agent.

SALTON SEA LOT, \$5,995 or trade for ? 458-0827 or 273-7888.

OWNER'S CLAIREMONT 4 bedroom, 1 1/2 baths, patio, Queen's view, new schools, shopping. Save thousands by assuming FHA loan, \$488 month. \$30,000 down, \$90,000. 276-5320.

BY OWNER - Pacific Beach deluxe one bedroom condo, 7th floor, ocean view, security, all amenities, principals only. 234-6415, 274-0568.

\$632 HOUSE TRAILER for sale, Excellent location in Lucinda park, 3 minute walk to Beacon's Beach, wood interior, patio, \$9,500. 753-1726.

MUST SELL! Upgraded 2 bedroom, 1 bath. Large fenced yard, garage, \$55,500, \$7,000 down, assume new 12 month loan. East San Diego, by owner. 226-0700.

BRAND NEW HOUSE - North Park. Price reduced to \$87,900. Three bedrooms, 1 1/2 baths, fireplace, double garage, carpets and drapes. Drive by 3604 New Real Estate.

13 PLUS ACRES facing Pampas Blvd. near proposed airport, eradicate four parcels. \$395,000 net low down, CMC P.O. Box 8022. S.D. 90136.

FOR SALE OR TRADE 20 acres suitable for cattle, 10 miles west of San Diego, \$750 per acre, low down, owner will sell. 276-2200 evenings.

REAL ESTATE OFFICE opening in Mira Mesa. Four super people needed for The Home Office. 9-5. State Street, downtown before 2 p.m. Monday, Tuesday, Wednesday and Sunday. All late private party ads of 25 words or less require a \$5 late fee plus 20 cents per additional word.

LA JOLLA Spanish house & duplex, near Wind N. Sea Spanish 2 bedroom house near 2 bedroom duplex. Large lot. 268-0331. Agent \$256,000.

YOUNG COUPLE wants to buy a North County home or duplex with a 5 percent down payment and seller finance. 276-1074.

BY OWNER, San Carlos 1 bedroom house in quiet neighborhood. Very conveniently located near highway. 481-8154 or 436-8699.

SALE BY OWNER, San Carlos 1 bedroom, dining room, fireplace, patio, electric garage door opener, storage shed and lots of extras. 2602 Murray Road. \$68,000. 276-8214 evenings.

This issue in three sections

READER

VOL. 8, NO. 40, OCTOBER 11, 1979 SAN DIEGO'S WEEKLY

LOVE WITH A PROPER STRANGER



Illustration by Catherine Kanner

Nancy Beauchaine has a slender body, and she carries it erect, supple as a dancer. Nancy is discussing now she uses her body in her work as a sexologist. She is sitting in Hob Nob Hill, the Hillcrest restaurant, nibbling on homemade bread and talking about how it feels to take off her clothes with clients; how it feels to stroke and caress them, and on rare occasions, even to have sexual intercourse with them.

"I suppose that my approach is similar to a gynecological approach. When a gynecologist examines a woman, he feels her breasts, he prods her stomach, he litters

ally goes up inside of her. That's extremely intimate, but there's a sense of professional sex therapists harbors doubts about it. The concept of surrogates — individuals with whom sexually dysfunctional clients can practice sexual technique — has existed for decades, although for a long time only prostitutes filled the role. Pacific Beach psychologist Harold Greenwald, normally known for his research on call girls, says that for years he fielded requests from medical doctors seeking prostitutes to work with their patients who were plagued with sexual problems. But Greenwald says by the 1960s, sex researchers Masters and Johnson had publicized the use of "professional" surrogates, people specifically trained to work in a therapeutic setting.

If society as a whole might condemn that approach, even the limited circle of professional sex therapists harbors doubts about it. The concept of surrogates — individuals with whom sexually dysfunctional clients can practice sexual technique — has existed for decades, although for a long time only prostitutes filled the role. Pacific Beach psychologist Harold Greenwald, normally known for his research on call girls, says that for years he fielded requests from medical doctors seeking prostitutes to work with their patients who were plagued with sexual problems. But Greenwald says by the 1960s, sex researchers Masters and Johnson had publicized the use of "professional" surrogates, people specifically trained to work in a therapeutic setting.

By Jeannette DeWyze

(Continued on page 8)

Since September 28 last, drunken pickups by police in the western sections of the city have been a daily sight. The beach and from Clairmont to National City) have been brought to the Inebriate Asylum, where they are commonly known as Detrots—at Eleventh and Island, downtown. For the thirty days after the riot, the city's pilot program is going to try to keep most public drunken out of the streets. The police will contribute heavily to overcrowding and thus out of the criminal justice system. The police department's experts have argued for years, drunken Detrots belong away. The city system has merits that the police department has. The Detrots staffer, drunk—and will applaud, but it also has drawbacks that all involved must consider. The police are paying the way for a drastic change in the administration and use of the county's jail. The police are entering and the alcohol detoxification program, housed next door to the jail, will be used. Police officers in the western sector of the city were bringing to Detrots most drunken they picked up. The police department delivered to Detrots 1194 drunken. The ones they took from jail were generally those who were drunk and had no money. Due in part to the recent series of articles on the jail in the *Sun* *Deer* Union, which pointed out the overcrowding that was the inmate booked for 6477 (public defender, manager to others), local officials have been looking for a way to pay for the program. The new thirty-day program at the Detrots is a first. Another part is contained in a

letter written by Michael J. Hanscom to the board of directors of the city of Boston, dated May 19, 1990, at almost every line evidenced Sheriff John Duffy, U.S. District Judge John J. Siragusa, Police Chief Bill Kelenader, and about twenty-four judges. The letter suggests that the county had been "informed" of the facility where drunks could be held for twenty-two hours under the guise of "sheriff's detention." The letter also stated that the presence at the facility now and those admitted are held for only four hours. The supervisors of the facility were asked to see what happens during this thirty-day experiment before they assign deputies to the facility. The letter also stated as far as it was possible to do, the police would drop of drunks from the program as a condition of the county's request that the county's Detrox staffers report that the facility has changed drastically, as has the attitudes of the drunks themselves.

"We've been kinda ordered to bring everybody down to zero," said one of the drunks on Monday night, "and we will, until they see it doesn't work." The drunks were told that if they brought in two drunks the night of October 1. Both of the drunks had been taken to drunks had fought with police, and the police had been called with chemical Mace. Since these two were violent, they normally would have been taken to the county jail. The program required that they be deposited at Detox. When the police pulled up, the drunk who had been taken to Detox with Mace was quiet and cooperative, while the other one, handcuffed, screamed and swore at the police and the officers with the force. Rudolph Johnson, who works at Detox, refused to take the violent one

the drunk who stayed at Detox got abusive, went to the bathroom to wash the mace out of his eyes and then returned to the bar to tear a sink off the wall. The police were called back, and they took him in jail as well as the man who had been dropped off a drunk Monday night said that since the program began, he'd been "in there 10 times to see to press a violent person he'd fear off of just a few minutes after he'd been taken to the hospital." He said that he'd dropped that some night a violent drunk might walk out of Detox after they drop him off and go home, but he'd been told by two officers also said that when a husband is drunk and threatening his wife, they used to tell him jail but now they tell him to go home and "cover their own asses." It seems that a wife is usually reluctant to press charges against her husband because of just leaving the man free to continue his threats, the police said. "I've heard a lot of 'under 47,'" "There was a good example tonight," said one cop. "We picked up this guy who was screaming at Diego, out of our area who was pounding on his ex-wife's door with a razor blade point and screaming, 'I'm going to do it.' We didn't want to press charges, so we took him to jail on 47. If I didn't have a 47, I'd be downtown, we would have had to bring him here [to Detox], and he and for sure would have been arrested."

Somebody's really hanging their ass out for a lawsuit.

he drinks to Detox, the police have also had to change their procedure for arresting drunk drivers. "If you're going to get a warrant, that becomes necessary. In the past, police could take drunks to jail without getting a warrant," says Detox supervisor at police headquarters; now, they have to get authorization. So far, the police haven't had to get a drunk into jail; one at the station, then one at the jail. This has made some officers' lives easier, since the procedure is time-consuming, and it has compounded and inflamed a problem Detox had since it was small before the third-year experiment started. Because Detox's police procedure was so strict, officers couldn't simply walk away after the cops leave. Before October, Detox staffers would call for a police officer on a "walk-away," and in most cases the drunk would not go. But now, with the new rule, the police don't respond right away to calls from Detox about a drunk. "If you call a drunk who has left this month have not been recaptured or even hunted by the cops. And word got out this month that drunk were drunk in town, many among the regulars at Detox."

The attitude (for the drunks) is changing. "I've seen a lot of

Johnson. "The word's out. Before, you could threaten 'em with calling the police. Now the walk-aways just say, 'Call em'." In the past, the gentle coercion used by the staff at Detox to keep drunks there for four hours was referred to as "the velvet hammer," and county officials were very proud of its results. Now the drunks sense that the hammer has been excised from the velvet. Last Monday night an abusive detainee who had spent time in the Louisiana State Penitentiary walked out about thirty minutes after the police dropped him off. The Detox staffer on duty watched, helpless, as the T-shirted detainee walked defiantly out the door.

All of this apparently is making a case for deputies to be stationed at Detrox. But the county board of supervisors' alcoholism program does not act against the recommendations in Judge Conover's report. They feel the problem of the public drunk was being handled quite well before all this clamor to station deputies. The problem is a core of regular, harmless drunks who are hauled in (or come in voluntarily) to Detrox every day. The board has no intention of trying to get dry, there are also plenty of takers for the formal detoxification program. The county runs ten beds in all and is a comprehensive program for the drunk who has no other means of getting home. The county always filled to capacity, but it is voluntary. The county's countywide detoxification advisory board, which administers the Detrox programs, feels that turning out the county's alcoholism program would harm the facility's effectiveness in allowing alcoholics an environment in which they can learn the art of going straight. The board also believes that not every person arrested under dry out: some are a danger to others and need to be incarcerated for more than 48 hours. The board says this segment to be about ten percent of the 647F arrests.

- N M

Sam Jones has sold ice cream out of a truck for forty-seven years; he ought to know the secret of the business. He's sold ice cream across from the White House in Washington, D.C., he's worked just about every neighborhood in San Diego County, and for the last twenty-four summers he's been peddling his wares near the ocean. Now he confides that the secret of success is location, and he's staked out one of the best spots for selling ice cream in the entire world: at the very head of the cliffs which wind down the trails to Black's Beach.

Sam parks his battered Carnation truck at the very head of the main "Broadway" trail, and the tourists who

stream by eye him suspiciously. Though he knows that most folks hold a low opinion of ice cream sellers, he does little to erase the stereotype. His yellow and white baseball cap is stained with ancient brown streaks of sweat and grease, and the brim shades a face deeply creased and reddened by the sun. Sam often wears one of the old Nude Beaches Committee T-shirts, one of those which show a naked man and woman walking together. He also wears blue jeans and mismatched shoelaces, one green and one brown.

Strangers see a big man, bloated at the middle, with crooked teeth, who looks a little dim-witted and maybe even mean. On their way down to the ocean, they rarely pause to buy anything from him; but on their way back up, they flock to him like communicants seeking their priest on his altar. The return hike leaves them panting and sweating and it cakes the seaside grit to their skin. The cool and bracing surf is a long way behind them; ahead stretches the dusty oven of a parking place. When the tourists crest the cliff top, they look at Sam as if he were a desert mirage; the regulars greet him lovingly, as an institution.

They know that during the summer they can find Sam here seven days a week. Because he owns his truck, he has to stock it himself, so he leaves his Clairemont apartment every day about eight o'clock, then visits the Carnation factory on 15th and Avenue 10 in downtown, and Foremost Foods on K Street, and the Tropical Ice Cream Company on National Avenue. He makes it to the cliffs in La Jolla about ten. He stays until the crowds thin out, usually six or seven o'clock on weekends. This location is so good that now Sam leads the good life. Although he puts in eighty to ninety hours of work each week, he still manages to take off six months every fall and winter. Just this week he and his wife departed for their Utah

farm, but Sam says he'll be back the first weekend in April, after all. Ice cream is his life.

Selling it is the only thing he's ever done, except for the four years he spent in the Army during World War II. He grew up in Washington, D.C., at Scott Circle and Sixteenth Street, and he started selling ice cream when he was still a teen-ager. He finally settled into Lafayette Park, right across from the White House, when Herbert Hoover was president. The ice cream man saw Roosevelt move in, and Truman, and Eisenhower, but he says he never sold ice cream to any president. He recalls only one "historical encounter with 'an old duffer who used to come to the park often. His name was Bernard Baruch. Know who he was?" Sam asks. "Was an adviser to presidents."

He says he discovered another gold mine in 1960

1997, 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, 26

A black and white photograph of a man and a young girl. The man, on the left, is wearing a baseball cap and a dark shirt. He is smiling and holding a small object, possibly a piece of food or a small animal, in his hand. The girl, on the right, is wearing a light-colored long-sleeved shirt and dark pants. She is also smiling and looking at the object. They are standing in front of a dark, textured background, possibly a wall or a large piece of equipment. The lighting is somewhat dim, creating a candid, intimate feel.

Sam Jones

when developer Irving Kahn built the very first houses in University City and invited curious San Diegans to troop through and judge his newborn community. "I set up at the corner of Regent and Grand and got a lot of people to come out for my truck with the ice cream they bought." Sam remembers one hostess at the development named Suzanne, who went on to become Miss California. And Sam was first runner-up in Atlantic City. . . . I still see her in commercials now and then." That season also brought the ice cream man business from Karmali to Sam. "I'd go to the ice cream to see me on Sunday mornings in this big Cadillac limousine with a Mexican chauffeur, and he'd eat two ice cream cones. That was his breakfast. That's the way it was."

In 1975 Sam finally relocated from La Jolla Shores to the top of La Jolla Farms Road, where he alternately laughed at and disapproved of the inconsiderate hordes who crashed through the elite neighborhood on their way to enjoy the nudity then legal at the beach. He recalls witnessing one elegant dinner party staged outside one of the mansions. "Dudes were arriving in Mercedes and Rolls Royces every minute or so, and the ladies were in long dresses, and there were servants all over the place. And behind every bush or two there was a nekkid Marine dressing. I had to crack up!"

He moved to his present site when the person who formerly ran a catering truck there bought a 7-Eleven store instead. Now the ice cream man can still gaze at the opulence of La Jolia Farms in

the distance. He points out the aquarium-roofed city palace built by Royal Inks of America, founded Earl Gaglioson (on the market now for \$10 million) and the newer residence of developer George Pardee. Sam sympathizes with the property owners' resistance to the beach nudity. "They've got a lot of money in those places," he says, "and they don't want a lot of bothersome on relief running through their property—especially in the nude." He says the status quo now (nudity is legally banned, but many users still shuck their clothing on the sand) has worked out well. Regulars fastidiously protect the beach, and Sam adds that he's seen only three nude bodies on the cliff top in the last two years. He's visited the beach himself only four times in the past year.

century. "I went over to the beach from La Jolla Shores one day, and I walked down the road at La Jolla Farms one day, and I've been down the cliff here twice."

He is content, instead, to take in the panoramic ocean with an occasional approving glance. The weather fascinates him more than any water activity. For years he has recorded temperature and cloud conditions along with his day's receipts. So he can judge without skipping a beat that the last three months constituted a meteorological nadir.

"Thirteen out of the fifteen

weekends were bummers — at least one day was cloudy. We hit over a hundred degrees one weekend in July and we had a good Labor Day, but that was all the good you could say about it." Sam says that "1960 was also a bummer; 1973 was what they call a gray summer. We had a lot of fog coming in that year. The best summer I ever recorded was the summer of 1969; we had clear weather and I had a good spot on the beach with no competition."

The regardless of the weather, the tourist trade slumps in the first week of September, one reason why the ice cream man and his spouse have headed north annually. Sam says they lock up his ice cream truck, park it in the garage, and they merely close up the apartment near Sharp Hospital in which they've lived for twenty years. From the Utah farm, Sam sometimes travels to New York, and he and his wife check into the Plaza Hotel and just walk all over Manhattan") or to Houston, where Sam's nephew Gifford Nelson backs a New York City taxi cab. Dan Pastorini, then after a while Sam finds himself watching the soap operas and talking back to the news anchor. "I know it's time to head back. Even though he'll be sixty-five soon, he recalls at the mention of retirement. "I meet people here all the time from all over New Zealand and I just have to explain his long hours and devotion. "I meet people from Norway and Sweden and Switzerland and New Zealand and I just have to explain to them and sell them ice cream."

– Jeannette DeWyze and
Neal Matthews



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Gray Matter

An article in the October 4 edition of the *Reader* failed to adequately reflect the essence of comments I made to the writer regarding city council candidate Steve Witman ("City Lights"). As a result of what I consider to be the writer's unusual, if not unprofessional, journalistic approach in this story — particularly with respect to the manner in which he attributed statements to me as president of the San Diego Taxpayers Association — I take this opportunity to set the record straight. As a journalism graduate myself, as a former staff writer and day-news editor of the *Madrid*, Spain, bureau of UPI, and as a professional news reporter for seven years, I believe I have the journalistic credentials to merit these observations.

The writer of the *Reader* article regarding candidate Witman clearly chose only those comments I made during his interview with me which served to support the writer's predetermined conclusions. Further, the writer of the article chose to omit statements I made which may have been detrimental to the slant he placed on the article. To take a compound sentence which includes two different thoughts, the latter thought explaining the former, and then to omit from the story the explanatory portion is, for example, poor journalism.

The interview centered on candidate Witman's use of the term "leader of the Taxpayers Association." The writer of the article quoted me correctly in saying, "If you're getting at a dictionary definition of a leader, I don't think so." But I said — and this was omitted by the writer — I would have recommended that Mr. Witman say, instead, that he is a member of the Centre City Committee of the Taxpayers Association. I also pointed out to the writer of the article that I consider candidate Witman to be a leader in his own right, whose interest in and contributions to the Taxpayers Association have been of real value to the taxpayers group. He also failed to mention this.

Finally, I take issue with the overall tone of the article. It is clear to me that the writer of the article took it upon himself at every turn to buttress his own inclinations concerning candidate Witman by seeking out and playing up, in a disproportionate manner, the comments of some whose strident criticisms of the candidate merely reinforce my concerns about the article. For example, in the article apparently

Mr. Sweetwood of Del Mar believes one must be a member of COOL (Committee for Offshore Oil Leasing) or be in contact with COOL. That's like saying a person must be a member of the Taxpayers Association to be against higher taxes. Sweetwood was granted considerable space in the article to rail against Witman for never contacting or offering to help COOL.

Letters

Steve Witman, candidate for city council, is eminently capable of speaking for himself on these and other matters. As a concerned citizen, as a supporter of Steve Witman's campaign for city council, as an individual who happens to serve as president of the San Diego Taxpayers Association (which itself does not endorse, support, or oppose political candidates), I wanted to take this opportunity to express my personal views on the *Reader* article in question.

Edwin J. Gray
San Diego

Gerry Braun replies:
My notes show that the two statements Mr. Gray thought were part of a compound sentence were made minutes apart in response to separate questions. During our interview, Mr. Gray did claim that Mr. Witman was a leader of sorts, but I omitted it from the article because, as in his letter, Mr. Gray failed to support that contention with a single example.

A Salute To Bob

What character and dignity Bob Ders evaded in his article "The Last Rewrite" (September 27). Without whining in complaint, he managed to document his bittersweet decision to leave that "Pap Factory of Publishing," the *Evening Tribune*. I'd like to thank him for leaving. His mother should be proud of him. He's exercised those qualities parents have always hoped their children will have: uncompromising principles and disdain for complacency. I salute his self-respect and wish him every opportunity that is possible outside a sleepy, narcissistic town which borders not

on Mexico, as has always been thought, but on hedonism.
Christine A. Meyer
San Diego

Science Faction

In the October 4 *Reader*, two of the letters bemoaned not having another daily newspaper in San Diego devoid of bias and cover-ups. May I suggest a daily newspaper which is obtainable at some newsstands downtown and also in La Jolla and Coronado, and which I have always found to be completely unbiased and objective in its reporting.

It is of general interest to all ages, ranks among the top ten newspapers in the world, gives an impartial presentation of the news, and is dedicated to the public. I am referring to the *Christian Science Monitor*, which is not a religious newspaper, and which adheres to the finest standards of quality, integrity, and judgment.
Anne O. Fraser
San Diego

She Garners Articles

I read with great interest Greg Kahn's review of *The Rockford Files* ("Local Events," September 27). I found his critique accurate, his comments perceptive, and was pleased with his choice of Angel's hit-man scam as an example of Stuart Margolin's characterization, since this was one of the episodes I wrote last season.

Assuming that the *Reader's* Los Angeles circulation is somewhat limited, I'll make sure that the producers get a copy of this edition. Janina Bartlett collects articles on the series and I know she'll be happy to receive one which is so flattering to her personally.

It's always nice to find another fan of the show, especially when he's also a critic.
Rogers Turrentine
Encinitas

Did A Few Lines

Just a few lines to let Eleanor Widmer know how much I enjoy reading her columns in the *Reader*. I thought the September 27 column ("Victorian Spoils") was a reporting gem.

Being a comparative newcomer to San Diego (four years) from Chicago, I miss what I would call the lack of interesting food.
Arthur Basoff
San Diego

They Could Dig It

For the past several years I have been reading Eleanor Widmer's columns and trying to keep my peace. However, her review "Victorian Spoils" has finally added the proverbial straw

on Mexico, as has always been thought, but on hedonism.
Christine A. Meyer
San Diego

I refer to the sentence: "The maître d' told the male in our party to sit between the two women, as if we were some nineteenth-century dirt farmers who had to be instructed."

My ancestors were eighteenth-century dirt farmers, nineteenth-century dirt farmers, and were and are twentieth-century dirt farmers. As dirt farmers we have held as few as forty acres of land and as much as one million acres of land. We have produced some notable bankers, lawyers, and politicians, including a couple of presidents of the United States, an associate justice of the U.S. Supreme Court, and a U.S. senator.

I have been a dirt farmer as well as an editor-publisher and an associate professor of hotel and restaurant management. I am still active in the business and maintain a voting membership in the National Restaurant Association.

Frankly, I do not believe the nasy, petty, opinionated Widmer to be any sort of expert on dirt farmers of the nineteenth or any other century, and in my professional opinion I do not believe the fact of having grandparents who failed in the restaurant business makes her judgments on the food service establishments of this community in any way viable.

Robert C. Carver, Chairman and President
Carver Farms, Ltd.
San Diego

I Left My Art In San Francisco

Okay, Jonathan, so television is not the best-voiced medium through which I can experience the real essence of opera. Through the Tube Ducky," (September 27), and so now I am aware of all the imperfections and how "the PBS La Gioconda is light-years away from the San Francisco Opera's La Gioconda."

Just like the price of season opera tickets is light-years away from my own student budget entertainment allotment.

Now that television opera has sparked my interest, I would love to experience a "true transformation" of my own sensibility — so how about taking me to this season's San Diego Opera, or, better yet, fly me up to San Francisco for a "give" night at the War Memorial?
Lizanne Whitlow
San Diego

Sure Bust

Request that you urgently correct misinformation in article of immigration ("Matthew Alice," September 27). An individual who has been here for over six months on a visitor's visa is probably out of status and thus an illegal overstayer, subject to deportation.

He should at once contact a competent immigration consultant, Legal Aid, or an immigration attorney — not the Immigration

(continued on page 18)

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

While standing in the license renewal line for an hour and a half the other day at the Department of Motor Vehicles, I realized that this mundane chore is one of our society's great levelers. Everyone — Paul Bloom, Dr. Thomas Day, Don Corvelli — must stand in line at the DMV in order to obtain a license. Am I right?

Sara Kusura
Mission Beach

By its own regulations, the DMV allows nobody to dodge lines, but in practice some people can take cuts. Much to the DMV's credit, the department ignores the rules sometimes to allow the handicapped, the faint, or the elderly to advance to the head of a line whenever it becomes apparent that such a person can't wait as long as everybody else. At the Hillcrest office of the DMV there is a table in front of the supervisor's desk where the excepted people are brought to conduct their business sitting down. "There's no written procedure or anything on when you bring people to the front of the line," said a spokeswoman for the DMV in Sacramento. "The only hard and fast rule is that everybody has to come down to the office to do their business. I had somebody ask if the department had a mobile unit to make house calls for taking the picture on a license. I told him no way."

The manager of the office in La Mesa said, "I suppose there's some way to beat the system — by sending a look-alike to take your place in line — but if there is, I've never seen it. We treat everybody the same, and we don't like the lines ourselves because they're hard on everybody." This manager tells people who telephone ahead of their visits that the best



time to avoid a crowd is at 8:00 a.m. But some mornings — he can't say why — it's crowded even then. The worst time to visit is during the lunch hour. The new DMV office on Derrick Drive in Clairemont (north of the FedMart shopping center on Genesee Avenue) stays open till 6:30 p.m. every Thursday. Having opened in April, it is the newest DMV office in the state and the only one with a plan to eliminate standing lines. Everyone will take a number and have a seat while waiting to be called to one of the service windows. Persons taking the written test for a driver's license will sit at tables instead of having to lean at those blue-green stand-up desks that furnish the office at present. The new furniture has not yet arrived. The public

will have to wait three or four more months for the standing lines to be eliminated. The consolation of waiting at the DMV is the chance of meeting some famous person who can't avoid waiting either. Not long ago I met someone in line who looked remarkably like Joan Didion. (She resembled the photograph on Didion's latest book, *The White Album*, which I'd gotten for my birthday.) I introduced myself and she said, "I had better tell you what I am doing here. What I am doing here is trying to pass a test that corresponds, in some totemic way, to everything in California that I have been taught to believe in. To say that this line is in some way better than the Eight-Items-Or-Less line at the Mayfair in Hillcrest is beside the point. The point is

this: the Eight-Items-Or-Less line at Mayfair may appear to be going somewhere, but this line, the line at the new DMV office with its Bang & Olufsen exterior and its immature landscaping, is the line that leads to a driver's license, which by extension is the line that leads wherever we are going."

Dear Matthew Alice:

About two years ago I purchased a .22 caliber derringer made by High Standard Manufacturing Company. I had used the gun only once, firing twenty-four rounds, when the trigger jammed. I tried to get the gun fixed but was told that the company that made it was going out of business, and that I wouldn't be able to get the three parts I need to have the gun fixed. All I have to show for the ninety dollars I spent is a bagful of parts. What can I do?

K.E.T.
San Diego

Write or telephone the company to ask where you can still buy parts and service. The latest address was 1817 Dixwell Avenue, Hamden, Connecticut 06514. I'm told the company still has an office open in East Hartford, Connecticut; the number is (203) 289-9531.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80603, San Diego, California 92158.

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- ☐ Are you analytical?
- ☐ Do you have a high degree of integrity?

If you have answered "yes" to all of the above questions, you are quite special. Few people can say as much. If there are some "nos" don't be discouraged — you may still qualify. However, these are some of the attributes that are found among the more successful practitioners in the legal profession.

- And to continue...
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- ☐ Is your income growing at a satisfactory rate?

If you have answered no to one or more of these questions, you should do some further thinking about yourself and your career. LAW may or may not be the solution, but it is time to evaluate yourself and consider your options.

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LOVE WITH A PROPER STRANGER

(continued from page 1)

Use of them and debate over their merits has been more cautious in San Diego than in larger cities such as New York and Los Angeles, but recently the subject has crept out of the shadows. The San Diego Society for Sex Therapy and Education has announced plans to focus for the first time on surrogate training and therapy at its annual public workshop (to be held October 27 at San Diego State University), and a few weeks ago members of the professional association packed the Casa Del Prado in Balboa Park to listen to Aalsaa Lee Bellmore.

Bellmore is a surrogate from Los Angeles. She works full-time at it, and she's almost an archetype. She is about forty years old, poised, outspoken, and curvaceous. At the recent therapists' meeting, she dressed expensively, she looked professional, if a trifle hard. She mentioned frequently, not clearly joking, how great she is in bed.

Bellmore says her childhood helped prepare her for the work, home was a "sex-positive" environment in which her parents were openly, physically affectionate. She says that when she returned to college at thirty-five, she read exhaustively about sex research, and when she heard about the use of surrogates, she decided she was cut out for the work. Another surrogate who wanted to retire trained Bellmore and transferred a number of clients to her; in the two years since then, others have come to her from physician and psychologist referrals.

Now she works in a spare bedroom in her home near Culver City, accepting up to six clients a day and charging fees which range from thirty-five to fifty dollars per hour-long session. Clients have stayed with her from four weeks to up to a year. She told the group that she starts out unsuitably. "You don't just drag them off

and jump in the sack. That doesn't work." She argues that her work differs from that of a prostitute in that prostitutes lack her training, her goal of helping clients to overcome sexual problems, and her resolve to "wean" them quickly. She basically uses techniques developed by Masters and Johnson, but she qualifies that. "I find that when I'm interacting with a client on a very personal level such as sex, being clinical is very difficult for me. I don't think it's just a mechanical process. I think it requires a hell of a lot of togetherness and a lot of real knowledge of yourself."

Bellmore told the group that she's never rejected a client simply on the grounds that he turned her off. Clients have ranged from virgins who've suffered "with more of a social than a sexual dysfunction," to men with specific dysfunctions such as premature ejaculation and impotency. She scoffs at the notion of telling clients not to "get involved" with her. When clients fall in love with her, and they often do, "I acknowledge it," she says. "And I tell 'em I'm not going to do anything about it. If they want to be in love with me for an hour or two a week, that's fine. I've never had any problems." Just remained this past July, Bellmore claims that her own husband, who's aiming for his doctorate in sociology, views her work as being no different from any other job. ("We've always had an open relationship.") Her eighteen-year-old daughter has accepted the surrogate work, but her twenty-two-year-old son has had misgivings.

Bellmore acknowledges that she's an anomaly in one respect — most of her fellow surrogates shrink from publicity, a situation which also holds true in San Diego. The professional surrogates' organization, IPSA, counts no San Diego members, and both surrogates and the therapists who using them generally refuse to talk to outsiders. In the course of preparing this article, about a dozen local counselors who work with surrogates were contacted, as well as six individuals who have worked as surrogates, and all refused to be interviewed, even under conditions of total anonymity. So no one knows how many San Diego surrogates there are, yet clues to their presence abound. Martha Graner, for example, is one counselor who expresses fundamental doubts about the widespread use of surrogates, but she admits that she and her physician husband had a client use a surrogate successfully on one occasion. Graner says at that time her La Jolla office received a flurry of calls



Beverlee Marks

from other would-be surrogates, all professional women with a variety of academic degrees.

Gordon Clanton, a San Diego State University sociologist, is the current president of the sex therapists' society, and he expresses frustration over the secrecy. Clanton helped to arrange Aalsaa Bellmore's recent talk in the hopes that it would bring the subject out in the open. He was disappointed. "These people [the local therapists] are my friends and I'm the president of their organization, and they still don't talk to me about it." But he understands clearly the reasons for the silence.

First, the professionals themselves disagree over the legitimacy of using surrogates. "Ten years ago, if you were to ask the same therapists about the place of masturbation and masturbation training, you might have gotten the same response as you get now regarding surrogates," Clanton says. Secondly, he estimates that "at least a fourth of the adults in the United States are still unconcerned Victorians. Any mention of sex in a positive frame-work is actively offensive to them."

Clanton asserts that "falling-in-love ideology" (the concept that every person has one perfect mate and sex partner whom one ought to marry) is stronger in America than anywhere else in the world, and "the use of surrogates goes directly against that cluster of beliefs." He points to the experience of Mary Calderone, the seventy-five-year-old director of SIECUS, the Sex Information and Education Council of the United States, which for the past twenty years has battled to install sex education in public schools. If people still attack her, the sociologist asks, then what are they going to say when some bearded California sex therapist, who wears his shirts open at the neck and has a gold chain, gets up and says people should have sex with other people who know how? He concludes, "If you're a therapist, a licensed professional who's making a good living, and you're using surrogates in your practice, then telling the world about it can only result in trouble. If you say to the general public or the press, 'I put people in bed with other people to have sex,' at least some of the people are going to go on the offensive against you."

Photograph by John Carr



Nancy Beauchaine

Beverlee Marks is an exception; she openly defends hands-on therapy. She is director of the Center for Sexual Education, an enterprise devoted to the examination of various sex-education activities. It is lodged in rambling quarters in a Hillcrest residential neighborhood where Front Street leads into Maple. Even in the center's front office, you can tell that touching has a high priority. People hug a lot, not with gladsit squeezes and pocks on the cheek, but with full-bodied embraces that can consume the better part of a minute. Marks, who has a master's degree in counseling psychology, practiced as a counselor here for seven and a half years. She began drifting into sex therapy research about 1976. It began when she worked with Bryce Britton, a San Diego high school teacher. Concerned with the women's movement's emphasis on increasing sexual fulfillment, Marks and Britton organized experimental seminars at the Front Street facilities which they called "The Sensuous Woman." They had women bathing in rose petals, wearing robes and black masks, participating in sensual rituals, and trying "to re-acquaint

each woman with the goddess in herself." Pleased with its reception, they tried a male variation called "The Sensitive Warrior," and a series of "sexual enlightenment experiences."

Out of these groups, Marks says, she developed the concept of using "sensual guides," trained individuals who could literally show others how to expand their sensual vocabularies. Marks trained her first group of such guides three years ago (Nancy Beauchaine was one of the four participants), and since then Marks has instructed thirteen others. Eight of the seven, including Nancy, now work on a regular basis with center clients. "The sensual guide is an educator, a lecturer, a friend, and a lover," Marks says.

When people come to the Center for Sexual Education, Marks or Beauchaine first screens them and prescribes a program which generally includes five to ten sessions. Clients normally have one session with a therapist (usually Marks) for every two to three sessions they spend with a guide, and Marks stresses that the entire therapy is planned and supervised tightly. Over the years, Marks has evolved away

from the notion of "curing" particular sexual problems. Now she talks in terms of "releasing energy blocks," and propounds that any person, no matter how sexually satisfied, can enhance their sexuality. "If you talk about dysfunction and problems, that's what you get — more dysfunction and problems," she explains. "By focusing on the dysfunction you invite someone to be a patient."

Guide sessions usually take place at the center. "It's a professional space," says Beauchaine. "I think it's really important to get people over their programming about massage parlor and brothels. Here, at the center, there's a receptionist; it's a corporation. It's a matter of credibility." Guide sessions generally last seventy-five minutes each and cost seventy-five dollars; the hour-long meetings with the therapist cost sixty dollars. Beauchaine is the only guide whose work revolves around the center full-time. (She is Marks's close working partner, and does a range of other jobs besides the guide work.) Among Beauchaine's fellow guides, both male and female, are a biologist, a nurse, a computer programmer, communications

and exercise specialists, and a builder and developer. Marks labels all of them sensual guides rather than surrogates because she says most surrogates work individually as "free-lancers." She emphasizes that her guides, in contrast, take part in a team approach that always involves the therapist and occasionally calls other specialists such as massage experts. Furthermore, Marks says that all her guides go through twelve weeks of basic training and ongoing instruction in everything from communications skills to "erotic psychodrama."

Why urge a client to work with a sensual guide rather than his or her own sexual partner? Marks answers that some people simply don't have a partner, while others have partners who are emotionally alienated or even bent on actively sabotaging the relationship. She adds that some couples do work together with the guides, and still others choose to work only with a therapist.

Beauchaine tells of one case, for example, in which a married couple refused to use the guides. It involved a young woman who could have orgasms by herself, but not with her husband. "She would not surrender to him because that was her way of not being controlled and of controlling." First Marks had the married partners agree to an absolute ban on sexual intercourse, but had them instead practice a range of touching, kissing, and caressing exercises. "And the wife loved it!" Beauchaine says. When Marks finally told the wife to take charge of the intercourse with her husband, the therapy fell apart, however. The husband found it very difficult to let his wife be in charge. In the frustration that followed, the marriage dissolved. "This was a case where it might have been best if they both would have worked with guides," Beauchaine contends. "They could have broken the old patterns with another person."

On the other hand, the work with guides doesn't always translate to the marital partners, as Beauchaine discloses was the case with one very young couple who sought help from the center. Beauchaine says the husband always ejaculated prematurely and the wife wanted to see him correct the problem, but she was also very traditional and conservative. When the treatment called for her to have intercourse with him in the female-astride position to allow him to learn a crucial relaxation technique, she refused, adamant that such a position was unfeminine. Sex didn't ob-

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LOVE WITH A PROPER STRANGER

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ject, however, to his having intercourse with Beauchaine to learn the technique. "The first time we had intercourse," Beauchaine recalls, "he really got it. It's a simple matter of technique, and he just went out a whole new man." Unfortunately, the new man found that he needed to practice the technique with his wife, but she continued to resist assuming the required position. "So we finally dismissed the case," says Beauchaine. "It was an

impasse." Both Beauchaine and Marks note that the sensual guides have actual intercourse with clients only rarely—in maybe ten percent of the cases. Marks estimates. Indeed, a major goal of the guide work is to de-emphasize intercourse, to teach clients that it's just a small segment in the spectrum of sexual expression. "We do sensual massage, sensual caress work," says Beauchaine. "You caress their hands, their face, their feet, and you find that these parts of their bodies haven't been touched in years. The point is to let them get back into their bodies. And when you do that, fucking takes on a whole new meaning."

Beauchaine manages to strip the word "fucking" of any shock value; she uses it as if it were a technical term which describes a very specific action, and she discusses the explicit nature of her work with all the dignity of a medical practitioner. A

La Jolla resident, her background is in communications, a subject she taught for several years at Mesa College. She argues that her transition to sex education followed naturally from that work, "because, after all, sex is communication. Sex is a message system." After taking Marks's sensual woman seminar in 1976, Beauchaine began leading women's support groups. But when Marks's associate, Bryce Britton, left for New York and Marks asked Beauchaine to assist with the participatory sex therapy, Beauchaine recalls, "I was scared to death of working with men." Raised on the notion that men are the sexual leaders, Beauchaine quaked at the thought of assuming the authority role. She also doubted her ability to work with people in such a sensitive and vulnerable area. Nonetheless, she says, "I really wanted to get in there and go with it." So she took a few crash courses in sex therapy, read extensively, and plunged

into the work. In contrast to Aalsa Lee Bellmore's liberal childhood, Beauchaine says her own family upbringing was "quite the opposite." She says the attitude toward sex was negative, almost Victorian. She got a degree in drama and speech at the University of Oklahoma, then several years later she became a Navy wife. She and her husband had twin children and thirteen years of marriage in the classic mode: conservative, traditional, and monogamous. Then, with a divorce four years ago, Beauchaine's world fell apart, and from the ruins she began the shift that eventually became a 180-degree change in her attitudes. By the time Marks invited her to try the guide work, she says she didn't have to overcome any feeling that the hands-on work was akin to prostitution. "I've always had a real sense of the profes-

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After the Battle



David J. Partington, Len Whitaker

CHRISTOPHER SCHNEIDER

No matter what our opinions about the rightness or wrongness of America's involvement in Vietnam, it's easy for us to be united in our sorrow over the tragedy of the multitude of lives lost there. Director Miles Foreman and playwright Michael Weller must have been aware of this when they turned *Honor* into a movie; they very cannily removed all the specific and contentious politics from the play, replacing them with an emphasis upon the war's overwhelming human loss—a loss which reaches us at a level beyond ideology. We need to be reminded of this loss. Isn't it a sign of such a need when a play like Jack Heifner's *Vanities* (which I reviewed here a few weeks ago) trivializes this national tragedy, using it as an excuse for a cheap joke at the expense of one of its protagonists? It was this aspect of *Vanities* that I found most offensive. And I was astonished at the way the audience (at least of the performance I attended) countenanced it, taking this to be one jolly laugh among many.

Tom Cole's *The Medal of Honor* Ring, which is being staged by the Southern

California Black Repertory Theater through October 21, recalls to us the time in the early Seventies when we were still fighting in Vietnam; it also shows some of the effects upon individuals of our involvement there. Actually, Cole's play only takes up the second half of the evening. The first half prepares us for the play by re-creating 1971, so that we can get a better sense of the issues and concerns of the period. This is done by showing us a typical television news program. The man and woman anchoring the show (played by Ken Stresevic and Carol Davis) read us the stories of a typical day's events, starting with a report of Vietnam veterans throwing down their medal of honor upon the steps of the nation's capitol. Their delivery as they read this, as well as the usual stories about sports and petty crime, is in the typically bland, placid "anchorman" style. The only time either seems involved in what he or she is saying is when Ms. Davis reads a heated editorial denouncing the use of marijuana. She seems in total agreement with the editorial, not even finding slightly funny the statement that to use marijuana is to give yourself a "chemical lobotomy."

In place of advertisements, five perfor-

miers who are sitting on stools in the audience read letters home written by soldiers fighting in Vietnam. At first the tone of the letters is happy and inspired. But we gradually begin to hear, as one letter follows another, their disillusionment with what they are doing and their disgust with what they see.

The play itself is based on the story of a real man, Dwight "Skip" Johnson, who was awarded the medal of honor in 1968. Three years later, he committed himself to the Valley Forge Army Hospital for psychiatric treatment. We never do learn of his stage equivalent, D.J. Jackson (played in the current production by Len Whitaker), committed himself to the hospital or was committed by others; the audience only knows that he is there because of severe emotional problems. After having been personally awarded the medal of honor by President Lyndon Johnson and being nationally feted, Jackson became emotionally immobilized. He wouldn't leave his room; he became blank, like a zombie. This was a result of his having been universally praised for doing in battle what he was always taught was horrendous. Jackson is filled with horror and agony at this reception, and suffers as well from a visceral fear that he might again be capable of committing such acts.

The larger part of *The Medal of Honor* Ring consists of a consultation session between Jackson and his doctor (played by David J. Partington), a prominent Jewish psychiatrist who has flown down from New York to Valley Forge to help him. Jackson, now that he is in the hospital, is in no danger of becoming a zombie; thanks to the presence of the doctor and the hospital staff, he now has a convenient object for his hatred and he needn't be afraid of releasing it (as he was with his family). He starts out with an antagonistic attitude toward the doctor, but they eventually come to an understanding.

Jackson and the doctor learn that both of them share the grief of being a survivor. The doctor was born in Poland, but he was studying in the U.S. when his family was taken away to the concentration camps. Jackson was in a single tank throughout most of his time in Vietnam, sufficiently long for the other members of the tank's crew to become like a family to him. Then he was transferred to a different tank, and the next day all the members of his old crew were killed. Jackson was so overwhelmed by this that he jumped out of his new tank and single-handedly killed

twenty Viet Cong, using his rifle to beat them when he ran out of ammunition. It was a hysterical act, virtually asking to be killed along with the rest of his "family." The war is, however, instead he received a medal for his valor.

Cole doesn't follow up this implied connection between the slaughter in Vietnam and the Holocaust; we only learn this little bit about the doctor's life in order to see that he is genuine in his sympathy for Jackson. Jackson is the one at the center of *Medal of Honor*. His only real reason for the doctor's presence in the play is that through him we get to know Jackson. The doctor might as well be one of those consultants we prevalent in eighteenth-century drama.

The Medal of Honor Ring is effective both as theater and as a means of informing the audience about what it felt like to be fighting in Vietnam. Despite this efficiency, however, Tom Cole's writing is somewhat artless. His characters don't have speeches; they have simple, informative lines that tell us what the author wants us to learn. The clarity of these lines is admirable, but this virtue becomes a vice in Cole's tendency toward overexplicitness in making his points. In order to make sure that we understand what we are watching, Cole has the doctor constantly giving explanations. The doctor says things like, "You felt it was wrong that your friends died and you didn't, so you became emotionally dead to make up for it." The language of such explanations is flat. No matter how apt the point might be that the playwright is making, to be shown with explanations in a form like this is about as exciting as being fed pre-masticated food.

Given that his part is filled with lines of this sort, it's a marvel that David J. Partington makes the role of the doctor as interesting as he does. The role of Jackson, however, gives Len Whitaker no such hurdles. Whitaker is very witty in his readings when Jackson is baring the doctor. He's also adept in the way he shows Jackson's instantaneous changes of mood.

The Medal of Honor Ring is awkward in spots, but what it has in place of sufficient interest that it's easy to weather the awkwardness. Frankly, I preferred it to any number of slick shows I could think of. Its moral and humanistic in ways not necessarily present these days, and that surely must be worth something. *Medal of Honor* is a fine show, even in those moments when it isn't exactly what you'd call good.

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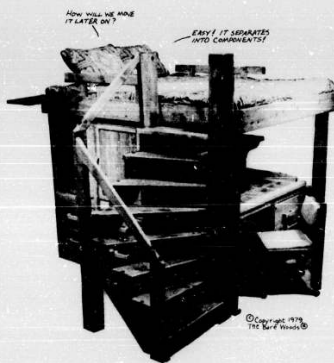
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LOVE WITH A PROPER STRANGER

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...of the whole thing," she asserts, again invoking the medical analogies. Beauchaine also points out that the assets of the following session are prepared in advance in conjunction with the therapist. Thus, she says her first session with a client is always the same: the work to make the client feel secure and safe. Fully clothed, she and the client work on a variety of breathing and relaxation techniques. Only at the second session do both typically remove their clothes.

"We do body imagery work. That means literally standing in front of a mirror, and I start out by modeling what I want the client to do. I talk about what I like about my body, what I don't like, and I start at the top of my head and work right down to my toes." The client then follows suit. Beauchaine says focusing so intently on the nudity somehow dissolves self-consciousness about it. "What you do is to let go of the mental stuff about being in the nude with somebody."

"Beauchaine and the client usually proceed to an exercise called 'Your Hands, My Hands.' First Beauchaine, eyes closed, undoes her own body while describing her reaction to the various types of caresses. The client then strokes himself and voices his preferences. Beauchaine finally has him touch her body in the manner which she has indicated that she likes. "Most people aren't used to communicating the way they like to be touched... This is communication for people who basically don't communicate."

Such sessions can be arousing. Beauchaine states, "When they are, she reiterates the center philosophy, 'that each individual is totally responsible for his own sexuality.' She explains, 'We believe that it's not the guide's responsibility to do them. If they choose to seek some kind of orgasmic release, then they take charge of it. And for some people it's the first time anybody has given them permission to do

so.' She recalls one client in his late fifties who turned to the center when he began having problems with impotency. A former church leader, the man had begun working a lot around old people, and furthermore, his wife had gradually developed a problem with heavy drinking. Beauchaine tells about one session in which she worked on tantric yoga with the man. She had him lying on the floor in the nude, "summoning the kundalini," rhythmically breathing, tightening his sphincter muscles, and concentrating on his genital area. When he became aroused, Beauchaine ordered him to "take charge." He did, and on his own he experienced what Beauchaine describes as a "phenomenal orgasm." The man walked out of the session in a happy daze, and by the end of eight meetings with her, "he had totally transformed his relationship with his wife. She had stopped drinking and he was chasing her around the bedroom. It was wonderful!"

One of the most difficult aspects of working as a sensual guide, according to Beauchaine, is conveying to clients the emotion that she feels for them. It's love, she insists, but a love that is "true and real and not personal." She says it helps explain why she's never felt like rejecting a client and how it is she manages emotionally as well as physically to embrace them all. Her Christian upbringing first introduced her to the concept of universal love, but she says she only really "got it" about two years ago when she began studying tantric yoga (a yogic approach to sex).

"The secret to me is ego... that space of love and total acceptance." She is silent for a moment. "People come to you with so much agony. There is so much identification of sexual performance with function. These days we're under such incredible pressure. The question is not 'Did you come?' but 'How many times did you come?'"

Beauchaine says only twice has she felt a strong personal attraction toward her clients—both times toward "available" men about her age. She says in both cases she communicated the way she felt and her concomitant desire "not to do anything about it." Both clients, she reiterates, eventually gave way to "a real objectivity," she testifies. More commonly, clients have fallen in love with her, and she says she again has sought psychological and counseling as an in extremely vulnerable position, and most view the therapist as not only an authority, but almost as a parent figure. When the "male therapist then

seduces his client, it represents an extreme psychological violation. Says Durre, "All these women have all the same symptoms as incest victims—blaming themselves, protecting the therapist father, feelings of guilt, shame, and anger."

Durre's work didn't look at any women who had specifically sought sex therapy, let alone any who had been objectively presented with hands-on therapy as an alternative form of treatment. So she concludes that important factors may distinguish her research subjects from a surrogate's clients. But Durre asserts that the choice of hands-on therapy involves a question of informed consent, and she wonders if all people seeking sex therapy are really in a position to give consent. She doesn't fully condemn the use of surrogates, but she sounds doubtful. "Part of me says, 'If it helps somebody to become healthy and sexually adjusted, then fine. And another part of me says, 'Find somebody to love and ninety percent of your problems will disappear.'"

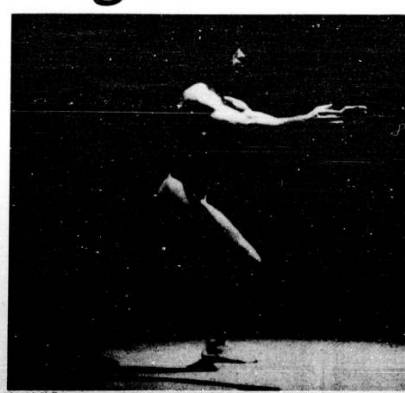
"She adds that people tend to view surrogates as therapists, and if she's unsure about the benefits of surrogates, she's positive that sex with one's therapist is a bad idea. "The therapist needs to maintain objectivity, and when you get sexually involved with someone, your objectivity goes out the window."

Lee Teed, a former president of the San Diego sex therapists' group, agrees, and furthermore sees surrogates as a clear and obvious extension of the therapist. She points out that the sex therapists' organization has endorsed a code of ethics which condemns hands-on therapy, and she says that by extension, the profession's attitude toward surrogates ought to be clear. Yet Teed knows that more counselors "than I like to think about" are using surrogates, and "some of the top guys are even doing it."

Teed has heard of a few cases in which the use of a surrogate seemed beneficial. "And theoretically, if you look at sexual behavior as a learned behavior, then a surrogate makes a lot of sense. However, I don't really see sex as just a learned behavior. I see it as an integral part of the person. What repulses her is the possibility of a surrogate reinforcing the concept of sex as something separate from a person's feelings about themselves. Teed views sex as a core part of personality, and sexual dysfunction as a relinquishment of personal power. "And if those issues aren't attacked somehow in the therapeutic

(continued on page 14)

Light Footed



Patrick Nollet

BILL HEMMER

Last week the California Ballet Company opened its 1979-80 season at the East County Performing Arts Center with an overly ambitious, occasionally exciting, and frequently embarrassing evening of repertory. *Les Sylphides* was the first ballet on a program that also included a new ballet by San Diego guest choreographer Jean Isaacs, called *Light*, to which music was added by San Diego composer Ric Crooks; the grand pas de deux from the 1869 full-length ballet *Don Quixote* by Marius Petipa; a contemporary work by the American dancer and choreographer Charles Bennett called *Albion's Adagio*; and company ballet master Marlene Zarra's new work, *Romanian Rhapody*, set to some early pieces of the same name by Romanian composer and violin virtuoso George Enescu. All the evening's music was recorded and played over the theater's low-fidelity sound system.

Michel Fokine's ballet *Les Sylphides* is one of the few survivors of a theatrical dancing style that grew out of the nineteenth-century balletic tradition and was nurtured in western Europe by Serge Diaghilev and his Ballet Russe. Actually, the ballet is a pastiche of Diaghilev's predilection slightly the Ballet Russe itself, *Les Sylphides*, set to orchestralizations of some of the piano études of Frederick Chopin, was created in 1909 by Fokine during his apprenticeship days at the Maryinsky Theatre in St. Petersburg. The choreography is classical in style; in dance phrases begin with a slightly downward thrust into a series of quick steps, and end in an upward move into a momentarily

flexion had the opposite problem. Though she had a better sense of phrasing, she was heavy and earth-bound. Castallanos, though his body does not have the line of the classical dancer, seemed assured in his dancing but lacking in the kind of fire that might ignite our imaginations. He was further hampered by a costume with a white, waist-length bow tie and ruffled sleeves which kept flapping in his face as he came down from a leap or raised his arms. It distracted both him and us. Only Karen Evans seemed to have the maturity to make the movements her own rather than something someone had shown her. Consequently, she was the only one who came close to what one could call in interpretation. The dancing by the corps only showed that there is nothing in the cultural heritage of Southern California teenage girls, nor apparently in their fantasy lives, which would enable them to come to grips with the Romantic consciousness.

Les Sylphides was taught to the company by Nathalie Krossovska, a former ballerina who had worked with Fokine and the Ballet Russe during the 1940s. One imagines that Miss Krossovska must have taken the advice of William Faulkner, speaking in a different context about working in Southern California. Said Faulkner, "Take the money and run."

Isaacs' *Light*, considering the balance of Friday's performance, seemed aptly named, for in surety of execution, and temporary relevance of its theme, and sheer theatricality, it was light-years away from *Les Sylphides*. *Light* is divided into four parts, the first of which opens with a single man crouching in a pool of light on an otherwise black and empty stage. We hear only the apparently random musical tones of some unrecognizable wind instrument. The man begins to move in fits and jerks, rising slowly as though in bedridden, born full-grown and naked into a strange world in which his accustomed reactions to his environment are no longer suitable. Alternately contracting inward, shoulders hunched, knees bent, then bursting outward, whirling with straight arms in a warrior's stride-legged stance, the man seems thrown back on primitive reactions of withdrawal or instinctive offensive action. As the man leaves the stage, the instruments transmute into feminine voices, high-pitched and aleatory. With the stage now lit in three bright circles, six women appear in flesh-colored tights, their movements quick and angular. As they cavort, there is something mechanical, enigmatic, and vaguely threatening about them. They seem to represent not the nurturing side of the female psyche, but rather a dark and vengeful aspect, like that represented by the Hindu goddess Kali. As the women leave, the voices change to those of a faceless mob, strobe lights begin flashing, and three men leap onto the stage with fast and powerful movements, the impulses of which carry them continually forward in bold steps that end in confusion and retreat. They appear to epitomize the modern male, whose unmitigated aggressiveness ends in frustration and unfocused anger.

In the last part, a pas de deux, Isaacs redefines the balletic tradition of "partnering" with the man and woman both physically and emotionally supportive, their love, in spite of conflicts and ambiguities, offering hope of deliverance from the dark and forbidding vision of the

first three parts. As the Adam-like figure of the first part and in the pas de deux, Patrick Nollet showed that he is the most theatrically engaging stage presence now dancing in San Diego, even if the machismo does get a bit heavy at times. Miss Dabrowska, his partner for the pas de deux, was totally believable, and their moments together were one of the few times that the audience stopped sniffling, shuffling their feet, whispering, and the little girls in front of me sat still. This work proves, if proof is needed, that Isaacs and Nollet, who have their own modern dance company in partnership with Betsy Roe, are currently San Diego's greatest dance assets.

Light was followed by the *Don Quixote* pas de deux, with choreography revised for Marlene Jones and Bill Lark, who lacked the clean execution and controlled recklessness that make this Russian classic the showpiece it can be.

Lark and Miss Jones danced together again in the *Albion's Adagio*, accompanied by Baroque composer Tomaso Albinoni's *Adagio* in G Minor with organ continuo, orchestrated to give it a Romantic sound. Dancing in pools of light against a black background, the dancers, in flesh-colored tights, engaged in a picaresque sensuality, their bodies intertwining and parting in alternating tension and release.

The choreography was an illustration of the variety of startling patterns which can be formed by the bodies of a man and a woman, and Lark and Miss Jones showed the kind of physical affinity that kept it interesting.

Zarra's *Romanian Rhapody*, based on Romanian folk dances, featured Karen Gabay and Philip Saunders with a corps de ballet dressed in approximation of native costumes. Enescu's music is a stringing together of folk themes with little structure. Aside from some pretty pictures formed by pleasant-looking young people, it was pretty dull stuff choreographically, though it might have been enjoyable had the dancers had more fun with it. Miss Gabay dutifully executed the movements someone had given her without much involvement on her part (and consequently on ours). Saunders, in this work as in *Light*, showed promise as a ballet dancer, which is almost a sure sign he'll be leaving this company within a year or two.

This last remark states this group's dilemma. Talented dancers, if they do not burn out on dancing altogether, invariably leave the area to pursue their careers elsewhere, thus effectively squelching plans to build a resident company from students "brought along" from the company's schools. Miss Evans and Saunders are interesting, but as yet the California Ballet Company has no accomplished dancers on its roster, and on its present course does not show signs of ever having any. The company's performers are school recitals with a couple of marginally competent professionals brought in from up the coast to dance bold steps that end in confusion and retreat. They appear to epitomize the modern male, whose unmitigated aggressiveness ends in frustration and unfocused anger. In the last part, a pas de deux, Isaacs redefines the balletic tradition of "partnering" with the man and woman both physically and emotionally supportive, their love, in spite of conflicts and ambiguities, offering hope of deliverance from the dark and forbidding vision of the

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LOVE WITH A PROPER STRANGER

By David Shields

In a situation, I think the client is being abused.

I feel further argues that using a surrogate teaches a client that the surrogate is not to relate to this other person as a person. "Finally, she wonders if the use of surrogates doesn't perpetuate sexist stereotypes in which women are viewed as toys to be used in the context of impersonal games."

Although female surrogates may be the most visible, San Diego has at least a few men filling the same role. One such person is Kent, a Hillcrest resident. Kent is in his early forties, a man distinguished by his straight, sun-bleached blond hair and the deep copper shades of his tan. He's not handsome, but he's trim and intelligent, and he makes it clear that he respects women. Kent (that is not his real name) is in the midst of a mid-life career change.

He divides his time between studies and work at odd jobs, which include the surrogate sessions. He's very nervous about the possibility of people recognizing his identity from this article, partly because he says women wouldn't accept him as a surrogate if he were known as such. "No one wants to be seen with a gigolo," he says, gently self-deprecating.

It wasn't Kent's idea to do surrogate work. A therapist friend, who knew of Kent's interest in studies of psychology, approached him about it one day. The therapist was seeking a man to serve as a sexual rather than a sexual surrogate. "So Kent agreed, and he recalls that the first time the woman in the therapist's office. There, the three of them carefully planned the first date."

"The therapist told us exactly what we would do. Hand holding was okay, but nothing further. It was to be my decision as to what we would do together that first night." An attractive professional of about thirty-five, the woman felt the need for a sexual surrogate, Kent learned, because of her paralyzing shyness in the wake of her divorce from her husband of thirteen years. "She had gone to the therapist to put her life back together. But she couldn't even look at a man. She had a guy who was really chasing her, and she was afraid to pick up the phone for fear it would be him and she wouldn't know what to do."

On their first date, she and Kent went to dinner at the Mandarin House in La Jolla.

"I remember the bill was forty-two dollars and she picked it up," Kent recalls. "She was like a teen-ager—girgily and nervous." Kent saw her about twice a week for eight weeks. They would go to dinner, or skating, or to the Shakespeare festival, soon he pressed her for suggestions. "The first I didn't like her at all," Kent says. "There was nothing to like. Then I began to appreciate that she was very bright, and she didn't even realize it."

Eventually, the woman began dating other men, encouraged by Kent and her therapist, who finally broke off the sessions with the surrogate. "She didn't need me any more," Kent says simply.

He declined to contact the woman to ask if she would consent to an interview, but one young La Jolla resident who'd used a sexual surrogate last December didn't mind sharing her experiences. Jackie didn't date Kent, but instead went out with another male surrogate contacted by her therapist. She had been married at twenty and divorced with a young child at thirty-one. Rather than being afraid of men, Jackie was ready and eager to date again. "But all the information I had was based on high school and adolescence. . . . I assumed that eleven years later things would be different, since I'd be dealing with people more on an adult level. I expected to talk to get to know the person." Her first two post-divorce dates, however, seemed like one long struggle to fend off sexual advances. "Sex was the last thing I had in mind, but I discovered you can't even

touch somebody's arm in conversation or the take that as a go-ahead. I was beginning to worry that maybe I was giving the wrong signals."

"So Jackie agreed to pay \$150 for five dates." She herself had broached the idea to her therapist. She had heard about sexual surrogates, and when she one day wished aloud for some social counterpart, her therapist offered to arrange the meetings. Jackie says she never doubted the surrogate's credentials because she simply trusted her therapist's judgment implicitly. This girlfriend in particular argued with Jackie heatedly that "paying someone to pay attention" to her was degrading, but Jackie says, "To me it wasn't as much a date as it was a student-teacher relationship."

"I feel, her main worry was that the surrogate "would look at it like an eight-to-five job—boring, and dull, and something that you've got to do." That fear faded when she met the man in her therapist's office. Jackie says he wasn't Robert Redford, but he was nice. On their first night out, they went to dinner at the Ninety-fourth Ave. Squadron restaurant in Kearny Mesa. The evening resembled a date with Mario's, "Doc" Masters, formerly the Golden Dolphin; Cornucopia, formerly Cafe Jorango; and Zolezzi's on University Avenue. Changes in name, formal, menu, are the keys to the state of optimism. Each owner believes that he has the special ingredients that will make the restaurant work, no matter that his predecessor was doomed. The new owner hangs some snazzy pictures or tapestries over the same yellowing walls, and the paying customer is hurriedly transported from the canals of Venice to the tent of some mythical Middle Eastern pleasure palace.

I accept change with ill grace. If I've had a good appetizer or a memorable dessert in a restaurant anywhere in the United States, I assume it will remain the same for decades to come, so that whenever I return I can repeat the experience. Though I frequently stand outside myself and laugh at my unreasonable expectations, they exist nevertheless. Inside the grown woman is the youngster who always wants her snack to be there when she returns from school. Needless to say, there are only a handful of restaurants that satisfy my needs for stability and constancy, and which will predictably serve a certain dish in a certain manner. For the most part, I have learned to accept divergencies, and do my best to judge them on their own merits.

Recently, I probed my memory for a restaurant that served good food at good value and I remembered the Halcyon as it had been conceived three years ago. At that time the chef, who had a boarding-house background, produced homemade soup served in a tureen; appetizers such as pickled herring, blue cheese, and baked beans; a huge fresh salad; and an entrée with at least three vegetables. All of this

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ELEANOR WIDMER

The Restaurant: Halcyon
The Location: 4258 W. Point Loma Boulevard (225-9559)
Type of Food: Chicken, beef, fish
Price Range: Complete dinners, \$5.25 to \$7.95
Hours: Open daily, Monday through Thursday, 5:30 p.m. to 10:00 p.m.; Friday, Saturday, and Sunday, 5:00 p.m. to 10:00 p.m.

Nothing lasts. The greatest civilizations collapse; the most ardent love affairs disintegrate; and one year's ideology becomes the next year's nostalgia. Under the circumstances, one can hardly expect the restaurant business to be any more stable than life itself. Still, I frequently grow dizzy from the changes and can barely keep up with the new names. For example, Yankee Pasha in Hillcrest was formerly Mario's, "Doc" Masters, formerly the Golden Dolphin; Cornucopia, formerly Cafe Jorango; and Zolezzi's on India Street bears the name but not the management of Zolezzi's on University Avenue.

Changes in name, formal, menu, are the keys to the state of optimism. Each owner believes that he has the special ingredients that will make the restaurant work, no matter that his predecessor was doomed. The new owner hangs some snazzy pictures or tapestries over the same yellowing walls, and the paying customer is hurriedly transported from the canals of Venice to the tent of some mythical Middle Eastern pleasure palace.

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Restaurants

The Food I Used To Know



Illustration by Elizabeth Hargrave

Yankee Pasha in Hillcrest was formerly Mario's, "Doc" Master's, formerly the Golden Dolphin, and Cornucopia formerly Cafe Jorango.

went for the hearty price of \$3.95. Despite the fact that the physical quarters were a bit musty from a lack of windows and air, the value was outstanding. Although only one entrée was served each night, with items varying from Cornish game hen to fresh fish, few complained about the lack of choice.

Three years later some of the original concepts at the Halcyon still remain: the large tureen of soup, French bread and blue cheese, the salad. The soup my friends and I had was chicken gumbo, and it was very good indeed; each person could have had three bowls and still not reached the bottom of the pot. The salad was equally large and served with a choice of three dressings. But the pickled herring and baked beans had vanished, and in their place was a three-bean salad (kidney, garbanzo, string beans), which no one touched at our table. (Unless you took some with your green salad, the beans were unsatisfactory as a first course and superfluous with the rest.)

Every night there's now a choice of four entrées, ranging in price from \$5.25 to \$7.95. The waitress will recite them to you without telling you how much they cost, as if they were all the same price. Don't be shy about asking how much each one costs. My advice is to pick the cheapest item on the menu. Some nights it's liver and onions, for which you may have an aversion. If you do, go only one bracket

higher, to whatever costs \$5.95. Once you get into the \$7.95 price range, you are no longer getting a bargain.

For our entrées, I ordered the chicken terraki at \$5.95, one of my friends had the seafood kabob (\$6.95), and our escort had the prime rib (\$7.95). The entrées came with a choice of spinach or broccoli, baked potato or rice. Mine was the best value. Any kabob, seafood included, provides less value because of the vegetable garden placed around each chunk of meat or seafood or fish—you pay dearly for bell peppers, tomatoes, onions, or, in this case, pineapple, and you don't get that much protein. My friend's serving of prime rib was skimpily compared to that offered at the Menu restaurant in Pacific Beach, which serves double the amount for its small cut at \$5.95, and the quality is about the same. Moreover, once you are in the eight-dollar bracket, you can go just about anywhere. The food at the Halcyon is wholesome, but not distinguished; it's fresh, it offers variety, and comes in large amounts for large eaters. At \$5.95, it's a pleasant enough place for families with hearty teen-agers, or those on a limited budget. Halcyon's service and the room are much more satisfactory than at the Menu, but for their top price, \$7.95, the Menu offers prime rib and king crab. In any case, the Halcyon is open seven nights a week, has a \$5.95 special every night, and no one will leave the place hungry.

The Restaurant: Quimby's
The Location: Paseo Delicias and La Granada, Rancho Santa Fe (756-2855)
Type of Food: American breakfasts
Hours: Open daily at 8:00 a.m.; breakfast served Saturday and Sunday to 3:00 p.m.

One morning last week a friend called me from Pennsylvania to say that the leaves were turning and that the air was filled with bracing pulls of autumn. Suddenly nostalgia for the change of seasons, which in Southern California means a shift from blaring to bright sun, I decided upon Rancho Santa Fe as an area which might provide me with a sense of Fall. On Sunday morning my friend and I drove up there. The air was hushed, the entire atmosphere astonishingly quiet. Last year I spied a fox in the shrubs, this year I saw many stands of trees, none scarlet or yellow, but enough to provide a welcome change of scene. Moreover, Rancho Santa Fe has not been spoiled by "progress," and its elegant gentility and quaintness remain soothing. The village is so small that none of the shops bear numbers; the restaurants are inconspicuous, tucked away in courtyards. Unlike Prospect Street in La Jolla, where the traffic jam at high noon on Sunday is as bad as on Friday nights, my friend and I had no trouble finding a place to park on Paseo Delicias.

We had breakfast at Quimby's, which is open daily for breakfast, lunch, or dinner. I've sampled only its breakfasts. The best beds here are the omelets, \$2.85 for cheese, mushrooms and tomatoes, to \$4.15 for the crab. The omelets are served with either toast or a blueberry muffin (the shape of a miniature loaf. My friend had the spinach and mushroom omelet, which was delightful. I did not fare as well with the sour cream pancakes (pancakes stuffed with sour cream and topped with fruit). Alas, the pancakes were much too thick to be rolled. Stuffed pancakes should have the consistency of crepes, and mine would have been too thick even if in a stack. The blueberry topping was either canned or frozen, so that the whole dish was not successful.

However, the room is charming, the service quick and efficient, and the wait for tables insignificant. My companion did not find the froed cottage potatoes to his liking because the onions, instead of being browned along with the potatoes, were simply placed on top with melted cheese. This faithful friend has accompanied me to innumerable buffets, but in the case of Quimby's, he agreed that he was not disappointed and that we would definitely return. Afterward, we toured the Inn. It's as quiet and removed from the mundane world as any of the hotels in the small library date from 1929.

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End Over End



Paul Plishka

JONATHAN SAVILLE

The San Diego Opera has opened its fall season with a fine production of Giuseppe Verdi's *Don Carlo*. One may point to weaknesses — and I intend to do so — but the production as a whole indisputably proves that Tim Capobianco's company is rapidly becoming one of the major operatic organizations in America.

Director Bodo Igesz, from the

Metropolitan Opera, has made one striking innovation in the staging of this work, and although it is not terribly important in itself, it does require comment. The hero of Verdi's opera is young Don Carlo, heir to the Spanish throne, who finds himself in double conflict with his authoritarian father, King Philip II. The fanatical Catholic king's dominion over the Netherlands (acquired by the Spanish throne early in the sixteenth century) has resulted in bloody repression of the Flemish Protestants, and Carlo has taken

up the cause of the underdogs. This conflict gives Verdi (and Friedrich Schiller, who wrote the original play on which the opera is based) a chance to assert political sympathies for the cause of independence and freedom, as against royal and clerical tyranny. But there is also a more personal reason for the ill-fated love between father and son. Carlo has been destined by both Philip, Carlo's father, and Elizabeth of Valois, daughter of the King of France, but a change in policy has forced her to marry Philip, Carlo's father instead. Carlo therefore finds himself passionately in love with his "mother" — a situation that notoriously leads to trouble in a family.

Schiller's version of this character shows us an intense, idealistic, passionate young man, suffering from an intolerable situation, and pitted against an implacable enemy. At the end of Schiller's play, Carlo has stoically renounced his love for Elizabeth, and vowed to devote himself totally to the Flemish battle for freedom.

At precisely the moment he is telling the queen of his resolution, Philip appears and turns Carlo over to the Grand Inquisitor for execution as a rebel. It is an abrupt, bitter, devastatingly harsh ending.

Joseph Mery and Camille du Locle, who prepared the libretto for Verdi's opera, significantly altered this ending. Quite early in the opera, they introduced a mysterious friar, whose voice Carlo seems to recognize as that of his dead grandfather, the Emperor Charles V. In the final scene, just as Carlo is being given over into the hands of the Inquisition, the friar reappears unmistakably as Charles V and, to everyone's shocked amazement, spirits Carlo away. Verdi himself did not cue for this new ending, complaining that it left the audience — and the composer as well — in confusion as to whether the friar was really Charles V or a ghost. Nevertheless, in spite of repeated revisions of the opera over a period of some twenty years (1866-1886), Verdi kept the ending as it was, so that presumably it still represents his best idea on the subject.

Respect for the composer, who after all was one of the greatest theatrical geniuses of all time, would dictate an adherence to the final scene as Verdi composed it. Director Bodo Igesz, however, has claimed the directorial right to alter the ending — a right which, it extended to other operas, could give us a whole new set of peculiar hybrids: an *Idol* with a happy ending, a *Falsstaff* with an unhappy ending, a *Traviata* where the lovers take poison together, a *Rigoletto* where the hunchback finds the Countess Ceprano in his sack, or any other kind of nonsense. The arrogance of opera directors, who more and more behave as though the director were the principal artist in the operatic enterprise, is the bane of our time, and even the slightest manifestations of it ought not to be encouraged.

The mysterious reappearance of the friar-Emperor, and the supernatural atmosphere he brings with him, have a specific dramatic effect — and it is an effect that does not please devotees of realism in historical drama, it is one that audiences of Romantic opera can feel perfectly comfortable with. It is an abrupt, bitter, devastatingly harsh ending.

A mistake, therefore, which is far outweighed by the numerous great virtues of Mr. Igesz's staging. He does a masterly job of helping the singers to create character, of expressing dramatic and musical meaning through movement, and of using the stage space effectively. The scenic design that provides this stage space is itself one of the most impressive elements in the production. Coming from the *Don Carlo* staging by the Greater Miami Opera Association, Henry Barlow's sets are among the most beautiful I have seen in a Verdi opera. A slightly raised platform in the symbolic shape of a cross provides the basic structure for all the scenes, backed by a richly Gothic architectural scrim. With immense inventiveness, Mr. Barlow has used this unchanging framework as the setting for a cloister, a garden, a public square, the King's private chamber, and Carlo's prison cell, adding various scenic elements (trees, furniture, portraits) and suppressing others (by concealment or darkness), according to the drama.

One example among many of the beauty and functionality of the stage design is the scene in King Philip's chamber. Philip's desk is on the vertical peak of the cross-shaped platform, and one of the arms, thrusting itself out towards the audience, bears nothing but a sculptured repetition of the symbolic motif: a life-size carved Christ on a cross, facing Philip, confronting him with what he believes to be his religious duty, and mutely reproaching him for his cruelty. The main source of illumination is a giant multilensed window behind the desk, but when the Grand Inquisitor enters, from the opposite end of the stage, light from the door he comes through accompanies him dramatically down the long runway, throwing his menacing shadow on the wall, and preparing us for what may be Verdi's most stupendous scene. The back of the stage is hidden in gloomy and austere darkness, a visible sign of the state of Philip's soul. And when Elizabeth appears, she is humiliated and rejected by the King, she is confined (with great dramatic effectiveness) to the isolated triangle lying below the platform and framed by it. Scenic design, lighting (by Don Abrams), and stage direction are combined here in the most artful way to enhance the power of Verdi's drama, to articulate its meanings, and to create visual symbols of its characters and its interrelationships.

The San Diego Opera has rarely had a cast as consistently excellent as the one Mr. Capobianco has chosen for this *Don Carlo*. The best known singer in the cast is bass Paul Plishka of the Metropolitan, whose brilliant interpretation of King Philip was — as expected — the musical high point of the production. But of equal interest was the performance in the title role by young Argentinean tenor Luis Lima. Mr. Lima is admittedly not yet a fully polished singer. Passing notes are sometimes left dead and dry, as though he had not quite decided what to do with them, and the ring in the top notes does not come off without a slightly raw and unfocused quality. But all in all it is evident that

making tenor Luis Lima clutch confusedly at his head and stagger about as though mad. This is Don Carlo as a romanticized Hamlet — an identification by no means alien to Schiller's original conception — and it is certainly within *Hamlet*'s character to put an end to his problems with paternal and maternal figures by making his quietus with a bare bodkin. But the ultimate point is that Verdi did not end his opera this way. Verdi knew Shakespeare's works, he knew Schiller's works, he knew his own mind, and his instinct for the theatrical was second to none. That the notion of having Don Carlo kill himself never crossed Verdi's mind but only suggested itself to Bodo Igesz is simply not to be believed; and if Verdi thought of it, the actual ending of the opera is proof enough that he rejected it. Mr. Igesz's alteration can therefore not be considered as something neutral in its meaning or effect. It is un-Verdian and indeed anti-Verdian. I think it was a mistake.

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we have here — potentially — one of the major tenors of our age, a singer whose voice, musical taste, and dramatic lyricism and power ought soon to put him in the company of Placido Domingo and Jose Carreras. Baritone Juan Pons was a bit inconsistent in the role of Rodrigo, Carlo's friend and advisor, but at his best he was truly splendid, with a strong, well-placed, and expressive voice. His occasional lapses of technique, with flattening, dryness of quality, and a judder, may have been the result of tiredness or indispotion on the evening I attended the opera (last Saturday). There were some vocal flaws in the contribution of Giuseppina Dalle Molle (Princess Eboli) as well, including an overwide vibrato on the top and an overcovered pronunciation of the "a" vowel, but the penetrating, true mezzo quality of her voice, her good vocal agility, and a notable finesse in phrasing made this a generally admirable performance.

In smaller roles, bass Carlos Chausson, deprived of his final scene as the revenant Emperor Charles V, sang nobly as the mysterious friar in the opening tableau, and Pamela Hicks, although limited by the trouser role of Tebaldo, the Queen's page, displayed a smooth and beautifully produced voice that deserves larger parts. Less satisfactorily, the dramatically strong Chester Ludjani was fairly defective in range and power for the crucial role of the Grand Inquisitor (this character may be ninety years old, but he ought not to sound it), and soprano Anne Evans, who sang the central important Elizabeth, somewhat diminished the effect of her lovely voice by a stiffness of phrasing and dullness of temperament that took a good deal of the life out of her music. She was always careful and correct, which is a good first step in operatic singing — but it is a step that must be succeeded by others of a riskier nature. This was not a bad performance, but it had a certain artificial quality (along with a rather British pronunciation of the Italian) not very well

suitable to a Verdian heroine.

My only substantially negative comment about this remarkably good *Don Carlo* is directed at conductor Bruno Rigacci, whose work was distinctly inferior to that of most of the other participants. Mr. Rigacci did not seem particularly in command of the Verdi idiom, and often as not he did not seem quite in command of his orchestra either. Occasionally they played too loud, drowning out the singers (especially Luis Lima), and sometimes they played so softly that important effects in Verdi's exquisite orchestration were lost. Balance between the orchestral groups was uneven, and there was often a lack of crisp articulation in massed chords, as though the orchestra had not rehearsed enough. Even more damaging was Mr. Rigacci's lack of rhythmic flexibility. He frequently sounded like a mechanical time-beater, with little sense of the elastic ebb and flow of beat that Verdi's music requires. His conducting of the great tenor-baritone duet, "Dio, che nell'alma infondere," was so rushed, rigid, and impatient, that much of the expressive *rubato* — and along with it a great deal of the music's stirring grandeur — was simply eliminated. The conducting came close to ruining the mezzo's superbly dramatic aria, "O don fatale!" Mr. Rigacci kept stepping on Miss Dalle Molle's toes, bringing in the orchestral punctuation before she had finished her phrases, and continually hurrying her along as though he was so busy watching the clock that he could not spare an instant to listen to the singer. All Verdi demands good conducting, but the later Verdi operas (*Don Carlo*, *Otello*, and *Falstaff*), with the increased prominence they give to the orchestra, and the increased subtlety and complexity of the arias and ensembles, are especially demanding in this regard. Mr. Rigacci did not do this marvelous work sufficient justice, and the production was so exceptional otherwise that the relative lack of sensitivity on the podium was that much the more regrettable.

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Letters
(continued from page 18)

**Theory
Of Relativity**

Now he has my mail! Send him to Little Rock, Arkansas! There the "folks" can be "impressed" with the garbage Duncan Shepherd puts out!

I saw *La Cage aux Folles* and couldn't stop laughing, not did the rest of the audience. I didn't go because it was a foreign film or because I wanted to be with a culture group. I went because it was supposed to be a very funny and well done film (*Newswreck*, *Time Is Time*, *N.Y. Times*, etc.). And I was not disappointed. Come on now, why do you keep him? Is he related to the publisher?

Let's see a real film critic.
Wally Munschach
Del Mar

**Thank You
Lips**

As a brief background as to why I'm writing this letter let me say that I've been involved with music since age eight, fourth grade, either as a participant (clarinet) or a listener (radio and records). Since then, I have accumulated in excess of 1200 albums while working in record stores and radio stations. I currently write reviews and articles for the *College Media Journal*, a national magazine that circulates to many of the college radio stations across the U.S. I am much more than just an avid fan of a couple of bands.

As a result of all this exposure, I found, as many other people have, that there is a lot of music out there — both good and bad. Now, of course, individual subjectivity plays a rather large part in making the determination.

My point, though, in this letter, is that there is so much good music — if you look and listen — why waste your time with the stuff you don't like?

One of the ever-present tenets in this country is to look for that silver lining. President Carter asks that if you have anything to say about this country, try and make it something good and positive. We always hear from people that "Things always work out for the best." My experiences have proven this to be true. Steve Esmedina doesn't seem to believe this.

I've been in the San Diego area now for two months, just having moved from Santa Barbara. Damn near every word that Esmedina has had printed has been negative — virtually from start to finish. Steve, you're supposedly a part of the music industry, but you're doing it no justice whatsoever with the way you write. Criticism is fine, but it doesn't always have to be negative! Where would you be now if all the people around you said that they disliked everything you did?

There are people reading your articles who don't know the first or second thing about albums and concerts, and all you're doing is turning them off to it all. Be positive! My experience is that if you turn people on to new things like parents try to do with their kids and food — I mean, how many people liked onions and mushrooms the first time around? They come back to you with a smile on their face, a thank-you on their lips, and a request for more.

If Esmedina won't start trying to turn people on rather than turn them off, then I hereby submit my application for his job at the *Reader* — with a car in salary! Thank you for reading. And remember, there is always something beautiful to experience in all music, but it often takes more than just two ears.
Richard B. Levine
Solana Beach

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Off the Cuff
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Well, now this really happened. When I was younger I fell off a little cliff. I fell about a hundred feet and I didn't break any bones but I was taken off to the hospital by an ambulance. I dream about it. I still have a little phobia about heights. I'm kind of getting over it as I get older. When I'm dreaming, it's more like floating than falling. Just as I'm about to hit the ground, I wake up. I feel no pain. It seems like it takes a long time. It scares me a little bit. . . but then it was a pretty long drop.

This is a really weird one. It's about my mom — she's been dead for quite a number of years and I dream that she comes back and visits me. We meet under a tree. We talk and then she says she has to go. One time I had the dream, same tree, same park. She said, "I have to go back down there." I said, "Oh no, you don't mean . . ." She said, "No, that's not what I meant. I'm done 'okay.' I was relieved, because she did go up and not down. I guess I have that dream when I'm kind of down and don't really have someone to talk to. Your mother — she's always there when you need her.

I used to dream that Mission Gorge had a major river running through it and on the other side of the river was a cave and on the other side of the cave was an amusement park and it was always sunset and there were only a few people in the park and I'd go there and have great times. I imagine it had something to do with life expectations. It was a rushing river. I guess the river would symbolize challenges, and the cave . . . I guess it had something to do with lack of knowledge about the future. The amusement park means I expected to have a great time at the other end. It feels like I've reached the other end, cause I'm having a pretty good time.

I have a really real recurring dream about once every couple of months . . . to shake myself up again. I'm usually driving in a car. Sometimes there are people with me, sometimes not. We start going up a mountain. The mountain gets steeper and steeper, higher and higher, and the road gets narrower and narrower. By the time I get to the top I'm usually alone and the road is like a thin little treacherous road with ice covering it, but I always make it to the top. It's pretty easily definable — all the perils you go through life. At first it used to scare me, but now I've gotten to the point where I know I'll always make it.

They seem to do with very large waves, a rocky coast, sometimes on the beach, sometimes out in the water, sometimes in a position where I can get away from them. Sometimes I get caught in the middle. I seem to have them most when things are getting out of control in my life. They're usually among the last dreams in the night — they're the most memorable. Either I get caught and wake up feeling bad or I get away and wake up with a good feeling, and that feeling usually lasts a couple of days. I'm sure someone could find some deep Freudian meaning, but as Freud said, "Sometimes a cigar is just a cigar."

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

One day I am going to contact an expert numismatologist to find out why imposing matters such as births, deaths, and concert series take place in time. This weekend, jazz, blues, and country music owners must either fill up their gas tanks and imitate the roadrunner, or else make firm decisions as to which is their generic preference. The agenda is so full that anyone whose tastes are eclectic enough to encompass all of these styles is certain to miss out on a number of performers.

Chronologically, the most important items on the weekend calendar read as follows: The San Diego Blues and Black Music Heritage Festival, Friday through Sunday at the United Methodist Church in Normal Heights; The Great American Showdown II at Jamu's Pro Place Park, Saturday and Sunday; and a jazz festival at UCSD's Mandeville Auditorium on Sunday.

The jazz festival's headliner is also saxophone Art Pepper, one of the many jazz musicians who emerged in the fifties and whose "legend" stems in large part from personal malaises. Regardless of how good or bad he has ever been, he stuck many fans and critics as the ultimate "tristep" or "white Negro." In other words, he



THE COKERS

burned himself out, chemically and emotionally, straight out of a sense of duty. But as with other great players who have managed to emerge from the mire of drug-related problems, Pepper is again a force to contend with. He has retained a low profile in recent years, but to die-hard topplers, his work in the past matters as much as that of Lennie Tristano, Lee Konitz, et al. As a composer and trend setter, Pepper, like Tristano and Konitz, did not have the pervasive influence of his black contemporaries. Nevertheless, and in spite of the cult of personality which has overshadowed the more important aspects of his work, Pepper retains his dignity. Appearing under Pepper will be local luminaries Joe Morillo and his Quintet, Fro Bingham's Preservation Band, the Jeff Jeffries Big Band, and Tom Bishop's Quintet.

The blues festival, a benefit show for the San Diego Friends of Old-time Music, is an ambitious attempt to present black American folk music in various guises: blues, gospel, boogie woogie, jazz, and R&B. There are approximately twenty artists scheduled for the three-day festival, and they run the gamut from traditional Mississippi and Chicago blues styles to the "electric" blues of Jimi Hendrix. To name a few of the performers I have heard before: King Shorty, Tom Courthay and Henry Ford Thompson, Bonnie Jefferson, Lori Kunka, Fro Bingham, and The Cokers. Also scheduled to play are, among others, Los Shi, Minor "T Bone" Turner, Curt Lee Rugg, Jesse Wilkins, Jr., Otto Patton, and Harkness Smith. Those on the bill with whom I am familiar deserve more than a nod of acknowledgment because, quite simply, they play well. I presume that the rest of the performers do likewise.

The Great American Showdown II brings me further into uncharted territory. I know little about country music not because I had any basic disregard for the music as a whole (after all, as a Mexican-American I ought to love Tex-Mex cumbias and nortenos, and do not) but, perhaps, because I'm an urban tract. Life, in my view, is anything but simple, so the pleasures of hard work, simple food, and company goodness escape me. But who knows, maybe I'm wrong about this genre. At any rate, the setting for this extravaganza, in a sylvan glade outside swinging Jamu, should send frantic half-way to C.B.W. heaven. The lineup includes Roy Acorn, The Flying Burrito Brothers (version six or seven), John Hartford, The Dizards, and others. All have reputations, particularly Acorn, who has written numerous songs for renowned artists such as Three Dog Night, B.B. King (that's what I say here), Elvis Presley, Ringo Starr, and Steppenwolf (remember "Goddamn the Rubber Man"?). Potentially, the two days

(continued on next page)

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Produced by Larry Valles Presents

READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)

will offer a lot of fun, and, perhaps, some revelations. This should be a good test for us city slickers.

When Paul Butterfield played last year at the Catamaran with Gary Busby and Rick Danko, he described to the depths of a drunken clown. I knew the concert was a party and a little between friends, but ingratiating drunks, though they may be fun to razzle-dazzle with, are still nothing more than drunks. Butterfield, once one of the great blues virtuosos, is still a fine harmonica player, and

he ought to be producing the sort of work which inspired hundreds of pubescent prodigies who took to imitating his rendition of "The Work Song." He and Danko come up again this Wednesday at the Catamaran. Let's hope it's a somewhat more sober affair.

Opening for them will be the country-styled Rose Flores, a beautiful singer in both senses of the adjective.

It appears that San Diego's ace new-wave band, The Penetrators, have crossed over into what looks like cross-over acceptance. They will play above the popular Los Angeles-based Alley Cats.

Thursday at the Catamaran. Those punksters who can't decide a

concert hall where ID's are checked (you've got to be a twenty-one-year-old out of the Catamaran), and who believe such engagements don't really matter, should consider what has happened to The Mole's, The Pop, and, especially, The Knack (yeah, yeah, make 'em and that, but they are a platinum album).

Sunday night another new-wave show is scheduled for the North Park Lion's Club. Out (off) again, welcome! The Plugz and other, as yet unconfirmed bands. I have heard good things about The Plugz from musicians and promoters I respect. These rock 'n' rollers are always a lot of fun, but I can't help feeling in a few

potentially comic comments. Rock and roll, like any other music, must be listened to before it is physically enjoyable. Perhaps I am squeaky, but I don't have to fall around like an inebriated idiot to enjoy myself. Enough said.

Other concerts this week include guitarist J.J. Cole and keyboardist Neil Losen, Saturday at the Rose Theatre, saxophonist Stanley Price through Sunday, and singer Maria Muldaur, Saturday at the Belly Up Tavern.

— Steve Emswold

Friday and Saturday 9:30 p.m. - 1:30 a.m.

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Sun., October 21, 8 & 10 p.m.
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LENNY WILLIAMS
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San Diego Concerts
The Penetrators and The Alley Cats, Catamaran, Thursday, October 11, 8 p.m., 3999 Mission Boulevard, 488-1081.
Stanley Turrentine, Catamaran, Friday, October 12 through Sunday, October 14, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.
San Diego Blues and Black Music Heritage Festival: Normal Heights United Methodist Church, Friday, October 12 through Sunday, October 14, Friday, 8 p.m.; Saturday, 11 a.m., 3 p.m., 8 p.m.; Sunday, 11 a.m., 3 p.m., 8 p.m.

The Belly Up Tavern
Fri. nite Oct. 12th 9 p.m. to 1 a.m.
Tall Cotton
Country Swing Dance Band
Every Thursday nite, beginning Sept. 27, 8:30-8:30 p.m. Country Swing Dance Lessons Followed by...
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6 p.m. Sunday, 2 p.m., 4600
Marshall Street, 282-7833 or
462-9900.
J.J. Cole and Neil Losen, Rose
Theatre, Saturday, October 13, 8
and 10:30 p.m., 4642 Coast Street,
Pacific Beach, 488-1303.
The Plugz and other new wave
acts, North Park Lion's Club,
Sunday, October 14, 3927 Utah
Street, 282-6675.
The Great American Showdown
III, featuring Hoyt Axton, The
Dillards, John Hartford, The
Flying Burrito Brothers, and
others, Pico Pico Park, Saturday,
October 13 and Sunday, October
14, 10:30 a.m., City Lakes Road,
Janaul, 271-8007 or 462-5327.
Jazz Festival featuring Art
Pepper, Joe Mantillo Quintet, Pro
Armando Preservation Jazz
Band, Jeff Jeffries Big Band, and
Tom Barto Quintet, UCSD's
Mandeville Auditorium, Sunday,
October 14, 1 p.m. 452-2230.
Rick Danko and Paul Butterfield
with Rose Flores, Catamaran,
Wednesday, October 17, 8 and 10
p.m., 3999 Mission Boulevard,
488-1081.
Tom Scott, Catamaran, Friday,
October 19 and Saturday,
October 20, 8 and 10 p.m., 3999
Mission Boulevard, 488-1081.
Gotham, Catamaran, Sunday,
October 21, 8 and 10 p.m., 3999
Mission Boulevard, 488-1081.
Art Ensemble of Chicago,
Boardroom, Monday, October 22, 8
and 10 p.m., SDSU, 265-6947.
Anthony Braxton, Mandeville
Auditorium, Wednesday, October
24, 8 p.m., UCSD, 462-3229.

Clubs
The Alamo, 3093 Clairemont
Drive, Clairemont, 276-2240.
Bramble featuring Fine Wood,
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Anchorage Fish Company,
3876 Carlsbad Boulevard,
Carlsbad, 729-3170. Jay and Fran,
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Anthony's Harborland, 1355
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Antonio's, 822 National Avenue,
National City, 477-2208. Disco,
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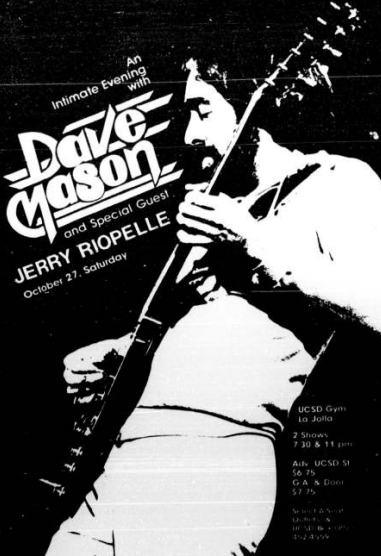
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O'Hungry's, 6965 Golfcrest Drive,
San Carlos, 497-3232, Larry
Battione, original, easy listening,
and blues, Thursday, Charles
Welcome, easy listening, mellow,
and ballads, Friday, Ken and
Clarence, pop, jazz, and rhythm
ballads, Saturday.

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

One Night Stand, 4970 Vantage
Street, Ocean Beach, 222-2146
Tom Cat blues, Thursday, Andy
Byron, country rock, Friday, Paul
Shaw, folk rock, Saturday,
auditions, Sunday, Donna Beasley,
folk, Monday, Flyte, soft rock,
Tuesday, special attractions,
Wednesday.

Organ Power Pizza, 5375 Kearny
Vista Road, Kearny Mesa,
560-8908, Tammy Stok,
contemporary and pop, Thursday
through Tuesday.

Outpost, 682 Grand Avenue,
Spring Valley, 464-0027, Disco,
Thursday through Saturday.

Pai Joey's, 5147 Waring Road,
Allied Gardens, 286-7873, Jim
Nelson and Down home, country
western, Thursday through
Saturday.

Painting Star, 3006 Main Street,
Chula Vista, 427-8469, Jack
Richards Robin's Roost, country,
rock, and swing, Thursday through
Saturday.

Park Place, 1260 Fletcher
Parkway, El Cajon, 448-4111
Weekly Dues, contemporary,
Thursday through Saturday,
Tacoma, rock, Sunday and
Monday, Weekly Dues,
contemporary, Wednesday.

Pavilion Lounge, Town &
Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7131
Merrill Moore, contemporary and
swing, Tuesday through Saturday.

Pelican Pub, 782 Broadway,
Lemon Grove, 464-9284, James
Franklin, folk and country,
Thursday, Slopecoach, country
and western, Friday and Saturday,
folk and country jam session,
Sunday, auditions, Monday
through Wednesday.

Porthole Lounge, Holiday Inn,
1355 North Harbor Drive,
Embarcadero, 232-3861, Eddie
Preston Unlimited, rock and roll,
Monday through Saturday.

Posedon, 1670 Coast Boulevard,
Del Mar, 756-0346, Bob Miller,
disco, nightly.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 283-7448, Lori Bell and
Pam Soper, mellow jazz, Lori Bell
and Carl Cranfield, classical fife
duets, Thursday, Saturday, and
every other Sunday, Oran, guitar
duo, Wednesday, Friday and
every other Saturday.

Rasputti's, 4230 West Point Loma
Boulevard, Loma Point, 223-1093,
Disco with Ron J., nightly.

Red Candle Lounge, Mission
Valley Inn, 875 Hotel Circle South,
Mission Valley, 298-8281
International Affair, contemporary,
Monday through Saturday.

Reuben E. Lee, 880 Harbor Island
Drive, Harbor Island, 291-1860
John Campbell and Contemporary,
contemporary, Tuesday through
Saturday.

Reubens, 5450 Grossmont Center
Drive, La Mesa, 565-3604, Dany
and Melissa, contemporary,
Tuesday through Saturday.

Reubens Harbor Island, 880
Harbor Island Drive, Harbor Island
and 291-9030, Stratton and
Christopher, mellow music and
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Monday	8-9 Hustle Level II
Tuesday	8-9 Disco cha-cha-Bolero-Swing, Level I
Tuesday	7-8 Free Dance I
Wednesday	8-9 Freestyle Disco I
Wednesday	9-10 Dance Club
Thursday	8-9 Hustle Level I
Friday	7-8 Tap Dance I
Friday	8-9 Hustle Level III
Friday	8-9 Style Class

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READER'S GUIDE TO THE MUSIC SCENE

Reuben's Plankhouse, 7637 Balboa Avenue, Claremont 276-7373. Don Livingston, contemporary, Tuesday through Saturday.

Re Caffe, 5580 Kearny Mesa Road, Kearny Mesa 277-7937. Getaway, contemporary, Thursday through Saturday.

Royal Vista Inn, 532 E. Street, Chula Vista 426-2800. Lee Worthington, contemporary, Tuesday and Wednesday.

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

Sandy's, 551 W. Mission Avenue, Escondido 342-4421. Art Berghel, his 40 and places, Tuesday through Saturday.

Shepherd Natural Foods Restaurant, 125 South Highway 16, Encinitas 751-1124. Live dinner, music, nightly.

Sharon Harbor Island, 1380 Harbor Island Drive, Harbor Island 297-2000. Light contemporary, Monday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest 295-1551. Female impersonation, Wednesday through Sunday.

Sperry's Saloon, 2655 Midway Drive, La Jolla 522-3154. Disco, nightly.

Spirit, 1130 Buena Vista, Bay Park 276-3903. KPH Night - Blitz Box, rock, Thursday, Blitz Box, rock, Friday and Saturday, Diether, pure rock, Wednesday.

Springfield Wagon Works, 5255 Imperial Road, Kearny Mesa 595-2272. Art of Jay, contemporary and rock, Thursday through Saturday, Kevin Brown, favorite guitar, Tuesday and Wednesday.

Springfield Wagon Works, 690 North Second Street, El Cajon 445-6757. Sam and Sheila, country, Thursday through Saturday, Ralph Valdez, guitarist, Monday and Wednesday.

StarGate, 1051 University Avenue, Hillcrest 295-2195. Disco, nightly, New Jay, jazz and disco, Sunday.

Stratus, Young Adult Nightclub, 900 Camino Real, Spring Valley 697-8634. Disco, Friday through Sunday.

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7802. Tom Azevedo, Joe Azevedo, and John Rekevic, jazz, Friday and Saturday.

Tiburon, 1st and 10th Street, Imperial Beach 429-6000. Windsor Jones, double bass, rock, Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley 280-9944. Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 297-9910. Sarsobad and Spive, contemporary, Thursday through Sunday, Al Ujlayan, contemporary, Monday and Tuesday, Sarsobad and Spive, contemporary, Wednesday.

Top of the Arc, 1950 Harbor Island Drive, Harbor Island 297-6700. Summerfest, contemporary, Thursday through Sunday.

Triton, 2530 South Highway 101, Carlsbad 436-8877. Neilson Alley, jazz and rock, Tuesday through Saturday.

Trojan Horse, 6179 University Avenue, Escondido 445-1070. Christopher, rock, Wednesday through Sunday.

Undisco, 4473 30th Street, North Park 469-1971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 297-7131. Joint from rock, Tuesday through Saturday.

Voyager Kona Club, 1951 Shelter Island Drive, Shelter Island 222-0421. Disco, Wednesday through Sunday.

Wail Coast Productions, 1648 Hancock Street, Midtown 295-3724. Disco, nightly.

Wrangler's Roast, 6608 Mission Gorge Road, Mission Valley 280-6263. Larry Puff and Channon Ridge, country western, Wednesday through Sunday.

Los Angeles Concerts

The Clash, Hollywood Palladium, Thursday, October 11, 8 p.m. (213) 520-9111.

J.J. Cole and Neil Larsen, Santa Monica Civic, Friday, October 12, 8 p.m. (213) 393-9961.

Dorsey Burnette Celebration, Inglewood Forum, Friday, October 12, 7:30 p.m. (213) 673-1330.

Nick Lowe and Rockpile, Hollywood Palladium, Wednesday, October 17, 8 p.m. (213) 642-5700.

Tools and the Maytalls and Third World, Starline Ballroom, Tuesday, October 16, 8 p.m. (213) 529-9111.

Van Morrison, Hollywood Palladium, Friday, October 19, 8 p.m. Hollywood Boulevard, (213) 642-5700.

Judas Priest and Point Blank, Santa Monica Civic, Tuesday, October 23, 8 p.m. (213) 393-9961.

Kiss and John Cougar, Inglewood Forum, Thursday, November 7, 7:30 p.m. (213) 520-9111.

Clubs

Baked Potato, 3787 Culveridge West, Hollywood (213) 960-1455. Don Randi and guest, Thursday through Saturday.

Backlot Theatre, 657 Robertson at Santa Monica Boulevard, (213) 659-0472. Judy Kaye and Joyce Vincent Wilson, Thursday through Sunday.

Concerts by the Sea, 100 Fisherman's Wharf, Redondo Beach (213) 379-4996. Red

Michael and Tommy Flanagan, Thursday through Sunday.

Cuckoo's Nest, Costa Mesa (714) 645-0390. Red Tip and Doucette, Thursday, Red Tip and A.L.A. Cattle, Friday, Auto Head and Lynx, Saturday.

Crown Royale, 1400 South Harbor Boulevard, La Habra (213) 694-4431. Sarah Vaughan, Monday.

Donnie's, 4269 Lankershim Boulevard, North Hollywood (213) 769-1566. Rose Tompkins Trio, Thursday, Akivasha and Taboo, Friday, Akivasha and Taboo, Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach (714) 636-9600. Tom Scott, Friday through Sunday, Fraser Smith, Wednesday.

Lighthouse, 30 Pier Avenue, Hermosa Beach (213) 372-6911.

Standy Weston, Thursday through Sunday.

Madame Wong's, 949 Sun Way, Chatsworth (213) 972-9570. Kati and Fingers, Thursday, Orange Range, Friday and Saturday.

McCabe's, 3141 3rd Street, Santa Monica (213) 828-4497. Bert Jansch and John James, Friday, Mike Bloomfield, Saturday.

Palomino, 5207 Lankershim Boulevard, North Hollywood (213) 765-9256. Burton Cummings, Friday and Saturday, Lowell Fulson and Jerry Zornick, Sunday, Phoebe, Monday, Jimmy Radford and Renegade, Tuesday, The Gibson Band, Wednesday.

Parlour Room, La Brea and Washington, (213) 935-8704. Brother Jack McHugh, Thursday through Sunday.

Pasquale's, 22724 Pacific Coast Highway, Malibu (213) 456-2007.

Jacqueline Grauer, Thursday, Pete Christoff and the Seraphic Trio, Friday and Saturday.

Rory, 9099 Sunset Boulevard, (213) 876-2222. Don McLean, Friday and Saturday, Billy Taylor, Monday through Wednesday.

Stoneford, 8151 Santa Monica Boulevard, (213) 656-2206. Mick Smiley, The Chiffons, and New Kingsberry, Thursday, Ray Campi and his New Rockabilly Rebels with Regality Sisters.

Troubadour, 9891 Santa Monica Boulevard, (213) 276-6168. Winchester, Sany, and Donny, Thursday, Loukinos, Tawnee Rose and Pappas, Friday, Stage and Class, Saturday.

Whisky a Go Go, Sunset Strip, (213) 650-4202. Summer, Thursday, The Only Ones, Friday and Saturday, The Cramps, Monday and Tuesday, Friday and Orchiids, Wednesday.

250 Omelettes

Alfalfa Sprouts, Bacon, Shrimp, Mushrooms, Olives, Chorizo, Cheddar, Avocado, Swiss, Ham, Spinach, Cauliflower, Italian Sausage, Broccoli, Crab, Water Chestnuts, Scallops, Artichoke Hearts, Clams . . . YOU CHOOSE!


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October 24, 8:00 p.m.
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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Radio/TV

Evening at Symphony, the Boston Symphony Orchestra conducted by Seiji Ozawa performs the Symphony for Double Orchestra, Opus 18, by Johannes Christian Bach, and "Three Short Liturgies of the Divine Presence" by Olivier Messiaen. Thursday, October 11, 8 p.m., simulcast with KPBS-FM 89.5, repeating Sunday and Tuesday, October 14 and 16, noon, Channel 15.

American Film Theatre series presents "A Delicate Balance," Katherine Hepburn and Paul Scofield in Edward Albee's Pulitzer Prize-winning play. Thursday, October 11, 9 p.m., repeating Sunday, October 13, 9 p.m., Channel 15.

Interview with Henry Kissinger, conducted by David Frost, will be telecast Thursday, October 11, 10 p.m., Channel 39.

World Series game three between the Baltimore Orioles and the Pittsburgh Pirates will be televised live from Pittsburgh. Friday, October 12, 5 p.m.; with game four on Saturday, October 13, 9:30 a.m.; game five on Sunday, October 14, 1 p.m.; game six from Baltimore on Tuesday, October 16, 5 p.m.; and game seven on Wednesday, October 17, 5 p.m., Channel 10.

"The Flying Dutchman," the San Francisco Opera presents the Wagner opera with Marita Napier, William Lewis, and Simon Estes, conducted by Christoph Perick. Friday, October 12, 8 p.m.; KPBS-FM 94.1.

"NFL Football" presents the Los Angeles Rams at the Dallas Cowboys. Sunday, October 14, 6 p.m., Channel 10.

"The Miracle Worker," William Gibson's drama about Helen Keller, featuring Patsy Duke Astin who once played Helen and now portrays Helen's governor, and Melissa Gilbert as Helen, will be shown Sunday, October 14, 8 p.m., Channel 39.

"Murder Most English" presents part one of an adaptation of Dorothy Sayers' "The Unpleasantness at the Bellona Club" and sleuth Lord Peter Wimsey. Sunday, October 14, 10 p.m., Channel 15.

"NFL Monday Night Football" pits the Minnesota Vikings against the New York Jets. Monday, October 15, 6 p.m., Channel 10.

"Live from Lincoln Center," soprano Joan Sutherland and mezzo-soprano Marilyn Horne are featured in an operatic recital televised from Avery Fisher Hall at Lincoln Center. Monday, October 15, 8 p.m., simulcast with KPBS-FM 89.5, repeating Sunday, October 16, 9 p.m., Channel 15.

"Country Superstars of the Seventies," with an introduction by President Jimmy Carter and a fiddle performance by Seneca Majority Leader Robert Byrd, will be televised Tuesday, October 16, 9 p.m., Channel 39.

"Great Performance" presents Leonard Bernstein conducting the Vienna Philharmonic in a performance of Gustav Mahler's Ninth Symphony. Wednesday, October 17, 8 p.m., simulcast with KPBS-FM 89.5, repeating Sunday, October 20, noon, Channel 15.



Despite what all those New York condominium owners would lead you to believe, Richard Nixon isn't that bad. After all, by opening diplomatic relations between the People's Republic of China and the United States, Nixon is indirectly responsible for the growing number of cultural exchange programs between these two countries. So, next week when a talented Chinese gymnastics team visits San Diego, perhaps area sports fans should pause and give credit where credit is due. Thanks, Dick.

The spectacular rise of public interest in gymnastics — generated in part as a result of Olympic television coverage in 1972 and 1976 — is manifesting itself in various ways. There is live coverage of national and international gymnastics meets nearly every week on television. The emergence of Kurt Thomas, gymnastics' current pin-up boy from America's heartland, as a legitimate international superstar, has provided a ready-made focal point for media coverage. Large and enthusiastic crowds are turning out with increasing frequency to meet at every level of competition. A quick survey of La Jolla parents might well show that gymnastics has replaced ballet and tennis as the most popular activity to enroll one's children in. At any rate, area gymnastics fans have a truly special treat to store for them next Saturday and Sunday, October 13 and 14, when the People's Republic of China's National Olympic Team will perform an exhibition with America's 1984 Olympic prospects in two performances at the San Diego Sports Arena.

The chance to see the Chinese team should prove to be interesting for several reasons. This will be the first visit ever of a Chinese gymnastics team to the United States. The Chinese team, composed of fourteen gymnasts (six men and seven women), will be flying directly from Peking to San Diego, which was selected to kick off their tour (other tour cities include Cleveland, New Haven, Detroit, St. Louis, and Dayton). While this team has not previously been seen by American audiences, the word out of the Far East and Europe, where the team has been participating in major gymnastics meets, is that the Chinese athletes are rapidly

Sports

Penn National International, the second annual tennis tournament for U.S. Tennis Association sectional champions will continue through Sunday, October 14. Rancho Bernardo Inn, San Diego. 487-2413.

Clippers Basketball, it's Bill Walton against Kamper Abdul-Jabbar, the San Diego Clippers against the Los Angeles Lakers, in the opening game of the NBA season. Friday, October 12, 8:30 p.m., then the Clippers take the Seattle SuperSonics. Sunday, October 14, 7:05 p.m., Sports Arena. 226-1275.

SOHO Balloos Park Tour, a guided walk sponsored by the Save Our Heritage Organization, will take place Saturday, October 13, 10 a.m. to 12:30 p.m., Sixth and Laurel streets. 236-1997.

Atres Football, the SDSU Atres meet the U. of Miami Hurricanes. Saturday, October 13, 7:30 p.m., San Diego Stadium. 265-5547.

Charger Football, the San Diego Chargers face the Seattle Seahawks. Sunday, October 14, 1 p.m., San Diego Stadium. 280-2111.

Coronado Bay View Walk, sponsored by Walkabout International, will take place Sunday, October 14, 5 p.m., Strand Way and Promena Avenue, Coronado. 420-3666.

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

Film

"French Film Festival" from SDSU Library's classic film collection will continue with "Raid," a 1951 Jean Dautin movie that documents safecracking as a craft. Thursday, October 11, 3 p.m.; and Friday, October 13, noon. Low Library, SDSU. 265-5204.

Mountain Climbing Film Festival concludes with "Annapurna — South Face," the English accent, and "Sentinel: The West Face," the west face of the Sentinel Spire in Yosemite Valley, and a lecture by Earl Collins. Friday, October 12, 8 p.m., lecture hall 751, Southwestern College, 900 Oak Lakes Road, Chula Vista. 421-6700.

"LaserDreams," a multi-media laser program produced and performed by Geoff Packard, will return Friday and Saturday, October 12 and 13, midnight, Mann's University Towne Center Six Theaters, 1 La Jolla Village Drive at Genesee, La Jolla. 452-7766.

"Contemporary Women in the Arts" film series continues with photographers Imogen Cunningham and Dorothea Lange. Wednesday, October 17, 12:15 p.m., Del Mar Shores Center, Ninth and Surfside Court, Del Mar; and 1 p.m., Oceanside Public Library, 415 Fourth Street, Oceanside. 752-2121.

"Gifts of an Eagle," a film presented by Kent Durden, Audubon photographer, will be shown Wednesday, October 17, 2 and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 465-1700 x321.

"Asia in the Cinema," a series of documentaries on Asia, will continue on Wednesday, October 17, 7:30 p.m., at Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

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Galleries

"Kinkaku Setawa — A Living Treasure" is the title of the first U.S. exhibition featuring the hangings, screens, kimonos, and hand-painted books of this contemporary artist-craftsman, continuing through October 14. Mingei International Museum of World Folk Art, University Tower Center, 4035 La Jolla Village Drive. 455-5333.

Three-Person Show will feature raku and salt water by Kyo-Lou, paintings by Gary Hamman, and raku-shale sculpture by Jere Lawrence through October 14. Celebrations Gallery, 645 G Street, uptown. 239-5233.

Photographs by Michael Arthur will be exhibited through October 19. Designhaus gallery, 1262 Kettner Boulevard, downtown. 236-1916.

"3 x 1," paintings by Richard Baker, weavings by Jim Butler, and ceramics by Judy Wines, will be on display through October 19. Crossmount College Gallery, 8800 Crossmount College Drive, El Cajon. 455-5333.

"La Search of the City," an exhibit of works that explore city/urban environments, including photographs, drawings, sidewalk signs, street furniture, and poetry, will continue through October 20. Community Arts Gallery, Third and E streets, downtown. 233-0141.

Autocolors from the Albert Kahn Collection (1915-1916), early color photographs commissioned by the European millionaire and taken by a military officer stationed in Hanoi, will be exhibited through October 25. Mandeville Art Gallery, USD. 452-3120.

"Italy by Design," an exhibition of Italian industrial design, will be on display through October 19. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Condensed Rivers of the Mother Load," an exhibit of photographs of California rivers threatened by government water projects, will be displayed through October 31, in the newly completed temporary exhibit hall, Natural History Museum, Balboa Park. 232-3821.

"Art Glass," a collection of handblown glass by Steven Cornea, will be on display through November 1. Touch of Glass, 2491 San Diego Avenue, Old Town. 299-5184.

"Wood Works," an exhibition of furniture/sculpture by eleven San Diego artists, will be on display through November 2. Crossmount College Gallery, 8800 Crossmount College Drive, El Cajon. 465-1700 x455.

"The Face of China," a traveling exhibition of photographs taken in China from 1942 to 1952, will be on display through November 4. San Diego Museum of Art, Balboa Park. 232-7931.

International Folk Show of motion pictures and information panels will be exhibited through November 4. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Poster Design of David Laizer coo will be featured through November 11. David Laizer, 3100 La Jolla Village, uptown. 234-1997.

Art Exhibit of "Transcultural Landscapes — Northern California (Cochise Portrait)" by Marilyn Hagler, a collection of rare engravings by James Jacques Joseph Tasse, and recent graphics by Francoise Gilot, will be on display through November 30. O'Grady Gallery, 2222 Fourth Avenue, San Diego. 234-4765.

San Diego Folk Faire, the seventh annual sponsored by the San Diego Ecumenical Conference, will feature the food, music and dance, and cultural displays of twenty-five ethnic groups. Saturday and Sunday, October 13 and 14, 11 a.m. to 6 p.m., Scotts River Center, Mission Valley. 232-6385.

From the diversity of styles, forms, and ideas manifest in American art since World War II, critic Brian O'Dougherty has pointed to a single element that has remained constant: the blank, white gallery space in which art is viewed. Everywhere, it is basically the same. Art is now shown in what is essentially a "white cube" — a neutral, almost meditative space in which the art object is isolated, withdrawn from the accented space of twentieth-century life. It therefore seems appropriate that the La Jolla Museum of Contemporary Art, which recently spent one and a half million dollars refurbishing its own "white cube," should mount as its first exhibition a retrospective of the work of Sol LeWitt, an artist who has used the white cube as his basic unit in both two- and three-dimensional works.

A pioneer in both the minimal and conceptual movements of the 1960s, LeWitt uses his sculptures and wall drawings on simple, often mathematical, rules, usually restricting lines to horizontal, vertical, and diagonal, and colors to the primary plus black and white. Two-dimensional and three-dimensional works are interrelated as the sculptures (LeWitt prefers the term "structures") grow out of two-dimensional grids; similarly, the wall drawings are modified by the three dimensions of their architectural setting. The artist's working method is generally to conceive of the piece, test the ideas and forms, and then delegate their construction to assistants.

The apparent simplicity of LeWitt's art, in works like Modular Cube (1968) or Straight Lines in Four Directions, Superimposed (1969), is misleading. The



Sol LeWitt/La Jolla Museum of Contemporary Art

"We Love Cardiff Day," the third annual, will include a parade on Saturday and a two-mile beach run on Sunday. Saturday and Sunday, October 13 and 14. Cardiff-by-the-Sea. 753-3513.

Junior League Rummage Sale, the thirty-sixth annual, and reportedly the largest rummage sale in the world, will take place on Saturday, October 13, 8 a.m. to 6 p.m., and Sunday, October 14, 10 a.m. to 5 p.m., at Del Mar Fairgrounds. Del Mar. 234-2253.

San Diego Folk Faire, the seventh annual sponsored by the San Diego Ecumenical Conference, will feature the food, music and dance, and cultural displays of twenty-five ethnic groups. Saturday and Sunday, October 13 and 14, 11 a.m. to 6 p.m., Scotts River Center, Mission Valley. 232-6385.

Community Health Forum, sponsored by the community education office of Crossmount College and Crossmount Hospital medical staff and hospital auxiliary, will begin with "Aging as a Curable Disease," presented by Crossmount Hospital chief of staff Dr. Robert Malkus. Thursday, October 11, 7:30 p.m., Crossmount Hospital auditorium, 5555 Crossmount Center Drive, La Mesa. 465-1700 x321.

Native Plants in the Poway and Bernardo chaparral are the subject of a lecture and slide series offered by Erik Jonsson of the California Native Plant Society, concluding on Friday, October 11, 7:30 p.m., Crossmount Hospital auditorium, 5555 Crossmount Center Drive, La Mesa. 465-1700 x321.

Chilean Revolutionary Jorge Palacios will speak about his recent book, "Chile: An Attempt at Historic Compromise," and about recent events in Chile. Sunday, October 14, 7 p.m., Casa Real, SDSU. 295-5842.

sketches, though complete, lead the eye to no conclusion. There is no point of view, no beginning, no end. Any attempt to focus on the web of lines in the wall drawings or on the interior revelations of the cube structures leads to confusion. The extreme order of the conception and execution of LeWitt's art continually breaks down esthetically into visual disorder.

Art is a way of thinking, thinking actualized in objects or actions which in turn modify the ways in which one thinks. LeWitt's wall drawings are constructed according to a series of instructions that form an entirely logical closed set. Yet the finished works fluctuate between clarity and invisibility, pure logic and random accident. They stand as a witness to the nature of thought.

LeWitt's art is a major achievement, both in the body of work produced and in the profound influence it has exerted on artists and musicians as diverse as Robert Rauschenberg and Philip Glass. A handsome, and comprehensive catalogue, designed by LeWitt according to his modular principles, accompanies the show. Turn to the back of the catalogue for the "Writings of Sol LeWitt," and to the exhibition itself. It will be time well spent.

The exhibition, organized by New York's Museum of Modern Art, will continue through November 4. The La Jolla Museum of Contemporary Art is located at 700 Prospect Street, La Jolla, and is open Tuesday through Friday, 10 to 5 p.m.; Saturday and Sunday, 12:30 to 5 p.m.; closed Mondays. Admission is free. For further information, call 454-3541.

— Christopher Knight



Sol LeWitt/La Jolla Museum of Contemporary Art

"The Don Cameron Allen Renaissance Collection," more than 5000 books dealing with the literature, philosophy, and history of the Renaissance period, will be the topic of a lecture by UCSD's Thomas Donnell. Thursday, October 11, 7:30 p.m., Central University Library, USD. La Jolla. 452-3120.

Planetary Lecture Series presents a lecture by Jon Olson entitled "Extraterrestrial Life." Thursday, October 11, 7:30 p.m., Southwestern College planetarium, 200 Oak Lakes Road, Chula Vista. 421-6700.

"Poetry Showcase #5," presented by the Feminist Poetry and Graphics Center, will feature Gary Brown, Mary Gillespie, Renée Mahoney, and Patti O'Donnell. Thursday, October 11, 7 p.m., San Diego Public Library, 820 E Street, downtown. 293-4219.

Medieval Art will be the topic of a slide lecture presented by Roberta Heyer of Mesa College, sponsored by the San Diego Art Institute. Friday, October 12, 7:30 p.m., SDG&E auditorium, Second and Ash streets, downtown. 234-5946.

Native Plants in the Poway and Bernardo chaparral are the subject of a lecture and slide series offered by Erik Jonsson of the California Native Plant Society, concluding on Friday, October 11, 7:30 p.m., Crossmount Hospital auditorium, 5555 Crossmount Center Drive, La Mesa. 465-1700 x321.

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Deep Sea Fishes are the topic of an illustrated lecture by Scripps Institute of Oceanography's Bob Warner, sponsored by the American Cetacean Society. Monday, October 15, 8 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8600 La Jolla Village Drive, La Jolla. 566-3800. 452-3120.

"Art and Artists" lecture series continues with a discussion entitled "Progress in Art" by artist, critic, author Sue Galla. Tuesday, October 16, 7:30 p.m., Art Building, room 412, SDSU. 265-5204.

Women's Study Lecture, "That Sure is Some Woman Talkin' There: Southern Women Sing the Blues," will be presented by Billie Wabstrom of USC. Wednesday, October 17, 3 p.m., room SS-100, SDSU. 452-3120.

"Contemporary American Furniture, An Overview" is the title of a slide lecture by Larry Hunter, to be followed by a presentation and a panel discussion entitled "Directions and Careers in Furniture." Wednesday, October 17, 7 p.m., Crossmount College Gallery, 8800 Crossmount College Drive, El Cajon. 465-1700 x450.

Art Critic Donald Knapf of New York State University will present a lecture on contemporary conceptual artist Sol LeWitt. Wednesday, October 17, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

(continued on next page)

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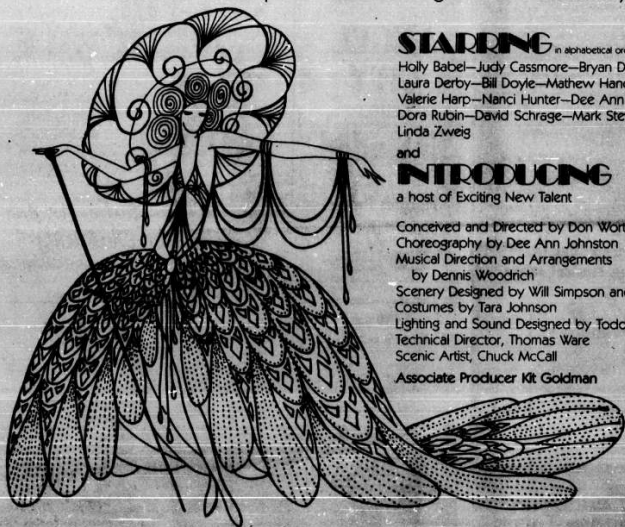
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STARRING

in alphabetical order
Holly Babel—Judy Cassmore—Bryan DaSilva—
Laura Derby—Bill Doyle—Matthew Hanover—
Valerie Harp—Nanci Hunter—Dee Ann Johnston—
Dora Rubin—David Schrage—Mark Stevens—
Linda Zweig

and

INTRODUCING

a host of Exciting New Talent

Conceived and Directed by Don Wortman
Choreography by Dee Ann Johnston
Musical Direction and Arrangements

by Dennis Woodrich

Scenery Designed by Will Simpson and Robert Earl
Costumes by Tara Johnson
Lighting and Sound Designed by Todd Schwede
Technical Director, Thomas Ware
Scenic Artist, Chuck McCall

Associate Producer Kit Goldman

Special Discount Preview Performances on Oct. 9, 10, 11 & 12. All seating \$9.50. Curtain 8:00 p.m. Call for information and reservations.

Opening Night October 13, 1979

Curtain—8:30 p.m., General—\$13.50 and \$10.50, Dinner including show 6:30 p.m.—\$19.50

Show Times and Seating: No Performances on Mondays

Tues-Thurs.	Friday	Saturday	Sunday	Matinee	Sunday
Curtain—8:30 p.m.	Curtain—8:30 p.m.	Early Show	Curtain—1:00 p.m.	Curtain—1:00 p.m.	Curtain—1:00 p.m.
General \$12.50	General \$12.50	General \$12.50	General \$9.50	General \$9.50	General \$9.50
and \$9.50	and \$9.50	and \$10.50	and \$6.00	and \$6.00	and \$6.00
Dinner including	Dinner including	Dinner including	Dinner including	Dinner including	Dinner including
Show 6:00 p.m.	Show 6:00 p.m.	Show 5:00 p.m.	Show 5:00 p.m.	Show 5:00 p.m.	Show 5:00 p.m.
\$19.50	\$19.50	\$19.50	\$19.50	\$19.50	\$19.50

THE LYCEUM FOLLIES MAIL ORDER COUPON

Name _____
Address _____
Telephone _____
Performance Date _____
Alternate Choice _____
Dinner Seating (No.) _____ (Price) _____
Brunch Seating (No.) _____ (Price) _____
General Seating (No.) _____ (Price) _____
Charge to my credit card MC ☐ V ☐ A ☐ AE ☐
VISA ☐ Account # _____

Make check or money order payable to: THE LYCEUM THEATRE,
314 F Street, San Diego, CA 92101.

Enclose self-addressed stamped envelope.

For Group Sales and Theatre Party Information call Joy Furby—

925-0430

Valet Parking

For Reservations and Information

Call 935-6535

READER'S GUIDE TO THE THEATER

(continued from page 15)

DAISY MAYHE

Late-Twenties comedy-drama by George Kelly, who won the Pulitzer Prize for *Crusoe*. Jean Stapleton plays a boisterous working-class woman who fights for the right to marry the man she loves and to live in his family's grand house. His family looks down on her, but what does she care? Kelly wrote the sort of finely crafted plays that set the standards on Broadway for the Twenties. He had a gift for catching every nuance of small-town life, with all its petty class distinctions. Part of the San Diego Playhouse series. (C.S.)
Fox Theatre, October 15 through 20. Monday through Saturday at 8:30 p.m. Matinee Wednesday and Saturday at 2:30 p.m.

FAKE DOCTOR

An original comedy in the commedia dell'arte style. The kind of improvisational work has great anarchic possibilities. The most traditional type of comedy, and yet ever new. (C.S.)
San Diego Street Theatre, October 11 at the Civic Center, October 13 at the La Jolla Village Square, and October 15 at the County Administration Building, all at twelve noon. Call 233-6714 for information.

KISS ME KATE

A musical version of *The Taming of the Shrew* is performed by an estranged husband-and-wife acting team: their private lives mirror the lives of Petruchio and Katherine, the characters they play. Kiss Me Kate has what is arguably the best score written by Cole Porter, a man who was certainly one of America's finest musical-comedy songwriters. For once the books (by Sam and Bella Spewack) is as good as the score. See it in order to get a notion of what the original work was like before director George Sidney ruined it for MGM. (C.S.)
North County Community Theatre, October 12 through November 3. Thursday through Saturday at 8:00 p.m. Matinee Sunday, October 21 and October 28 at 2:00 p.m.

LYCEUM FOLLIES

A new revue which will trace the history of American musical theatre. Featured will be the performing styles of The Day Before Yesterday (as in burlesque and the Ziegfeld Follies), Yesterday (as you would see on the Broadway stage in the Thirties), and Today (re-creating for us the auditions for the Lyceum Follies). It should give us a good sense of the



Daisy Mayhe

theatrical tradition as well as the roots of much of today's popular music. (C.S.)
Lyceum Theatre, begins October 13. Tuesday through Friday at 8:00 p.m. Saturday and Sunday at 7:00 p.m. Late show Saturday at 9:30 p.m. Matinee Sunday at 1:00 p.m. For dinner/show reservations call the theatre.

THE MEDAL OF HONOR RAG
Reviewed this issue.
Second Avenue Theatre, through October 21, Friday through Sunday at 8:00 p.m.

THE NORMAN CONQUESTS
The trilogy of comedies by British playwright Alan Ayckbourn (*Table Manners*, *Living Together*, and *Round and Round the Garden*) depicts the events of a July weekend in the lives of three English couples. The events themselves, which take place in a spacious house in some provincial town, are distributed among the three plays so that only by seeing all three can you understand precisely what is happening at any given moment. It is a strange formal device of debatable efficacy.

The plot into which the lives of these characters are woven includes a great deal of material audiences will find utterly familiar: adultery, misadventure, discovery of a rapist, a delicate jealousy, reconciliations, and various other activities focusing on the issue of who is sleeping with (or is going to sleep with) whom. It is the material of French bedroom farce, and anyone who knows the plays of Georges Feydeau will recognize their echoes. The characteristics of this theatrical genre are a middle-class ambience, an exclusive preoccupation

with sex, an obsessive interest in adultery as the most dramatically interesting kind of sex, a general shallowness in characterization, an indifference to all larger issues of human existence (politics, religion, society, ethics), a mindless refusal to see sexual passions and deceptions as anything more than amusing, a complicated intrigue, rapid action, and lots of laughs. From one point of view, this is just what *The Norman Conquests* is all about. On the other hand, these plays are filled with flickerings of another theatrical world entirely. Change your perspective ever so slightly and you can see in them a grim commentary on modern British middle-class life without values, without tradition, without direction, governed by selfishness and appetite, frustrating human needs, mocking human goodness, and continually and irreparably charming no one.

Presented for three days only by the Old Globe Theatre under the direction of Craig Noel, and sponsored by the California Arts Council (U.S.) East County Performing Arts Center, October 12, 13, and 14. Table Manners, Friday at 8:00 p.m. and Saturday at 2:30 p.m.; Living Together, Saturday at 8:00 p.m.; Round and Round the Garden, Sunday at 8:00 p.m.

6 RMS REVUE
Why do I start feeling apprehensive when the publicity releases describe this play as a "New York comedy hit" but forget to include the author's name? (It was written by Bob Randall.) The plot concerns a man and a woman (both married to other people) who are locked inside an empty apartment. Once they are forced to be alone together, an attraction develops between them. Some people consider this a funny and touching play. (C.S.)
San Diego Little Theatre, through October 27. Thursday through Saturday at 8:00 p.m.

THE WINGER
Comedies described as "adult," written by Mark Black, author of *When You Cornin' Back, Red Ryder?* The plot concerns a graduate student in a California college. Red Ryder was praised for its dialogue and tones theatrically, if not for its originality. The first quality, at least, should promise a good comedy here. (C.S.)
Grossmont College, the Stagehouse Theatre, October 11 through 20. Thursday through Sunday at 8:00 p.m.

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San Diego's
Finest
Mexican Food
Pepe's
New!
Delicious
Wine Margaritas
4857 El Cajon Blvd. San Diego 583-3005

San Diego Folk Faire
Exotic Foods Crafts
Prizes Entertainment
Scottish Rite Center
Mission Valley
Oct. 13-14, 11 a.m.—8 p.m.
Adults \$1.50 Children 75c
Seniors \$1.25

Dining at The White House.
For over three generations La Casa Blanca has provided both "locals" and "tourists" meals they return for. Stop in either of our two locations in Old Town... we'll treat you royally.
The original La Casa Blanca, in the center of Old Town's state historic park.
The newest La Casa Blanca, 2444 San Diego Avenue, Old Town.

Little Italy Restaurant
4367 University Ave. (at Fairmount)
All you can eat \$2.19 per person
Spaghetti Rigatoni
Includes One Serving Soup or Salad and Garlic Bread.
1st Off Any Pizza (only pick up)
NOW SERVING WINE & BEER
Italian Feast All for \$6.95 for 2
*Cheese Pizza
*Salad
*Bread
*Spaghetti Add Person \$3.00 each
*Garlic Bread (in restaurant only)

La Petite Cafe
Cafe au Lait, French pastries, breads, and more. Open daily 10 a.m. to 10 p.m. 1500 La Jolla Village Square, San Diego. 524-1111

W.D. Pabst & Co.
Purveyors of Fine Food & Spirits
Our dinners (5-11 p.m.) feature
Live Maine Lobster at \$11.95
Special Prime Rib at \$6.95
...to name a few.
All our entrees include:
Chef Barbara's special cheese crackers
Complete salad bar
French onion soup topped with melted cheese.
Baked or French fried potato or rice pilaf.
Homemade dessert.
Butter Lechon (as close to homemade cooking as you're going to get.) 11:30 a.m.—2:30 p.m. \$3.50

CURRENT

All reviews are by Duncan Shepherd. Photos are included to give the stars and actresses a bit of money in order to have it. The question is, is it?

Alien — This creature feature has, and is, a good time, but it works very hard and spends a lot of money in order to have it. The question is, is it?

worth it? This question comes up not only because this movie seems much too heavily endowed for the simple, 1950s-style monster movie it essen-

tially is, but also because it gets too little actual use out of its vast material holdings, especially its cavernous sets. The monster itself is most fun

as infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as **THEY CAME FROM WITHIN** and **FRASEHEAD**, once it reaches full growth, its appearances become an

noisy city and fragmentary — this monster, like the one in **JAWS**, is mostly mouth. The storyline is garbled, the camerawork overwrought, the soundtrack sadistic, the computer graphics rather good, particularly the contour drawing of the planet's surface as the spaceship descends to a

touchdown. Sigourney Weaver emerges as the unexpected star of the movie, although Yaphet Kotto, who has been feeling resentments to Jane Fonda in her face and voice, ought to make the movie's happy, and Fred, it won't be for lack of trying. With Tom Skerrit, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott, 1979

*(Fashion Valley, Pacific Drive In, from 10:12)

The Amblylone Horror — Completely credulous (not to say credence) haunted house thriller, based on a documented case. The spacious Long Island house — an attractive place which favors the adult, or proto, view — seems to affect downy vomit after merely breathing it air more readily than it affects the

spaced-out James Boken and the coquettish Margot Kidder who represent the average American couple. Their travails as first-time homeowners (bored, houseless, backed-up plumbing, etc.) arouse a mild degree of interest on the way to a nonexistent climax fabricated out of Will Slinger, Michael Sacks, and Don Stroud, directed by Stuart Rosenberg, 1979

*(Aero Drive In, Vogue, from 10:12)

THE WEEK AT THE STRAND
STRAND THEATRE
4950 Newport Avenue
Ocean Beach 223-3141

Wednesday Thursday
ORSON WELLES *Changeling*
Starring ORSON WELLES, JOSEPH COTTER, JAMES MOOREHEAD
Directed by ROBERT ALTON

Friday Saturday
DONNA FLORE and her two husbands
"Swept Away..."
Written and Directed by LINA WERTMULLER
Starring GIANCARLO GIANINI and MARGARETA MELATO

Sunday
THE MARX BROS. *At the Opera*
A MAT AT THE OPERA

From the heavens above to the middle of the earth... A tale of daring, power and mystery...

WINDS OF CHANGE
An animated journey to a distant past.

STARTS TOMORROW!

LA CAJON LA MESA
Ave. Drive In, 8000 Broadway, Lemon Grove (442-5228)
Up in Smokey and the Warriors
Ave. Drive In, 3rd and Broadway, El Cajon (444-8000)
The Amblylone Horror and Tales from the Crypt
Grassroots, 5600 Grossmont Center Dr., La Mesa (442-7100)
The Amblylone Horror and Tales from the Crypt
Parkway Theatres, 1288 Fletcher Parkway (442-7500)
Call theater for program information
Spring Valley, 1057 Elston Blvd., Spring Valley (442-6033)
Call theater for program information
UA Cinemas, Interstate 8 at Magnolia, El Cajon (442-6033)
Call theater for program information

NORTH COUNTY
Ave. Vista Drive In, 2245 Main, Chula Vista (422-3377)
Up in Smokey and the Warriors
Pleasant View, 475 St. Chula Vista (422-3387)
Theater 1: Rich Kids and the Warriors
Theater 2: National Lampoon's Animal House
Harbor Drive In, 32nd and National City (477-1380)
Theater 1: When a Stranger Calls and Nightwing
Theater 2: The Seduction of Joe Tynan
South Bay Drive In, 2170 Coronado, Imperial Beach (422-7577)
Theater 1: Patrick and Maureen, from 1912
Theater 2: National Lampoon's Animal House and Sgt. Pepper's Lonely Hearts Club Band
Theater 3: Rocky and the Green Team Robbery
Village, 208 Chula Vista (422-1438)
The Amblylone Horror and Cameo, from 10:12
Village, 820 Orange Ave., Coronado (433-6161)
National Lampoon's Animal House and second feature, from 10:12

EL CAJON LA MESA
Ave. Drive In, 8000 Broadway, Lemon Grove (442-5228)
Up in Smokey and the Warriors
Ave. Drive In, 3rd and Broadway, El Cajon (444-8000)
The Amblylone Horror and Tales from the Crypt
Grassroots, 5600 Grossmont Center Dr., La Mesa (442-7100)
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Call theater for program information

DOWNTOWN
Ave. 660 St. (239-9239)
Call theater for program information
Belmont, 4th and E (233-3388)
Call theater for program information
Broadway, Broadway at 8th (232-4600)
Spanish movies
Cabrillo, 329 Plaza (239-8719)
Patrick, Behind the Shades, and Up from the Doochie, from 10:12
Casino, 643 5th (232-4878)
Call theater for program information
Gulls, 367 St. (239-8000)
La Cage aux Folles
Plaza, 323 Plaza (232-0501)
Mex American Grand, Step Show, and Comedy

BEACHES
Cove, 7720 Grand, La Jolla (459-5404)
Breathing Away
Fine Arts, 1818 Grand, Pacific Beach (274-0001)
Meetings with Remarkable Men, from 10:12
The Song Remains the Same, 10:12 midnight
The Grateful Dead Movie, 10:12 midnight
Frontier Drive In, 3501 Midway Dr. (222-6996)
Theater 1: The Onion Field and Go Tell the Bees
Theater 2: When a Stranger Calls and Nightwing
Loma, 3150 Rancocas (224-3344)
Theater 1: Moonstruck
Theater 2: The Muppet Movie
Midway Drive In, 3501 Midway Dr. (222-8342)
17 and Shampoo
Pacific Drive In, 4485 Mission Blvd. Dr. (274-1400)
Ave. and Mission, from 10:12
Spony Arena Spectacles, 3550 Spony Arena Boulevard (222-3333)
Theater 1: Offspring, from 10:12
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Heart-ian hero The principal characterization is never sadder than in the perfect newsworld facsimile at the start of the movie, after it is dispersed into the shadows of the dramatic camera angles, the mummy makeup, the post-psychanalytic Starring and directed by Orson Welles, at age twenty-four, written by Herman Mankiewicz, photographed by Gregg Toland, with Joseph Cotton, Dorothy Corrigan, Evelyn Scott.

*** (Grade, 10/11)

The Concorde — Airport 79 — This the fourth of the AIRPORTS, continues the steady climb into thrills and thrills, as it concerns a billionaire arms manufacturer who launches repeated molar attacks on the Concorde airplane, en route from Washington to Moscow, in order to eliminate one of its passengers, his girlfriend who is an

expression of concrete evidence (in variously referred to as "the documents") that he had approved illegal weapons sales in Angola. A fair amount of fan-isms of a minimalist, some of it not, including the usual number of lines that sink to high heaven. I haven't seen you since 1975 — that crash landing at Salt Lake City — says the ubiquitous trouble shooter George Kennedy to news woman Susan Baker, in food recall section of the climax of AIRPORT 75. BAKER, incidentally, makes a much more believable TV newscaster than Jane Fonda made in THE CHINA SYNDROME. In spite of her backhoe-type pant being even more inept than Fonda's. With Alan Dean, Sylvia Kristel, and Robert Wagner, directed by David Lowell Rich 1979.

*** (Grade, 10/11)

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2nd ANNUAL

SAN DIEGO INTERNATIONAL FILM FESTIVAL

SHERWOOD AUDITORIUM

La Jolla Museum of Contemporary Art

700 Prospect Street, La Jolla Festival number: 454-9400

Eleven days of contemporary feature films from around the world — each a San Diego Premiere.



Head Over Heels



Hullabaloo Over George and Bonnie's Pictures



A Woman Between Dog and Wolf

- (25A) **HEAD OVER HEELS** 7:00pm (USA) Offbeat comedy-drama of romantic pursuit, written and directed by Joan Micklin Silver (*Hester Street*). West Coast Premiere. In person: Joan Micklin Silver.
- (26A) **HULLABALOO OVER GEORGE AND BONNIE'S PICTURES** 7:00pm (Great Britain) Art collectors vie for priceless paintings in this comedy of manners set in modern London. From the producer-director team of Ismail Merchant and James Ivory. West Coast Premiere. In person: Ismail Merchant (tentative), James Ivory (tentative).
- (26B) **MOSERATU, THE VAMPIRE** 7:30pm (Germany) Federal Republic Werner Herzog's remake of F.W. Murnau's classic vampire film. With Klaus Kinski, Isabelle Adjani. San Diego Premiere.
- (27S) **SPECIAL PROGRAM I** 1:00pm **THE OFFENCE**. Police drama directed by Sidney Lumet (*Spinal Tap*, *Day After Tomorrow*), with Sean Connery. 3:00pm **THE VISITORS**. Tale of revenge on the Vietnam homefront, directed by Elias Kazan (*A Streetcar Named Desire*, *On the Waterfront*).
- (27A) **POTO AND CABENGO** 7:00pm (USA) Jean-Pierre Gorin's documentary on the celebrated San Diego twins who reportedly developed their own language. U.S. Premiere. In person: Jean-Pierre Gorin.
- (27B) **THE TREE OF WOODEN CLOCKS** 9:30pm (Italy) Intimate portrait of 19th century Italian peasant life by Ermanno Olmi. San Diego Premiere.
- (28S) **SPECIAL PROGRAM II** 1:00pm **CRIME AND PASSION**, Omar Sharif and Karen Black as con artists operating in Europe. Directed by Czech emigre Ivan Passer. 2:45pm **FINGERS**. Harvey Keitel stars in this violent psychological drama. James Toback's directorial debut.
- (28A) **CHRISTINE BARRALT (COUSIN COUSINE)** 7:00pm (Belgium/France) Marie-Cristine Barrault (*Cousin Cousine*) portrays a housewife caught between two lovers in World War II Belgium. Directed by surrealist Andre Delvaux. U.S. Premiere.
- (28B) **GLISSEMENTS PROGRESSIFS DU PLAISIR** 9:30pm (France) Erotic mystery by the master of the puzzle film, Alain Robbe-Grillet. U.S. Premiere.
- (28A) **NEWSPRINT** 7:00pm (Australia) Filial salute to the dying breed of Australian newswoman photographers in the 40s and 50s. Directed by Phillip Noyce. San Diego Premiere.
- (29B) **SEA OF ROSES** 9:30pm (Brazil) Cinema classic of repression and escape in Rio de Janeiro by first time director Ana Carolina. U.S. Premiere.
- (30A) **THE BORDO WITHOUT LIMITS** 7:00pm (Mexico) The occupants of a sleazy small-town hotel resist political repression in this film by Arturo Ripstein (*The Holy Office*). San Diego Premiere.
- (30B) **BLANK GENERATION** 9:30pm (USA) New Wave decadence in New York City by German director Ulli Lommel. With Andy Warhol, Richard Hell. World Premiere.
- (31A) **THE CRAZIES** 7:00pm (USA) Ecological mishap creates terror in this horror film by George A. Romero (*Night of the Living Dead*, *Martin, Dawn of the Dead*). San Diego Premiere.
- (31B) **HEROINES OF EVIL** 9:30pm (France) Three erotic tales of women oppressed, written and directed by Willemar Borowczyk (*The Beast*). U.S. Premiere.
- (1A) **GRAND OPERA** 7:00pm (USA) Autobiographical road movie by structuralist filmmaker James Benning. San Diego Premiere. In person: James Benning.
- (1B) **THE DESERT OF THE TARTARS** 9:30pm (France/Italy) A young lieutenant (Jacques Perrin), assigned to a remote desert outpost, awaits his moment of glory. With Vittorio Gassman, Max von Sydow, Jean-Louis Trintignant; directed by Valerio Zurlini. U.S. Premiere.
- (2A) **DAGUERREOTYPES** 7:00pm (France) Witly documentary by Agnes Varda (*One Singing*, *The Other Dances*) on the people who live and work on the Rue Daguerre in Paris. San Diego Premiere. In person: Agnes Varda.
- (2B) **TELL HER I LOVE HER** 9:30pm (France) Gerard Depardieu (*Get Out Your Handkerchiefs*) is obsessed with a childhood sweetheart who no longer cares for him in this psychological thriller by Claude Miller. San Diego Premiere. In person: Claude Miller.
- (3S) **SPECIAL PROGRAM III** 1:00pm **ROAD MOVIE**. Two trucks pick up a disturbed female hitch-hiker. Directed by Joseph Strick (*Ulysses*). 2:30pm **THE OTHER SIDE OF PARADISE**. Arturo Ripstein's first and only English language movie. With Peter O'Toole, Charlotte Rampling.
- (3A) **THE MEETINGS OF ANNA** 7:00pm (Belgium/France/Germany, Federal Republic) Epitaphs of a young woman film-maker on her carysray through Western Europe. Written and directed by Chantal Akerman (*Jeanne Dielman*). San Diego Premiere.
- (3B) **LADY OSCAR** 9:30pm (France/Japan) Young woman takes up the sword in this French Revolution swashbuckler directed by Jacques Demy (*Unbrides of Choubourg*). U.S. Premiere. In person: Jacques Demy.
- (4S) **THE BLACK STALLION** 1:00pm (USA) Franco-French Coppola produced this classic story of a boy's love for his horse. Directed by Carroll Ballard. San Diego Premiere.
- (4A) **WISE BLOOD** 7:00pm (USA) Lurtel film from John Huston (*The Maltese Falcon*, *The African Queen*) concerns stark preachers in the deep South. Adapted from the novel by Flannery O'Connor. West Coast Premiere. In person: producer Michael Fitzgerald.

For free Festival program book call 454-9400

Information		Ticket Prices		Mail Order Procedure	
1. Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.	2. Tickets for all programs are available through the mail beginning October 11, 1979. Tickets for the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. and 7:30 p.m. to 10:30 p.m. Saturdays and Sundays.	1. General Admission (except Opening Night 25A, Closing Night 4A)	\$ 3.00	1. Enter the number of tickets desired for each film next to the film code.	
2. Tickets for all programs are available through the mail beginning October 11, 1979. Tickets for the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. and 7:30 p.m. to 10:30 p.m. Saturdays and Sundays.	3. Tickets for all programs are available through the mail beginning October 11, 1979. Tickets for the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. and 7:30 p.m. to 10:30 p.m. Saturdays and Sundays.	2. L.J. Museum Members	\$ 2.50	2. Add up the number of tickets and enter in computation form.	
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4. Tickets for all programs are available through the mail beginning October 11, 1979. Tickets for the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. and 7:30 p.m. to 10:30 p.m. Saturdays and Sundays.	5. Tickets for all programs are available through the mail beginning October 11, 1979. Tickets for the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 22, 10:30 a.m. to 4:30 p.m. and 7:30 p.m. to 10:30 p.m. Saturdays and Sundays.	4. L.J. Museum Members (25A, 4A)	\$ 4.50	4. Payment: Enclose a self-addressed stamped envelope, computation form, and check or money order, and mail to San Diego International Film Festival.	
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ROCK PLAYER, RICK 2 speakers, good condition. \$25. 454-0972.

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KRAMER Bass Master 550, Amp, like new with case. Must make up, \$400. Kip 421-8036.

ELECTRO HAMMONK Valve Tigger with pedal is the ultimate all function Walk 5279. Set or trade. New! Set in carton with warranty card. 280-2100.

BASS FENDER Music Master short scale, \$150. 226-1115.

GUITARIST looking for working situation, have much real & out experience. Excellent equipment & attitude. John 458-7275.

ALTO Sax Bure by Selmer, a beautiful instrument complete with case, \$175. 234-7083.

TENOR SAXPHONE, with case, excellent condition, hardly used. 725-7619.

SHAW DRUM synthesizer with instruction book, excellent condition, hardly used, 3 years old. Must be \$50 or best offer. 674-4486.

DID YOU KNOW that you can buy an Onyx acoustic amplifier guitar for \$159? And that includes the case, guitar and extra strings. Regularly \$230. American Dream Music, 4448 College Ave. 582-1000.

UPRIGHT PIANO tuned to 440, excellent condition. \$505-9618.

5 PCE LOWREY drum set, Avedis Zildjian cymbals, many extras. \$500 excellent condition. 487-8074.

HAWAIIAN SLIDE guitar, excellent condition. 244-1931.

MY FAVORITE electric guitar, 9 years & not much difference. You'll laugh at me. I want to meet guitar lover. Your Babe.

EXPERIENCED FEMALE vocalist looking for working professional affordable price. 2nd & 4th plus 1. Please, no phone. 579-1009.

JOSE ORRBE traditional Spanish guitar. One of the finest sounding and easiest playing guitars in the world. They cost \$2000 to build. Call today for info. 729-7642.

KEYBOARD AND/or guitar wanted for new established rock band. Please call 223-1138 or 224-8558.

FENDER RHODES Stage 73 piano with 2 Satellite speaker cabinets. \$850. Craig 853-8352.

HAMMOND SPINET organ, 30 square yards (topping) (cabinet) (Baker & Dicker wall) vacuum All brand new. Best offer. 583-7500.

BANDS WANTED for military bookings in North County. 270-7387.

DID YOU KNOW that you can buy the top of the line solid body electric guitar for the same sophisticated electronics available for just \$850, including case? American Dream Music, 4448 College Ave. 582-1000.

CRAGA 760 AM/FM cassette deck, good condition, new heads, saving \$40 or will trade for new 1/4 inch tapes. Call 448-5341.

CASSETTE tape deck Pioneer CT500. Dobby, warranty, hardly used, box & accessories \$60. 453-3325.

TRUMPET with case, great for beginning student. Low lube never fresh. Oide used. 272-4531.

1974 LES PAUL Custom, Fender. Wood pedal \$35. 444-2142.

20 ZILDJAN 14" high-tension. Good shape. Best \$99. 585-8156.

FOOD IS VERY important when you don't know how to cook and delivery. Professional chef, reasonable rates. 234-1560.

SICK OF HEARING about infant mortality again? Women! Join a meeting, visit group who are doing something about it. We know what is needed. Responsible Rate. 284-3812.

RESPONSIBLE 14 year old available for housecleaning, baby-sitting, odd jobs, Pacific Beach. 3014. 448-3936 or 448-0350 after 6pm.

ASPHALT repair, sealing and color changes. 270-9554.

CARPET INSTALLATION. Save \$50 on labor rates. (Carpet and pad savings) also. We work a full guarantee. For free estimates call 690-2633 evenings please.

DEADLOCKS INSTALLED. Good! 100% success. 178-2929.

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BUSINESSMAN—Have you been wanting to go on your own, but just haven't had the time? Let me help you. Experienced bookkeeper available. Reasonable rates. 154-4500.

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EXPERIENCED MECHANIC with shop near Sports Arena. Best equipment on all brands for repairs. Volkswagen, Ford, Buick, Oldsmobile, Chevrolet, transmissions and overhauls. 224-0077.

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ELECTRICIAN. Semi-retired, 25 years experience, all types electrical work. Licensed. 366-935.

TYING. Reports, letters, manuscripts, theses, resumes, etc. Done by experienced typist with reasonable rates. Jolene 272-5566.

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HOME REPAIR SERVICES. A complete handyman service for home and apartments. Reasonable rates. 270-4500.

DOOR HANDERS. New or used doors, prefit doors, locks, deadbolts, custom hardware. In-stalled. 270-4500.

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gives to Rock fans
the 13th month 1979

**Your concert station
gives to Rock Fans**

1979 SBI FM 106

KPRI FM 106 Your concert station gives to Rock Fans
the 13th month 1979

ROCKTOBER

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BY OFFICIAL PROCLAMATION Your concert station gives to Rock Fans the 13th month. Not since Julius Caesar has such a gift been laid upon the masses and now the 13th month—**ROCKTOBER**—with 35 Days/Five Full Weeks of ROCK!

Please post as public notice to ensure ROCKTOBER for ROCK fans of the future. THANKS FROM FM 106.

13-15 MONDAY MORNING FEATURE: Spix CONCERTS:	13-16 TUESDAY MORNING FEATURE: Spix CONCERTS:	13-17 WEDNESDAY MORNING FEATURE: Rod Stewart BLOCK CONCERTS: 3:50 AM Eric Clapton Classic LP 11:50 AM Heaven Tonight Cheap Trick Super Tramp	13-18 THURSDAY MORNING FEATURE: J. Geils Band BLOCK CONCERTS: 3:50 AM George Throgood Who 11:50 AM Kinks 4:50 PM Tom Petty The Beat	13-19 FRIDAY MORNING FEATURE: Bob Seger BLOCK CONCERTS: 3:50 AM Doors 11:50 AM Yardbirds 4:50 PM UFO	13-20 SATURDAY FROM YOUR CONCERT STATION LIVE AT 9:00 PM PAT TRAVERS
13-21 MONDAY MORNING FEATURE: Spix CONCERTS:	13-22 TUESDAY MORNING FEATURE: Spix CONCERTS:	13-23 WEDNESDAY MORNING FEATURE: Rod Stewart BLOCK CONCERTS: 3:50 AM Eric Clapton Classic LP 11:50 AM Heaven Tonight Cheap Trick Super Tramp	13-24 THURSDAY MORNING FEATURE: J. Geils Band BLOCK CONCERTS: 3:50 AM George Throgood Who 11:50 AM Kinks 4:50 PM Tom Petty The Beat	13-25 FRIDAY MORNING FEATURE: Bob Seger BLOCK CONCERTS: 3:50 AM Doors 11:50 AM Yardbirds 4:50 PM UFO	13-26 SATURDAY FROM YOUR CONCERT STATION LIVE AT 9:00 PM PAT TRAVERS
13-27 MONDAY MORNING FEATURE: Spix CONCERTS:	13-28 TUESDAY MORNING FEATURE: Spix CONCERTS:	13-29 WEDNESDAY MORNING FEATURE: Rod Stewart BLOCK CONCERTS: 3:50 AM Eric Clapton Classic LP 11:50 AM Heaven Tonight Cheap Trick Super Tramp	13-30 THURSDAY MORNING FEATURE: J. Geils Band BLOCK CONCERTS: 3:50 AM George Throgood Who 11:50 AM Kinks 4:50 PM Tom Petty The Beat	13-31 FRIDAY MORNING FEATURE: Bob Seger BLOCK CONCERTS: 3:50 AM Doors 11:50 AM Yardbirds 4:50 PM UFO	13-32 SATURDAY FROM YOUR CONCERT STATION LIVE AT 9:00 PM PAT TRAVERS

ROCK FANS

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13-16 TUESDAY
MORNING: Rod Stewart
BLOCK CONCERTS:
3:50 AM Eric Clapton
5:00 AM J. Geils Band
6:30 AM George Thorogood
8:00 AM The Vipers
9:00 AM Kiss
10:00 AM Yoko Ono

13-17 WEDNESDAY MORNING
MORNING: Rod Stewart
BLOCK CONCERTS:
3:50 AM Eric Clapton
5:00 AM J. Geils Band
6:30 AM George Thorogood
8:00 AM The Vipers
9:00 AM Kiss
10:00 AM Yoko Ono

13-18 THURSDAY
MORNING: Rod Stewart
BLOCK CONCERTS:
3:50 AM Eric Clapton
5:00 AM J. Geils Band
6:30 AM George Thorogood
8:00 AM The Vipers
9:00 AM Kiss
10:00 AM Yoko Ono

13-19 FRIDAY
MORNING: Rod Stewart
BLOCK CONCERTS:
3:50 AM Eric Clapton
5:00 AM J. Geils Band
6:30 AM George Thorogood
8:00 AM The Vipers
9:00 AM Kiss
10:00 AM Yoko Ono

13-14 SUNDAY
LIVE 30 MIN. CONCERT JAMS
EVERY HOUR VARIOUS ARTISTS
11:00 PM-FM 106
LIVE BISCUIT:
WOODSTOCK REUNION PART ONE
STANLEY TURRENTINE
JOE CATAMARAN

3-21 SUNDAY
LIVE 30 MIN. CONCERT JAMS
EVERY HOUR VARIOUS ARTISTS
11:00 PM-FM 106
LIVE BISCUIT:
WOODSTOCK REUNION PART TWO

13-28 SUNDAY
LIVE 30 MIN. CONCERT JAMS
EVERY HOUR VARIOUS ARTISTS
11:00 PM-FM 106
LIVE BISCUIT:
ROLLING STONES
DOC WATSON
PALOMA

13-4 SUNDAY
LIVE 30 MIN. CONCERT JAMS
EVERY HOUR VARIOUS ARTISTS
11:00 PM-FM 106
LIVE BISCUIT:
CHARLIE DANIELS and
MARSHALL TUCKER
THE KNACK
THE FOX THEATER

11-11 SUNDAY
LIVE 30 MIN. CONCERT JAMS
EVERY HOUR VARIOUS ARTISTS
11:00 PM-FM 106
LIVE BISCUIT
JOE JACKSON AND TALKING HEADS
KPRI FM 106, YOUR CONCERT STATION
IS PROUD TO ANNOUNCE RAINBOW
AT THE FOX THEATRE

13-15 MONDAY
MORNING FEATURE:
"Yes"
BLACK CONCERTS:
3:50 AM Robert Palmer
11:50 AM Heart
4:50 PM Cream
8:50 PM Jeff Beck
COUNTRY FESTIVAL
RICO PARK

13-22 MONDAY
MORNING FEATURE:
Steeley Dan
BLOCK CONCERTS:
3:50 AM Bruce Springsteen
11:50 AM Little Feat
4:50 PM REO Speedwagon
8:50 PM Bowie

13-29 MONDAY
MORNING FEATURE:
Fleetwood Mac
BLOCK CONCERTS:
3:50 AM Wines
11:50 AM Beatles
4:50 PM Steve Miller
8:50 PM Eric Clapton

13-5 MONDAY
MORNING FEATURE:
Eric Clapton
BLOCK CONCERTS:
3:30 AM Moody Blues
11:50 AM Stevie Nicks
4:50 PM Pink Floyd
8:50 PM Lynard Skynard

13-12 MONDAY
MORNING FEATURE:
Boston
BLOCK CONCERTS:
3:50 AM Little Feat
11:50 AM Bob Dylan
4:50 PM Eric Clapton
8:50 PM Tom Petty

13-16 TUESDAY
MORNING FEATURE:
BLOCK Styx
3:50 AM New England
11:50 AM Jackson Browne
4:50 PM Bob Welch
8:50 PM Rush

13-23 TUESDAY
MORNING FEATURE:
 Heart
BLOCK CONCERTS:
 Heart
 3:50 AM Journey
 11:50 AM Bad Co.
 4:50 PM
 8:50 PM Johnny Winter

13-30 TUESDAY
MORNING FEATURE:
 Foreigner
BLOCK CONCERTS:
 3:50 AM Styx
 11:50 AM Doobies
 4:50 PM Boston
 8:50 PM Pat Travers

13-6 TUESDAY
MORNING FEATURE:
Cars
BLACK CONCERTS:
Queen
3:50 AM Fleetwood Mac
11:50 AM Lynard Skynard
4:50 PM Graham Parker
8:50 PM
ROBERT PALMER
THEATRE

13-13 TUESDAY
MORNING FEATURE:
 Lynard Skynard
BLACK CONCERTS:
 3:50 AM Pablo Cruise
 11:50 AM Allman Brothers
 4:50 PM Eagles
 8:50 PM Blue Oyster Cult

13-17 WEDNESDAY MORNING
FEATURE: Rod Stewart
BLOCK CONCERTS:
 3:50 AM Eric Clapton
 11:50 AM Classic LP:
 Cheap Trick Heaven Tonight
 4:50 PM Super Tramp
 8:50 PM Thin Lizzy
DANKO & PAUL BUTTERFIELD

**13-24 WEDNESDAY
MORNING FEATURE:**
Steve Miller
BLOCK CONCERTS:
3:50 AM Rod Stewart
11:50 AM Classic LP:
Bad Co. Burning Sky
4:50 PM Kinks
5:50 PM Ted Nugent

13-31 WEDNESDAY
MORNING FEATURE:
ELO
BLOCK CONCERTS:
3:50 AM Jefferson Starship Classic LP:
11:50 AM Livin' in the USA
Linda Ronstadt Aero Smith
4:50 PM Bob Seger

13-7 WEDNESDAY MORNING
FEATURE: George Thorgood
BLOCK CONCERTS:
 3:50 AM Pink Floyd
 11:50 AM Classic LP.
 Bob Seeger Stranger in Town
 4:50 PM Yes
 8:50 PM Kinks

HALL N' DAY
MAJANE MOXY THEATER

13-14 WEDNESDAY
MORNING FEATURE:
Led Zeppelin
BLOCK CONCERTS:
ELO
Classic LP:
"Cars"
Foreigner
AC/DC

13-18 THURSDAY
MORNING FEATURE:
 J. Geils Band
BLOCK CONCERTS:
 3:30 AM George Throgood Who
 11:50 AM Kinks
 4:50 PM Tom Petty
 8:50 PM
TOM SCOTT
AT THE CATAMARAN

13-25 THURSDAY
MORNING FEATURE:
Kansas
BLOCK CONCERTS:
Jethro Tull
3:50 AM Jerry Rafferty
11:50 AM Joe Walsh
4:50 PM Cheap Trick
8:50 PM

13-1 THURSDAY
MORNING FEATURE:
Eagles
BLOCK CONCERTS:
Kansas
3:50 AM Marshall Tucker
11:50 AM Steely Dan
4:50 PM Van Halen
8:50 PM

13-8 THURSDAY
MORNING FEATURE:
Paul McCartney
BLOCK CONCERTS:
Kenny Loggins
3:50 AM Boston
11:50 AM Z.Z. Top
4:50 PM Doors
8:50 PM

13-15 THURSDAY
MORNING FEATURE:
Rolling Stones
BLOCK CONCERTS:
3:50 AM Babys
11:50 AM Doobies
4:50 PM Kinks
8:50 PM Rod Stewart

13-19 FRIDAY
MORNING FEATURE:
 Bob Seeger
BLOCK CONCERTS:
 3:50 AM Doors
 11:50 AM Yardbirds
 4:50 PM UFO
MIDNIGHT MOVIES
 "A Journey through the Past" Neil Young

13-26 FRIDAY MORNING
FEATURE: Z.Z. Top
BLOCK CONCERTS:
 3:50 AM Robin Trower Cars
 11:50 AM Led Zeppelin
 4:50 PM
2nd ANNUAL HALLOWEEN
COSTUME BALL VACATION VILLAGE
 "Up in Smoke" &
 "Reeler Madness"
MIDNIGHT MOVIES
 Address Wave Concert—North Park Lions

13-2 FRIDAY
MORNING FEATURE:
Dobbies
ALOCK CONCERTS:
3:50 AM Santana
11:50 AM Queen
4:50 PM Bowie
MIDNIGHT MOVIES
"Pit & Pendulum" Abominable Dr.Philbe
"House of Usher"

13-9 FRIDAY
MORNING FEATURE:
Van Halen
BLOCK CONCERTS:
3:50 AM Rolling Stones
11:50 AM Led Zeppelin
4:50 PM Pat Travers
MIDNIGHT MOVIES "Volunteer Jam"
DIONNE WARWICK
OF THE CIVIC THEATER

13-16 FRIDAY
MORNING FEATURE:
 Aero Smith
BLOCK CONCERTS:
 3:50 AM Joe Jackson
 11:50 AM Outlaws
 4:50 PM Fog Hat
MIDNIGHT MOVIES

13-20 SATURDAY
FROM YOUR CONCERT STATION
LIVE AT 9:00 PM
PAT TRAVERS

13-27 SATURDAY
FROM YOUR CONCERT STATION
LIVE AT 9:00 PM
BLUE OYSTER CULT
J.D. SOUTHER
THEATRE

13-3 SATURDAY
FROM YOUR CONCERT STATION
LIVE AT 9:00 PM
UFO
LITTLE RIVER BAND

B-10 SATURDAY
FROM YOUR CONCERT STATION
LIVE AT 9:00 PM
CHEAP TRICK

B-17 SATURDAY
FROM YOUR CONCERT STATION
LIVE AT 9:00 PM
AERO SMITH
KPRI FM 106, YOUR CONCERT STATION
IS PROUD TO ANNOUNCE JETHRO TULL

NOTICE. PLEASE POST AS PUBLIC NOTICE.

PART-TIME SALES, 30 percent commission, over \$800,000.00 last year. Based from established line. Branch Distributors 270-1196, leave message.

VOLUNTEER SLOTS AVAILABLE. For college students interested in volunteering for credit or for personal growth at a street agency. No fee. 239-3007.

PHOTOS FOR MODELING. Professional photographer needs new girls for extended photo modeling collaboration. Real projects, prints to experience. Send photo. P.O. Box 1187, San Diego 92112.

WANTED: Experienced green house person. Located in Encinitas. 481-1670.

JOBS WANTED: for refugees. Full time or steady part time work. Call the International Rescue Committee, 830 S. Westlake, Encinitas, CA 92026-3411.

WANTED: Full partner, and time positions are available as associate with steady and disabled as personal care helpers and housekeepers. 293-5500 (non-profit organization).

ROOM AND BOARD: in exchange for work on organic farm in North County. Gardening, landscaping, animal care, etc. Call for information. 439-8987.

FEMINIST VOLUNTEERS: needed to help in the Center for Women's Studies and Services. Short-term. Crisis intervention. Women's support. 382 counseling, women's rights advocacy. 233-8985.

LOOKING FOR PEOPLE: to hostess holiday home parties. We sell handcrafted items. Write to P.O. Box 7482, San Diego 92107 for more information.

EARN EXTRA MONEY: home making program. Run stamped, self-addressed envelope for free trial. Rochester, P.O. Box 33302, San Diego, CA 92103.

SELF-EMPLOYMENT: opportunity. Top rated hair & beauty salon seeking experienced hair stylists for consumer or commercial work. Send resume to P.O. Box 92100, San Diego 92100.

EARN EXTRA MONEY: making circuits. Great for students, housewives, retired, etc. Send resume to P.O. Box 92100, San Diego 92100.

SPORTS: The Champagne Shuttle to Big Bend at Las Vegas is now accepting reservations on our one day trip beginning November 24. \$15. Weekly departures to Mammoth, Utah and one cruise ship to San Juan. Call Adventure Tours Ltd. at 775-3941.

ACQUAINTANCE: Ladies going to the beginning to the intermediate player. Conventual social in Pacific Beach by a former player. George 459-7465 evenings.

SKI EQUIPMENT: Kasper boots, 8-9 men's. \$15. 175-K-233. Mail. Look 07. Snowing, gear. \$135. Used one season. 453-2051.

CATALINA ISLAND: Camp tour, October 19-21. \$39. Give us your trip, bus, boat, food, camping, etc. Call for information. Our San Bernards Weekends. Call Adventure Tours Ltd. at 775-3941.

SEXTANT: Davis Mark II. rugged plastic. like new. used only in navigation class. cost \$21. yours for only \$10. 729-0209 after 5pm.

UNIQUE: AA-17. Puma swimmer with trailer. \$1000. Not have various accessories. make offer. Ideal for first boat. 267-1673 evenings.

29 CALIFORNIA: Camp tour, October 19-21. \$39. Give us your trip, bus, boat, food, camping, etc. Call for information. Our San Bernards Weekends. Call Adventure Tours Ltd. at 775-3941.

WANTED: Used underwater stave. Self-contained or with housing. 563-9204.

1975 HONDA: CAT 18. 18 with trailer. \$3300 or offer. 562-2472 or 562-0753.

CASPER SKI BOOTS: brand new, ladies size 10. Set for \$60 or trade for good 18. 56W TV. Also large wood shreds with 5 chairs. needs some work. \$75. 223-0462 after 5pm.

WANTED: Used underwater stave. Self-contained or with housing. 563-9204.

1975 HONDA: CAT 18. 18 with trailer. \$3300 or offer. 562-2472 or 562-0753.

CASPER SKI BOOTS: brand new, ladies size 10. Set for \$60 or trade for good 18. 56W TV. Also large wood shreds with 5 chairs. needs some work. \$75. 223-0462 after 5pm.

WANTED: Used underwater stave. Self-contained or with housing. 563-9204.

1975 HONDA: CAT 18. 18 with trailer. \$3300 or offer. 562-2472 or 562-0753.

CASPER SKI BOOTS: brand new, ladies size 10. Set for \$60 or trade for good 18. 56W TV. Also large wood shreds with 5 chairs. needs some work. \$75. 223-0462 after 5pm.

WANTED: Used underwater stave. Self-contained or with housing. 563-9204.

1975 HONDA: CAT 18. 18 with trailer. \$3300 or offer. 562-2472 or 562-0753.

CASPER SKI BOOTS: brand new, ladies size 10. Set for \$60 or trade for good 18. 56W TV. Also large wood shreds with 5 chairs. needs some work. \$75. 223-0462 after 5pm.

THE OCEAN FRESH CAFE

Serving Fresh Exclusively
Selected Wines and Cocktails

A SEAFOOD DET

See food and eat it, that is!

Lobster, abalone, yellow tail, sea bass, Pacific red snapper

And more than a dozen other seafood delicacies served in exciting lunch and dinner entrees. Check out our daily lunch special, Monday through Saturday! And, on Sunday, experience a truly San Diego champagne brunch featuring our signature creation **The Windansea Omelette.**

We also feature a complete bar and cocktail lounge and outdoor patio dining.

The Ocean Fresh Cafe - an extraordinary seafood restaurant

Open Every Day For Lunch 11:30-2:30
Dinners 5 PM on - Sunday Brunch 10:00-2:00

5509 La Jolla Blvd., Bird Rock 459-4149
Retail Seafood Market Next Door

RUNNING, TENNIS: gear, warm ups, etc. 24-hour. 1975 Ford, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 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, 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3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507

THREE TWIN SIZE box spring and mattress, good condition, perfect for child, from model home, not firm. 750-7971.

AMERICAN AIRLINES discount coupon for sale. \$50. 460-8860.

AIR FARES have increased. Save \$ for your trip back East on coach, no restrictions. 1/2 fare American Airlines coupons with authorization label. 452-1579 evenings.

DINNER RING, gorgeous 2 carats fine white VS diamonds, set in 14 karat white gold. Must sell. 447-1134.

4 PIECE BAR, black mahogany, \$375; mahogany coffee table \$100; clothes valet, \$50; massage vibrator, \$20. 262-5776 after 5pm.

METAL DETECTOR, Bounty Hunter Outlaw DE280, one of the best, with VLFTR battery, 2 coils, extras, new condition. Must sell. \$185. 296-6088.

3 BEER KEG STOLLS, with pillow seats, \$10 each. 224-2287.

PINE, Norway, in tub, over 5' tall, \$40; Elm, Siberian, in pot, dwarfed, \$20; Admiral console stereo, AM/FM, phone, \$80. 466-2107.

TELEPHONE: used 6-button phones wanted, TT or Scramble 204-8000.

ANSWERING MACHINE, Record-A-Call Remote, new sets for \$318, only \$250. 583-2002.

BABY CRIER, other bouncer, stroller, carseat, etc. Call for prices. 481-8425.

DRESSER, modern oak 9-drawer, 78" long with 24x48 mirror, bought for \$499, sell for \$375. 586-0119.

DOUBLE OVEN, Frigidaire, built-in, excellent condition, stainless steel doors, best offer. 273-4123 after 5.

BRASS TABLE lamp with etched globe, \$35; English basket jar, coal \$30, sell \$17.50. 224-0251.

MEN'S GOLF outfit, coat, bag, clubs, in excellent condition at 25 percent of original cost, 3 years old. 19" case. Silver television, perfect condition \$175. 574-1816.

TRANSMITTER amplifier for sale, Palomar CB radio, not to interfere sale, 400 watts maximum to talk around the world, \$300. Runs 271-8435.

POLAROID SKIPPET radio amp for sale, will operate on the CB band, \$300. Dated 270-8541.

XMAS TREE, glass snow globe, toilet stool, sink, hamper, 10 each. 482-0508.

LEATHER COAT, men's size 38, natural color, thigh length, fully lined, made in England, like new, original value \$285, sell \$85. 585-1488.

WIDE PLANTS, clothing, jewelry, paintings, furniture, sporting equipment, tools, glassware, shoes, patterns and drapes. American Diabetes Thrift Shop, 4066 30th Street. All proceeds benefit Diabetes Association.

OLYMPIA TYPEWRITER office size, made in Germany, like new, \$50; bookcase, large, \$40; small bookcase or knock-knocks, \$25. 504-3438.

REFRIGERATOR, Admiral side-by-side, 28 cubic foot, white, good condition, 5 years old, \$200. 587-8788 after 5pm.

QUEEN'S BED with 3 sets of sheets and bedspread, all like new for \$100. Licha 291-0887.

TELESCOPE, Quantum 4 (like Questar), highest quality Eastern-built instrument comes with good optics, 10x magnification, case, pedestal. Representative value well over \$150, sacrifice \$55. 585-2851 or 585-2852.

AMERICAN AIRLINES 1/2 fare discount coupon, \$55. 691-5011 Fridays through Mondays.

BETTER THAN MONEY is the band I invest in on air and turquoise Indian jewelry, reasonably priced. Gloria's Jumpsuits, 5510 La Jolla Blvd. 438-2222.

BULLDOG YARD ornament, cheap. Beautiful sign organ, great for home or student. If you print, handpainted, light bamboo hanging pots. Colorful bathroom window panels. 283-7188.

2 UNITED AIRLINES 50 percent discount coupons, \$80 each. 280-7168.

WOOD DESK, 30x41, with 4 drawers and chair (leaves, 10, 10, 10, 10). 222-9919.

AMERICAN AIRLINES 1/2 fare discount coupon, \$50 each or best offer. Barry 560-6848 after 6.

TRASH COMPACTOR, frankfurter 770A, never used, hand-sanded, 100% stainless steel, harvest pots, \$205. Hot water dispenser, 1-literator, \$50. never used. 454-5844.

GARDENING TOOLS, miscellaneous, used one each, \$15. Ceramic heater for camping, \$25. 2 wheel grocery bag with 46" Camp stove, \$15. 295-6038.

ANTIQUE CAR FURNITURE, stock book with glass doors, velvet chair, dress, jewelry table, small chest, high chair, other pieces, all refinished. 454-5276.

UNITED AND AMERICAN Airlines discount coupons, Save 50 percent on your next flight. Coupons can be used 12-15-79. 483-4249.

12 OCTOBER 11, 1979



HAIR WEST • MISSION HILLS • 291-6072

POTTER'S KICK WHEEL, and miscellaneous accessories, \$95. 284-0771 evenings.

WHITE WOOD piano: table, 72" x 36" x 12", \$30. Swing white wrought iron lamp, \$35. 434-3438.

WHITE WOOD piano: table, 72" x 36" x 12", \$30. Swing white wrought iron lamp, \$35. 434-3438.

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MOVING SALE, Saturday 13th, 1984 VW Van \$800, complete queen size waterbed, tennis racquets, acoustic guitar, etc. 247 Ocean Cove, Carlsbad. 940-0984.

HUGE 8' x 4' DESK, wooden, sturdy, in good shape. 7 drawers including 2 files. Reasonable. 281-8300 Saturdays only.

COUCH BED, Twin bed with upholstered cover and bolsters, leather trim. Excellent condition. \$35. Hayward close for children or for someone short. \$25. 272-0891 evenings.

FOR PARTIALLY-SIGHTED person. To assist in reading, Apollo Laser machine. Extremely high magnification, perfect condition. Good buy. 223-9017.

BOOK SALE at the Chula Vista Public Library on Saturday, October 6, 9:30am-3pm, used books, phonorecords, etc. Bargain prices.

LEATHER COVER for 9 1/2" x 11" spiral notebook. Handmade, dark wine, special design. 285-0174 after 5pm.

TWIN SIZE MATTRESS and boxspring with bedframe. \$35. 465-3334 after 6 or weekends.

UTILITY TRAILER, 4' x 6', new, 6 tires. Make offer. 644-2904 after 7:30pm.

CRASH HELMET, \$15. Panasonic turntable, \$20. Zenith Solid State phonograph, \$35. Home video game, \$7.50 or artificial Christmas tree. 58 070-4537.

AIRLINE hair care coupons, \$55. 223-0907 nights.

SFA CONTRACT, Expires 4/82. \$275. False bid. 288-0881 evenings.

NATIONAL Cash Register, small mechanical, as new, high ring of \$5, sell for \$85 or trade for one or all. 3381 N. Mount View Drive. 483-1838 after 5pm.

DOORS, sliding glass, with screen, 72" x 80", \$20. 433-0209 Saturday and Sunday.

SALE: Wooden planters, 1/2 size handcrafted items for Christmas and other occasions. October 6, 1-4pm, 5143 Brighton Avenue, San Diego. 462-6762.

YARD SALE, Many estate items, furniture, chest of imported linen, drapes, clothes, picture, more items, and much more. 3512 Tralee Terrace, Spring Valley. 462-6762.

SET OF WORLD BOOK encyclopedias with dictionary \$10, wrought iron wine rack \$5, antique iron floor candle holder \$5 plus no cash. 462-1672.

GLIDING GLASS patio door with screen \$50, retractable chaise longue with pad \$20, 6 built-in, weathered, pool (jazz), and unit, elevator garage. 270-5274, after 5pm.

\$450, 2 BEDROOM, 2 BATH condo. Five piece, secured parking, no appliances, small patio, view from the living room. 483-1672.

ANTIQUE DRESSER with 3 beveled mirrors, beautiful view to entry hall or bedroom. \$275 or offer, also new older desk with pigeon holes. \$125. 587-3259.

9 PIECE LIVING room set, handmade, well built. Wood with cushions, \$800. Delite 280-1411 sat or 1-487-0768 after 5pm.

ONE BEDROOM, 1 1/2 bath townhouse condominium, across the street from USC, Garage, study, pool, view. \$245. 455-1564 after 5pm.

PALM SPRINGS, New condo completely furnished, patio, pool, jacuzzi. Will lease during fall and winter months. 223-0703 or 284-2008 after 5pm.

DOWNTOWN GARLAND DISTRICT, all of 7300 square feet. Stone front, elevator, could expand without moving. \$65-065.

\$225, TWO LARGE bedrooms, fireplace, recently painted. 3812 Monticello Street. 284-0038.

HILLCREST near all 3rd and Robinson. Furnished studio, open parking, laundry, no children, no pets, water, sewer. Only \$185, deposit \$100. 295-1432.

FEMALE, two bedrooms, two bath, Casa de Charming Valley area, six miles from campus. \$142.50 per month. 465-0418 after 5pm and weekends.

SANTOS HOUSE, 4 bedrooms, 2 baths, new kitchen, large front yard, double garage, water and trash paid, lake watered. \$450. \$200 deposit. 237-7819 or 454-5202.

BIG BEAR LAKE cabin, Moonlight area, 2 bedrooms, full fireplace, comfortable. Reservations. 848-0434 or 429-5306 evenings and weekends.

MISSION VALLEY condominium, 2 bedrooms, terrace, jacuzzi, stairs. Owner gone weekdays. Furnished. \$285 plus. Dan D. 455-8985, 2141-0688.

NEWLY REFINISHED, 2 bedroom, 1 bath with fireplace, garage, stove, refrigerator. Call, small pet OK. Enclosed. 465-0621.

ARTIST and craftsman with tiny pup-poo seek simple quarters with 2-car garage for working. The more creative the better. 462-2827.

2 BEDROOM TOWNHOUSE with new bathroom with view, refrigerator, stove, drapes, carpet, air conditioning, no pets. 2617 Highland, view from the living room. 483-1672 or 277-4650.

THE READER PUZZLE

No. 77 Airport

By Don Rubin

"Excuse me, sir, but airport security regulations require us to inspect all carry-on luggage. Would you mind very much opening your bag?"

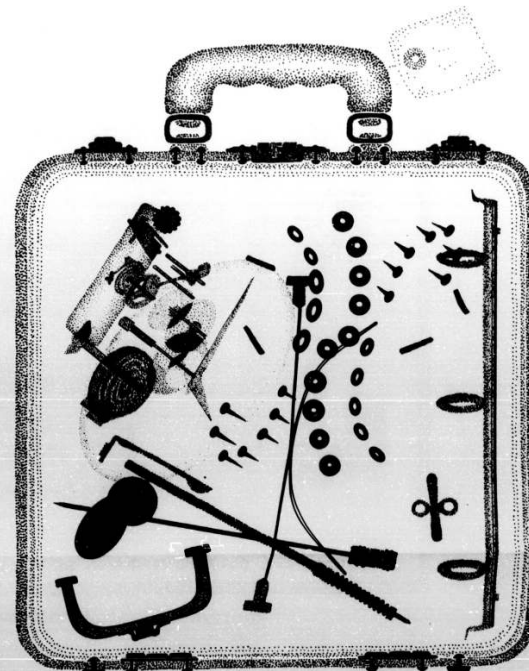
"Well, what could I say? That I couldn't? That there was a puzzle inside? That opening my luggage would compromise its integrity by giving the solution away? They'd go bananas."

"I can't," I said. "There's a puzzle inside, and opening my luggage would compromise its integrity by giving the solution away."

Using the x-ray equipment kindly provided by the gentleman with the .357 magnum, we'd like you to identify all of the items in the suitcase.

Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.



Winners and Answers to Reader Puzzle #75, Stacked Deck

The winning hand (the lower right on the puzzle page) was a *straight flush, right high*, in spades — the four, five, six, and seven of spades along with the two of clubs (wild).

Strangely enough, many people elected to use the wild device as a three, resulting in a somewhat lower (and somewhat losing) hand.

The *four-of-a-kind* upper right came next. Quite a few of you chose the three, but we said we were looking for the highest possible combination, namely the ace of spades, ace of clubs, two of diamonds (wild), and the three of hearts.

or diamonds. The full house, aces over threes, was small potatoes. Then there was the *ace-high flush*, in diamonds (lower left) — the ace, ten, nine, five, and four of the same suit. And finally the *straight*, ace-low — the five of hearts, four of hearts, three of spades, two of spades (wild but unnecessary), and the ace of hearts.

Many of you also came up with the correct combinations, but also, failed to order the hands as requested. Out of 107 entries, thirteen were perfect.

