

QUIET, SPACIOUS & charming secluded one bedroom cottage. Lovely private garden, hardwood floors, fireplace. Near State College, shopping, transportation. Exceptional at \$280. 444-0303.

SPACIOUS 2 bedroom with formal dining room, very large yard, walk to Balboa Park, 1/2 block from canyon. Stove & refrigerator, \$385. 795-6562.

4 OR 5 MONTH sublet, furnished, 1 bedroom apartment. Woman preferred. \$200 per month, utilities including phone. 4881 Street North of El Capin Boulevard. 582-3257.

3 BEDROOM HOUSE in the College area for rent. Available now \$350. 563-9544.

YOUR OWN HOME in my beautiful house in South Mission Beach. \$200 plus 1/3 utilities. 488-0556 evenings & weekends. Long term.

HOUSE FOR RENT La Jolla, ocean view, 3 bedroom, 2 bath, garage, \$300 a month to replace tenant. Possible sale. 235-4061.

2 BEDROOM, 2 story, with formal dining room, located near Balboa Park, part stove, refrigerator. \$450 per month. 277-3494 or 291-4561.

EAST SAN DIEGO attractive 2 bedroom house. Unfurnished. \$260. Stove, refrigerator, carpeting. Fenced yard. Wilson Avenue near University. Available 15th. 224-7710.

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CARDIFF 1 bedroom condominium, totally furnished. Rent needs only on 10/1/84. Also available 1 through March 31, 1985. \$420 includes everything except long distance phone calls. 436-1550.

JARGE GOLDEN Hill studio, huge kitchen, wooden floors, washer/dryer, charming backyard with fireplace. Quiet Victorian neighborhood. Convenient to all. \$195 plus \$12 utilities. Randy 259-9181 or Mike 323-6831.

LA JOLLA, room to rent, private bath includes kitchen use, utilities, laundry, telephone. \$180 per month. 459-8473 evenings.

CASA DE ORO 2 bedroom house with garage & small yard. \$275. See & decide. 2 bedroom apartment \$230. Call for details. 582-9332.

GARAGE FOR RENT in Golden Hill, \$330 per month, 3 month minimum. 582-9332.

2 BEDROOM, 1 bath unfurnished house. Includes stove & refrigerator. 2 blocks from beach in Ocean Beach. No children, pets considered. 223-3345 leave message.

COUNTY EMPLOYEE with 921 sq ft section 8 cottages and 2 children desires 2-3 bedroom dwelling in good area, within 30 days. 560-3819 or 291-4564.

DELUXE LARGE 1 bedroom apartment available now at 4560 60th Street. Has air conditioning, pool, laundry. Near bus, shopping. State college.

2 BEDROOM, 1 bath house, screened-in porch, washer, dryer, large yard, view. 504 OK. 4151 Marine View. \$350 per month. 582-1348.

BATES LARGE, 3 bedroom, 2 bath house. Huge kitchen, available November 1. National City, east of 805. 279-6156 Friday, Sun or 459-2750 Saturday-Sunday afternoons.

GARAGE FOR RENT \$40 a month. Dry storage or car. Ocean Beach near Sunset Cliff on Bermuda Avenue. Available after October 15. 320-1951.

LUXURY CONDO in Imperial Beach, 3 bedroom, 1 1/2 bath, 2 car garage. Jacuzzi, pool, no pets. \$300 month. 424-5542 or 424-7778 after 6.

\$210. 1 BEDROOM unfurnished apartment. Air conditioned, carpets, drapes, stove, refrigerator, close to all. One mile from SDSU. No children, no pets. 286-9447 or 286-9511.

HOUSE FOR RENT, 3 bedroom, 2 bath, fireplace, pool and jacuzzi. Scripps Ranch. \$850/month. 596-7742 evenings.

GARAGE NORTH PARK, single or double, \$20 per month. Airborne Blvd near El Capin Boulevard. 298-3331.

3 BEDROOM, 1 1/2 bath townhouse. Unfurnished. One car. Dish, part stove, and stove. Families only. Lease \$450/month. 424-4778 evenings only, leave message.

PACIFIC BEACH 1 bedroom, upstairs, duplex apartment. \$255 per month. Large yard and parking. 277-1470 evenings.

5475 LA JOLLA HOUSE, 2 bedroom, 1 bath, garage, garden, 3 blocks to beach and shops. No pets. 459-7841.

NORTH PARK, One bedroom, carpets, drapes, stove and refrigerator. Second floor of small adult building. No pets. 454 Fabian (near Adams). Use no 320. 566-3855.

HAWAII location on beautiful beach of Maui or Hawaii. One bedroom, new carpets. Reservations 280-1550.

ENJOY A BEAUTIFUL, relaxing vacation in San Bernardino Mountain Cabin. Fully furnished close to skiing, hiking, boating, fishing. References required. \$800. 282-4810.

24 OCTOBER 11, 1979

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Prices good through Oct. 31



INSULATED

no. 6129 \$39.95
8 inch hiker - full grain suede uppers - leather lined - cushion insole - padded collar and tongue - speed laces - Vibram sole. Sizes EG-13.



no. 763 \$27.95
Men's 8" logger boot, black oil treated cowhide upper leather, plain toe, half pascal tongue, insole - padded lining, unlined quarters, full midsole, heavy composite outsole, outside counter pocket, logger heel. Goodyear Welt construction.



no. 834 \$34.95
Rugged lace-toe logger boot. Full grain brown oil tanned leather. Genuine vibram sole. Goodyear welt.

no. 12 \$26.95
8" Full grain leather, Padded collar, crepe sole.

3311 Adams Ave. 563-7055 M-F 9-6, Sat. 10-4

Real Estate

NORTH COUNTY - Need one bedroom cottage, duplex, large studio or share with thrifty, friendly, business only lady. De-central 1st, 917-2506. medium dog. 595-1178 evenings, Charlie.

NEW 1 BEDROOM condo to rent. Pool, unfurnished. Outdoor area with one year lease. Mission Valley area. 432-5442 after 5pm or weekends.

LA JOLLA newer 3 bedroom duplex with private yard in Windy Hills. \$425/month. No pets. 286-0631.

WANTED: LARGE, comfortable office space for Community Energy Action Network. Must be in downtown, Golden Hill, North Park areas. 236-1884 or 236-4960.

DRIVE/IN NEEDS: Can a man with small boy find a place in La Jolla/Evitas area for \$280? If so, maintenance. References available. Barb 542-1592.

DELUXE, LARGE, one bedroom apartment available at 4560 60th Street. Has air conditioning, pool, laundry and near shopping and bus. \$250 unfurnished. \$250 furnished.

BIOL 1 BEDROOM Ocean Beach apartment for rent 1 block from beach. Laundry facilities and stove. \$300. 530-1330. Must be ready 10/1/84.

Real Estate

TIME/SHORE VACATIONS: Newest concept in real estate. Own in San Diego County Estates. Investors at 2600 reasons under the world. Call Mike Cramer at 298-1275.

BY OWNER, 3 bedroom, 1 1/2 bath, dining room, laundry room, 1250 square feet, new paint and carpets. \$75,000. Assume \$10 per month. 4241 Sycamore Drive. 282-6790.

ONE BEDROOM condominium just one block from Thimble Shoal Beach. Call 565-600 for last sale for out of country seller. Key Realty 522-0454 or 522-0113.

CAFE FOR SALE by owner. Perfect for couple. Excellent downtown locations. All equipment plus good sell. Let's talk about \$12,500 cash. 239-4365 after 5pm.

BY OWNER, Brand new three bedroom, two bath home on Delaney Hill. Upgrade, tile floors, and more. 424-1241. \$77,200. 489-2007.

IMMACULATE TOWNHOUSE in Village Park, 3 bedroom, 2 1/2 bath, 2 car garage attached. Spacious, view, pool, tennis, adjacent to 817-800. Open Saturday and Sunday, 12-5pm. 148 Courtyard Lane, Encinitas. 438-5101 days.

ADORE FALLS-Mission Valley \$63,500. 2 bedroom, 1 1/2 bath, condo, pool, jacuzzi, auto. Susan 562-5363, office 238-4638.

MOBILE HOME, 1977 Madison, 20x44, centrally located, solid park with pool, super big space rent, 2 bedrooms, 1 bath, huge master bedroom, nice condition. Must sell. 297-8278 evenings and weekends.

ADULT SAN CARLOS condo, 1 bedroom, view, terrace, 3rd floor, elevator. Never offered. Beautiful condition, complete kitchen, drapes, air, carpets, by owner. \$60,000 firm. 454-8033.

REDUCED FOR QUICK SALE, 3 bedroom, 1 bath house, pool, completely redone, new carpeting, roof, clean. Julian Mountain, \$1,500. Must sell. 424-765-1357.

MUST SELL, Upgraded 2 bedroom, 1 bath, large lot, yard, garage. \$48,500. \$7000 down, assume new 10 percent loan. East San Diego. By owner. 422-0760.

FOR RENT, 1 bedroom, you can join. Pet friendly, furnished, utilities, principals only. \$251. 615-21-259.

REAL ESTATE BROKER seeking additional investors for partnership purchase of additional property and businesses. \$1000 minimum. 279-2222.

BRAND NEW HOUSE, North Park. Price reduced to \$47,500. Three bedrooms, 1 1/2 baths. Fireplace, double garage, carpets and more. Price by Northwest corner of Delight and Hills.

MOBILE HOME, 1976 Canyon Crest, 12x56, 2 bedroom, 1 bath, dining and sitting, must be moved. 439-0555 after 5.

BRIGHT, CHEERFUL 3 bedroom with large yard and lot for rent. Orange gas and water. \$87,500. 4555 Ocean Street. 755-8550.

BEAUTIFUL, New condo, 1st bedroom, 1 1/2 bath, 2nd bedroom, 1 1/2 bath. North Park area. \$57,900 now. Will be \$60,000 in December. 426-7799 or 236-6714 evenings.

1972 MOBILE HOME, 12x56 with beautiful 1968 interior in well landscaped park. Large yard, full trees, air conditioning, washer, dryer. 298-6644 or 444-8884.

CONDO NORTH PARK, Two bedrooms, 1 1/2 baths, ground floor, adults, pet OK, super location. One to 4075. 4475. Unit No. 3. Maintenance fee \$35. \$53,900.

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This issue in three sections

SEADER

VOL. 8 NO. 41, OCTOBER 18, 1979 SAN DIEGO'S WEEKLY

Two Dollar Tour



Photograph by Jim

On the road with The Penetrators

"If I've had a nutritional meal in the last year, it'll come as a surprise to my stomach," quips Dan McLain in between rousing burps. It is almost midnight and we are sitting outside a Sacramento Taco Bell, trying our best to savor one of the few semisolid meals we've had in three days. McLain continues with an observation on the human body's tolerance for abuse. "My system's used to junk food and beer. Anything with excess vitamin value makes me throw up." He laughs and belches in an inimitable syncopation. Twenty-four-year-old McLain is the drummer for the San Diego new-wave rock and roll band called The Penetrators, who, with a couple of girlfriends, an equipment carrier, and a tag-along writer in tow, have limped into Sacramento, a one-night stop on their statewide tour. Actually, to call the travels of this impoverished caravan a tour may be a bit misleading, too momentous. McLain wipes a dribble of beans from his face and comments, "When I think about the Rolling Stones carrying sixty people on their tours, I can see why those jet-set druggies have been able to hang on so long. It has had a fraction that many, we'd be doing just fine." The amorphous mass of beans, cheese, tortilla swirls before my eyes, and

combined with my inebriated frame of mind, inspire me to wonder, silently, "What the hell am I doing here?" When I accepted the invitation to accompany The Penetrators on their six-day junket up the California coast (humorously billed as the Penetrators' World Tour '79), I realized I could not expect the comforts that might be afforded a Rolling Stone writer chronicling the movements of the latest rock sensation. Warnings from loved ones were abundant. My mother urged me to bring ample provisions, eat at least two meals a day, and stay away from drugs and liquor. Concerned female friends advised me to keep a close eye on my funds and moral virtue. Instantly envious male friends, when informed I was unlikely to encounter alluring young girls along the way, wondered why I was bothering to go at all.

However, I had resolved that nothing would dissuade me. For the first time, since witnessing The Penetrators' nearby upstart The Ramones in concert at San Diego State, I have tried to goad, persuade, and plead with people to take seriously my estimation of them as the best San Diego rock band. My enthusiasm even led me to compare them with the renowned English group, The Clash. At the time I concocted that comparison I knew it smacked of hyperbole, but such an imposing reference point seemed the most effective way of

By Steve Eamedina

(continued on page 8)

City Lights

Did You Whistle 'Misty' In The Kitchen On The Night Of June 24th?

Here's one typical story. Rick Renkin, the owner of Rocco's Italian Restaurant in Pacific Beach, moved in April to a new building at Cass and Grand. Along with his recipes for pizza and vegetarian lasagna, Renkin also brought to the new location his trusty stereo, which was used as entertainment for customers. A few months later, Renkin received a visit from ASCAP (the American Society of Composers, Authors, and Publishers), which informed him that he needed to buy a license — yes, that's right, a license — to play his own tapes on his own stereo in his own restaurant.

Renkin contemplated simply refusing to pay, and asked the advice of Harry Florentine, who runs the San Diego Tavern and Restaurant Association. "If you go to court, it'll cost you a lot of money," Florentine warned him. "And sooner or later, you're going to lose." Florentine speaks with authority because he's seen it happen so many times. He says Renkin was stung, not by some new law, but by an old and well-established one. Regardless, Florentine says local proprietors commonly react with shock when they're first contacted by ASCAP or its wholly identical twin, Broadcast Music Incorporated (BMI). Florentine can empathize. "I've been in this business for more than thirty years, and frankly I'm shocked every day by it. . . . It's one of those things which you just can't believe until it happens to you."

Ben Conti represent BMI in San Diego, and he argues that the law which justifies the existence of BMI and ASCAP is neither shocking nor hard to understand. Conti says that both performing rights organizations, as they're called, derive their authority from the Copyright Act of 1909. It says that composers are due compensation every time their works are performed in public. "People say to me, 'I buy a record. Why can't I play it? I explain that if you buy a book you can't go out and put on a play or a show without getting permission,'" Conti says. "And music works in exactly the same way." He argues that his organization and ASCAP exist to protect the composers' rights and do so by licensing public places which use musical works. "A writer



Harry Florentine, Rick Renkin

Stone, the Irish pub in Clairemont, owner Jim Foley says that shortly after he moved in, a little more than a year ago, he was informed that he needed a license from ASCAP — and he gladly paid for it. But when Foley and his partner Pete Smith learned a few weeks ago that they also had to pay for a BMI license, their Irish tempers flared. (They offer live music a few nights each week in addition to having a juke box.) Now Smith and Foley don't want to pay for the BMI permit. The same thing happened to Ed Prawdzik, who manages the Miramar Restaurant in Oceanside. He says he belonged to ASCAP for ten years before he was also contacted by BMI. The manager refused to pay, and he charges that BMI then "set up my musician and had him play ten of their tunes. . . . They probably threw a five- or ten-dollar bill in the tip tray and just told him to play them."

Based on that incident, BMI filed suit for copyright infringement against the Miramar a few weeks ago. Prawdzik says he's now leaving the matter up to his lawyer.

Copyright infringement suits are ASCAP's and BMI's final weapons, and Florentine says it's a step the two organizations take when all else fails. Copyright infringement suits are ASCAP's and BMI's final weapons, and Florentine says it's a step the two organizations take when all else fails.

Arnold says the money will fund some small new projects and will draw together work already being done by different individuals in the areas of climate research, remote sensing, practical use of space technology, and basic research. The agency, to be headquartered in a cottage at Scripps Institution of Oceanography, also will seek additional outside funding in the future. Arnold says the unit has been planned for more than a year, and should formally come into existence in three or four months. He says San Diego was chosen because, along with Los Angeles and Berkeley, it's one of the leading centers for space research in the state. Work being done here includes analysis of lunar samples by Arnold and three other groups of UCSD scientists, study of high-energy radiation by UCSD physicists such as Lawrence Peterson and Carl McIlwain, and development of satellites for use in oceanography and long-range weather forecasting.

If You've Got The Space

It may be a while before Walter Cronkite and the nation's dignitaries gather in La Jolla to witness rocket ships blasting off for distant galaxies, but San Diego nonetheless is about to become headquarters for the fledgling California Space Agency. UCSD cosmologist James Arnold will direct the program, which is supposed to coordinate space-related research statewide. He says he'll be starting with a budget of \$380,000, "not exactly enough to launch any rockets to Saturn."

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-J.D.

Comin' Through The Rye

The acrid stench of burned vegetation has vanished from the thousands of acres of county land consumed by flames in September. Green shoots have even begun to sprout from some of the blackened, sooty plant remains. However, one question which arose in the wake of the two large fires is still smoldering: namely, whether re-seeding the affected areas constitutes sound protection against floods and erosion, or whether it's an unwarranted intervention in San Diego's plant ecology. A few years ago, burn sites were re-seeded almost automatically, according to Gary Reece, a wild-land manager in the county's fire services office. Reece says state law today still recommends that the California Department of Forestry at least consider re-seeding areas in which fire burns 500 acres or more; the September 15 Bernardo conflagration (which started on Black Mountain, a raved west to Black Mountain Road, and then damaged homes in the Circle Diego area) scorched about 8000 acres, while the Otay fire blackened about 5500 acres on Otay Mountain. So re-seeding was an obvious alternative discussed at the meeting which drew a range of local, state, and federal officials together two weeks ago at the city operations building.

Those attending say that there was agreement on one point: no one advocated massive re-seeding of the Bernardo burn since the area contained grass before the fire. The grassland runs little risk of flooding and contains ample deposits of native grass, which should germinate quickly. Instead, the disagreement centered on the Otay area, where much of the plant life burned was chaparral, which, after a fire, initially regenerates less densely than does grass. The Pico Pico trail park lies at the bottom of the Otay fire area, a likely target for the water and mud which may flood down the desert mountainside this winter. Thus, two weeks ago the officials contemplated re-seeding on the mountain the seeds of Italian rye grass, an inexpensive but hardy, weedy plant which is likely to germinate quickly and mitigate the flood threat.

The department of forestry has for some time been a proponent of rye grass, although John Gray, a forester with the CDF's El Cajon office, protests. "We want to re-seed the smallest areas possible. We're not out to re-seed the world." Gray nonetheless pushed for use of the Italian rye on the Otay site. He says studies show that fifty to seventy percent ground cover is normally required to retard erosion, but natural sprouting on the lower slopes of the burned area will likely cover only fifteen to thirty percent this year. He says the artificial introduction of the normal thick brush has given them room to grow, but also because such seeds sprout only after they've been burned; the heat causes physical and chemical changes which start the new growth cycle. "It's a fantastic evolutionary relationship," Beauchamp says. But he worries that if they "get stuck under the grass seed, they're going to make it."

Furthermore, Beauchamp predicts that the Italian rye could crowd out another natural wonder, the flowers that bloom only after a fire. If all goes well, Beauchamp says, next spring the Otay mountainside will burst forth in a floral pagant: blue and purple phacelias, delicate cream cups, golden eardrops, purple jewel flowers, and blue lupines. "One reason we love to have these fires is not because we're pyromaniacs,"



Mitch Beauchamp

are established." Thus, he says, the grass doesn't threaten them. His concern instead focuses upon the types of brush which can only re-sprout from seed. Beauchamp says seeds from such plants as the Otay manzanita, the Tecate cypress, the pitcher sage, and the Cleveland monkey flower cover the Otay mountainside, hidden under the ash and a millimeter or two of soil and roots. They're now ready to germinate (after the first rain), not only because the removal of the normal thick brush has given them room to grow, but also because such seeds sprout only after they've been burned; the heat causes physical and chemical changes which start the new growth cycle. "It's a fantastic evolutionary relationship," Beauchamp says. But he worries that if they "get stuck under the grass seed, they're going to make it."

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Beauchamp doesn't worry about some species of chaparral (such as the laurel sumac) which re-sprout from their bases. "You can burn the hell out of them and they'll re-sprout. Their root systems

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but because we're flower lovers," he says. After next spring, the chaparral will thicken and the little flowers won't be seen again for twenty or thirty more years, but if the rye seed is planted, they won't be seen at all, Beauchamp warns.

Marvin Dodge, the CDF's leading authority on rye grass, asserts that Beauchamp's concern is misplaced. Dodge says his studies show that a lot of California's hillsides originally were covered not by chaparral, but by native grass, which disappeared after the Spaniards appeared and their cattle grazed it out. So Dodge says in those cases where the Italian grass replaces the chaparral, it usually won't be replacing vegetation truly native to the site. Beauchamp retorts he'd like to see native grasses return to the hillsides, but barring such a return, he favors chaparral to "man-made," noninvasive grasslands.

The consensus of the recent discussion, according to Reece, was to leave unseeded

the top of the Otay burn area (to protect the Tecate cypress there), but to re-seed about 2850 acres of the middle elevations of the mountain and about 600 acres of erosion-prone land in the Bernardo burn area. Since so many governmental jurisdictions are involved, funding of the re-seeding is complex, and fund requests are now proceeding through the various channels. If all get approved, the seeding should take place November 15. Even if the project clears all the funding hurdles, the first rain of the season could do the project, since a violent down-pour will wash away all the newly deposited seeds.

Beauchamp is hoping that the project will bog down first in the approval process. Of the trailer park residents who face flood flooding, he says, "You can't feel too much sympathy for people who build their homes on a funeral pyre." In fact, Beauchamp says, the plant lovers ultimately hope for more public awareness of the rare relationship between chaparral and fire (a relationship that only exists here and in parts of Chile, South Africa, West Africa, and the Mediterranean). "We have a cycle of fire that needs to go through the chaparral to cleanse it. . . . Burns are good; fire's good. It's only bad when people get in the middle of it." Beauchamp says he thinks maybe the appreciation for that might be developing at last. "All these Easterners are beginning to realize that this isn't an Eastern deciduous forest that they're living in."

-Jeanette DeWyze

Photography by Robert Barmann



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Send In The Clout

C'mon, *Reader*. A newsworthy
with your clout and circulation has
a responsibility to be a leavening
agent in this newsworthy age. The
story "Love with a Proper
Stranger" (October 11) should
clerk back into the shadows from
where such sex therapy
reportedly came.

To assign a staff writer and
feature story status to this spurious
kind of "treatment" is a cop-out in
a day when a writer — for those
worth the name — should be
stretching the reader beyond the
induced preoccupations of a
culture which defers the body.

Jerry Corrigan
San Diego

So Long Marcy

I fail to understand why anyone
still cares what Steve Esmedina
thinks of he thinks, which is open
to debate. But since the *Reader* is
still waiting our time and a lot of
space and paper on Esmedina's
choice words of wisdom, there

must be a wide divergence
between the editorial staff's chief
goal journalism and mine. But
then, the *Reader* obviously doesn't
care what any of us think, or it
wouldn't continue to lose
Esmedina's negative and very
subjective stream-of-
consciousness bullsh*t upon us. I,
for one, have to say, "Good bye
Reader. It's no longer nice
knowing you."

Mary Loveland
La Mesa

Funny You Should Ask

My girlfriends and I have
always looked to the "Music
Scene" section of the *Reader* as
the true guide to what's happening
in San Diego. We were especially
excited by the coverage of local
new-wave bands by Steve
Esmedina. However, something
stranger than a U.F.O. landing
seems to be happening in San
Diego!

Steve, why have you kept us
eagerly waiting to be satisfied for
so many months? Why have you
completely ignored the band we
love the most? Gary Wilson & the

Blind Dates??

We first saw the Blind Dates of a
new-wave concert two summers
ago in La Mesa with the Zippers,
the Screeners, and the Fox. They
were beautiful! We have followed
them in San Diego ever since — to

Letters

the Rox in Pacific Beach (even
when they opened for the Tom
Robinson band), to several local
clubs, we've watched them on
cable T.V., bought their album *You
Think You Really Know Me* and
their single "In the Midnite
Hour"; we even managed to sneak
into this year's Comic Convention
down town, where they were
featured for the second year in a
row.

Steve, could it be that you
believe Gary and the Blind Dates,
the band that just returned from
playing three nights at C.B.G.B.'s
in New York City, the most
well-known new-wave club in the
entire world, doesn't even exist?

Were we blind when we saw
Lou Reed's hand sipping beers and
listening anxiously to the Blind
Dates' simulated earthquake sound
in a local beach club recently?

Or is Steve Esmedina the
Penetrator's "new personal
manager?"
Linda Nubiger
Debbie Mills
Pacific Beach

Thanks Kevin, Your Check's In The Mail

First, let me congratulate you,
Duncan Shepherd, for your
concise digression on the
mechanics of humor in your
review of Monty Python's *Life of
Brian* ("Make Me Laugh,"
October 11). Entertainment,
especially humor, has the
amazing habit of taking us for
granted, emotional facsimile is as
good a term as any, and I'd like to
thank you for defending the rights
of my sensibilities.

Esmedina, your oblique praise
of the James Taylor concert, which
I unfortunately did not see, was
apparently lost to a small number
of the faithful who must assume
that the words "wing" and
"spastic" are slashes to the jugular
and read no further. It is
unfortunate that print is such a
controlled medium. I was
profoundly affected by your raw,
emotional appreciation of Taylor's
art. Better late than never.

Chris Bailey
Hollywood

What's that old line from Paul
and Paula? We go together like
two straws in a Coke. Jonathan,
Ekanor, I now pronounce you man
and woman. Be it blessed or
Verdi, I am never disappointed by
your acknowledgment of the
nuance and detail of your
particular subjects and their
relationship to the real values of
life itself. You are beacons of good
taste and elegant restraint in these
dark and silly times.

James Mullin, Jeanette
DeWyn, Neal Matthews,
Matthew Alice, the consistently
fine-tuned photography staff,
administration, distribution, and
all of you top-drawer feature
contributors, thanks for giving my
home town something to be proud
of.

Kevin Hogan
Middleton

Chain Letter

I have just read Steve
Esmedina's piece on the Talking
Heads ("This Week's Concerts,"
September 20). He seems to think
he is the local expert on new-wave
music. But when he lumps the
Dead Boys in the same category as
the most important band in the
creation of the punk movement
(the Ramones), he shows
ignorance of music. Calling the
Ramones "sleazy slobs" is like
calling the person most responsible
for the British "invasion" a stupid
nigger.

Esmedina's statement that the
Talking Heads swiped the hypnotic
minimalist magnet (what?) from
Brian Eno shows great lack of
musical history. He should listen
to some free jazz done by beatnik
college professors in the late
Fifties, then compare that to Eno's
recent work with Bowie and
realize how much Eno owes to
others.

Furthermore, Esmedina should
learn how to write a positive
review (something he rarely does).
He should pick up a copy of *Slush*
magazine and read some of Claude
Kichboy's reviews of lesser-hyped
bands. Kichboy and other positive
critics like him are one of the
reasons music has changed so
radically in Hollywood and San
Francisco. It is time that San
Diego's *Reader* is released from
Steve Esmedina's chains.

Chris Bailey
Hollywood

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I know that it is possible to recycle news papers. What about recycling regular sheets of typing paper? I feel guilty every time I throw out a piece of paper that could probably be recycled.

Brace Murray
La Jolla

Waste-paper companies pay about forty-five dollars a ton for typing paper, but you probably don't dispose of enough paper to attract a buyer. Most companies don't deal with less than a hundred pounds. You will probably have to give your waste paper to a business office that is already served by a paper recycler. The Ecology Center in Hillcrest dispatches a van to La Jolla whenever one of several ecology-minded places, such as Miraflores Junior High School, or Copley International Corporation, collects a hundred pounds of "ledger," as typing paper is called in the recycling business. The director of the center, Molly Jean Featheringill, said she might arrange for you to leave your paper at a place on the center's list. She invites you to call her at 235-0066.

Dear Matthew Alice:

Due to recent rises in gas prices, I can no longer afford to buy gas in San Diego, so I have taken to making a weekly gas run across the border in Tijuana, where regular gas can be had for forty-eight cents a gallon and premium for sixty-nine. I have been using the Mexican premium, figuring it has a higher octane than the regular. I have a '74 Nova with a six-cylinder engine that uses U.S. regular. Am I courting disaster by using the Mexican gas? Some say it is necessary to adjust the carburetor for Mexican gas—is this true? Also, what are the average octane ratings for the Mexican



Illustration by Rick Kory

regular and premium gasoline?

Janet Spencer
Coronado

The premium gasoline has an octane rating of ninety-two. It is called Extra, and is dispensed from a white pump. The regular gasoline is called Nova (the same as your car). It is dispensed from a blue pump and has an octane rating of eighty-one. You should be aware that Extra contains no lead—Sin Plomo, it says on the pump—whereas your car was designed to run on leaded fuel. Bob Aldrich, an engineer for the General Motors Corporation in Los Angeles, said your use of unleaded fuel should present no problem. He said he used Extra for years during his frequent trips to a second home near Rosarito.

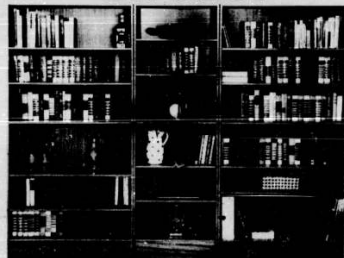
However, should your engine start to knock or ping, which indicates the spotty combustion of fuel, try a can of gasoline treatment with every other tankful of the Mexican gasoline. This is the guidebook advice that the Auto Club of America gives its members who travel in Mexico. (Incidental advice: the gas station attendant who cleans your windshield may expect a small tip.) The Auto Club gives no suggestions on adjusting the carburetor, or any other part of the engine, for Mexican gasoline. Aldrich said that a car using a low grade of gas might benefit from having the engine's distributor adjusted slightly to delay the normal firing of the spark plugs. This delay creates a steadier combustion of a low-grade fuel.

By now, you know that there is no use scouting for a gas war between Mexican service stations. The Mexican government owns Pemex, the nation's only gasoline company, and the company establishes uniform prices. But let me recommend a particular station—Servicio Yaguies. It is at the corner of Avenida I and Calle 2na. (From the border, follow the freeway signs saying CENTRO to a one-way street, Calle 3ra. Follow this street for a mile and a half until it ends at Avenida I. Turn right. The station is straight ahead.) Servicio Yaguies is calm and uncrowded. But I like it for its personal style. I pulled in one Wednesday at 5:00 p.m. The attendant, who was wearing rose-colored sunglasses and a blue jumpsuit, hustled out of the office like somebody who is ready to pump gas. I said in Spanish that I desired the value of five dollars of Extra in the tank of my car, if he pleased, and he replied "Cinco de Extra!" and got to it. While the gas was pumping, he wiped the front and rear windshields with a dry rag. (No tip expected; none proffered.) Then the pump stopped. He hardly noticed. He left the dead pump with the numbers all askew on its forehead, and finished my order with another pump. I paid. He raised his hand in salute, and sauntered away, passing the water hose which dangled at chest height (logical place for a water hose—at radiator level), and then he jumped and almost caught the tip of the hose between his clicking heels.

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

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Jin Call

Dan McLain

Chris Sullivan

Penetrators

(continued from page 1)

getting people to pay closer attention to the group. The qualities that The Clash are noted for — disgruntled, impassioned lyrics; loud, tempestuous arrangements; and a spirited stage manner — also distinguish the Penetrators. Still, I had to wonder if local chauvinism hadn't played a part in my judgment. Thus, the tour seemed an excellent opportunity to find out if I had put my foot in my mouth. It would give me a chance to see how The Penetrators stood up against some of their California competition, and besides, I hadn't had a vacation in two years. The scheduled appearances, entirely arranged by members of the band through self-promotion, phone calls, and gentlemen's agreements, were to include one night each at the Hong Kong Cafe in Los Angeles's Chinatown, the Fu-Bar in Santa Barbara, Sick Wily's in Sacramento, and two nights at the Mabury Gardens in San Francisco.

I try to revive my earlier zeal as The Penetrators and I stand jostling each other in front of my apartment building's triple garage. Four cars are lined up, ready to transport us to Los Angeles. All of the principals are accounted for: drummers Dan McLain, vocalist Gary Heffern, bassist Chris Sullivan, and guitarist Peter Nowell. Several girlfriends are included in the entourage: Cheri Cotton (with McLain), Charlene Chu (with Call), and Rita Clark (with Davies as far as Los Angeles). Peter Nowell, custodian of the band's equipment, has promised to meet us at the Hong Kong Cafe. Before embarking, however, there are organizational problems to be resolved. Sullivan, the band's de facto leader, asks everyone to declare his financial resources. Heffern purses his lips, lunges for a nearby palm tree, swings around it, and mischievously avoids the question until being forced to admit that he lost fifty dollars the night before at a party somewhere, somehow. Aside from Sullivan, who scraped together about a hundred dollars for gasoline, the ante for the others is equally unimpressive: McLain has fifty

dollars in food stamps, Davies has no money at all, Call says he and Charlene won't need money since they plan to stay with various friends, and the other two women have come with "pocket money."

My suitcase ejects a few shirts, and as I force-feed them back inside, both Heffern and Sullivan coyly question the state of my finances.

"Well, Esmedina, are you just excess baggage?" asks Heffern, his trouser pockets turned inside-out, empty. I withdraw my wallet from my coat pocket and give them a brief glimpse of my holdings, close to \$200. A hoot goes up and I am instantly made an honorary member of the band, a distinction I fear may have as many liabilities as assets. Sullivan nods in approval and shakes my hand. "We're really glad you're coming, Steve. Real glad."

But what am I worried about? This is going to be an experience. After all, the farthest north I have been is Marin County, the farthest south is Ensenada, the farthest east is Yuma, and the farthest west is the South Mission Beach jetty.

I have been to the City of the Angels, however — enough times each year, in fact, to be bored with the journey. On the way, I usually force myself to invent diversions. Today, tucked into the back seat of Sullivan's Pinto, I call upon a reliable, and am interrupted at San Onofre, where Sullivan's tape deck blares Joe Jackson's "Is She Really Going Out with Him?"

Some months ago I wrote that Heffern is "a dead ringer for Joe Jackson," it remains an image that simultaneously infuriates and intrigues him. Now, passing the domed, four-story golfhouse on the cliffs at San Onofre, I open my eyes to see a cockatoo crest, bulging blue eyes, and a wide grin hanging over the front seat. Heffern is waiting for a reaction. "Hey, Steve!" he shouts over the din while pointing to the tape deck. "Here I am!"

I am always possessed of delight and amusement, but when anyone reminds me of something I wrote about them, it is sometimes difficult to tell whether they want to bug you or punch you out. Heffern does dramatically raise clenched fists, but in response to the tape deck, he makes an abrupt turnabout and twirls his wrists around one another as if he were attempting to update the hully-gully; he is practicing moves for the evening's performance. "We're debating this song tonight," he informs me over his shoulder. His piercing blue eyes bug out even further. The new gen is called "Passion in the Night."

Heffern draws back, clutches an imaginary microphone, and snarls like a sit-crazy tiger.

When it's good, it's sooooo good! Passion in the night!

He swings around and nearly grabs me by the throat. "Well, Steve, whaddya think?" Before I have a chance to answer, Sullivan interjects. "The word 'passion' has already been used in a good song this year."

"What song? What?" asks Heffern, furrowing his brow.

"Graham Parker's 'Passion Is No Ordinary Word,'" Sullivan says cooly.

"I bet it's not as emotional as ours," Heffern says. "That's what life's all about! Passion in the night!"

Sullivan, who hasn't taken his eyes off the road, says, almost to himself, "We got to work on that thing. I don't think it sounds right."

"What? What?" demands Heffern. "I don't know. It's just not finished."

The subject seems closed with this last remark, and Heffern, like a distracted four-year-old, ejects the Joe Jackson tape and inserts another one featuring Bruce Springsteen. As Springsteen begins to wail, Heffern again pivots in his seat and glares at me, bug-eyed. "I want to kill you for what you wrote about Springsteen. He's the kind of performer — I can't explain it — the kind of performer I consider myself. I never hold back anything and neither does he. I don't understand how you can't be moved by a guy who's so... so..."

Sullivan, deadpan, finishes the sentence. "Passionate."

Springsteen begins "Born to Run," and Heffern swings back around, arms pumping like egg beater. He sings over the tape.

In the dusk we sweat it out on the streets like a runaway American dream. At night we fly through mansions of glory like satellite machines.



Gary Heffern

Chris Davies

— since high school he's had well over a dozen different jobs and claims that he's perennially broke, this in spite of the fact that for the last year he's been employed as an installer at Pacific Telephone.

Heffern is a superstitious, sternly anticommutist. It is a political attitude that sets him apart somewhat from his more cynical contemporaries in the new-wave scene. His song, "I Wanna Be an American," begins with the Pledge of Allegiance, and he is not kidding, even when he clowns about his beliefs and his career, which is most of the time.

After a brief stop on Hollywood Boulevard to reconnoiter, we set our sights on Beverly Hills. Originally, the band was supposed to have the use of an elegant home there — complete with swimming pool and sauna — while the owners were out of town. Unfortunately, other friends popped in and the would-be hosts regretfully retracted the invitation. (At least that's what they said.) We are still destined for Beverly Hills, but will stay in considerably more modest digs — the studio apartment of a friend of a friend. Aside from being a bit cramped, the place isn't that bad, despite the pile of dirty utensils stacked up in the sink like a pile of kindling, the moss-ridden bathtub, the various and unidentifiable odors. And who's to complain? It's free. In any event, it's the show that matters; this is just a place to dump belongings and to fall unconscious later tonight.

It's been more than fifteen years since I ventured to Los Angeles's Chinatown; when I was a child, my parents would drag me to all of the more enticing tourist spots — Watts, central and east L.A.; El Segundo, Chinatown. Since my clearest memories of this downtown enclave come from Roman Polanski's film of the same name, I can't say whether Chinatown has changed much. The traffic is impossibly congested, and tourists still have to sprint around like rats in a maze in order to find a parking spot. Heffern and I don't care to sit through the ordeal, and leap from Sullivan's car.

For walkers, Chinatown could easily be Tijuana North. We half expect a kid to

approach us and ask if we want to buy *chiclet*. There is a surreal quality to the neighborhood. It's both authentically foreign and strangely familiar. If every storefront had fresh paint, if the sidewalks were gleaming, if the brooding statue of Dr. Sun Yat-Sen were polished, you might think you were entering a new addition to Disneyland. It seems to be a peculiar place for two very popular new-wave clubs. The Hong Kong Cafe is the younger of these two. Madame Wong's, located across a courtyard from the Hong Kong, is by now a venerable institution among new-wave aficionados.

A little more than a year ago, a Los Angeles artist named Paul Greenstein had the idea that punk should come to Chinatown. Madame Wong's was one of his favorite hang-outs in one of his favorite parts of the city. He approached the owners of Wong's with the suggestion that they set aside one night a week for popular music (for years Madame Wong's had featured somewhat more conventional live music). After months of haggling, the first show (Gary Valentine and the Furies) was held, and it proved to be an unexpected success. In the ensuing months, Madame Wong's developed a citywide reputation as a slightly bizarre and chic place to hear new-wave music. There were problems, to be sure: Other merchants in the area did not appreciate the influx of costumed, weird, sometimes violent young people the music attracted; and the club's owners sometimes wondered why they had ever encouraged pot-smoking, foul-mouthed punks to come to Chinatown. Of course, the money was good. So good, in fact, that early last summer the Hong Kong Cafe also began to book punk-rock bands. It didn't take long for the two clubs to develop distinct identities in the subcultural world of new wave.

Madame Wong's is now considered to be somewhat more "respectable"; record company executives frequently stop by to hear a promising new band or to show support for one they've signed to their label; and the proprietors will not tolerate rowdiness of any sort.

The Hong Kong Cafe is generally more raunchy. The club has no age limit (thus lots of young kids, some of whom are overzealous in their punk fervor); the bands, like The Penetrators, are not so well-known as those playing Wong's; and unlike Wong's, there is dancing at the

Hong Kong (showing is a more accurate description). Recently, the two clubs have been involved in a spat that has come to be known as the Wong Wars. Esther Wong, co-owner of Madame Wong's, has fired the latest volley in a battle that has until now primarily been verbal — she has filed a lawsuit against the Hong Kong Cafe, claiming that her competition has engaged in false advertising (the Hong Kong, with tongue in cheek, publicly boasted that it regularly put on its stage the world's greatest singers: Frank Sinatra, Tony Bennett, Sammy Davis, Jr., et al.).

Heffern and McLain are seated at the upstairs bar as I enter the Hong Kong Cafe. They have engaged the bartender in a hopelessly rhetorical debate about what rock and roll means to the growth of Chinatown. The bartender is in good spirits, but he has a vital, legitimate complaint. "Rock-a-roll no good, no good," he declares as he pours a vodka martini.

"See, these punk-rock kids, they draw young ones, no able to buy drinks; club make no money, I make no damn money! What good?" Heffern, McLain, and I look at each other and turn our bar stools in different directions to avoid direct eye contact and possible laughter.

McLain, articulate as always, responds with a gurgling burp. Heffern, ever the optimistic self-promoter, proudly tells the bartender that we are all part of the headlining band. The bartender grabs three glasses and flushes them with hot water; he is not the least impressed. The crucial question finally comes as he pours a tequila shooter for an impatient customer. "You guys punk rock? You really know how to play?" He shakes his head. "This punk rock no music. I know music because I play organ for twenty years. But I like songs, melodies. This punk just sound like shit. And damn kids never buy drinks! One beer for ten people sometimes!"

Peter Nowell has arrived and most of the Penetrators' equipment is in place on the tiny stage. As the band members begin a rock and roll ritual — the sound check — I slip away while the bartender, with his back turned, continues his diatribe. Outside, a crowd has gathered around an organ grinder and his scrawny monkey. The man seems to know only one song: "Santa

Lucia," and when a tourist flips a quarter to the monkey, the showman belts it out like a palsied Enrico Caruso.

The Penetrators have moved their equipment to the side of the stage to allow the opening band, Sps, to begin their set. The first song is about cheating girls. The second song is about cheating girls. The third song is about cheating girls. The fourth song is about... cheating boys!

These three thin young men from Santa Barbara, who look like runners-up in a malnutrition contest, have a message, and it seems to be that girls are "creaky little creeps" and "smelly little rats." We all agree that without their die-hard legion of friends and family, these chaps wouldn't have made it out of a garage. In fact, the crowd appears to be largely composed of imported Sps fans.

The Penetrators take their turn, and they look great. McLain, a perfect Bill Medley look-alike, towers over his minimal, Ringo Starr-styled trap set. Chris Sullivan, decked out in black leather, holds his bass as if it were a bazooka. Chris Davies is a shadowy young man who keeps to himself, as much on stage as off. Jim Call, who only recently joined the group, hovers over his Moog synthesizer like an earnest and somber technician, while Heffern darts, flaps, pirouettes like Daffy Duck. He drops to his knees and face, slithers around a cumbersome pillar, nearly swallows the hand-held microphone. He'll do practically anything to make you understand he's the one you're here to see.

They break into "Sensitive Boy," a song I believe is as good as any I've heard lately from any so-called new-wave artists. Since first becoming acquainted with the band, I had heard about this marvelous tune, but until seeing them perform it in the gutted Los Angeles scene, I didn't realize how good it really was. It opens with Jim Call's synthesizer producing a sheet of noise that sounds like steam escaping from a cracked pipe, followed by an ominous bass ostinato, a Ventures-Surfstyle guitar riff, and a cymbal crash. Then Heffern enters, with lyrics that accurately describe him and the band.

I'm a sensitive boy
A hyperactive, spirited boy
I go a little crazy now and then
I go a bit suspicious now and then
I'm a sensitive boy.

(continued on page 12)

PAUL MARINO

Is there anything more difficult than to quit smoking cigarettes? As a confirmed Camel Regulars addict for twenty-three consecutive years (including ten years of torturing myself because I haven't quit), I say no. I know of no smokable substance that has more control over an individual than tobacco.

How frustrating and demeaning it is to go to bed every night with the intention of quitting "tomorrow." I toss and turn all night, knowing I'm inevitably going to do it this time, only to wake up in the morning and have a cigarette burning in the ashtray four minutes later. I fire up the next one in ten minutes... what can it hurt? This is the very last day that I will ever smoke. Or I hold out for an hour and a half to find myself paying for a pack of cigarettes without even consciously going to the store for them. Other times it feels as if someone has a hold on the seat of my pants and is compelling me down the street to the store.

And for heaven's sake, don't ever confess to the guy who runs the store or his wife or kids, for that matter, that you are trying to quit. The barbs and snide remarks they're ringing up the profit on the cash register make you want to reach over and twist their noses off their faces. Sure, they're trying to help in a way—as you try to help an injured animal by laughing at it or an insect by crushing it under your heel.

How do you quit after you have failed at tapering off, cold turkey, hypnosis, and smoking brands of cigarettes you never want a cigarette again. And if it doesn't work, they give you your money back. One hour a day of your time and these people will give you "the cure" in just five short days—or will they?

My first visit was during September, 1978. On time for my appointment, I was led into the office of the director or assistant director (they seem to prefer those titles, rather than salesperson) and given a half-hour lecture on how aversion therapy works. They say your actions are the result of two separate functions within the brain: the reasoning mind and the subconscious mind. There is nothing wrong with you because you can't quit smoking. The subconscious mind cannot reason, they say, and it's the subconscious mind that drives you to light those little bastards up. My God, man, that's like a wild animal in there, it can't reason. It only knows what it has received in the past, what it wants now and couldn't care less about the future. You gave me smoke before and I want smoke now—GIVE IT TO ME!

It was like a weight off my shoulders. "You mean it isn't my disgusting weakness that makes me fall back?" I asked. Absolutely not. The subconscious mind can only be altered by external stimuli. If pleasure from smoking is the last thing you've known, then that's what the subconscious wants. If, however, you use our program, we alter that state by supplying

PUTT PIECE

an irritation, a mild electrical shock at the same time you are smoking. That way, instead of receiving pleasure during the act of smoking, your subconscious is reprogrammed not to want cigarettes because of the irritation introduced by the electrical shocks. The subconscious yields to the last stimulus received and it doesn't matter how long you have smoked.

What does the treatment cost? \$495. For five one-hour sessions. Well, it's more than that. We guarantee to continue helping you for one year, should you experience problems after the therapy. So if I start smoking again within a year, will I get my money back? No, that's after five days of therapy. If after five days you are still smoking, we will refund your money. But not to worry, most people don't even want to look at a cigarette after the very first session. I left without signing up, wanting time to think it over. I was confused as to why the treatments cost so much and the short time period for a refund, if the therapy worked so well. I said the hell with it, I could use the \$500 more than they. I would just quit on my own.

For over a year I tried and failed on my own. Then I found a new rationalization. Why should I go through the pain of cold turkey, when ten minutes away was aversion therapy where understanding people would relieve me of my burden without the suffering. I was just being cheap.

So back I went. I was led into a nice office and interviewed by an assistant director. She was a tall, attractive blonde and a graduate herself of aversion therapy. Her beginning questions were designed to uncover my true motivation to quit. Was it expense, peer pressure, the dirtiness of the habit, health, or example-setting? When she learned that my reason was health, she carefully went over smoking's harm to health and told her personal story of tragedy. She said she and her husband were both heavy smokers and that he died young as a result of his habit. This left her a shambles, little money, young children, and a lot of pressure from her friends and family for her to quit smoking. She tried and tried to quit, but couldn't. She became so ashamed she took to hiding in the bathroom to smoke cigarettes. It was impossible for her until she found aversion therapy. One treatment was all it took and she never again has even wanted to smoke.

She explained in detail how the therapy works. I asked if it would help with the nervousness and irritability I suffer when I quit, explaining that I can and have stopped smoking on my own but always start again because my resultant ill humor demands a cigarette. She again explained the aversion concept and pointed out, quite logically, that the therapy eliminates the desire for a cigarette and along with it the



raw nerves and miserable disposition previously associated with self-denial of cigarettes. That was the clincher. I was going on a one-week vacation and when I returned, I would sign up for \$545. (I had blown fifty dollars by waiting until September, 1979.)

When I went in to sign the contract, it was explained that I would do some minor monitoring of my habits for five days prior to starting therapy and there would be a one-hour preparatory meeting on Friday for counseling. Great. When I arrived for the preparatory meeting, I was led into a room with about twenty-five chairs in it. I was one of three clients attending that session.

A different assistant director was there and she explained how aversion therapy works. Twice. She also told us that after the five one-hour treatments, we would come back for ten more one-hour meetings over an eight-week period. Then the room was darkened and a bust of a head was illuminated from inside with a white light. A cassette recorder was turned on and for fifteen or twenty minutes this head explained aversion therapy. When he said something good (explaining the reasoning mind), a green light would flood inside his head. When he said something bad (explaining the subconscious wants and desires), a red light flashed. When he explained the bottle reasoning mind enters, and a lot of pressure from her friends and family for her to quit smoking. She tried and tried to quit, but couldn't. She became so ashamed she took to hiding in the bathroom to smoke cigarettes. It was impossible for her until she found aversion therapy. One treatment was all it took and she never again has even wanted to smoke.

After the training by the head, the counselor turned on the lights and fielded questions from the audience. She then explained aversion therapy and released us. Sitting in the parking lot the following Monday, the day therapy always starts, I smoked my last cigarette. I went inside about ten minutes early and was ushered into the waiting room where I was greeted with wall posters and magazines featuring

articles about aversion therapy. Included on the wall were pictures of a smoker's lung, lips (inside and out), teeth, etc. Terrifying to look at and a reaffirmation of why I was there.

Right on schedule, my therapist led me to a small office containing the tiny room where my therapy was to take place. First, I got an explanation of aversion therapy, then she glanced at a few self-tests I had been assigned. Then into the booth with several thousand dead cigarette butts on the table, one ashtray, a sticky mirror with smoke scum all over it, and a chair that had to be pulled in before the door could be closed. It was good that I lost my excess weight several years ago—otherwise I wouldn't have been able to close the door. Around my arm, the therapist strapped a rubber apparatus, attached to which were two metal conductors. She took a wire with two magnetic balls on the end and fitted the balls to the two metal conductors and took her seat at the desk, observing me through a sliding glass window.

I opened the first of three packs of my favorite cigarettes, which they had instructed me to bring along. As I was opening the pack, the therapist began to adjust the electrical impulses, asking me to tell her when it became annoying. I waited until it made my forearm and hand flap on the table. Nothing was too much to endure to get this habit within my control. If you are right-handed, they shock the left arm, so that you are using your normal smoking methods. I was instructed to puff on a cigarette and blow the smoke out immediately, without inhaling. Then put the cigarette down in the ashtray. Repeat the process every three seconds. I received a shock when reaching for the

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cigarette, another bringing it to my mouth, another drawing on it and another when blowing out the smoke. No shock as I put the cigarette down. After continuously smoking five cigarettes in this manner, I was told to remove the wire and come out.

When I was seated next to the therapist, she asked me what I thought. The truth was, the last thing I wanted to do was to smoke a cigarette. She then explained aversion therapy.

I should note that during the initial interview, the preparatory meeting and now during therapy, eye contact in the form of intense stares was used. Any time a conversation or an explanation took place, there was direct and unflinching eye contact as well as low voice modulation, repeating again and again the logic of the method.

She had me go back into the smoking room, hook up the wire to my arm and smoke three more cigarettes the same way. After that was over, she again counseled me by giving me a paper on which she had circled five things to do. Take a calcium supplement (because part of the withdrawal symptoms are due to a calcium deficiency created by lack of smoke), do deep breathing exercises, chew or suck various substances, keep my time occupied with diversions and eat in a way to keep my blood sugar at a proper level.

I left feeling as tranquil as I can be. I took a short nap about three hours later and woke up dying for a cigarette. I was not alarmed. It had been explained that the therapy was a building-block situation and that the second treatment would reinforce the first and so on. You may not relax with a drink or a take during the week of therapy, so I just waited for the next

I left feeling on top of the world and was totally confident to be crawling the walls at my appointment just twenty-five minutes later. I held out, though, and explained my feelings to my evening therapist, this time a man. Same eye contact, same modulated voice. He explained that it's easier for some people than others and asked me to be patient. I smoked five more cigarettes with the electric shocks. He then said that the therapy must be having some effect since I hadn't smoked. I explained that for four hours after the first session, I did indeed get relief, but not since then. He said just to let the irritability surface rather than hold it in. I was going through a lot and was entitled to lose my temper once in a while. That, quite honestly, was a new thought to me. I'm the type of person who feels instant and overwhelming guilt at my first cross word, no matter how right I believe I am. Maybe that would take off some of the pressure and make things easier.

I went home that Tuesday evening and felt like crawling the walls again, the same as Monday night. Wednesday morning was worse. I just kept myself nervously occupied while waiting for my appointment time.

When I went into the room with the therapist, I explained my feelings and was told the treatments must be working since I hadn't smoked. Within a minute, when I had to sit for four hours the first day, I had had no relief at all. This was just like cold turkey. I said that before I signed up, I was told I would get relief from nervous reactions because my subconscious mind wouldn't want a cigarette. Well, it's harder for some than others. We'll do a different therapy today called "quick puff." Fine, maybe that will do the trick. Here's what I want you to do: you have a large, square ashtray, slotted at each corner. Light up five cigarettes, putting one on each corner of the ashtray and one in your mouth. Then lean over the ashtray with your face as close as you can get it and puff as quickly as you can until the first cigarette is burned three quarters down. Drop it lit into the ashtray, pick up the second cigarette, do the same thing and so on to the fifth.

By the time I was done, my face stung and I could not open my eyes. Tears were running from my eyes and my nose was clogged as though I had a severe cold. Can't leave the booth or have a tissue for about three minutes. Then come out and talk some more. Back into the booth and do three more cigarettes with the elapsed shock. When leaving, my face still stinging, I told her that this must work, who could be stupid enough to want a cigarette after going through the agony of the last three days.

Thirty minutes later I found out who. Here I was, paying \$545 to quit smoking painlessly and I'm walking around desperate for a cigarette anyway. I decided to pack it in. I had been told that if I smoked even one cigarette, the therapy would have to start at day one again. I didn't care, I smoked. The therapy had just not done what I had hoped.

I called my evening therapist about an hour before I was scheduled to see him and explained the situation and how I felt about

it. He was very gracious and told me to come in the next day at my appointment time and they would take care of the paperwork for my refund. I said I felt as if I had really failed people who were determined to help me. He said not to beat myself up about it, I was probably not ready to quit at this time, just relax and come in the next day. Thanks.

My daytime therapist approached me in the waiting room and led me to the same square, little room we had been using all week. Once there, she informed me that she was aware of the fact that I had smoked and asked how many. Looking at two lone smoke cigarettes left in my pack, I informed her. She said that the problem was my attitude. It had been obvious to her from the first session on Monday. That shook me a bit and I asked for an explanation. She said that I was obviously intelligent and well informed about the program, but had an attitude from the beginning that it was their responsibility to make me stop smoking and I didn't want to do my part.

I expressed my feelings about being able to deny myself cigarettes and that my problem was the nervousness and irritability associated with that effort and that I had been promised permanent relief from these feelings, not just four hours on the first day of therapy.

She led us into the booth for your last treatment. "Wait! Wait a minute now, I was told that therapy would have to start all over again if I smoked. What purpose will it serve other than punishment, for me to go through therapy one more time? This is not punishment, you signed up for five days of treatment and I'm giving you a break by not forcing you to come in tomorrow, too. Look at your contract."

Okay, let's get it over with. I was then subjected to a full eighty percent of the electrical-impulse treatment than on any of the previous days. In addition, I was ordered to do the "quick puff" routine I had done the day before. I objected, saying that I first wanted to talk to my eye doctor because my vision had been clouded after the first treatment and I wasn't sure that two consecutive treatments were medically sound.

No time for that. Forget the quick puff and hook up the wires for your next electrical shock therapy. I was told that I had to do these things to get my refund and, realizing that refusing would cause me more time and effort than I could spend, I complied.

Okay, that's it. Go to the waiting room and wait to be called.

Twenty minutes later I was led to the office of a director I hadn't met before. She slapped a form in front of me and indicated that if I wanted a refund, I must sign. I pointed out that the form not only stated that I was still smoking (the only requirement to the contract), but also was a request to cancel indebtedness, of which I had none, and a promise to absolve their firm of all responsibilities, past, present or future. I was told that no one had ever objected before.

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Penetrators

(continued from page 7)

Most of the audience has either left or has moved over to a corner of the club to fawn over Spy, but The Penetrators plow forward undaunted. They play a song called "Vengeance."

You gotta live fast 'til you die with a vengeance.
If you're fast, you do it with a vengeance.

Get your revenge (with a vengeance). I'm angry that the crowd is not more receptive, but The Penetrators leave the stage with gentlemanly sobriety. In a moment they appear at my side. "Did we do it?" Heffern asks eagerly. I tell him they didn't play enough; they were on stage less than thirty minutes. Also, I couldn't hear Call's synthesizer much of the time, and Sullivan's bass was infected with an annoying buzz. "Well, what'd ya think of the bridge song?"

This time, which doesn't yet have a title, calls for some dramatic choreography on Heffern's part. At the song's climactic moment, he is supposed to throw himself from the stage and crash into the people lined up against the bandstand. I intended to represent a suicidal leap from a bridge, and Heffern loves to ham it up. At the Hong Kong, though, the bandstand is raised only a few inches off the ground, and instead of a mob squished up against the stage, there are only a couple of tables,

one of which is empty. Nonetheless, at just the right moment, Heffern plunged headlong from the stage off the floor. But where it was supposed to be a rousing leap to the death, it came off as only a stumble. From where I sat, it appeared as if he simply fell over and rolled under a table. "You looked like a wine tripping over some steps," I told him.

"Damn," says Heffern. "I need a real stage." And he bursts into a loud rendition of "Passion in the Night."

Because the evening got started late and Spy played longer than they were supposed to, The Penetrators will not perform a second set as planned. Losing a second chance on stage may be disappointing, but it doesn't compare with the news Sullivan brings back from the club's manager. The two bands had agreed to split the admission money from the small crowd that had come to hear them—a paltry sixty-eight dollars. Nearly all of The Penetrators' thirty-four-dollar share, however, had been consumed at the bar. Just about anyone who showed some interest in them was shoved up to the rail and treated to the exotic drink of his choice. Their munificence rang up to exactly thirty-two dollars. Two dollars left to split among all members for a long drive and a night's work—that is disappointing. "Hey, I guess we screwed up, huh?" says Heffern in mock apology. When the manager pushes two one-dollar bills into Sullivan's hand, the band feebly tries to protest—a rip-off, an outrage! The caustic bartender takes the

opportunity to lean over and comment: "Like I said, punk rocker no play or deserve shit!" he says, and breaks into a cackling laugh. Chris Sullivan looks at everyone and smiles. "We'll make it up tomorrow in Santa Barbara," he says half-heartedly. McLain burps and laughs. "Well, it could be worse, but I don't know how."

As the equipment is packed away in Street's van and we gather together on the sidewalk for the trip to Beverly Hills and a night of fitful, uncomfortable sleep, crushed together on the floor of the studio apartment, I pull a fortune cookie from my shirt pocket. The message inside could not be more prophetic: "A tiresome, eventful journey awaits you."

By 11:00 a.m. the next morning, The Penetrators' World Tour '79 is again on the road, this time in search of cheap eats. But the hunt proves to be fruitless, and we end up paying almost five dollars apiece for breakfast plates no better than what we could have had at McDonald's for under two dollars. After the bill is paid, the band is forced to digest yet another bit of bad news. "Guess what," Sullivan says. "We got canceled in Santa Barbara." He had just phoned the Fo-Bro to confirm the time of their sound check, only to be told that the top-billed group, San Francisco's Ready-made, had dropped out, and since it was a "package deal," The Penetrators were out too. Sullivan moans slightly and band feebly tries to protest—a rip-off, an outrage! The caustic bartender takes the

adman. "Let's go anyway. If we just show up and tell 'em we don't know it was canceled, maybe they'll let us play." McLain slides up to me and shakes an arm around my shoulder. "Steve," he says sweetly, "we're really glad you're here."

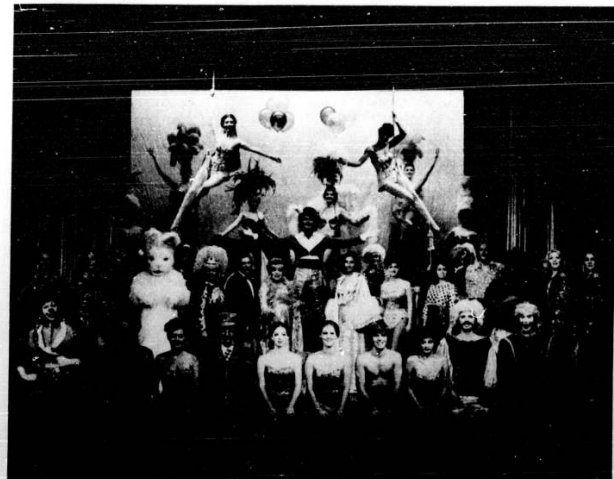
The decision is made to head for Santa Barbara and reconsider things there. Windows are opened. My head reclines on my suitcase-cum-pillow. I finally feel I am genuine—slumming. For the first time in two days I am comfortable. The only thing I'm worried about is McLain's reminder to all that I am the only member of this troupe with more than a hundred dollars on his person. Surely these guys wouldn't. McLain, though, I'm not so sure about. Knowing something about his past, I have to wonder.

He was once the student-body vice-president of Grossmont High School, but was booted out after a long string of rows with the principal and students who didn't appreciate his flair for the outrageous. The coup de grace came about as a result of his refusal to stand at attention during an assembly while the "Star Spangled Banner" was being played. He laughs about it now, and almost apologizes, saying, "You gotta remember that a lot of stupid stuff like that seemed important then."

His first band was the Screaming Chicken, in 1970; his second was Queenie, in 1972. At the time he was a keyboard player (he's only been at the

(continued on page 15)

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was pastiche of the Ziegfeld Follies and shows like it in the Twenties. Members of the cast impersonate the vaudeville stars of that ancient decade, now blurred in nostalgia: Anna Held, Billie Burke, Eva Tanguay, Marilyn Miller, Ruth Etting, Ted Lewis, Helen Morgan, and the like.

Most of these performers, viewed objectively (through their recordings and films), were really not much good. Their various singing styles were so mannered, their command of music so rudimentary, that it would be impossible to explain their success on purely musical grounds. It was a success that came from personality, from a consistent (if fundamentally awful) style, and from the pleasure of familiarity, as year after year these same idiosyncratic creatures appeared on stage and went through the routines they had made uniquely their own. Eva Tanguay ("I don't care"), Ted Lewis ("Is everybody happy?"), how, we wonder nowadays, could any audience have done anything but laugh at them—just as, a few years hence, people will wonder how anyone in his right mind could have listened to Bob Dylan or Elton John without realizing how dreadful they were. The stars of popular music—vaudeville stars, rock stars, the stars of whatever the next movement will be—exert a kind of hypnotic power over our critical faculties. It is only years later, when they have become no more than sticky warm memories, that hearing them again can shock us into the realization that we were worshipping at the shrine of a grotesque idol.

It is this insight that animates the Lyceum Follies' look at the past. Each of the old-time singers is presented with his or her stylistic idiosyncrasies judiciously exaggerated: the tricks of voice, the artificial gestures (Mr. Workman is a master at re-evoking these in his performers), the oddities of the personalities they projected and magnified in order to make themselves distinct and memorable. The same thing is true of the comedians of yesteryear—W.C. Fields, Will Rogers, "Mr. Gallagher and Mr. Sheen"—whose funniness in the present show consists precisely in the fact that their old jokes and routines are so unfunny. And when Mr. Workman calls up the spirit of burlesque from the mildewed green room, it is a burlesque

mocking itself, putting all its absurd conventions in relief so that the whole genre, the whole era in popular theatrical history, seems ridiculous.

Nevertheless, while all this lavish parodying is going on, there remains a kind of wonderful innocence and sweetness in what is parodied. Mr. Workman looks back with irony but also with love. It is a love which is directed not only at the past "glories" of the musical theater but at its present and future as well. He has a remarkable taste in performers. To my recollection, in all his years at the Off Broadway, the Broadway Diner Theater, and the Backstage, he has never made an error in casting. In the present case, he has assembled a group of exceptional singers and dancers most of whom are young enough to be Eva Tanguay's great-grandchildren. They look good, they sound good, and—above all—they give off their own radiance to such a degree that their parodies of their stage ancestors glow with a light as fresh as this afternoon's. We are always aware of the talent of these current performers, their odd stage personalities, however clever they are at imitating (and mocking) the old-time performers they are portraying. The past and the present come together, the silliness ("Follies" is a good word) of the past gently chided, the talented promise of the present richly presented, and the continuity of the two—in the institution of the popular musical stage—made a fundamental meaning of the whole show.

Of these evocations of the past, perhaps the most outstanding is Holly Babes' Sophie Tucker. Miss Babes is more Sophie than Sophie herself, and she adds a particularly poignant quality of her own that makes this impersonation both deliciously amusing and strangely tender. Similarly impressive is Dora Rubin in the role of Fannie Brice, although at times one senses that Miss Rubin is really playing Barbra Streisand in the role of Fannie Brice. In any case, there is a striking resemblance between Miss Rubin and the star of *Fanny Hill*. This is so cleverly done, which are stupendous in their gaudy beauty and parodic wit, are by Ilya Sandra Perlingieri. The show is presented by Jim Schneider and the Downtowners, Ltd., and the gifted Kit Goldman is associate producer.

show is devoted to the more modern musical theater. There is plenty of parody here, too, but as the material comes closer to the present it begins to be treated in a more serious way, and in a section titled "The Audition," several young singers—Miss Rubin among them—give us thoroughly straight, sincere, and nonironic performances of some songs from our own time. These songs are quite terrible, and they stand out with special gracelessness against all the fine tunes that have gone before. Miss Rubin is the worst. It starts out with a quotation from "Where or When," one of the typical good old songs, skilful, tender, modest, artful; but it then suddenly switches into the latest kind of melodious caterwauling, with trumped up emotion and an unbearably ugly insistence on one repeated note at full belting blast. Miss Rubin is a good singer, and when she is Fannie Brice she is just wonderful. But as her material declines in value, so does her singing style (the same thing is true of Barbra Streisand). We live in a bad age for the creative arts, and—as this hybrid "song" demonstrates—popular music is no better off than any of the others.

This observation—whether you agree with it or not—is an appropriate one to make in talking about the Lyceum Follies, for one of the characteristics that distinguish this show from ordinary vaudeville is the fact that Mr. Workman's revue has a serious theme, and the theme is decline and destruction. The Lyceum is destined for the wreckers' ball, under the wholesale dehumanizing enterprise the city council refers to as downtown renewal. It is to be replaced by the archetypal symbol of Southern California's spiritual life, a parking structure. One of the reasons for the Lyceum Follies is to protest this plan, and Mr. Workman's argument is about as powerful as an argument on this subject could be. By making the Lyceum Follies so good, and by making it fit so perfectly, so comfortably, so intimately, into a house that suits a show like this as no other theater in San Diego could suit it, he has shown with great clarity that the Lyceum Theatre has an irreplaceable cultural value in our city. With all the joy and fun of the Lyceum Follies, there is nevertheless an air of melancholy about it, for when culture, tradition, art, and talent are put in the balance with a place to park cars, it seems virtually inevitable that the cars will carry the greater weight.

But don't imagine you are in for an evening of political preaching and enforced civic responsibility. The serious theme is there, and seeing this show might impel you to raise your voice in defense of the Lyceum—but mainly this is an entertainment, and it is entertainment of the first order. Here is an example. At the end of a series of wonderful parodies of torch songs and torch singers, we are left in a gloomy barroom with Dee Ann Johnston, dressed up as some country singer like Dolly Parton, and Holly Babes, as an antique lush, perched on adjacent stools. Miss Johnston renders a self-putting song in exquisite parody of the Phyllis Diller stage personalities, however clever they are at imitating (and mocking) the old-time performers they are portraying. The past and the present come together, the silliness ("Follies" is a good word) of the past gently chided, the talented promise of the present richly presented, and the continuity of the two—in the institution of the popular musical stage—made a fundamental meaning of the whole show.

Of these evocations of the past, perhaps the most outstanding is Holly Babes' Sophie Tucker. Miss Babes is more Sophie than Sophie herself, and she adds a particularly poignant quality of her own that makes this impersonation both deliciously amusing and strangely tender. Similarly impressive is Dora Rubin in the role of Fannie Brice, although at times one senses that Miss Rubin is really playing Barbra Streisand in the role of Fannie Brice. In any case, there is a striking resemblance between Miss Rubin and the star of *Fanny Hill*. This is so cleverly done, which are stupendous in their gaudy beauty and parodic wit, are by Ilya Sandra Perlingieri. The show is presented by Jim Schneider and the Downtowners, Ltd., and the gifted Kit Goldman is associate producer.

Restaurants Pasta in Review

ELEANOR WIDMER

The Restaurant: La Tavernetta
The Location: 1108 First Street (corner of J), Encinitas (753-1770)
Type of Food: Sicilian Italian
Price Range: Pasta, \$3.25 to \$8.95; other dinner entrees, \$5.75 to \$8.95; lunch, approximately three dollars
Hours: Open daily, 11:00 a.m. to 10:00 p.m.

Recently I had dinner with two friends who have been debating opening a small Italian restaurant. The difference, in theory, between their operation and the others that exist in San Diego is that theirs would be a tiny place, possibly holding only six tables, and open only for lunch. "I can just see it now," mused the husband fondly, "with the homemade noodles drying in the window. People would stare at the pasta and walk right in. There would be one or two sauces a day, and we would close by 3:00 p.m."

His wife offered a mild demurral: "But how about the dietists? How about the yogurt and granola people? What about them?"

"They don't have to come to our restaurant," they can eat yogurt. But for those who would want an *exquisite* sauce and pasta made fresh that day. ...

"How about the calories? What would we say about the calories?"

"Calories? Do we have to live our lives like computers, five hundred of this and three hundred of that? If they are small portions, the way they do in Italy, they wouldn't have to think about their weight so much." He turned to me for support. "Besides, pasta has some intrinsic quality apart from its nutrition. How would you define it?"

"Pasta," I replied without hesitation, "is something. It calms frazzled nerves. It's more satisfying than a drink and more relaxing than a tranquilizer. Good pasta creates a oneness with the universe."

Both of my friends beamed at me. When they open their restaurant, my readers will be the first to know. In the meantime, we have to make do with what exists in San Diego and the informal guide for lovers of Italian food. The places listed below are the top six, but they are not ranked in any order except alphabetically.

Casa di Baffi, 3833 Fifth Avenue, Hillcrest (296-2048).
The jewel in the Encinitas chain, Casa di Baffi offers a romantic windowless room, a great deal of excellent food, very fine scampi, and an old-fashioned salad of marinated tomatoes and cucumbers. The pasta is served as a side dish with the entrees. There's a pasta of the day as well as linguini, fettuccini, and cannelloni. The food is rich, the pasta delicious. Don't eat much the day of the dinner.

Casina Valadier, 4445 Lamont, Pacific Beach (270-8650).
The pasta is made from scratch here, as are the stuffings and sauces. You may choose from more than a half dozen varieties including several different kinds of Pasta Casina Valadier. One of these orders makes a good appetizer to be shared amongst several people. The entrees are good but not as interesting as the pasta. Rabbit in mustard sauce is prepared here. Desserts are skimpy in size.

Dante's, 1747 S. Escondido Boulevard, Escondido (745-5353).
This little-known Italian restaurant is highly prized by its followers. The pasta is commercial but the sauces are delicious and there's a special pasta every week. Also recommended are the Malaysian Tiger Steak. Shrimp and roast beef are also on the menu. Bread and pastries are baked on the premises. Service is slow.

Nino's, 4501 Mission Bay Drive,

Pacific Beach (274-3141).
Consistently good in its performance, with the veal marsala outstanding. Very good cannelloni and crisp salads. Lunch specials are a good and tasty buy. Reservations are a must, even for lunch.

Old Trieste, 2335 Morena Boulevard, Morena area (276-1841).
Old-world room, old-world waiters, and old-world mannerisms — men can't be seated unless their coats meet the standards of the maître d'. The food is rich, floating with butter. Any preparation of veal is good. The salads are fine but the desserts disappointing.

Taste of Rome, 639 Pearl Street, La Jolla (459-9360).
Contrary to rumor, Taste of Rome has not been sold. The cannelloni is excellent, but the other pasta only fair. There is very good veal piccata and scampi. Salads are weak, but the soup is most pleasant. A charming room.

All of the above white-tablecloth restaurants are expensive unless you order just a pasta dish. And that brings me to La Tavernetta, which may be described as a neighborhood family-style Italian restaurant, such as can be found in most metropolitan areas. The chef is from Palermo originally, but most recently from Long Island, New York. His Sicilian cooking differs from Roman, or northern cooking, because it is less refined, less elegant, but tasty in its own way. La Tavernetta offers

at least twenty pasta dishes, including gnocchi (a potato-like pasta), macaroni with eggplant, and baked ziti, just like mother used to make — in fact, La Tavernetta is run by a mother and son.

The physical plant is unpretentious but charming; there are two rooms: a covered sunporch, which overlooks the main street of Encinitas, and a large main dining room. On the night my friend and I dined there, we were the only ones in the central room and about a half dozen diners occupied the smaller one.

In order to taste several dishes I gave a rather difficult order: one regular fettuccini Bolognese — thin, flat noodles with a tomato-meat sauce (\$4.50) — and a half order of tortellini in cream (\$2.25). In addition we sampled one veal dish, namely veal and mushrooms (\$6.95), and scampi (\$8.95).

The fettuccini was good, but the tortellini outclassed it. Tortellini are pasta medallions that have been folded so that they are like little caps. The cream sauce over them was wonderful, and, to tell the truth, a full portion of the tortellini with a salad would have been enough. The salad had an antipasto flavor, full of peppers, and a spicy house dressing.

Of the main dishes, the scampi were succulent, but the veal not too satisfactory, mostly because it had not been pounded sufficiently. It was a bit tough. The major advantage of La Tavernetta is that everyone tries so hard. When I spoke to the chef he told me that vegetarians don't want meat sauce and that, unlike New Yorkers, Californians worry about having pasta for their main course. The same is true for lunch, which offers a stunning variety of hero sandwiches, including eggplant parmigiana and sausage and peppers. So whether the owners, in the far-off reaches of Encinitas, will be able to sustain their business is in the lap of the food gods.

La Tavernetta is a decent enough family-style Italian restaurant. It is head and shoulders above Sicilia (6164 El Cajon Boulevard) and Caravaggio's (3205 Midway), which put out fairly crude "home-style" dishes. La Tavernetta is some steps below The Godfather's (7877 Clairemont Mesa Boulevard), which offers many courses, such as fried zucchini, huge salad with shrimp, entrees with pasta, etc., all done more deftly than at the establishment in Encinitas. Still, it's worth the trip for the baked tortellini. Forget the calories and just keep saying this as you drive down the highway: *soothing*. □



Penetrators

(continued from page 12) and the groups bombed.

Steady employment has also been elusive. He hung on for two years working the graveyard shift at a 7-Eleven, but was eventually fired, he was told, "for lacking the 7-Eleven spirit." He was an original partner in Monty Rockers, a record store specializing in independently released and out-of-print singles and imports, but relinquished his share in the venture because the business squabbles were no longer "fun." He is unemployed at the moment, except for work with The Penetrators and occasional jobs with another local band, The Crawdaddys. McLain describes himself as "an advocate of cigarette smoking, alcoholism, a divorce, a cross to bear for my parents, and anything else you want to make up that will make me look bad."

For The Penetrators, this journey really began in the winter of 1977, when Chris Sullivan placed a classified ad in this paper. He was looking for a guitar player who could join with him to form a group that would play oldies hits. A musician named Scott Harrington answered the ad

and when he and Sullivan found themselves to be compatible, another ad was placed — this time for a singer and a drummer. Gary Heffern offered his services as a singer, but Harrington wasn't completely happy with Heffern's talents. Sullivan liked him, though, and in January of 1978 Heffern officially became lead singer for the new group. Auditions for a drummer dragged on for three months; McLain was finally selected.

Initially, there had been no intention to pursue new-wave music, but Harrington's enthusiasm for it prevailed, and almost by default the group developed a musical identity. (The name was chosen because it sounded "tough and sexual.") Their first paying job took place in the recreation room of the Sea Colony Inn in Ocean Beach. After that came fraternity parties at SDSU, private parties in La Jolla, summer gigs at Abbey Road, Glorietta Bay Park, and the North Park Lions Club.

Within a few months, however, Heffern and McLain were not getting along well with Harrington. The tensions worsened, and in December of last year Harrington left the group just three days before they were to open for The Ramones at San Diego State's Montezuma Hall. They called on guitarist Chris Davies, an old friend of Heffern's and an avid follower of

the group. A native San Diegan who had been playing guitar since he was fourteen, Davies had decided about a year before to make whatever living he could by playing music. The timing was perfect. From recordings he had made of Penetrators' concerts, he already knew most of the repertoire, and the Ramones concert came off without a hitch. In fact, it was a tremendous success.

...
The tail end of summer is beautiful. Framed by the rear window of Sullivan's car, the skies are clear, clean, aqua blue; the hills and cliffs are camel backs, perfectly sculpted; the highway to Santa Barbara is free of speed-freak crazies. Looking to my left, all I can think of is how gorgeous the ocean is, a flawless, curved piece of painted glass. We pull into a Santa Barbara gas station to fill up. When the last car is ready, no one moves, no engines start. What now?

"Burrrrrrr!" offers Dan McLain. "Let's get some food and get ripped. We're not gonna play tonight!"

There is no argument. McLain fishes out his food stamps and we walk across the street to the Food Basket. Everyone seems to be taking this latest setback in stride, but I wonder, how do they feel, really? I'll

never understand the a-cians. They do not care how bad they look in the eyes of their peers, elders, or the media; they will do exactly what they want, when and where they want. They are a special breed of professionals, amateurs who don't realize they are professionals.

Hamburgers versus hot-long hot dogs, romaine lettuce versus head lettuce, patty versus trout, beer versus two quarts of tegula. Why not? We have nothing to do but get loaded. After some deliberation, we accept Sullivan's suggestion that we sleep tonight at Pismo Beach. This will aid us in making better time to Sacramento. We'll camp out on the beach, eat, drink a bit, then get up at dawn and leave. Aside from having nowhere else to go, Pismo seems like a good idea because it is Heffern's twenty-fifth birthday and everyone is excited at the thought of celebrating with a drunken beach party. Still, it is not comforting to think that the group's limited resources are going to be stretched to the breaking point.

The beach party is a lot of fun. We drink, eat, drink, and are merry until the rapidly falling temperature forces us to concentrate on avoiding pneumonia. In the course of the evening we join forces at least four times to push each automobile out of the sand, drunkenly try to best each other with our knowledge of old rock and roll hits, have the freezing temperature of the ocean at 3:00 a.m. because McLain keeps insisting that it's "bitchin'." And, finally, bed down — Call and Charles in their car. McLain and Cheri in their double sleeping bag. Davies in the back seat of Sullivan's car. Heffern in Sullivan's driver's seat, his forehead resting on the steering wheel. Peter Nowell in a straightjacket position amid the group's equipment in his van. Sullivan atop the van. I have a soft, silken mattress. I place an issue of someone's Los Angeles porno paper down on the fine, smooth sand as a bottom sheet, and use the latest *Rolling Stone* for a blanket. As I turn on my stomach and taste sand, McLain offers a good-night salute. "Hey, Steve, there's a couple of copies of the *Reader* in one of the cars, if you need a pillow."

With red eyes, foul breath, unwashed bodies, and diminished expectations, we forge on to Sacramento, supposedly a four-hour drive from Pismo Beach. But several wild chases for gasoline result in a late arrival. Since Jim Call's parents live in Sacramento, there will be no less bodies.

(continued on page 18)

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GORIN BY HIMSELF

Jean-Pierre Gorin first came to San Diego, and specifically to UCSD, in 1973, as a whistle stop on a college lecture tour in the company of Jean-Luc Godard, with whom he collaborated for five years under the banner of the *Driza Vertov* film group. It was this collaboration, the fruits of which include *Sex, Joy or Mar... Prussia, Tout Va Bien*, and *Letter to Jane*, that signalled Godard's permanent departure from traditional narrative moviemaking. Gorin returned to UCSD, solo, in 1975, to teach film in the Visual Arts department, where he has been ever since, except for a brief cessation—or maybe the better word is secession—when he was summoned by Francis Ford Coppola to the Philippines to lend his expertise in French cooking to *Apocalypse Now*. In 1977, he began work on his first film independent of Godard, a documentary on Grace and Virginia Kennedy, known to themselves as Poto and Cabengo, the celebrated Linda Vista twins, then aged seven, who became a media sensation at the age of six when it was reported (misleadingly, as it turned out) that they had perhaps invented their own language. The following interview took place last Saturday, the day before the twins' ninth birthday, and exactly two weeks before the completed film, *Poto and Cabengo*, is to have its American premiere at the San Diego International Film Festival. In the spirit of disavowing the omniscient, objective pose and declaring openly one's relationship to one's subject—the spirit that pervades Gorin's film—I fought to admit, up front, that Gorin and I are not strangers, that we watch boxing matches together, that he introduced me recently to a spectacular French pastry which he called a "Paris-Brest," that he put me onto Carrol Ballard's *The Black Stallion*, that I put him onto Jeff Lieberman's *Blue Sunshine*, etc., etc.

Duncan Shepherd

D.S. Why not begin at the beginning, and tell how you got this project off the ground?

J.P.G. It was rather simple really. After the episode on *Apocalypse Now*, I came back to Berkeley, rather depressed and not knowing what I was going to do, and there was this producer from German television who came through town. I didn't have any subject yet, but Tom Luddy [the head of the Pacific Film Archive] told me to go to see him. I had just read the story of the twins that morning in the *San Francisco Examiner*. So when we got together, I talked about the story as I saw it at that moment, which was rather vague, and I convinced him that there was the possibility of a film. I got the feeling ultimately that he liked the idea, but also that he was inclined to give me a break and let me do a film, whatever the idea might be. So that's how I got the money—150 thousand.

D.S. Obviously it wasn't thought out very far where you were going to go with the idea.

J.P.G. It was dreamed, it was dreamed. The movie is really started for me in terms of the media aspect of the story—I mean learning about it in the newspaper, and trying to see why that kind of fairy tale was arresting, and then trying to get into the mystery of the story.

D.S. How solid an idea did you have of the subject, and of the final shape it would take, by the time you got around to shooting it?

J.P.G. There are two things about that. The first thing is that when I went to see the film, screaming and kicking in many ways because I had been out of active filmmaking for four years, I was sure that, contrary to what I used to do before, I wasn't going to do my homework as extensively as I used to— which generally in my past experience completely stifled me. I used to come to a film having done such extensive homework that there was practically no need to film it. So I decided not to go that hard. The only thing I knew was that, by force, I would be dragged into the project, and my relationship with the twins would somehow be at the center of it. The other thing I knew before I began shooting was that the story as reported by the press wasn't there. And I mean by that the main hook—the possibility that the kids had invented a language—had disappeared. Nevertheless, there was something interesting precisely in this idea of being off base in regard to the apparent subject itself.

D.S. There are a couple of extraneous personalities that seem to attach themselves to your character in the movie, one being that of a private detective on a case—I know you toyed with calling the movie *Forewell, My Loves* after the Chandler novel—and the other being that of an anthropologist on the trail of an alien culture as it is disappearing, trying to pin it down before it disappears, and accelerating the process of disappearance by his very presence.

J.P.G. It's true. The Chandler aspect, first, comes from the fact that I've always been drawn to that type of storytelling. Also there's the historical geographical connection which comes from the fact of Chandler dying here, drinking little rickys at the La Valencia. The structure that you get in a lot of his novels—of someone who has a job to do, who starts with some kind of investigation to make, who discovers very rapidly that the mystery which this investigation is supposed to reveal is no mystery, and who finds himself in front of a greater mystery or a more murky situation in terms of its moral issues—seems to me a structure which can be translated into other terms. Such as an ethnographic investigation. In any ethnographic literature there is always this feeling of a detective coming from another planet and trying to figure out what the rituals are about and generally not discovering anything but himself. And this ethnographic aspect in this film comes from something very simple, which is my own situation in this country, how do you see a reality to which you are completely foreign?

D.S. Did you have any difficulty selling the Kennedy family on doing this movie?

J.P.G. The media rampage on the Kennedys twins is not something that originated in the family. The publicity came out of the fact that the PR department of the hospital leaked the word to the press, and the press got on the case. The Kennedys were completely surprised by all the publicity. But what happened was that these people who had lived for so long in a kind of Babbitt-like dream suddenly saw in the publicity a way to possibly realize their dream. They had seen a lot of press people before they had seen me, and they were ready for the idea of making a film, and they didn't have any misgivings about doing it. There was another factor that I gave them only 10 percent of the budget—and I think that's the first time they got paid for spending time with someone.

D.S. Were there any misgivings on your part about your assuming a role in that media rampage?

J.P.G. I had no illusion but that I was

Jean-Pierre Gorin

going to function as part of the media, and that that was the way I was going to be seen, and that that was the way the Kennedys wanted me to address myself to them. They saw me as some sort of interviewer, and that's what I am in the film. I don't try to sneak outside of my borders. I respect the way they wanted to see me. But what happened ultimately is that my role in the media world and my interaction with the family became problematic because of what the kids are, because of the innocence of the kids—I mean they were two little girls who have absolutely no idea why they're so interesting to the world—way—seduction on the girls' part and also on the part of the interviewer who is this person who is going to open Pandora's box for them, Pandora's box being nothing more than the San Diego Zoo and things like that in the outside world for which at that time another planet were them.

D.S. If it's possible to relate the twins' story to other stories of alien worlds being assimilated into our own—I'm thinking of Truffaut's *Wild Child*, Herzog's *Kaspar Hauser*, that sort of thing—the motives of the establishment in those others are entirely to domesticate and conventionalize the aliens. Here there is something of a reversal in that the media showed a great willingness to romanticize these children into "wild children."

J.P.G. That's very true. And the two motives are not separate. There is a connection between this romanticism which was poured on them and this enterprise of normalization of the kids. One can say that the twins themselves profoundly want that normalization. If there are any people in this story who have absolutely no illusion as to the wealth of the twins' state, it's the twins themselves. So, on the one hand there is this bit of news which immediately lends itself to romantic coding—I mean all of the press coverage is focused on those two pet names they had for each other: Poto and Cabengo? What a world! These two kids calling themselves these names, and the Kennedys were ready for it. And on the other hand there is the enterprise of putting these kids on a par with our normality.

D.S. Hiring Les Blank is director known best for his musical documentaries, *The Blues According to Lightnin' Hopkins*, *Charles Foster Jones*, etc. Is the cameraman on your film would seem to be an important determinant in what shape the film would finally take.

J.P.G. My first idea was to work with a Russian cameraman I knew of, and the idea there was to augment what I saw in the subject as one of its main components, which was a kind of disconnection or a kind of exile. And then I kind of chickened out because I thought that this would add too much to the disconnecting brew, and also because my relationship with this Russian would be difficult on a pure language basis. Then I got the idea that I should go as American as I could in terms of the image, and Les became my idea for that. He was used to a certain kind of documentary shooting, and then I was introducing something else which he wasn't used to. I mean, he goes rather traditionally for subjects of interest, and I was going for something where the interest was in some way displaced. What I got ultimately when the film was shot was material which was all going in the Les Blank direction, but without having any of the punchlines or the payoffs which a Les Blank film normally has because it goes for subjects like the world-famous bluesman full of savvy and wisdom.

D.S. How much were you able to lay out for him what you wanted, or point him in a particular direction?

J.P.G. It was very difficult to lay out anything as far as the kids were concerned, because they were completely rebellious to any kind of direction. You cannot pin them down in a frame. So, a lot of it was catch as catch can, and a lot of it was linked to the progression of my relationship with the twins, who at first were rather bashful and had a rather complex relationship to the camera. I mean, they were like birds—you had to lay out a lot of crumbs in order to get them in the right places.

D.S. So, after the shooting you were left with this mass of Les Blank-ian footage without the built-in focus of interest. Then what?

J.P.G. Then it's into the editing room, and the first stage of the editing is to rub the beast in the direction of the fur—which means to try to edit a movie which was shot in Blank-ian terms and make the normal connections that this type of shooting seeks to induce, and discovering relatively quickly that that was the way to defeat, because the payoffs that that mode implies simply weren't there.

D.S. That version was the hour-long rough cut which you tried out at the Pacific Film Archive.

J.P.G. Right. So the question after that became where to put the drama. And suddenly the only way to deal with the material, it seemed to me, was to cross it from another angle—to start to decompose and

The Kennedy twins

analyze and show the stages of comprehension. At that point the movie began to take a completely different shape. What happened was that rather than become this kind of homogenous Blank-ian thing, it started taking its shape by the fact that a lot of different procedures entered into it. Also, this enabled me to go back to a lot of things I used to do in film, like using the black space for the presence of a sound.

D.S. Is the amount of yourself in the film—the first-person narration, your evolving relationship with the twins, and so on—relatable somehow to the stance of the *Driza Vertov* film group or to the original reasons for naming the group after *Driza Vertov*—“the man with a movie camera” declaring his own presence and own position within a film? You said earlier that you went down a different road with this film, but are you still close to where you were at some points?

J.P.G. Well, that's a problem I had been facing for four years—how to make the break. When I first left my work with Jean-Luc I tried to make the break by shifting the gears and turning the wheel at 180 degrees and I crashed. There was this difficulty of getting away from forms which were regarded as Jean-Luc tricks, even if in the years we worked together I had had a great deal to do with the elaboration of those tricks or the perfection of those tricks.

D.S. Do you see the possibility of someone putting your film alongside the work you did with Godard, and by comparison trying to isolate your influence in the collaborative work? And how does that possibility strike you, or worry you, or gail you?

J.P.G. That would certainly be possible. It would be a very boring endeavor, I think. I am light years away from what I

was doing at that time. I think this movie is essentially different in terms of its tone. The movies I was making before were rhetorical movies about rhetoric. I don't think this movie is that. I think ultimately it's like any classically constructed narrative movie: it goes into emotions and into drama and into suspense, which are things completely absent from the previous movies.

D.S. How crushing or paralyzing a consideration was to declare your own personality, independent of Godard, with this movie?

J.P.G. It was a bitch. That goes back to what those five years with Godard were. Because I had chosen to do this kind of collaborative effort, and because I had chosen to do it with someone who was involved with the mystique of the author with a big "A," and because I had chosen to do it in some sort of political context where there was certainly a lot of naïveté about how the world was going to change, and because I was a product of the Sixties as they were lived in France—because of all that, there was at the end of this period a complete loss of identity, literally not knowing what was mine and what was the other person's. Which was compounded by the fact that I had decided to wander away from my country and my roots, and it took me a long time to get over the kind of culture shock implied in my coming here.

On one level the movie is about that. The interesting thing is that I found in that family and those two sons element of my own situation—what it is to speak in a language different from your own.

D.S. You've chosen, at least for this movie, to work outside of the settled centers of moviemaking—Hollywood, the Coppola community in San Francisco—

which I guess tags you as some sort of regionalist, doing a movie around home and about home.

J.P.G. I accept the term "regionalist" completely. I found myself on this film outside of the industry mechanism, and I also found myself outside of the academic grant system, even though I teach at UCSD. Up to this point there are very few people who have avoided being on one side or the other. The concentration of production in specific places like Los Angeles, San Francisco, and New York, or its concentration on the local level in the academic world, tends to create a situation where ninety-nine percent of this country is not filmed, either in terms of its subjects, its landscapes, its human resources, its language, or whatever. So it's nice to be there, because there are very few people there right now.

D.S. How much does this regionalism restrict the accessibility or the exportability of a film? This film in particular would seem to face a terrible language barrier. Of course it was made to be shown on German television, but do you worry what they will be able to make of it in Germany?

J.P.G. I do. I think there is something rather funny or gutsy about it in some way. I mean, the whole of the movie relies on the fact that the audience understands English in order to understand the transformations to which the English language is submitted in the movie. So it's literally a film which cannot be subtitled. It's literally a film which is so specific that it might not have a life outside of the very place where it took place. So I'm worried, but I really don't know what to do about it. My only justification is that I am not really trying to do anything else but to treat a subject with a certain amount of craft. Like

a dog I stick to that subject for whatever the subject is worth, and that should be able to carry the film beyond its geographical borders. To what extent, I really don't know.

D.S. Your closest contact with the settled centers of production in this country was the Coppola movie, from which you said at the outset that you came back depressed.

J.P.G. The closest confrontation I had before that to big-time filmmaking was the film we did with Jane Fonda and Yves Montand (*Tout Va Bien*), which was a \$500,000 movie. And suddenly in the Philippines I lost myself in a machine which was moving away thirty and some million dollars. I was on the periphery of it. I was trying to get into it, but I came in on the last part of the shooting on very imprecise terms, and most of the time I was just in some strange kind of observer position. But it was interesting to see how it worked, and it was interesting to see how someone like Coppola functions, from what you could decipher. The great liberating part of it was to see how someone could be totally lost in the process of making a movie and nevertheless make it. Which is a feeling you never got with Jean-Luc because he was extremely clever at—even if he was completely lost—erasing the tracks of his loss and giving you the sense of complete mastery of the situation. It was also interesting just being part of this gigantic machine and being in contact with Hollywood professionals. My only two contacts with Hollywood were writing a script for Louis Malle, which was a script he never shot, just before he decided to do *Pret à Rire*, and then being on *Apocalypse Now*. It gave me the feeling that I needed to go back to San Diego.

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Penetrators

(continued from page 15)

to worry about sheltering for the night. As we roll into the parking lot of a Motel 6, two problems arise: how to single seven people into two double rooms, and more important, how to pay for them. The first problem comes to little consequence; the management doesn't take a head count. The second one is a bit more complicated. I pay for the rooms. I don't doubt that someday I will be repaid in full, but I am tempted to suggest that we search for a nearby cow pasture. Thirty-seven dollars seems a high price for a shower. (Why do they call it Motel 6? Was there actually a time when they charged six dollars a night?)

Upon arriving at Stick Wily's, a beer- and peanuts bar purported to be the most popular rock spot in Brown town, we see that it has a depressingly familiar look to it—the Bull West with a stage, Monty's Saloon with a dinner menu. The only thing even marginally noteworthy is the graffiti scrawled on the dressing room wall: "I hate art bands"; "Rock and roll is here to get laid"; "This band's girlfriends have brown teeth."

Heffernan cannot wait to take the stage. If he were an athlete, he would surely win his team's most inspirational player award. The mediocre smattering of applause when they are announced causes mild anxiety

among the Penetrators, but they perform before these strangers with the same aplomb they show in front of the well-known faces at the North Park Lounge Club. The lack of attention early in the set doesn't detract from the music's blistering tension. This time, Heffernan's jump from the bridge is as melodramatically effective as he intends it to be, and during the encore, a number of natives are stoned up enough to discard their beers and tie peanuts and flop around to their hearts' content.

The moment Heffernan walks in my direction, I know what he's going to do, so I lean him to it. I give him the high sign as he draws near. "You did it. You were great!" Jim Call, whose Mormon parents consented to attend the concert but did not promise to remain, are nowhere to be found. Their early departure doesn't seem to bother Call; in fact, he's amused. "Oh, well," he shrugs. "I was surprised they came at all. I hope they admired my dynamic stage presence, huh, huh."

One of the main reasons I joined the World Tour was to determine the Penetrators' standing in the western division of the new-wave league. The two bands preceding them—Suspect, from Davis, and Summer, from Los Angeles—are flaccid by comparison. Suspect is not really bad; they have a clean, sunny, pop sound and a cute, effervescent female vocalist. But this sort of bubble-gum punk (a category which includes bands such as Blondie and The Knack) becomes cloying awfully fast. It is

processed sugar for the ears. Summer is punk fusion, well-trained session players who, not willing to take chances, mix a lot of everything. Altman Brothers, Eagles, Beautiful Day, Talking Heads—under the guise of being versatile. If the perpetration of boredom were a crime, these two bands would stand guilty.

Summer is finishing a languid set as McLean, Cheri, and I return in anticipation of learning about the night's profits. "Goddamn!" says McLean as he listens in disgust to Summer. "It doesn't make any sense to me that bands like this are called new wave. Some of those things they're doing might have been new when the guys they ripped off did them, but now?" Summer's two guitarists are running through the crowd, bumping into each other and getting themselves entangled in their guitar cords. "Come on," McLean says, whirling around. "By now Sullivan ought to know how much we got."

Indeed, Sullivan is directly behind us, staring blankly. In his hand is the evening's take—forty-eight dollars. "What? How'd the hell did they figure that one?" demands McLean.

"It's a three-way split," says Sullivan, "but it still doesn't seem right. What sort of tab did we run up? Damn it, get Gary, this can't be right."

The three storm to the front of the club, ready to do battle with the manager. Chris Davies retains his composure, undisturbed, as if he figured that arriving with nothing and leaving with nothing means

he's breaking even. But the show of strength is pointless; even the stars of the night, Summer, receive only ten dollars more. In three days the Penetrators have earned a total of fifty dollars. Each member has traveled close to 700 miles to make ten bucks a man. This time Chris Sullivan doesn't attempt to ease the despair-pointing by promising that they'll make it up in San Francisco; he looks positively guilty. But as the other paupers in our party dig up loose change for a six pack of beer, the bitterness becomes resignation.

In his book *Miami and the Siege of Chicago*, Norman Mailer wrote that "San Francisco is a lady." I don't believe there could be a more precise description. Whenever I am in this city, I experience a sensual jolt. It is sublimely yet pastoral, bustling yet demure, brutal but elegant. We cross over the Oakland Bay Bridge, and for the first time on the tour, I'm sad that it won't continue much longer.

The magic dissipates as we drive into the parking lot of the Conquistador Motel in San Bruno, a bedroom community about twelve miles south of the city and close to the airport. This time the scenario is even more humorous and complex than it has been the last four days. Peter Nowell's grandmother, who lives in San Bruno, has paid the Conquistador for two rooms in advance, an act of generosity (mercy?) for which we will all be forever grateful. But just in case, Sullivan and Nowell have hatched another scheme to

(continued on page 20)

Girls Will Be Boys



The Club

CHRISTOPHER SCHNEIDER

think nice) and then uses these forms to convey an idea.

Two examples of this sort of show would be *Dames at Sea* and *Boy Meets Boy*. The former was a pastiche of the sort of film musical that Busby Berkeley, Harry Warren, and Al Dubin used to put together for Warners in the Thirties. Its "idea" was to show how absurd, if charming, these musicals which meant so much to us really were. *Boy Meets Boy* was also a musical in the Thirties style, although its models were of a more ritzy sort—like *The Gay Divorcee*. The point it made was that musicals then (as now) were exclusively heterosexual.

Rather than a modern pastiche of old styles, the score for *The Club* is made up of music actually written at the turn of the century. The audience gets to hear around thirty old vaudeville songs. What poet Eve Merriam has provided is a context for these songs: a men's club in 1903. We see its members laughing, drinking, smoking, and shooting pool. They all talk about their wives and sweethearts, each discussion leading into a song about that mate's virtues and defects. These songs, strung together by Mr. Jones/Mr. Bones-type repartee, make up the greater part of the evening.

What the show is, in effect, is a vaudeville about the relations between men and women. Four members of this club

sing and joke about the women in their lives, joined on occasion by two of the bellhops who work there. The songs are catchy and very funny. They are also, as were many songs of the period, alternately patronizing and insulting in their attitudes towards women.

The chief inspiration of *The Club* is also what prevents these songs from becoming offensive: all the men are played by women. Many of the jokes would be monstrous coming from a man. For instance, to the question "Do you believe in clubs for women?" we hear this reply: "When all other means of persuasion fail." When spoken by a woman, the patent absurdity of such sentiments is fully revealed.

This is typical of *The Club*'s strategy. Rather than being derided, the old jokes and songs are all presented lovingly and skillfully. But that extra layer of artifice created by having the men played by women points out the basic absurdity of the attitudes these men express.

There's not that much plot to *The Club*, the old songs and jokes being the show's main point of interest. We see four men spend a typical evening at their club: Algy (played here by Minette Ehrenfreund), the three-married governor of the state, Bertie (Teri Sinclair), a lawyer who has been living off his wife's money, Bobby (Kelly Elaine Evans), a young man who has just married and doesn't know what to expect

of conjugal life, and Freddie (Anita Hamilton), a dashing rake who refuses to marry. The only tension among these characters occurs when Algy learns, from an anonymous note, that Freddie has seduced his wife. After having spoken so lightly about his wife and all other women, how seriously will he react to this news?

In the latter part of the show, the four men rehearse their club's annual Spring Frolic. This involves dressing up as women, so the question of identity is even further complicated. They also rehearse a scene from Clyde Fitch's *The Tindlers*, where a husband confronts his wife's seducer. Naturally, given *The Club*'s veritable games of identity, the husband is played by Algy and the seducer by Freddie. This scene also gives Bertie a chance to sing a superb "Vesti la giubba," the aria from *I Pagliacci* in which Canio bewails his wife's infidelity.

It's obvious that *The Club* was put together by people who love the old music and vaudeville routines. It was originally directed and choreographed by Tommy Tune (the long-legged tap dancer in the film *The Boy Friend*), who also choreographed *The Best Little Whorehouse in Texas* and had a major role in *Sevius*; the director of the Rye production, Frolic Taylor, was in the show's original cast. The idealistic points are well conveyed, particularly in the show's epilogue: a delicate envoi reminiscent in its playful attitude towards gender of Shakespeare's epilogue for *As You Like It*. But the audience is not beleaguered by the dogma of its creators' sexual politics. What one comes out of the theater thinking is, "What wonderful music, so well performed!"

The singing and dancing are uniformly fine. Teri Sinclair has a big, beautiful voice. At one point, in a song called "A Rose with a Broken Stem," she has a bit of comic business with the rose's stem like Oscar Levant's routine with the ladder in *The Bandwagon*. Minette Ehrenfreund, whose voice has a more pesty mezzo quality, brings great bisterousness to her comedy. Lisa Goodman and Francis Bates, as the bellhops, have some very nice tap routines (choreographed by Fred Petre), at which they are accomplished. Mary Zekan, as the "one-man" orchestra, even has a burst of versatility, playing both piano and violin.

Critic George Jean Nathan once wrote: "That no one thinks that musical comedy and would be incapable of thought were there a need for it, as Beerbohm observed, is its prime asset. There can be no romance where even one party to it brings his brain cells into action, and the best musical comedy authors appreciate the fact. Even a touch of wit is perilous."

A show like *The Club* gives the lie to such sentiments, and it helps reacquaint us with our musical heritage in the process. We should be grateful for such a show. □

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Penetrators

(continued from page 18)

save us money. Sullivan parks off to the side of the motel and somberly details the plan. The Penetrators are not scheduled to play until the next day, which means there's an extra night of cash out and no cash in.

"Steve, to save money, we're going to trade two rooms for one room, so we'll have a place to sleep two nights. Now, in case that can't be done, you have enough to cover, right?"

"I don't say no, but I don't say yes, either."

"Good. Now, you, me, and Peter are going to the office and act like we're the ones renting the room. Things are probably taken care of, but if not, you have about a hundred." Okay. Good."

Luckily, there is no problem juggling the reservations. Now comes the difficult part: How are we going to keep the human traffic unnoticed by the managers? The rest of the crew, who have remained in their cars and out of sight, is instructed to wait until the three of us have our belongings squared away. Then, casually, quietly, one-by-one, they come in. We are to avoid unnecessary outdoor trips. When desiring entry, we must knock,

pause, then knock twice again. And the last one inside at night must post the Do Not Disturb sign on the door.

Once inside, with danger behind us, rock and roll reflexes set in. "Let's go to the city right now," I suggest.

"What are you in such a hurry for?" asks McLain. "Why can't we just rest here for a while and go get some food later and go downtown tonight?"

"Yeah," says Heffern. "I'd kind of like to reserve my energy."

"What's this? I think to myself. The Penetrators want to... mellow out?"

The idea is to collect the evening's meal with the remainder of McLain's food stamps and enjoy a pleasant sunset picnic at a nearby playground. After an hour and a half of television (including a re-run episode of *The Monkees*), I scathingly, surreptitiously poke my head out the door to see if the coast is clear. We quickly pile into Nowell's van.

"I feel like we're starting in an update of *A Hard Day's Night*," fantasizes Heffern. "Steve, check out the window and see if any of those thousands of screaming groups spotted us."

Spending time at the park makes me feel as if we are committing an unpardonable sin. We shouldn't be standing here in a sandbox devouring half-raw hamburgers when the big city beckons us. It is some- what disconcerting to see these intense, aggressive, badass punk rockers playing clumsy games of horse, arcing back and forth on children's swings, and tossing sand on a slide to ensure a swift descent.

Our itinerary in San Francisco begins with window shopping, and I really don't mind following Sullivan and Nowell as they scout for a pair of Beate boots, or watching Heffern and Davies stand at the window of a push restaurant and stare ravenously at intimidated couples who pretend not to notice. I don't even mind risking cardiac arrest by joining the whole group in a furious charge down a long alley in order to frighten scolding lovers at the opposite end. Considering where I am and what I might otherwise be doing, this isn't

at all a bad way to pass the time.

The Mahuhay, Philippine Gardens, located on North Beach's upper Broadway skin strip, is another of those numerous restaurants, which, seeking a novel method of beating up profits, decided a few years ago to do double duty as a new wave club. This place enjoys a relatively lofty reputation in the punk community, a number of well-known acts have performed here at early stages in their careers, and among musicians it is looked upon as one of those make-or-break showcases.

We walk in for the sound check while rehearsal for a skit is taking place. The club's manager, Dirk Dirksen, who is generally considered to be a first-class jerk, is to be honored by a local punk-theater group. While the actors work out their arcane routine, the Penetrators set up for the sound check and are loudly, gruffly informed by the middle-aged Dirksen of their place on the bill. "You guys are second, after the Aggravators, or the Reactors— whoever the hell. I don't give a damn. Got it?"

The Mahuhay is only half full as the show begins. The opening act, the Reactors, sneez out after only twenty minutes, but even that seems too long. Those who deride new wave as inept garage-band garbage probably have this sort of unit in mind. I become discouraged about it myself when rank amateurs like The Reactors have the gall to go onstage. The same goes for the featured group, Next, a heavy-metal trio with expensive hardware and tuxedos, but little else. I am losing any sense of what is implied by the term "new wave."

Too often it is a handy catch-all phrase for posers who have meager technical skills and no direction but still think they deserve an audience. At the Mahuhay, however, the Penetrators again manage to bolster my confidence, and they clearly win over the skeptical, jaundiced crowd.

I am not surprised to find that the evening's percentage, about fifty dollars, although more than they have received thus far on the tour, is hardly enough to

alleviate the band's monetary woes. Yet Steve, who is used to being broke, could care less. "I don't worry about that. Hey, we killed 'em. Did you hear 'em howling when they heard where we were from? Well, they weren't howling at the end. Some guy who was howling told me that he only does that to bands he thinks are great so that they'll push harder. That's the stuff that counts; money will follow later."

Money had better follow soon. I don't imagine that every time they travel they want to play cat-and-mouse games at motels. We go through our routine once more at the Conquistador in San Bruno, and no one misses a beat. The Do Not Disturb sign is in place within two minutes. This is my last night (tomorrow The Penetrators share the bill with two popular San Francisco bands, The Dead Kennedys and The Go-Go's) and the boys have parting questions and instructions. McLain is first to articulate the most important one.

"Well, Steve, what are you gonna say about us? You gonna write how the relentlessly savage rock of the Penetrators discouraged the other bands so much they gave it up? Hah! Burrrrrp!"

"What would you do if I say you guys bombed?"

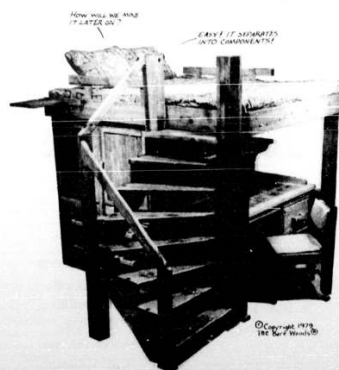
"We'd tie you down and kick your teeth in."

"No," Sullivan says. "We'd tell everyone at home you became a heroin addict and a B&D freak."

After a few more stimulating farewell shots, I cuddle up on what has been my regular mattress all week: the ground.

Morning arrives, and as I leave, The Penetrators are barely conscious enough to offer their good-bys. It is an anticlimactic bon voyage. On the flight to San Diego, as I stare out the window, my eyes transfixed on PSA Flight 130's left wing, I have only one comfortable moment. I discover that, without realizing it, the Penetrators' World Tour '79 has indeed left me corrupted. I down my morning Bloody Mary too fast and what do you suppose emanates from my throat? A reverberating burrrrrp! that Dan McLain might be proud of. □

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Off the Cuff

What animal do you identify with?



Bill Caster
Retired
Building Manufacturer
Encinitas

You know, I would say a seal, 'cause when I put my wet suit on I feel like a seal. I think mainly a seal because I like the water. Right guys? I was just telling them before, "Two more waves." Have you ever been out in the ocean and watched them? They sort of cruise along and don't bother anybody. Seals are unreal; they're graceful. They kind of like to be left alone and I'm sort of the same way. Like we just saw a group of seals lying together on the bay. What could be more relaxing? Seals got it pretty easy. If this were my little boy David, he'd say a shark. He had a thing about sharks before he ever saw *Jaws*.



Marianne Seigart
Retired
El Cajon

If I ever come back to this world I want to be a dog, 'cause they get treated better than people in this world—at least mine, a schnauzer. When you feed them, they get devoted to you. People, they forget too fast and walk off. I used to know an older lady. She had two little Chihuahuas. She made cupcakes and said, "Come over and have a drink to celebrate my babies' birthdays." I thought, "Gee, I could never be that way." But I'm truly devoted to my dog... huh, Schnapsy? We take our doggy almost everywhere we go—camping, boating. He's just part of the family now.



Bill Merrill
Building Restorer
South Park

I identify with a ram, mostly for astrological reasons, because it's my sign. I also identify with its initiative, with its climbing. I like to climb on rocks, on cliffs. Occasionally I find myself butting into people's personal lives. People generally like people who are curious about them; they like people who care. Maybe I'm silly, but I expect people to be assertive about their boundaries. Lots of people know my sign and expect me to act that way. I have a friend who never tells his sign for fear he will become it. I like my sign, so why not?



Mary Jean Pernicano
Restaurant Worker
San Diego

A seagull. I read *Jonathan Livingston Seagull*. I bet, a dozens times. I like the strength that I feel a seagull possesses. I like the calmness and the appearance, the gracefulness and the stability. I feel it's important to be strong as well as gentle to your surroundings and I feel a seagull has that. I also like the fact that it's small and can go about its business very unnoticed. It can walk very gently but in a very powerful manner. It has an air about it that will always be noticed. My quest is to be an airline stewardess. I like the feeling of freedom, and to be a bird gives me a boundless feeling. That sounds corny, but it's true.



Jim Skoog
Student
Del Mar

Mind you, I haven't thought about this intensely, but I could get into being a dolphin. Dolphins are great; they're smart. They've been doing a lot of research on that. They're such a small animal but they have a lot of supremacy in the ocean. They're the only thing that can kill a shark. I sit down at the beach and just watch them. They come in flocks. They body surf, you know, inside the wave. It's beyond human imagination to try to conceptualize what they feel. I guess I could think of other things, but a dolphin—that about sums it up.

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READER'S GUIDE TO THE MUSIC SCENE

(continued from previous page)
future, and not surprisingly, much of what Bratton tries to do is nearly unattainable. But as a soloist, the role he assumes for this concert, he is a standing, blowing

encyclopedia of styles and moods. Bratton will prove to be quite a puzzle for those whose interest in current European directions is limited, as well as for those who believe outwardly and deliberately are antithetical to the inevitable percept of "being." But doesn't the fun of piecing a puzzle together largely come from examining the individual parts for their special shapes, relational to one another, and often, their

more nagging lack of harmoniousness? While I'm on the subject of what jazz is supposed to be, let me say that I do not consider saxophonist Tom Scott a jazz musician. He is a schooled, fastidious player, but unlike Bratton, he is simply a fashion plate, the sort of session star that pop celebrities employ when they want their music to seem more "ambitious." He performs Friday and Saturday of the Catamaran.

Aside from Gotham, a pop band that will play at the Catamaran on Sunday night, my calendar shows only one other concert this week: an evening of Jimmy Rogers' music performed by William Kidd. Friday at the Normal Heights United Methodist Church.

San Diego Concerts

Tom Scott: Catamaran, Friday, October 19 and Saturday, October 20, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.
William Kidd plays Jimmy Rogers: Normal Heights United Methodist Church, Friday, October 19, 8 p.m., 4650 Moreland Place, 282-7833.

Gotham: Catamaran, Sunday, October 21, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

Art Ensemble of Chicago: SDSU Backdoor, Monday, October 22, 8 and 10:30 p.m., 365-0493.

Anthony Bratton: UCSD Mandeville Auditorium, Wednesday, October 24, 8 p.m., 452-3229.

Dave Mason and Jerry Bielle: UCSD Gym, Saturday, October 27, 7:30 and 11 p.m., 452-4290.

Lenny Williams: Catamaran, Friday, October 28 and Saturday, October 29, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

Animal House Revue and Ruby Shimp: SDSU Backdoor, Friday, October 28, 8 and 10:30 p.m., 365-0493.

David Bromberg Band: Catamaran, Saturday, October 28, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

The Alley Cats, The Dietrichs, and The Exterminators: Skeelton Club, Sunday, October 29, 8:30 p.m., 282-6675.

Flora Purim and Mattia: Catamaran, Tuesday, October 30, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

Little River Band: Golden Hall, Saturday, November 3, 8 and 10 p.m., Convention and Performing Arts Center.

Robert Palmer: Fox Theatre, Tuesday, November 6, 8 p.m., 7th and B streets, 236-6500.

Stickle Blackmore's Rainbow: Fox Theatre, Sunday, November 11, 8 p.m., 7th and B streets, 236-6500.

Jeffrey and U.K.: Sports Arena, Saturday, November 17, 8 p.m., Sports Arena Boulevard, 224-4176.

Earth, Wind, and Fire: Sports Arena, Wednesday, November 21, 8 p.m., Sports Arena Boulevard, 224-4176.

Headwood Mac: Sports Arena, Sunday, December 9, 8 p.m., Sports Arena Boulevard, 224-4176.

Clubs

The Alamo: 3093 Clairemont Drive, Clairemont, 272-2240. Trambles featuring 15 in Wood, country western, Tuesday through Sunday.

Anchorage Fish Company: 3871 Carlsbad Boulevard, Carlsbad, 729-3170. Jay and Fran, contemporary, Sunday through Tuesday.

Anthony's Harborland: 1355 North Harbor Drive, Harborland, 442-0000. Sazone, variety, Tuesday through Saturday.

Antonia's: 822 National Avenue, National City, 477-2208. Disco, night, daytime disco, Saturday and Sunday.

Antonia's Hacienda: 700 North Johnson Avenue, El Cajon, 442-9627. All Times, contemporary, Tuesday through Saturday.

Aspen Mine Co.: 5580 El Cajon Boulevard, East San Diego, 662-9813. Crowd, contemporary, Sunday.

through Saturday, Dr. Phil Potter, pianist, Monday.

Atlanta: 2596 Ingraham Street, Mission Bay, 224-2434. Roberta Linn, contemporary, Tuesday through Saturday.

Beachfront: 3022 Clairemont Mesa Boulevard, Clairemont, 550-8022. Ratz, rock, Tuesday through Saturday. Magia K, variety show, Sunday and Monday.

Bahia: 998 West Mission Bay Drive, Mission Bay, 488-0561. Mercedies Lounge, disco, featuring Roger Guy English, night, Piano Lounge: Jack Pollock with Marco Zaffaro on drums, contemporary, Tuesday through Saturday.

Barbary Coast: 2431 Pacific Highway, downtown, 233-7359. Disco, night.

Bar X Ranch House: 119 East Broadway, Vista, 724-0500. Country, country, country and western, Friday through Sunday.

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-4630. Shine-A-Ch Show, contemporary, Tuesday through Saturday.

Brighter Days: contemporary, Sunday and Monday.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-4822. Cindy and the Sinners, rock, Friday and Saturday.

Berkley's: 5500 Grandmont Center Drive, La Mesa, 463-9926. Disco, Tuesday through Sunday.

Blitz Boner Restaurant: 599 Harborland Street, Pacific Beach, 272-2780. Poul Greag, contemporary, Thursday through Saturday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Robbe Lapone Band, contemporary, Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista, 426-9200. Tex, contemporary, Monday through Saturday; disco, Sunday.

Black Angus: 1000 Groves Avenue, El Cajon, 442-9055. Mike Sauer and Co., contemporary, Monday through Saturday.

Black Frog Restaurant: 4672 Federal Boulevard, East San Diego, 291-8232.

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Diego: 264-5797. Sammy Tim, Organ Trio featuring Charlotte Steen, jazz, Thursday through Sunday.

Blamey Stone Pub: 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish and international folk, Wednesday through Sunday.

Boathouse: 2040 Harbor Island Drive, Harbor Island, 291-8010. Justin Tyne, contemporary, Tuesday through Saturday; Suzanne Igou, variety, Sunday through

Boon's: 2688 Pacific Highway, San Diego, 299-6556. Bill Blackett, comedian, Tuesday through Saturday; Steve Vaux, contemporary and mellow rock, Sunday and Monday.

Boatload's Old Place: 1205 Prospect, La Jolla, 459-8262. Jobe and John, contemporary, Thursday and Friday; Steve Vaux, contemporary, Saturday; Suzanne Igou, variety, Sunday through

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Tuesday, Steve Vaux,
contemporary, Wednesday.
Cafe Del Rey 1549 E.
Prado, Balboa Park, 234-8541.
Novo featuring Jamie Vele, Larry
Logan, and Paul Bleyfus, jazz,
contemporary, and Latin, Tuesday
through Saturday.

Cafe de Paris, 1111 Prospect
Street, La Jolla 454-9778. The
Cousins, Dixieland jazz, Friday
and Saturday.

Caligari's Piano Lounge, 3102 Fifth
Avenue, Hillcrest, 298-9290. Gil
Warner, piano, Wednesday
through Saturday, vocalist Mary
Ann Escamilla, Friday and
Saturday.

Carlos y Charlie, 5530 La Jolla
Boulevard, La Jolla, 454-0318.
Disco, nightly.

Cafe Solano Restaurant, 625 H
Street, Chula Vista, 422-0661.
Reggie Vigar, singing musician,
Thursday through Sunday.

Cask and Cleaver, 140 South
Seacoast Avenue, Solana Beach
481-8238. Terry Scheidt,
contemporary and originals,
Wednesday through Saturday.

Cask and Cleaver, 2329 Center
City Parkway, Escondido
741-2404. Sandi Castlebury,
contemporary, originals, vocals,
and guitar, Thursday and Friday.

Catlaways, 10767 Woodside
Avenue, San Jose, 440-6700.
Zieland, rock, Thursday through
Saturday.

Charlie Horse Lounge, Winner's
Circle Lodge, 550 Via de la Valle,
Del Mar, 755-0666. Good Times
Trio, variety, Tuesday through
Saturday.

Chateau, 3623 College Avenue,
College Grove, 582-5820.
Vestibled Trio, contemporary,
Wednesday through Sunday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325.
Joe Morris with Ron Scatterfield on
vocals, jazz, Monday through
Thursday. Zig with Anissa on
vocals, jazz, Friday through
Sunday.

Chuck's Steak House, 1403 East
Valley Parkway, Escondido,
746-5100. Buttrick and the
Moore, contemporary,
Wednesday through Saturday.

Comedy Store, 946 Pearl Street,
La Jolla, 454-9176. Bob Shaw,
Marvin Brownman, and Larry
Himmel, comedians, Thursday
through Saturday.

Comedy Store, Ramada Inn,
2151 Hotel Circle South, Mission
Valley, 291-6500. Jay Carner, Iv
Burton, and John Whiteman,
comedians, Thursday through
Saturday. Alan Stevens, Bob Shaw,
and McLean, comedians, Tuesday
and Wednesday.

The Corporation, 380 North El
Camino Road, Plaza Encinitas
Hotel, Encinitas, 942-1676. Disco,
Tuesday through Saturday.

Country Pumpkin/Ames, 1562
Palm Avenue, Imperial Beach,
426-1161. Country Casanova,
country, Wednesday through
Sunday. Duck-tail Revue,
nostalgia, Monday and Tuesday.
Feelings, disco rock, Tuesday
through Saturday, disco, Tuesday
through Sunday.

Crossroads, 345 Market Street,
downtown, 233-7856. Nieves Bros.
featuring Margarita Page, jazz,
Friday and Saturday.

Crystal TV Emporium, 500 Hotel
Circle North, Mission Valley,
291-7131. Disco, nightly.

Cutpepper's, 7380 Golfcrest
Place, San Carlos, 460-5400.
Michael Gaines, piano, Friday
and Saturday.

Da Vinea's, 626 E Street, Chula
Vista, 427-8860. Rex Potts,
contemporary, Tuesday through
Sunday.

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Friday
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8-9 Hustle Level III
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READER'S GUIDE TO THE MUSIC SCENE

Disco 4000, 6323 Imperial
Avenue, Southeast San Diego,
263-5976, Disco, nightly.

Disco Heaven, Executive Hotel,
1st and C Streets, downtown,
233-6544, Disco, Tuesday through
Sunday.

Doc Masters, 2051 Shelter Island
Drive, Shelter Island 222-0561
Bunch-Lazy Quartet with Special
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through Saturday.

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

Hillwood, 5286 Baltimore Drive,
La Mesa, 462-0533, Steve Johnson
Duo, contemporary and swing,
Tuesday through Sunday.

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

Elorio's, 7956 La Jolla Shores
Drive, La Jolla, 459-0541, Bobby
Moore, contemporary and
dancing, Tuesday through
Saturday, Dave Rodgers,
contemporary, Wednesday
through Sunday.

Fat Cat's, 666 First Street,
Encinitas, 753-2578, Oak, country,
Thursday, Steady Red, country,
Friday and Saturday, Clam Band,
country and bluesgrass, Tuesday.

Freddie, 439 West Washington
Street, Escondido, 745-1931, Disco,
nightly.

Flanigan's, 5373 Mission Center
Road, Mission Valley, 297-8035,
Disco, live band, DJ, nightly.

Fogcutler, 2658 Carlsbad
Boulevard, Carlsbad, 729-3189,
Favorite Son featuring Russ
Knapchick, rock, Wednesday
through Saturday, Fluke, rock,
Sunday through Tuesday.

Galactica, 4240 West Point Loma
Boulevard, Loma Point, 224-8282,
Disco, nightly.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7131, Soft
Touch, contemporary, Tuesday
through Saturday.

Halcyon, 4258 West Point Loma
Boulevard, Loma Point, 225-9599,
The Shades, rock, Thursday
through Saturday.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach,
274-3474, Ron Bolton Group,
contemporary, Tuesday through
Saturday, Brian Steeney, classical
guitar, Sunday and Monday.

Hamburguesa, 406 Wallace
Street, Old Town, 295-0884, Two
the Macs, variety, Wednesday
through Saturday, Sarah and the
Owl, bluesgrass, Thursday through
Saturday, Melissa McCracken,
guitar and vocals, Sunday.

Haniel, 2270 Hotel Circle North,
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280-6063. Larry Puff and
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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, 8 p.m. (213) 520-0111.

**Little River Band and Jimmy
Masland:** Anaheim Convention
Center, Tuesday, November 5, 8
p.m. (213) 520-9111.

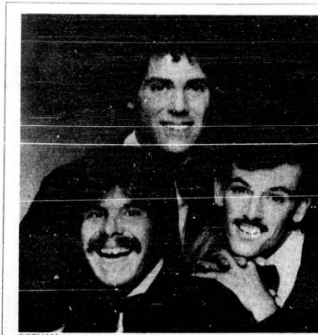
Joe Jackson: Santa Monica
Civic, Friday, November 9, 7:30
p.m. (213) 393-9961.

Jeffrey Tull and U.K.: Long Beach
Arena, Wednesday, November 14,
8 p.m. (213) 436-3661.

Clubs

Booked Palato: 3787 Cahuenga
West, Hollywood, (213) 980-1615.
Don Rand and Guest, Thursday
through Saturday.

McCabe's: 3101 31st Street,
Santa Monica, (213) 826-4497.
Marlin Corby and Clamand,
Friday and Saturday.



Rockall Theatre: 657 Robertson
of Santa Monica Boulevard, (213)
659-0472. Marilyn Maye, Thursday
through Sunday.

Concerts By The Sea: 100
Fisherman's Wharf, Redlands
Beach, (213) 379-4968. Stanley
Turner, Thursday through
Sunday.

Cuckoo's Nest: Costa Mesa, (714)
945-0390. Crystal and T.Dice,
Thursday, Friday, Saturday and
Sunday.

Don't's: 4269 Lankenshim
Boulevard, North Hollywood, (213)
769-1506. Rose Tompkins Trio,
Thursday, Friday, Saturday and
Sunday.

Golden Bear: 306 Coast
Highway, Huntington Beach, (714)
636-9600. Rick Danko and Paul
Butterfield, Thursday, Friday and
Saturday.

Lighthouse: 30 Pier Avenue,
Hermosa Beach, (213) 372-6911.
McKay Tynes, Thursday through
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Way, Chino, (213) 927-4570.
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Marlin Corby and Clamand,
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Whiskey & Go: Sunset Strip,
(213) 652-4202. Eddie and the Hot
Rod, Thursday through Saturday.
Jules and the Polar Bears, Sunday.
Figures and Bobby Romero Band,
Monday, Tuesday, Wednesday,
and Thursday. Chuck Findley
and Tommy Rock, Tuesday, David
Johnson, Wednesday.

Palomares: 2917 Lankenshim
Boulevard, North Hollywood, (213)
765-9256. Maria Muldaur and
David Blue, Friday and Saturday.
Jon Walmsley and Lisa Hanson,
Sunday. Byron Berline, Monday.
Tommy Overstreet and Sam
Wesley, Tuesday. David
Bronberg, Wednesday.

Parison Room: La Brea and
Washington, (213) 938-8704. Ted
Corton, Thursday through Sunday.

Panorama: 27274 Pacific Coast
Highway, Malibu, (213) 456-0007.
Charles McPherson and Pat
Santore, Thursday. Chuck Findley
and Gary Heilig, Friday and
Saturday.

Boxy: 9009 Sunset Boulevard, (213)
876-2222. Rita Coolidge and
Boomer, Thursday through
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Starwood: 8155 Santa Monica
Boulevard, (213) 656-2200. Hero
and Wink, Thursday. Legs
Diamond and Pagano, Friday
and Saturday.

Troubadour: 9081 Santa Monica
Boulevard, (213) 276-6568.
Parlane, Snow, and Smiles,
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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. Send complete information and photos to READER EVENTS EDITOR, P.O. Box 80833, San Diego, CA 92188.

This is the great age for renaissance old established pleasures. Meat, eggs, and cream, as we now know, give us heart attacks — away with them! Bacon, frankfurters, and smoked fish cause cancer. Tobacco ruins our lungs, living on that beach ruins our skin, chocolate cream pie ruins our metabolism, whiskey kills out from cells, and even nicotine, soft drinks are slow acting murderers. Never before have conscientious people felt obliged to give up so many sensual delights, we have taken shots of self-denial and we sit staring in the hermitage of the God of Health.

What a joy it is, therefore, to learn that at least one of the old-fashioned pleasures recommended by doctors wine. Robert J. Orr, a La Jolla physician and president of the San Diego chapter of the Physicians' Wine Appreciation Society, will combine his professional and personal interests today in a lecture at Grossmont Hospital titled "Medical Aspects of Wine." If what Dr. Orr has to tell us is true — and he says it is all based on profound scientific research — every bottle of wine ought to bear the blessed label "Warning: Wine may be good for you."

Wine, according to the oenophile doctor, has useful antiseptic properties, kills certain bacteria and viruses, stimulates the appetite, and contains essential vitamins and minerals. More surprisingly, it helps to lower the cholesterol level in the blood and hence to prevent cardiovascular diseases. Only red wine has this characteristic, however — the chemicals that do the trick, the polyphenols, are found only in the skin of red grapes — but then hard liquor has no effect on cholesterol at all. Hard liquor is also inferior to wine in the amount of alcohol you can drink without becoming drunk. Wine contains tannic acid, which slows down the absorption of alcohol in the brain, so that a glass of wine will get you clattered for less than a shot of bourbon containing the same quantity of alcohol.

Since his subject is the medicinal properties of wine, Dr. Orr probably will not speak about its inestimable social advantages. If a conversation goes, you can always pick it up with a discussion of the relative merits of Californian and European wines, and many people have sustained their position in society entirely on the basis of their knowledge of the preferred vintage years. Dr. Orr's lecture will permit them to extend their command of this aristocratic subject in the direction of practical medical utility. And since there's no point in knowing something unless you can test your knowledge in experience, those who attend the lecture will be treated (presumably for medical reasons) to a selection of fine cheeses and wines, including Julius Kaiser and Bello Chianti.

Admission to the Community Health Forum lecture series, of which this is one lecture, is free; that the wine itself will no doubt be worth the cost of admission. Tickets, which are sold five minutes before lecture time, will also entitle you to go to the other lectures in the series. "Coasting with the Stars" and "New Joins for Old" (a lecture on orthopedics, not on marijuana), and "Guidelines to Super-Health." The series is sponsored by the community education office of Grossmont Hospital and Grossmont Hospital medical staff and hospital auxiliary.

Dr. Orr's lecture on "Medical Aspects of Wine" will take place this evening, Thursday, October 18, 7:30 p.m., at Grossmont Hospital Auditorium, 5555 Grossmont Center Drive, La Mesa. For further information, phone 465-1700, x321.

— Frances Bianco

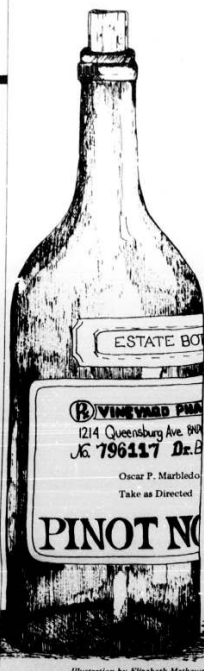


Illustration by Elizabeth Marbodo

New Poetry Series will begin with a reading by Robert Meier, Friday, October 19, 4 p.m., Revell Intermal Friday, UCSD, 452-2533.

"The Liberation Crunch" will be the topic of a lecture presented by Herb Goldberg, author of "The Hazards of Being Male," Sunday, October 21, 7:30 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3300.

"Stained Glass Art of James Hubbell," a slide lecture by Otto Ragan, will be presented on Sunday, October 21, 7:30 p.m., University Christian Church, 1903 Cleveland Avenue, San Diego. 298-0864.

A.M. Art will present a tour of "The Artists Guild All Media Exhibition," Wednesday, October 24, 7:30 a.m., San Diego Museum of Art, Balboa Park. 232-7931.

"A Seminar on the San Diego International Film Festival," featuring festival director Greg Kahn and associate director Joan Levine and Duncan Shepherd, will be presented on Wednesday, October 24, 7:30 p.m., room 2131, Humanities and Social Sciences Building, UCSD. 452-4400.

Opera Lectures by Vere Wolf will conclude with Offenbach's "The Tales of Hoffman," Monday, October 22, 8 p.m., Afternoon Music and Arts Library, 1001 Wall Street, La Jolla, and Wednesday, October 24, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

"Role of the La Jolla Museum of Contemporary Art," a lecture by artist and UCSD professor Newton Harrison, will be given on Wednesday, October 24, 11 a.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-3541.

Women's Study Lecture, "Black Feminism," will be presented by Margaret Sloan, Oakland founder of the National Black Feminist Organization, Wednesday, October 24, 3 p.m., room SS-100, SDSU.

Special Events

"Fiesta de la Luna" will include a carnival, bead growing contest, and parade, Thursday through Sunday, October 18 to 21, J Street Marina, Chula Vista. 421-8866.

Halloween Makeup and Mask-making Techniques will be demonstrated by Paul Burton, Chuck Curtis, and Bill Smith, Thursday, October 18 through Sunday, October 21, at various times, in all five Scripps locations in San Diego, Chula Vista, El Cajon, Escondido, and University Town Center.

"Laser Dreams," a multi-media laser program produced and performed by Geoff Puckett, will be shown Friday and Saturday, October 19 and 20, midnight, Mann's University Towne Center Six, La Jolla Village Drive at Genesee, La Jolla. 452-7766.

Old-fashioned Ice Cream Social, featuring free ice cream, a burlesque contest, raving magician, and a display of antique automobiles, will be held on Saturday, October 20, 11 a.m. to 2 p.m., Heritage Park, Juan and Harney streets, Old Town. 468-4043.

Antique Auto Show will take place Sunday, October 21, 10 a.m. to 5 p.m., San Diego County Estates, four miles southeast of Ramona. 274-1549.

Galleries

Photographs by Michael Arthur will be exhibited through October 19, Donschubak Gallery, 1262 Kerner Boulevard, downtown. 236-1916.

"1 x 1," paintings by Richard Baker, weaving by Jim Butler, and ceramics by Judy Wines, will be on display through October 19, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 583-3300.

"In Search of the City," an exhibit of works that explore urban environments, including photographs, drawings, sidewalk signs, street furniture, and poetry, will continue through October 25, Community Arts Gallery, Third and E streets, downtown. 231-0141.

"Autoschromes from the Albert Kahn Collection (Tonkin 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, UCSD. 452-4120.

Paint Drawings and Collages by Joyce Kaido will be exhibited through October 25, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla.

"Italy by Design," an exhibition of Italian industrial design, will be on display through October 28, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Recent Works by Kathleen McCord, Debra Forch, and Jami Simon will be exhibited through October 28, Phaedra Gallery, 1111 Prospect Street, La Jolla. 454-6330.

Birds in all media will be featured in a group show through October 31, 11. Hery Fine Arts Gallery, 387 Park Boulevard, San Diego. 297-5175.

"Condemned Rivers of the Mother Land," 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. 232-3621.

Two Exhibitions, watercolors by Bruce Erle and bronze sculptures by Sylvia Lowenthal, will be on display through October 31, Knowles Art Center, 7420 Grand Avenue, La Jolla.

"Art Glass," a collection of handblown glass by Steven Corneil, will be on display through November 1, Touch of Glass, 2491 San Diego Avenue, Old Town. 298-5164.

Group Exhibition, works by fourteen artists will be on display through November 2, Palm Gallery, 5200 E Street, downtown. 232-2775.

"Wood Works," an exhibition of furniture/sculpture by eleven San Diego artists, will be on display through November 2, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 583-3300 x450.

"The Face of China," a traveling exhibition of photographs taken in China from 1860 to 1912, will be on display through November 3, La Jolla Museum of Art, Balboa Park. 732-7931.

International Poster Show of motion picture and television posters will be exhibited through November 3, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Poster Designs of David Gaines will be featured through November 11, David the Trader, 310 Fifth Avenue, uptown, downtown. 234-2595.

San Diego Artists Guild All-Media Membership Exhibition, a joint show, will be on display through November 18, San Diego Museum of Art, Balboa Park.

Art Exhibit of "Prismatic Landscapes—Northern California Gothic Portraits" by Marilyn Hagberg, a collection of rare etchings by James Jacques Joseph Tissot, and recent graphic works by Francesco Gilot, will be on display through November 30, On's Gallery, 2222 Fourth Avenue, San Diego. 234-4765.

Film

"French Film Festival" from SDSU/La Jolla's classic film collection will continue with "The Rules of the Game," Jean Renoir's 1939 masterpiece of a totally correct society, Thursday, October 18, 3 p.m., and Friday, October 19, noon, Lower Language, SDSU. 265-5204.

Spanish Language Films on Mexican American history, arts and crafts will be shown on Friday, October 19, 3:30 p.m., National City Public Library, 200 East 12 Street, National City. 474-8211.

Halloween Children's Films include "Monsters, Monsters or Myths," narrated by Rod Serling, and excerpts from the 1933 "King Kong," Monday, October 22, 1:30 to 4:30, National City Public Library, 200 East 12 Street, National City. 474-8211.

"Asia in the Cinema," a series of documentaries on China, will conclude on Wednesday, October 24, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Dance

East Indian Classical Music and Dance, with Kathak dancer Nyma Landberg and her partner Steve Landberg, will be followed by a talk on Tibetan Buddhism by Ole Nydahl, Friday, October 19, 7:30 p.m., Unitarian Church, 4190 Front Street, San Diego. 753-4398.

Sports

Chopper Basketball, the San Diego Clippers play the Chicago Bulls, Thursday, October 18, 7:35 p.m., and the Denver Nuggets, Tuesday, October 23, 7:35 p.m., Sports Arena. 226-1275.

Ridge Route Bus and Walk, sponsored by Wabash International, will provide views of Mission Valley, Sunday, October 21, 12:45 p.m., Education Center, Meade Avenue and Park Boulevard, San Diego. 236-7621.

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

Classical Guitar Music by Giuliani, Villa-Lobos, de Falla, and others will be performed by the Orion Duo on Thursday, October 18, 7:30 p.m., Cathedral City, 1250 Elm Avenue, Carlsbad. 729-7933.

Music

An Evening of Speech-Music with writer, composer, narrator, and performer Lily Greenham will take place on Thursday, October 18, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Opera, the San Diego Opera presents "Ariadne," Friday, October 19, 8 p.m., and Sunday, October 21, 2:30 p.m., Civic Theatre, downtown. 236-6510.

Hilberg Memorial Concert, the fifth annual, sponsored by the Music Committee of the Jewish Community Center, will feature pianist Brian Gould and string bass player Michael Wolf, Saturday, October 20, 8 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3330.

Only 117 people saw "Jeanne D'Elman," the longest and least well-attended film at last year's San Diego International Film Festival. The film lasted almost four hours and several of the audience, perhaps bored by the film's unbelievably mundane minutiae, perhaps anxious about getting ticketed in a two-hour parking zone, left before the finish. They missed seeing Delphine Seyrig break out of her rigid repression by suddenly committing a murder. One person in the audience remained in her seat a long while after the end, got up slowly, walked out of Sherwood Auditorium and across Prospect Street to her car, drove home, and dinner, sleep, got up, went to work — and quit her job. For her, the boundaries between life and the movies are more blurred than for others.

There can hardly be a more passive activity than to sit in a darkened theater and watch someone else's life go by on the big screen, unless it would be to have the chair recline and the ice cream and candy brought to you during intermission, as in Europe. But there are more active and more passive film fans, and different ways of seeing a film. One can look critically, judging a film by absolute standards. One can look fondly, admiring the sound and the light. One can look escapefully, asking only for laughter or tears, for screams of terror or sighs of delight.

Beginning next Thursday, and for the following ten days, filmgoers of all sorts will have an opportunity for the total immersion experience that is possible only at a film festival. Once again, they can abandon responsibilities and commitments in order to share the camaraderie of a festival with others who like to sit in the fifth row, or the fifteenth, and who keep coming back for more, at 1:00, 7:00, and 9:30 p.m. In all, there will be nearly 3000 movie minutes.

Foreign and domestic films, a total of twenty-six, have been selected from every continent except Antarctica. None of the films has been shown in San Diego before, many of them will have their West Coast, U.S., or world premiere at the festival. Most never will be shown in a commercial theater here, so this may be the only chance to see them unless one journeys to Los Angeles or New York.

Some people choose their movies by the driving distance, others care only who the director is. La Jolla, where the film festival will be held, is very nearly the coastal center of San Diego County, and those who will want to see any film by Werner Herzog or Agnes Varda will doubtless come to see "Nosferatu," the Vampire, or "Daguerrtypes." At least one person, albeit unemployed, will be there to see "Les Rendez-vous d'Anna" because it is the latest film by Chantal Akerman, director of "Jeanne D'Elman." At several of the screenings a venerable film festival tradition will be honored: the director and the producer will be present to discuss their

film and answer questions from the audience.

One innovation of this year's film festival will be the chance to see several undistributed, or shelved, films, and to speculate about the reasons for their suppression. Another will be a UCSD Extension course, featuring a seminar with festival director Greg Kahn and associate director Joan Levine and Duncan Shepherd, and a special presentation by Claude Miller, whose film "Tres Lucques Je L'Aime" ("Tell Her I Love Her") promises to be one of the festival highlights.

The second annual San Diego International Film Festival will begin next Thursday, October 15, and continue through Sunday, November 4. The opening and closing shows will include champagne receptions with film personages in attendance. There will be nightly film showings at 7:00 and 9:30 p.m., and Saturday and Sunday matinees. All films will be shown in their original language, with the foreign language films subtitled in English. Screenings will be at Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Single admissions and various series tickets are available at the box office and by mail, P.O. Box 441, La Jolla 92038. For further information, call 454-9400.

— Amy Chu



"Les Rendez-vous d'Anna"

An Evening of Speech-Music with writer, composer, narrator, and performer Lily Greenham will take place on Thursday, October 18, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Opera, the San Diego Opera presents "Ariadne," Friday, October 19, 8 p.m., and Sunday, October 21, 2:30 p.m., Civic Theatre, downtown. 236-6510.

Hilberg Memorial Concert, the fifth annual, sponsored by the Music Committee of the Jewish Community Center, will feature pianist Brian Gould and string bass player Michael Wolf, Saturday, October 20, 8 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3330.

Sunday Concert by Butch Levy will take place on Sunday, October 21, 11 a.m., Opus 5 Art Studio, 125 Via de la Valle, Solana Beach. 481-2515 or 453-3338.

will have an opportunity for the total immersion experience that is possible only at a film festival. Once again, they can abandon responsibilities and commitments in order to share the camaraderie of a festival with others who like to sit in the fifth row, or the fifteenth, and who keep coming back for more, at 1:00, 7:00, and 9:30 p.m. In all, there will be nearly 3000 movie minutes.

Foreign and domestic films, a total of twenty-six, have been selected from every continent except Antarctica. None of the films has been shown in San Diego before, many of them will have their West Coast, U.S., or world premiere at the festival. Most never will be shown in a commercial theater here, so this may be the only chance to see them unless one journeys to Los Angeles or New York.

Some people choose their movies by the driving distance, others care only who the director is. La Jolla, where the film festival will be held, is very nearly the coastal center of San Diego County, and those who will want to see any film by Werner Herzog or Agnes Varda will doubtless come to see "Nosferatu," the Vampire, or "Daguerrtypes." At least one person, albeit unemployed, will be there to see "Les Rendez-vous d'Anna" because it is the latest film by Chantal Akerman, director of "Jeanne D'Elman." At several of the screenings a venerable film festival tradition will be honored: the director and the producer will be present to discuss their

film and answer questions from the audience.

One innovation of this year's film festival will be the chance to see several undistributed, or shelved, films, and to speculate about the reasons for their suppression. Another will be a UCSD Extension course, featuring a seminar with festival director Greg Kahn and associate director Joan Levine and Duncan Shepherd, and a special presentation by Claude Miller, whose film "Tres Lucques Je L'Aime" ("Tell Her I Love Her") promises to be one of the festival highlights.

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(continued on page 16)

READER'S GUIDE TO THE THEATER

(continued from page 1-7)

what is arguably the best screen written by Cole Porter, a man who was certainly one of America's finest musical comedy songwriters. For once the book (by Sam and Bella Spewack) is good in the score. See it in order to get a notion of what the original work was like before director George Cukor turned it for MGM North County Community Theatre, October 12 through November 3, Thursday through Saturday at 8:00 p.m. Matrices October 20 and 27 at 2:00 p.m.

LYCEUM FOLLIES
Reviewed this issue
Lyceum Theatre, Tuesday through Friday at 8:30 p.m., Saturday at 1:00 and 7:00 p.m., and Sunday at 1:00 and 7:00 p.m. Tickets are also available which include a meal before the show at the adjacent restaurant. Phone theater for meal times.

THE MEDAL OF HONOR RAG
A drama of conscience by Tom Cole. A black Vietnam vet who has won the medal of honor comes home to the Valley Forge Army hospital. He can't understand why he has been awarded by something thoroughly immoral—the combat record—and why he is alone while his friends are dead. The psychiatrist who counsels him—a Polish Jew whose family was killed in the camps—sympathizes with his guilt about surviving. The play is somewhat arduous, better for the mind than for the heart. See it with which it is written. See it. It's honorable and good—and well worth the performance of Len Whitaker as the vet. A presentation of the Southern California Black Repertory Theatre (C.S.).
Second Avenue Theatre, through October 21, Friday through Sunday at 8:00 p.m.

MY THREE ANGELS
Here's another play by the authors of the book for Kiss Me Kate. Sam and Bella Spewack. They wrote a number of very funny, very complex plays in the Thornton and Fortes, including *Boy*



8 Rm Rm Va

Meets Girl. This opportunity for critical comparison will give you a chance to evaluate their style. The story of *Angels* (which before was filmed with Humphrey Bogart) concerns three lovable thieves who steal with infinite grace and charm. Starring John Cassavese, whose simple career would surely provide material for several plays. (C.S.)
Festa Denver Theatre, October 24 through November 25, Tuesday through Saturday, dinner at 7:00 p.m., curtain at 8:30 p.m., Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m.

ON BORROWED TIME
A folk-old-time favorite that was filmed in the Thirties with Lionel Barrymore and Cedric Hardwicke. Death comes to call on Grandpa, but of grandpa climbs up a tree and refuses to let the grim reaper catch him. (C.S.)
LA JOLLA MUSEUM OF CONTEMPORARY ART, October 19 and 20 at 6:00 p.m.

SAME TIME, NEXT YEAR
We traveled through the years with a married couple last spring in *The Fourposter* and with three schoolmates earlier this month with

Variations. Now, in Bernard Slade's popular comedy, it's a time to make the same journey with two adolent lovers. The best thing about this should be the opportunity to see Sandy Dennis again, whom people so unfairly maligned in the late-Sixties. Anyone capable of the performance she gave in *Heavy* (which should definitely be sought out. Part of the San Diego Playgroup series, (C.S.).
For Theatre, October 23 through November 3, Monday through Saturday at 8:30 p.m., Matrices Wednesday and Saturday at 2:30 p.m.

6 Rm Rm Va
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, Friday through October 27, Thursday through Saturday at 8:00 p.m.

THRILLER
A one-man show based on the life and works of James Thurber, one of America's great twentieth-century comic writers. Starring William Windom, who used to play a Thurber like character in the popular television series *My World and Welcome to It*. (C.S.).
UCSD, Mandeville Auditorium, October 18 at 8:00 p.m.

THE WINGER
Comedy described as "adult," written by Mark Medoff, author of *When You Comin' Back, Red Ryder?* The plot concerns the conflict of four graduate students in a California college. *Red Ryder* was praised for its dialogue and tense theatricality, if not for its originality. The first quality, at least, should promise a good comedy here. (C.S.)
Greenwood College, the Stagehouse Theatre, October 11 through 21, Thursday through Sunday at 8:00 p.m.

YOU CAN'T TAKE IT WITH YOU
Moss Hart and George S. Kaufman's classic comedy of the Thirties about a family of lunatics who remain libidinally unperturbed in the face of the ruling classes and the IRS. Opening play in *The Old Globe's* new season. If you don't know the work, this is an absolute must-see. Even if you've seen it, it's worth seeing it again. *For Theatre*, October 23 through November 3, Monday through Saturday at 8:30 p.m., Matrices Wednesday and Saturday at 2:30 p.m.

THE ANALYST'S HORROR
Completely ridiculous (not to say credible) haunted house thriller, based on a documented case. The spacious Long Island house—an attractive object which favors the side, or profile, view—seems to affect devout Catholics (a priest and a nun have a

violin after merely breathing its air) more readily than it affects the spaced-out James Broke and the spooked Margot Kidder who represent the average American couple. Their travails as first-time homeowners (doors, houseflies, backed-up plumbing, etc.) arouse a mid degree of interest on the way to a non-existent climax fabricated out of rain, thunder, and hysterical cross-cutting. With Rod Steiger, Michael Sacks, and Don Stroud, directed by Stuart Rosenberg. 1979.

Alen—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, 1960s-style monster movie it is essentially 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 in its infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as *THEY CAME FROM WITHIN* and *ERASE-REHEAD*. Once it reaches full growth, its appearance becomes annoyingly coy and fragmentary—this monster, like the one in *JAWS*, is mostly myth. 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. Signifying Weaver emerges as the unexpected star of the movie, although Tiphany Kotto, as the ship's extroverted and head-scratching mechanic, steals more than his share of scenes. Weaver, who has been resembling to Jane Fonda in her face and voice, ought to make the feminists happy, and not, it won't be for lack of trying. With Tom Skerritt, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott. 1979.

And Justice for All—Saire on the American legal system, with Al Pacino, Jack Warden, and John Forster, directed by Norman Jewison. (Cinema Cinema 4, Cinema 21, For Apoclypse Now.)

Apocalypse Now—The long-awaited, partly-censored Vietnam War movie by Francis Ford Coppola, starring Martin Sheen, Marlon Brando, and Robert Duvall. (Cinema Cinema 4, Cinema 21, For Apoclypse Now.)

Avantgarde Express—Espionage adventure with Len Mauns, Linda Evans, Maximilian Schell, and the late Robert Shaw, directed by the late Mark Robson. (Cinema Cinema 4, Cinema 21, For Apoclypse Now.)

The Birds—Hitchcock's shocker about an avian air attack on the citizenry of Bodega Bay is constructed along the lines of a solid invasion film. Chastest of all ages, this assault on middle-class complacency explores Hitchcock's sadistic tendency to portray as ruthless as they have ever been. There is a lightning of land there to the absence of human villainy and all the greater confidence normally found in Hitchcock's depiction of it. At the same time, the direc-

tor's stylistic devices—the intricate scene construction, the brilliant Pop Art color, the throwaway drool, the mugger's or molester's skill at looking easy victims into entrapment—have never been seen in better working condition. With Tippi Hedren, Rod Taylor, Jessica Tandy. 1963.

Breaking Away—A nice subject, the tensions between the natives and the university students in the industrial town of Bloomington, Indiana. The acute class consciousness of the treatment, however, seems somewhat Europeanized or Medievalized, being presumably to the origins of the British director, Peter Yates, and the Yugoslav scriptwriter, Steve Tesich. Those two are very hard on the collegians, who are all seen as ruthless snobs, and very soft on the townies, whose inverted snobism is scarcely even suggested. The most preposterous episode is the one where a trio of nineteen-year-old deathheads from the town strap into the campus corners, and immediately every student in the place senses, as if by radar, that their sanctuary has been invaded by undergraduates. In a movie that wants to tap the underlying bias of the mass audience, and particularly the ROCKY audience, it takes no great courage for Yates and Tesich to depict the anti-intellectualism of the townies as an embracing and ennobling act. The conflict between the Haves and Have Nots comes to a head in a marathon bicycle race, in which the local rank horse is a pretentious bachelorette, a highly entertaining character played by Dennis Christopher, who lathers himself after his ride, the Italian champions. (The Verdi opera accompaniment to this bike riding is perhaps justifiable in context, but it inevitably seems like an idea to take a joke. Another problem is that while it is thoughtfully considered the U.S. government's tendency toward fibbing, it shamelessly fabricates one of

the scariest, unlikeliest, and most censored shows ever told. It has to do with three astronauts who are strung hawed into a failed mission. In Marc James Brainer has all the parts, and O.J. Simpson has to wait half an hour before he gets to speak his first line. I think I'm gonna throw up. With Clint Eastwood, Hal Holbrook, and Brenda Vaccaro, written and directed by Peter Hyams. 1978.

La Cage aux Folles—The homosexual proprietor of a homosexual nightclub, and long time lover of his star drag queen, learns that the son he sired twenty years earlier in a mad moment of heterosexual experimentation is engaged to be married. Complications, as you would guess, ensue. This is French sex farce of a type that could reasonably expect a life everlasting on the American summer stock circuit, and it is engaged by Edward Minskoff with a fuzzy, soft, powder-puffed image that puts in grain about the director's free attitude toward his subject. The homosexual angle does not excite the standard idiot machinations, as much as it might be expected to, but it does afford Ugo Tognazzi and Michel Serrault a pair of roles they can truly sink their fingernails into. Their best scene together revolves around one limp-winded type trying to teach another how to butter a piece of Melba toast. "See a man," 1978.

Capricorn One—In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, remarked that the entire spectacle could have been staged in a Burbank TV studio. The problem with this movie, recorded on its post-Watergate high horse, is that it doesn't know how to take a joke. Another problem is that while it is thoughtfully considered the U.S. government's tendency toward fibbing, it shamelessly fabricates one of

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The Deer Hunter—Michael Cimino's Vietnam War story centers around an "outs not to reason why" trio of modestly patriotic, Middle Americans from a small Pennsylvania steel town. These hours long, in the tradition of a biographical series of Norman Mailer, James Jones, Herman Wouk, and

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19 October to 18 November, 1979
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La Jolla Museum of Contemporary Art

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Nosferatu, The Vampire



Glissements Progressifs du Plaisir



The Desert of the Tartars

- (25A) **HEAD OVER HEELS** 7:00pm (USA) Offbeat comedy-drama of romantic pursuit, written and directed by Joan Micklin Silver (*Usher Street, Between the Lines*). West Coast Premiere. In person: Joan Micklin Silver. Champagne reception to follow.
- (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 India. From the producer-director team of Ismail Merchant and James Ivory. West Coast Premiere. In person: Ismail Merchant (tentative), James Ivory (tentative).
- (26B) **NOSFERATU, THE VAMPIRE** 9:30pm (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 OFFENSE** Police drama directed by Sidney Lumet (*Serpico, Dog Day Afternoon*), with Sean Connery. 3:00pm **THE VISITORS**. Tale of revenge on the Vietnam homefront, directed by Elia 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 Claude Lelouch. 2:45pm **FINGERS**. Harvey Keitel stars in this violent psychological drama. James Toback's directorial debut.
- (28A) **A WOMAN BETWEEN DOG AND WOLF** 7:00pm (Belgium/France) Marie-Christine Barrault (*Coucou Coucou*) portrays a housewife caught between two lovers in World War II Belgium. Directed by surrealists André 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) **NEWSFRONT** 7:00pm (Australia) Fictitious salute to the dying breed of Australian newsworld photographers in the 40s and 50s. Directed by Phillip Noyce. San Diego Premiere.
- (28B) **SEA OF ROSES** 9:30pm (Brazil) Classic comedy of repression and escape in Rio de Janeiro by first time director Ana Carolina. U.S. Premiere.
- (30A) **THE PLACE WITHOUT LIMITS** 7:00pm (Mexico) The occupants of a desolate small-town borderland 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 Hall. World Premiere. In person: Ulli Lommel.
- (31A) **THE CRAZIES** 7:00pm (USA) Ecological mishap creates havoc in this horror film by George A. Romero (*The 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 Walerian 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) **DAQUERROTYPE** 7:00pm (France) Witty documentary by Agnes Varda (*One Sings, The Other Doesn't*) 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** 7:00pm **ROAD MOVIE**. Two truckers 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) Encounters of a young woman film-maker on her odyssey through Western Europe. Written and directed by Chantal Akerman (*Le Monde de Nelly*). San Diego Premiere.
- (3B) **LADY OSCAR** 9:30pm (France/Japan) Young woman takes up the word in this French Revolution washbuckler directed by Jacques Demy (*Unbrambles of Cherbourg*). U.S. Premiere. In person: Jacques Demy.
- (4S) **THE BLACK STALLION** 7:00pm (USA) Francis Ford 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) Latest film from John Huston (*The Maltese Falcon, The African Queen*) concerns street preachers in the deep South. Adapted from the novel by Flannery O'Connor. West Coast Premiere. In person: producer Michael Fitzgerald. Champagne reception to follow.

For free Festival program book call 454-9400

Information		Ticket Prices		Mail Order Procedure	
1. Each film has a code number and letter corresponding to the date of showing. Please refer to this code when purchasing tickets.		1. General Admission (except Opening Night 25A, Closing Night 4A).		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, and at the Sherwood Auditorium Ticket Office, La Jolla Museum of Contemporary Art, beginning October 22, 10:30 a.m. to 4:30 p.m. During the Festival, beginning October 25, Ticket Office hours are 10:30 a.m. to 9:30 p.m., weekdays and 12:30 p.m. to 9:30 p.m., Saturdays and Sundays.		2. L.J. Museum Members: (25A, 4A).		2. Add up the number of tickets and enter in combination form.	
3. Mail orders received after October 22 will be held in your name at the Ticket Office.		3. Opening Night (25A), Closing Night (4A).		3. Enclose a self-addressed stamped envelope, combination form, and check or money order, and mail to San Diego International Film Festival.	
4. Ticket exchanges and refunds are available up to 30 minutes before showtime.		4. L.J. Museum Members (25A, 4A).		4. Post Office Box 442 La Jolla, California 92038	
5. Programs subject to change.		5. Children under 12 (4A only).		5. Super 8 Special (any 8 ticket combination, except 25A, 4A).	
		6. Super 8 Special (any 8 ticket combination, except 25A, 4A).		6. Super 8 Special (any 8 ticket combination, except 25A, 4A).	
		7. Series Ticket (one admission to each program, non-transferable).		7. Series Ticket (one admission to each program, non-transferable).	
		8. Festival number: 454-9400		8. Festival number: 454-9400	

Film Codes		Computation Form		Name	
Date	Film	No. of Tickets	Amount	Address	
Thurs.	25A	25A	Gen. Adm. @ \$ 3.00 = \$	City	
Fri.	26A	26A	Mus. Mem. @ \$ 2.50 = \$	State	
Sat.	27A	27A	25 A, 4 A @ \$ 5.00 = \$	Zip	
Sun.	28A	28A	Mus. Mem. (25 A, 4A) @ \$ 4.50 = \$	Telephone (day)	
Mon.	29A	29A	Children (15 & under) @ \$ 1.00 = \$		
Tues.	30A	30A	Super 8 @ \$ 10.00 = \$		
Wed.	31A	31A	Series @ \$ 50.00 = \$		
Thurs.	1A	1A			
Fri.	2A	2A			
Sat.	3A	3A			
Sun.	4A	4A			
		TOTAL = \$		(night)	

(payable to S.D. International Film Festival)

Notices

THE ART OF WHOLISTIC LIVING: A free 8-week course that can change your life. Discover your true purpose for being here. 276-1248.

1PEYCHICS are again offering free readings to all on Friday and Saturday nights. Call 276-6605 between 10am and 1pm.

PUTTING THINGS OFF: Get it in trouble? Cut down on procrastinating with a no-cost self-controlled program. Powers 560-5752.

SINGLES! CATHOLIC! Enjoy good times and good friends with the Catholic Singles Club of San Diego. Parties, sports, religious activities. Call 295-1296, 571-8817 or 475-3852 for more information.

LOST OCEAN BEACH near pier on 10S. 1 blue bicycle belt bag containing wallet. Keep the money. No questions asked. Reward 232-5271.

TENSION HEADACHES? Want relief? You may be eligible to participate in a study investigating different treatments for tension headaches. Steve Rogers 295-7079 after 5pm.

SEXUALITY and Relationships: Wednesday, October 24, 7:30-10:30pm. A seminar that requires open to the question. "What is an intelligent place for sexuality in human relationships?" 234-5967.

SINGLES INFO: No Solana Beach, Calif. Localities. Eclectic area parties, sports, discussion groups, etc. nonprofit taper message 945-2186.

4 HOUR'S FLOATING promotes psychological, physical, spiritual change. Experience San Diego's new hot profound relaxation and stress reduction. Call Inner Peace Productions 448-5375.

COLLEGE STUDENTS: Want deeper religious experience? UCSB grad student studies 9:30am Sunday classes. Torrey Pines Christian Church, 8320 La Jolla Village Drive North, La Jolla 92037.

GOLDEN HILL residents: You are invited to the Golden Hill community picnic, October 20, 12-5pm. 2600 Golf Course Drive, Golden Hill, Calif. 92620.

FEAR POLY PLACES? Others like you may join together for therapy at Creative Psychology Center 238-1194.

ARE YOU ANNOYED expressed frustration? Before using a drug to cope, call MTE, Inc. Confidential counseling services and more alternatives at 440-4801 or 741-1377.

ADVERTISING SERVICE: 24 hour/7 days. P.O. boxes, 85, typing, business cards, 929 Torrey Pines, Suite 117, 92060. For details phone 225-6552 or 483-0850.

CHIROPRACTIC WORKS: And so do you if your body is structurally imbalanced. Structural distortion can cause all sorts of physical, emotional, and mental problems. If you are less than enthusiastic about your present state of well-being come to see the chiropractor. Holistic health care. Dr. Anthony E. Minervino, D.C., 1101 Folsom, Pacific Beach 483-3004.

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HATHA YOGA: Improve your body awareness and inner tranquility with proper stretching techniques. Improve your posture while enjoying the benefits of a strong and supple body. Call 298-1443 for Ratanja Yoga and Dance Company.

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SINGLE DIRECTORY: To 60 San Diego clubs, county-wide, single, divorced, widowed, widowed, and remarried. Includes contact booklets details activities, costs, and zip codes. \$2.50. Single Guide, Box 15051, San Diego, 92115.

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EARN MORE: learn more, care more. Take Adventures in Altruism. John 287-6182 or Chris 582-8238.

DO YOU HAVE the kind of body that women want a man to have? We can help you. San Diego Nutrition Center and Gym, 845 Broadway, downtown 233-8000. We'll make you a man. Call 483-3004.

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HELL NO: we won't go. Rally at San Diego. Saturday, November 10, 10:00 a.m. to 4:00 p.m. or be subdued. Call Coalition to Stop Ozone Depletion 236-1884 or 232-2528. No dues!

WHO KILLED KAREN SUKOWSKI? Join us in commemorating this courageous woman's life on 11-16-79. For more information call CEAN 236-1884 or 232-2528. No dues!

IF YOU MAY BE BORROWING TO finance your gardening you may be a compulsive gambler. For help to overcome... call Gamblers Anonymous 239-2911

FREE OXFORD CAPACITY ANALYSIS Profile Discover your assets and faults, strengths and weaknesses. Church of Scientology Mission of 1971. C. Capin Blvd.

GRANTS AVAILABLE: The California Humanities Council offers grants for local and cultural history programs and for projects that discuss current policy issues. Michael Lewis 293-6530.

JEWELRY: Simple costume party dance. October 27, 8pm. \$3.50. 4667 69th Street. Shakes, wine, music by the Dancers. Alan 236-1300. Beth Tattler. Singles has the greatest dance!

REWARD FOR return of information on open wedding and engagement rings from VW in La Jolla. \$3,500-6590.

CENTER for Psychological Revolution. Civilization handicaps life by avoiding... the answer is to see a straight. Reading room open by appointment. 1325 Homestead. 273-4673.

WANT TO RISE to the top of your profession? Troubled by your personality or attitudes? Free free religious analysis. Find out why. 455-6878.

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"CAN DO SPECIALS": Want to lose weight? Have confidence? Stop smoking? Reduce stress? Can do. Learn self-hypnosis. You can do. Call Catherine 454-8471 or 566-6471

EXPLORING HUMAN EMOTIONS: A 5-week seminar enabling participants to understand the nature of emotionality and the operation of a number of common human emotions including anger, fear, hate, guilt, love, and compassion. Very useful in deepening one's own human understanding. 5 Tuesday evenings beginning October 23. Register now. Enrollment limited. 334-5967

OPENING UP: A Handbook to Higher Consciousness workshop is coming to San Diego November 2-4. For information contact Connoisseurs. St. Mary, NY 4003. 602/692-8008

GUIDED MEDITATION WORKSHOP: 6-week session begins Wednesday, November 7, 8:30pm. Specific instruction, direct experience. Call 262-2111 or 262-2663 for reservations. Nataraja Yoga Center. Nonprofit organization

SINGLES: Support and rap group forming 11/18/79. Call 262-0770

BEAT THE BLAHS and the bluffs with outdoor roller skating. Casual group welcomes new members. For information call 462-6827 or 461-0129

WOMAN DESIRES passage to South Pacific in exchange for crew assistance and maintenance work aboard. PO Box 137, San Diego, CA 92112

ATTRACTION OR LOVE? A 3-hour seminar which explores the nature of love and attraction, why the 2 are incompatible, and the effects of attraction as contrasted with the effects of love. Monday, October 22, 7:30pm. 334-5967

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ATTRACTION OR LOVE? A 3-hour seminar which explores the nature of love and attraction, why the 2 are incompatible, and the effects of attraction as contrasted with the effects of love. Monday, October 22, 7:30pm. 334-5967

RELATIONSHIP NIGHT at En-Vision House. 8pm. Friday. An opportunity for women and men to meet and discuss their concerns about relationships in a humanistic, person-centered atmosphere. Refreshments provided. 334-5967

"CAN DO SPECIALS": Want to lose weight? Have confidence? Stop smoking? Reduce stress? Can do. Learn self-hypnosis. You can do. Call Catherine 454-8471 or 566-6471

EXPLORING HUMAN EMOTIONS: A 5-week seminar enabling participants to understand the nature of emotionality and the operation of a number of common human emotions including anger, fear, hate, guilt, love, and compassion. Very useful in deepening one's own human understanding. 5 Tuesday evenings beginning October 23. Register now. Enrollment limited. 334-5967

OPENING UP: A Handbook to Higher Consciousness workshop is coming to San Diego November 2-4. For information contact Connoisseurs. St. Mary, NY 4003. 602/692-8008

GUIDED MEDITATION WORKSHOP: 6-week session begins Wednesday, November 7, 8:30pm. Specific instruction, direct experience. Call 262-2111 or 262-2663 for reservations. Nataraja Yoga Center. Nonprofit organization

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1970 MUSTANG MACH I, automatic, factory air, 8 track, mag, digital clock, chrome, black interior, good condition, 4300, 274-8727 after hrs on weekdays

1968 FORD MUSTANG V6, automatic, good running condition, new body and paint, \$1900 or best offer, 471-5159 after hrs

1965 BUICK ELECTRA sedan, 2nd owner, replace transmission, good tires and battery, new brakes, must drive to appreciate \$3950. Dealer, 290-1499 evenings and weekends, 438-1150 days

1969 PLYMOUTH SATELLITE, fair shape, needs tuneup, \$400 or best offer, Paul, 296-9792 or 232-1026

1967 BONEVILLE, 17,000 on factory rebuilt engine, good reliable car in good condition, best offer, 481-5358 after 5pm

1964 FORD PICKUP 292, automatic, shiny black, super clean, great, leaving state, was \$1500, now sacrifice for \$900, 290-9635

1977 CHEVY VAN 10, back with mag and wheels, custom interior, 6 cylinder economy engine, best offer, Bruce, 481-0601 after 5, 755-0184

1968 PLYMOUTH FURY II, 318 engine, 4 door hardtop, nice body and paint, 1 owner, \$600, 489-6372

1972 TOYOTA COROLLA 1600, dealer, automatic, AM/FM stereo, 5 year battery, good radials, excellent gas mileage, very clean, \$1400, 282-7579

JAGUAR XJ 6, metallic grey, automatic, air, black leather, low miles, excellent condition, Hurry for \$5500, 274-2074

1967 MERCEDES DIESEL, 2400, 4 speed, sunroof, new paint, extra tanks, \$3500, 454-2445

1969 CADILLAC SEDAN DeVille, 3750, Good body and running, 290-7974

CAMPER/HELL FOR 1972-74 Courier or Mazda, cargo door, excellent condition, \$225, 279-6610 after 5pm

1973 MG8 Orange, has hard top, very good condition, \$2900, Use 483-8106

1972 PORSCHE 911T, AM/FM, 5 speed, mag, must see, \$7000 or best offer, Joe, 270-1887 or 270-9770

1971 FIAT 800 RACER, Good condition, \$800 or best offer, 274-7319 after 5pm

CAMPER/HELL for mini-trucks, fits 6 bed, cargo door, running lights, painted, sunroof, installed, new, 470-4456 after 5:30

1968 CHEVY CAMARO Rally Sport, Muncie 700 speed, rebuilt 360, never driven, best offer, 481-5358, \$1950 or best offer, 276-5617

1978 TOYOTA CELICA coupe, air conditioning, AM/FM, stereo cassette, low miles, \$2000, 284-3094 week ends

1978 TOYOTA LANCRUISER, Excellent condition, new brakes and valve job, 19 mpg, 100,000 miles, 101156 and chrome, \$2000, 430-7278

1974 FIAT 127, 30 miles per gallon, standard transmission, yellow interior, excellent condition, \$1100, 281-8842

1978 HONDA ACCORD LX, Has electric sunroof, air conditioning, AM/FM car stereo, 3 speed transmission, 16,000 miles, Airing \$1215, Dave 283-2184 Monday-Friday

VW MOTOR, 1970, complete, 300 Parts for GMC truck, motor, best offer, Harley Steinhilber, 290-1100, 481-0601, 275-2824

1969 FIAT 124 Sport, Body, \$350, 489-2727

1972 280Z, Has air conditioning, new interior paint, 4 speed, 15,000 miles, \$1500 or best offer, 272-25, Dave 283-2184 Monday-Friday

1978 FORD COURIER PICKUP, adjustable E in front, air shocks in back, new radial tires, black, tape deck, 563-0060

JUNK CHEVY, Dodge chassis/body with non-running engine, \$100 each plus parts, 223-8303

TWO 1/2 MICHELINS from my BMW, at least 30,000 miles left, trade for 14" tires in good condition, 436-1460

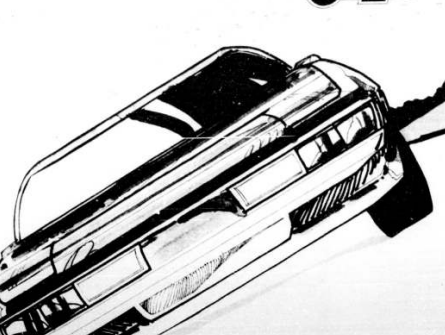
1975 DODGE VAN, Power steering, power brakes, automatic, C.B. stereo, cruise control, custom interior, many other extras. Must see, \$4000 or offer, 223-5166

1973 DODGE VAN, 300 ci., must sell, best offer, 242-217

1977 PLYMOUTH DODGE 6 cylinder, automatic, power steering, 80,000 miles, tires, one owner, excellent condition, \$1900, 757-2802

1967 FORD THUNDERBOLT, Two door, automatic, new paint and vinyl top, air conditioning, electric windows, good tires, \$1995 or best offer, 275-2166

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Sun. 12 noon - 6 p.m.

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1972 HONDA 600 hatchback, excellent condition, 42 mpg, rebuilt engine (last De-Comer), Micholins, only \$1,000 miles. Sporty and fun to drive. \$1495. Sun. 292-1010

HEAVY DUTY PICKUP, air ride, so you can carry more materials safely, originally cost \$199, your offer \$125 or best offer, 279-2366

1972 VEGA HATCHBACK, air conditioning, 4 speed, only 40,000 miles, new paint, good mileage 23 mpg, tires, new, well, \$199, 571-6866

1978 HONDA ACCORD LX, Has electric sunroof, air conditioning, AM/FM car stereo, 3 speed transmission, 16,000 miles, Airing \$1215, Dave 283-2184 Monday-Friday

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JUNK CHEVY, Dodge chassis/body with non-running engine, \$100 each plus parts, 223-8303

TWO 1/2 MICHELINS from my BMW, at least 30,000 miles left, trade for 14" tires in good condition, 436-1460

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1973 CELICA, 65,000 miles, stereo, mag, radio, air conditioning, excellent condition, only \$2000 or best offer, 452-2348 days or 454-0477 evenings and weekends, AM/FM radio, \$2250, 488-6543

1975 DATSUN B 210 Hatchback, 43,000 miles, 4 cylinder engine, used regular gas, sunroof, 100,000 miles, excellent condition, AM/FM radio, \$2250, 488-6543

1974 BMW 3.05, 44,000 miles, excellent condition, 4 speed, power steering and brakes, windows, leather seats, 4 door, 481-0367

1973 ALFA ROMEO GTV, mag, AM/FM cassette, \$3400, 750-6866

DATSUN 4 speed transmission, \$500, pushbutton radio \$15, heater \$25, 4 tires and mag, \$50, 4 door \$25, new seat, \$10, electric fan motor, 3 speed, \$10, 263-8743 after 5, 481-0367

RELIABLE, 4 door, 6 cylinder Rambler with good radio, low mileage, must sell, need the cash, \$275, 279-9033 after 5

CLASSIC 1965 Chev Belair wagon, 4 door, 100 miles on rebuilt engine and transmission, 6 cylinder, chrome wheels, 21,000 miles, \$1800, 481-0367

1973 OPEL MANTA RALLYE, yellow, 2 door with 4 speed, excellent radials, must sell, \$1095, 262-1673

VOLKSWAGEN 1200 engine, rebuilt, never been on, \$275, Model, needs work, but runs, best offer, \$480, 481-0601 or 481-0212

1975 GT VEGA station wagon, excellent condition, only 33,000 miles, air conditioning, \$1750, 481-0601 or 481-0212

1974 DATSUN 2100, 4 speed, air conditioning, radials, \$1600, Looks OK, runs great, 483-3670

1969 BUICK GS, automatic, V8 engine, power steering, radio, vinyl roof, excellent condition, original owner, \$500, 296-7739 evenings

EMR VW DODGE PICKUP with detachable top, street legal with rebuilt engine, reason-able, \$1100, 481-0601

1972 MAZDA RX3, 4 speed, rotary engine, excellent condition, 23 mpg, 100,000 miles, steel radials, excellent condition, \$1275, 292-1010

1970 DODGE SPORTSMAN window van, dark green, very low mileage, carpet, sunroof, 100,000 miles, good body, perfect camper conversion, \$2500, 444-2636

CHEVY ENGINE parts, head, manifold, etc. \$25 for air, adding machine with tape reader, new tires, \$100, 481-0601

1971 BROWN CHEVROLET Camaro, with power steering, automatic, 308 V8 engine, 100,000 miles, \$1400, 481-0601

1969 VW CAMPER VAN, 22,000 on rebuilt engine, AM/FM cassette, clean, good condition, \$2000 or best offer, Mike 286-7779

1971 LTD, 2 door, power, air, AM/FM stereo, good body, overall, \$800 or best offer, Paul, 296-9792 or 232-1026

1977 CHEVY VAN, 10 ton, power steering and brakes, automatic, custom interior and paint, steel wheels, radials, good, low miles, excellent condition, 444-1025

1974 NASH, big white 4 door, smooth body, power brakes, low down seats, 6 cylinder, overdrive, needs ignition work, \$5,000, 444-1025 or 444-7044

WANTED: Fiat 124 Spider or any European, 1 year old, must have, 481-0601

1978 FIAT 800 RACER, automatic, air conditioning, 1 year old, must have, 481-0601

1978 DATSUN 2100, automatic, air conditioning, 1 year old, must have, 481-0601

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9855 Erma Rd.

564-9900

1973 TOYOTA CELICA GT. Exceptional mechanical condition, only 41,000 miles, slight tender dent, \$2520, 722-1181 after 5pm

1972 FORD COURIER PICKUP, 4 speed, camper shell with shell and sleeping bag, radio, stereo, cassette, 1145 or best offer, 483-3670

1968 CADILLAC Coupe DeVille, 67,000 miles, good tires, recent tuneup, clean interior, 1968, 8000, 481-0601

1968 MUSTANG Classic 289, power steering, new work, 4 door, 1968, 8000, 481-0601

1968 CHEVY Camaro, 1968, 8000, 481-0601

1968 CHEVY Camaro, 1968, 8000, 481-0601

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1968 CHEVY Camaro, 1968, 8000, 481-0601

1968 CHEVY Camaro, 1968, 8000, 481-0601

1968 CHEVY Camaro, 1968, 8000, 481-0601

1973 MAZDA 4 door wagon, rebuilt engine, new battery, 100,000 miles, excellent condition, 481-0601

1972 INTERNATIONAL pickup, air conditioning, power steering & brakes, AM/FM cassette, sunroof, load leveler shocks & \$2300 or offer, 268-5310 evenings, 481-0601

1973 DATSUN 240Z, only 60,000 miles, original green color, no damage, new paint & tires, 481-0601

1971 PLYMOUTH station wagon, 318 V8, power steering & brakes, AM/FM radio, 4 door, silver grey, maroon interior, good condition, good tires, 60,000 miles, 481-0601

1973 END OF THE ROAD, MOB Roadster, where others fear, mileage, original owner, top condition, \$2850 or offer, 448-3306

1976 DODGE COLT, excellent condition, AM/FM radio, air conditioning, only 13,300 miles, 4 door, silver grey, maroon interior, \$3400 or offer, 448-4474

FOUR 1460 Jachman 8 spoke wheels with tire for small truck. Make offer, 277-7028

JEEP CHRYSLER hood latch, never used, 10", 16" strap ring, 8" log for Ford or Dodge, \$55, 287-4890

1972 BMW 2002 air conditioning, AM/FM radio, 4 door, silver grey, maroon interior, \$4000, 481-0601

1968 BAJA BUG 1641cc, AM 8 track Jackman's, Norwester, heavy duty bus, 12 volt, 1180, 279-2008

1973 PLACER, new, unregistered, dealer stock, 100,000 miles, 352-4388

1978 GAZO TORINO wagon, V8 engine, automatic transmission, power steering, good condition, \$650 or best offer, 277-6677

1968 CHEVY BELAIR station wagon, 289 engine & roof rack, \$800, 582-0186

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

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1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10,000 miles, 481-0601

1971 TOYOTA COROLLA "1600" 2 door, 1968, 10

ing, custom. For price list and more information, write Roseann, P.O. Box 563, Encinitas, CA 92024 or call 753-3015.

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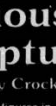
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WORKING GRAD STUDENT. 24 roommates would like to share a fantastic 2-bedroom, fully furnished apartment with all amenities (including pool, jacuzzi, and laundry room). New complex has large parking lot and a beautiful view. Call Michael 271-5433, best time 10:30pm.

EL CAJON HOUSEMATE. Must be responsible and independent. Must be female. Large 3-bedroom, 2 bath, \$175 per month plus share of utilities. 449-9504 anytime.

MALE OR FEMALE to share beautiful 2-bedroom furnished beachfront apartment with law student. Mission Beach. \$185 per month. Call 488-4851 after 6pm.

ROOMMATE FOR South California apartment. Unfurnished, own room with bath, pool, jacuzzi, and laundry room. New complex has large parking lot and a beautiful view. Call professional. \$162.50 plus utilities. Rob 483-3438.

ROOM FOR RENT. Beautiful home in exclusive area of North Canyon. Heated pool, deck overlooks San Clemente Canyon, quiet neighborhood. Looking for mature, male, female roommate to rent 1 or 2 bedrooms in 3-bedroom house. \$180/month, share utilities. 270-4594, you may call late in evening.

SHARE HOUSE with male and female. Above Mission Valley. We are involved in direct, honest, expressive business, seeking a drop arm and images. Non-smoker, no pets. \$1,175 and 1-3 utilities. Judith 268-8105.

ROOMMATE NEEDED. Solana Beach 3-bedroom furnished, 3rd room used as study or sitting room. Washer/dryer, garage, yard, monthly furnished. Professional and responsible person over 25. Available November. \$240 a month. 481-9728.

\$125. PLUS DEPOSIT. 1st and 2nd. Share comfortable, independent, mature, single, step in roomy adjacent trailer. Prefer calm, relaxed, employed, single, no pets. December 1st occupancy. Write personal resume to Box 3324, San Diego, 92103.

ROOMMATE WANTED. Share furnished 3-bedroom, 1 bath house, fenced yard, with 2 male graduate students, call OK 3745 386-1490 after 5pm.

MATURE FEMALE wanted to share 2-bedroom furnished house with other professional, outgoing woman. 3 bedrooms in 4-bedroom house. \$175 includes utilities. 295-5489.

FEMALE ROOMMATE wanted to share 3-bedroom, 2 bath house in Mira Mesa. Large yard with covered patio, jacuzzi, hot tub, and dining area. Fireplace, dishwasher, pool, and laundry. Close to shopping. \$184 month plus 1/3 utilities. 424-4584, 4-dpm or after 10. Monday-Friday, weekends anytime.

NATURALIA ADRIANA, a spiritual community dedicated to realistic service within our society, invites interested persons to share a live-in and participatory position at our Center. Please call. 282-2111 or 282-0663 to arrange appointment and interview.

OWN ROOM in brand new 2-bedroom Crown Point apartment with balcony and dishwasher. 1 block to bus. \$185, all utilities. Must be clean. 483-3372.

NONSMOKING ROOMMATE to share beautiful 2-bedroom house with pool, jacuzzi, and laundry. Evening 8065-V Camino De Plaza, Mission Valley. (Appl. Agency).

ROOMMATE WANTED to share 3-bedroom house in Claremont. Excellent location near shopping. Pool & patio. \$160 a month. Non-smokers please. 452-9905.

SHARE LARGE, lovely furnished apartment with family of 3. Prefer quiet, working, responsible. \$175 includes utilities. 295-0579.

FEMALE, OVER 40, needs a responsible share 3-bedroom, 2 bath, furnished, pool, jacuzzi, hot tub, and laundry. \$184 month plus 1/3 utilities. 424-4584, 4-dpm or after 10. Monday-Friday, weekends anytime.

ROOMMATE NEEDED to share 3-bedroom house in Claremont. Excellent location near shopping. Pool & patio. \$160 a month. Non-smokers please. 452-9905.

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SHARE LARGE, lovely furnished apartment with family of 3. Prefer quiet, working, responsible. \$175 includes utilities. 295-0579.

FEMALE ROOMMATE wanted to 2-bedroom, 2 bath apartment over looking Mission Valley. Pool, jacuzzi, hot tub, and laundry. \$184 month plus 1/3 utilities. 424-4584, 4-dpm or after 10. Monday-Friday, weekends anytime.

WILL SHARE big 2-bedroom view house. La Mesa, with female in exchange for rent or housework. Big yard, trees, fireplace, and pool. 480-7575.

FEMALE ROOMMATE to share 3-bedroom house. Own room, \$148.33 per month plus 1/3 of the utilities. Santa Mesa 288-8781 keep trying.

WANTED. APARTMENT to share with female. Clean, employed, male, platinum 3200. References given. Light smoker & drinker. Living 285-8402 evenings.

HOUSE WANTED to share convenient to Miramar Road, with a large bedroom. A no dog or cat. By a clean, responsible, working male. 2st. But 482-0724.

RESPONSIBLE ADULT. To share large Carmel home, pool, 2 car garage \$200 plus 1/3 utilities. 729-1620 after 7pm.

I MAY NOT need roommate by the time of this ad. Share my Mira Mesa home. \$140 for a furnished room. Non-smoker. 271-4136.

ROOMMATE NEEDED. Hillcrest area. 2-bedroom, 2 bath, dishwasher, large living room. \$132.50 month plus 1/3 utilities & 1 phone. Arthur 295-4427.

MALE OR FEMALE roommate needed for new 3-bedroom, 2 bath Mission Beach apartment. \$217.13 utilities. 488-0209 after 5pm.

2 ROOMMATES wanted, male or female, close to Grossmont and SDSU, mature, non-smokers. \$750.50 per month & 1/3 utilities. 486-7558.

BEACH HOUSE 2 rooms available 5 bedrooms, 2 1/2 bath, fireplace, 20 steps from the ocean in North Mission. \$148 plus 1/3 utilities. 488-8144.

APARTMENT. Male or female, responsible, outgoing, communicative, well-rounded, positive, balanced, aware in mental and spiritual universes. Pet-friendly. 2 bedroom new SDSU. Michael 281-4105.

OWN ROOM in Mission Ridge luxury condo. All pool, jacuzzi, recreational, tennis, weight room, non-smoker. \$185. \$200/month. Don 565-9092.

2 YOUNG FEMALE in Linda Vista, male or female wanted. \$110 per month. In or find 279-3055.

MARRIED LADY, seeks guy to share her furnished apt for help with yard, house, animals. Non-smoker. Location requires car. 287-5444, gone October 31 through 26.

NEED ROOMMATE for beautiful, fully furnished, secluded country home in Crest. El Cajon. 282-2111 or 282-0663 to arrange appointment and interview.

FEMALE TO SHARE 2-bedroom, 1 bath apartment, with same. Ages 21-25. Claremont area. \$132.50 plus 1/3 utilities & deposit. 729-1620 after 7pm, weekdays.

GIRL ROOMMATE needed to share cute 1-bedroom apartment on Mission Bay. \$150 per month. Completely furnished. Am 488-7485.

FEMALE ROOMMATE needed to share fantastic 2-bedroom, 1 1/2 bath, Apple Apartments or must move! Non-smokers, clean & responsible. Elaine 296-2426 home or 285-0100 work.

ROOMMATE WANTED for nice, quiet house in Allard Gardens, \$200 per month complete. John or Mike 287-6617 evenings.

PREFER FEMALE for own room in friendly Encinitas household. Beach, ocean view, recreation, near dream's beach. \$140 per month. No dogs or tobacco please. Roger 729-1620 after 7pm.

FEMALE ROOMMATE, responsible, mature to share 3-bedroom condo in Mission Hills. \$130 per month plus 1/3 utilities. 424-4584, 4-dpm or after 10. Monday-Friday, weekends anytime.

ROOMMATE NEEDED to share clean, comfortable 3-bedroom apartment in Mission Hills. \$130 per month plus 1/3 utilities. Non-smoker only. Bruce 296-8187.

DO YOU HAVE a home in North County and need a roommate who likes to cook, is independent, non-smoking, responsible and 28? Approximate \$160. 100-028.

MESA STUDENT, male non-smoker, seeks room to share for Mondays thru Thursdays. 295-0650 (Long-term) or 942-1458 weekends.

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FEMALE ROOMMATE. Non-smoker. Encinitas duplex. \$180 plus 1/3 utilities. 20 steps from the ocean in North Mission. \$148 plus 1/3 utilities. 488-8144.

WANTED. Non-fanciful female roommate for move home. \$125 month plus 1/3 utilities. In between Point Loma and Ocean Beach. Available October 20. 223-8148 keep trying.

RESPONSIBLE MALE or female roommate wanted. Hillcrest area. Share furnished apartment, own room. \$130 includes utilities, internet, and fireplace. Mission Hills area. Non-smoker. 429-7799 after 6pm.

FEMALE. Needed to share 2-bedroom apartment in Pacific Beach. Non-smoker. Clean. \$137.50 plus utilities. 273-2253, 6-7am, Monday-Friday, anytime. Saturday and Sunday.

FEMALE ROOMMATE wanted to share comfortable 3-bedroom house with pool, jacuzzi, and fireplace. Mission Hills area. \$150 plus utilities. 208-4310 after 6pm.

FEMALE ROOMMATE to share 2-bedroom, 1 1/2 bath Pacific Beach apartment, share room, fireplace, \$175, rent, plus 1/3 utilities. Over 20 years. Nancy 270-5191, keep trying.

WANTED. FEMALE. 20-25, mature, non-smoker and drinker, to look for and share apartment or house with same Jennifer. 274-5453, keep trying.

SOMEONE OUTGOING, considerate, and non-smoker wanted for cute house up in Crest. Woodside, 488-0094 evenings and weekends, and close of bedrooms. \$175. Mark 444-5995.

CARDIFF. 3 bedroom duplex, 2 roommates wanted, male or female, available now. 2 bedrooms, garage. \$125/month. Mark 942-1863 after 5pm.

YOUR OWN ROOM in my beautiful house in San Juan Capistrano. \$200 plus 1/3 utilities. 488-0094 evenings and weekends, and close of bedrooms. \$175. Mark 444-5995.

PROFESSIONAL graduate wanted to share home in Cardiff. Beautiful new, master bedroom, 1900, smaller bedroom, 1800, male and female roommate. 488-0094 evenings and weekends.

ROOM FOR RENT in Cardiff duplex. No dogs or cats. \$128.33 per month, 1st and last plus deposit. \$125. Available November 6th. 436-1371.

FEMALE ROOMMATE for quiet household in Claremont. \$200 and \$100 deposit. 274-5177, keep trying.

MALE OR FEMALE roommate, 2 bedroom, 1 1/2 bath house, El Cajon area, \$140 per month and 1/3 of utilities. 579-3901.

RESPONSIBLE MALE or female roommate wanted. Hillcrest area, share furnished house. \$125 month, \$130 includes utilities. 488-0094, 223-7759 after 6pm.

PROFESSIONAL woman wanted to share new 2-bedroom Encinitas condominium. Furnished except bathroom. \$200/month, share utilities. 448-2784 evenings after 7:30 pm, keep trying.

SPRITTED FEMALE sought to share 3-bedroom house, pool, jacuzzi, and laundry. Open space with working law student and 2885. 190, \$140 plus 20s preferred. 565-4906.

ROOMMATE WANTED immediately, male or female, for 2-bedroom, 2 bath Mission Valley. \$180/month, furnished, preferably non-smoking, new and responsible. 449-9887 or evening 299-2850.

RESPONSIBLE, neat person to share 2-bedroom, 2 bath with working student on Mission Valley. \$155 plus \$50 deposit. Available November 1. \$200 a month. Female non-smoker preferred. Doug 288-4750 or 296-2426.

LIVE-IN SITUATION desired with Christian female, elderly woman. Well furnished house, keeping, etc. services plus low rent. Work and school. 288-4750 or 296-2426.

FEMALE TO SHARE 2-bedroom, 1 1/2 bath apartment, Point Loma, pool, laundry, dishwasher, \$125. Prefer mature, responsible, non-smoker. Cindy 265-5283 or 282-2222.

VEGETARIAN ROOMMATE wanted. Let's get together and find a suitable place to live. Clean, fresh, positive, vegetarians. 282-2273, 10-11:30am or after 10pm.

ROOMMATE NEEDED for a bedroom house with pool in San Carlos. \$175 plus 1/3 utilities. 486-8922.

WANTED. Quiet, conservative, responsible, neat person to share 2-bedroom, 2 bath house in Rancho Bernardo. \$180/month plus 1/3 utilities. 282-2273, 10-11:30am or after 10pm.

FEMALE ROOMMATE wanted to share 4-bedroom, 2 bath house in Encinitas. \$140 month. Responsible. 753-0875.

ROOMMATES WANTED 2 room available immediately. 4 bedrooms, 2 1/2 bath, fireplace, 20 steps from the ocean in North Mission. \$148 plus 1/3 utilities. 488-8144.

ROOMMATE NEEDED for Pacific Beach 2-bedroom apartment. Cheerful, responsible, non-smoker, non-drinker. Health conscious. \$137.50 plus utilities. 272-7117 mornings or evenings.

FEMALE ROOMMATE wanted for own room in 4-bedroom house. Pacific Beach area, large yard, washer & dryer. \$150. 274-1905.

ROOMMATE WANTED to share 2-bedroom, 2 bath apartment in La Jolla. Must be a neat, responsible non-smoker. Come to UCSD. \$180 for own room. 455-5711.

I WOMAN NEEDED to share newly furnished 2-bedroom, 1 1/2 bath house, to \$205. \$172 per month & 1/3 utilities. Penny 287-1130.

FEMALE. 26, seeks 2 clean quiet other females to share spacious, bright house in Encinitas. \$220 plus utilities. 488-0209, 488-0209 or 942-1603 evenings.

NONSMOKER housemate needed for luxury 2 story, 3 bedroom house. Fireplace, pool, jacuzzi, dishwasher, 15 minutes from airport. \$165 balcony in room. Share expenses. 578-6921.

ROOMMATES \$75. Privacy 235-6021.

PROFESSIONAL MAN wishes to share his comfortable 3 bedroom home near beach in La Jolla with 2 roommates. \$200 & \$300. 459-0090.

CONSCIENTIOUS roommate to share 2-bedroom house in Pacific Beach, no pets, single parent OK. Available November 1st. \$175 plus utilities. 483-4747.

SHARE LARGE house with fenced in yard, double garage in Lemon Grove. Non-smoker. \$150 plus 1/3 utilities. Carol 463-2618.

SINGLE MOTHER, son (10) and small dog seek to move into 3 bedroom house with single father & son. P.O. Box 434, Imperial Beach 92026.

MALE ROOMMATE to share beautiful 2-bedroom, 2 bath La Jolla Pacific Beach home with quiet cul-de-sac view, almost 2 patios on quiet cul-de-sac. Call Gary 488-5669.

VEGETARIAN ROOMMATE to share 3-bedroom house in Pacific Beach, no pets, single parent OK. Available November 1st. \$175 plus utilities. 483-4747.

FEMALE TO SHARE new large furnished apartment with heated pool, jacuzzi, laundry in Lemon Grove. Clean, near all \$100 month. 806-46111.

BEAUTIFUL TOWNHOUSE to share with matured working female adult in Mira Mesa area. \$175 month. 579-3901.

SHARE IN La Jolla, professional male, 30, wants room to rent or apartment to share 2 or 3 days a week. Work in Los Angeles area. Write Tom, Box 333, Venice. 90291 or (213) 831-0021.

MALE OR FEMALE roommate to share 2-bedroom La Jolla house. Block & a half to beach, fenced backyard, garage, own room. \$207.50 plus 1/3 utilities. 459-9254.

ESCONDIDO, share beautiful new 3-bedroom, 2 bath house with 29 year old outgoing professional man. Non-smoker, tennis court, good terms. 270-4987 evenings.

ROOMMATE WANTED, 2 bedroom, 2 bath apartment. Pacific Beach. \$137.50 plus 1/3 utilities. Barbara 274-5120.

PROFESSIONAL FEMALE roommate wanted to share large furnished 2-bedroom, 2 bath apartment in South Mission. (80-33) Available November 1. \$200 a month. Female non-smoker preferred. Doug 288-4750 or 296-2426.

SERIOUS FURNISHED housemate, 180 degree ocean view. 2 bedroom, 2 bath, no. Own room, bath, backyard, patio, deck & garage. \$237.50 per month. Casual call 842-2058 evenings 452-0068.

FEMALE ROOMMATE wanted for beautiful old house in East San Diego, with yard. Call OK 281-546.

FEMALE WANTED to rent our cozy trailer & share our large home with yard, fireplace & petting zoo. \$100 plus utilities. Available November 1st. 488-7705 or 281-1056.

TO SHARE beautiful 2 bedroom house in quiet canyon area of Mission Hills. Convenient to all. \$225 per month plus 1/3 utilities. 287-2005.

FEMALE, 2 rooms, 1 with waterbed, in El Cajon county home with private jacuzzi. \$100 & \$125. No cigarettes, pets or kids. 581-4878.

FEMALE WANTED to share a Pacific Beach house with 2 smoking females. Stereo & pool. Near highway 16. 481-6657 or 947-3731.

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Total body health is the focal point of the evening. Next lecture Wed. November 7, 1979 7:30 p.m. Garnet Professional Center

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Following the film, Dr. K. B. McKillican will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosis:

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- C. Allergic and toxic responses

To reserve your seat phone 270-9400

This evening of health is being offered at no charge. A public service to your community by K. B. McKillican, D.C.

EVERYTHING FOR DANCE, GYMNASIUM, THEATRE, RECREATION WEAR, FOR MEN, WOMEN AND CHILDREN

AND ALL THE BASICS FOR YOUR HALLOWEEN COSTUMES AND MAKE-UP

Footwear, legwear, bodywear, and accessories by Capozio, Danzkins, Les Steinhart, Flaxstrand, M. Stevens and Exclusive Designers.

ballerina boutique

7855 Fay Ave.
La Jolla
4445 La Jolla Village Dr.
(University Town Center)
459-5220

Gas Saver Tune-Up Special

Toyota Datsun Volkswagon

present coupon before service

Toyota & Datsun \$35.00 parts & labor

Value adjust
Check compression
Ignition points
Adjust carburetor
Adjust timing
Change engine oil
Check brake adjust
Check clutch adjust
Oil Sump kit
No six cylinders or 310's

present coupon before service

Volkswagon \$33.00 parts & labor

(not used on slightly higher)

Value adjust
Check compression
Ignition points
Adjust carburetor
Adjust timing
Change engine oil
Check brake adjust
Check clutch adjust
Oil Sump kit
Adjust ignition timing
Tires 1.2 and 2 only

Offer good through October 31, 1979

Lightning Bug "Revivers"

Phone 281-0424 for appointment 3669 University Ave.

2 ROOMMATES needed: 1 bedroom house on canyon with art, music studio. Call at 1117-50. MR. 280-7832.

PACIFIC BEACH: male roommate needed. 2 bedrooms, 1 1/2 bath, double garage. \$200 per month utilities & deposit. Non-smoker. 28-30 years old, responsible, clean. 284-2366.

HOUSEHOLD SINKS: brother, male or female. \$115 a month plus share of utilities. Own room, kitchen preferences. 485-2689.

4 BEDROOM Point Loma house \$122.50 first. 2nd bed, \$75 security deposit, plus utilities. 284-2366.

FEMALE roommate wanted to share space house in quiet North Park neighborhood. \$140 per month plus utilities. Non-smoker. No pets. 283-1243.

NEED PERSON for beautiful, fully furnished, secluded country home in Great S. Canon. Garden, panoramic view. No tobacco. \$115 includes all 444-2065.

FREE RENT and meals for female to share luxurious apartment in Mission Valley with pool, jacuzzi, air conditioning. Non-smoker. Some housekeeping. 208-7987.

OCEAN BEACH apartment, 2 bedroom, 1 bath not fit with ocean view. To share female preferred. No kids, pets. \$190 a month. 283-1243.

FEMALE roommate needed to share 3 bedroom house in La Mesa. Fully furnished. Water, dryer, Non-smoker, student, partying. \$150 plus utilities. 697-4842.

FEMALE ROOMMATE to share spacious furnished 3 bedroom house in La Mesa. She has car, washer, dryer & air conditioning. \$150 per month. 464-7234 or 697-4842.

SOUTH MISSION professional female roommate wanted. 28-30 to large furnished 2 bedroom 2 1/2 bathroom November 1. No pets. \$200 plus utilities. 486-7440.

HOUSEMATE wanted to share spacious La Jolla home with 12 bedrooms. Includes own room with ocean view. \$108.32 per month. 459-7242.

ONE ROOMMATE needed to occupy a 2 bedroom home in Mission Bay. Non-smoker, November 1 occupancy. 485-2689.

HOUSEMATE needed for North Park 2 bedroom house. Ideal, quiet, working male preferred. NKS, all carpets, garage, open. 284-2366.

EASYGOING, non-smoking female 2 bedrooms, 2 bath apartment in Pacific Beach. \$142.50 per month. 284-2366.

VEGETARIAN lady to share large country home in Chatsworth (Enclines). 3 miles from San Jose. No dogs, cats or cigarettes. 415-450-5548.

PROFESSIONAL female or graduate student to share large home in Encinitas. \$175 per month. 750-7870 leave message.

ROOMMATE NEEDED: share large 2 bed room. 2 1/2 bath 1 1/2 shower in Terraneta garage with ocean, pool, jacuzzi, tennis, washer, dryer. No pets. \$215 per month. 284-2366.

FEMALE: 18-20 years non-smoker, responsible. To share a 2 bedroom, 1 1/2 bath, 1 1/2 car. \$145 per month. Available November 1. 284-1004 or 286-9029 after Sun.

RESPONSIBLE FEMALE 22 years or older, wanted to share spacious 4 bedroom, 2 1/2 bath house in San Diego. \$130 plus utilities. 275-3763.

DEAR FEMALE roommate preferred to share cooking, cleaning in nice beach 1 bed room house with garden & tobacco. \$130 plus utilities. 275-3763.

STUDENT NEEDED: roommate November 1st. 1 bed & 1 1/2 bath in Ocean Beach. \$120. 6 blocks from beach in Ocean Beach. 223-9035.

LAIR STUDENT needs 2 roommates to share beautiful Victorian flat near Balboa Park. \$165 per month includes utilities. 232-7373.

FEMALE ROOMMATE wanted, share 2 bedroom house with single male. \$87.10 per month plus utilities. 456-2366.

ROOMMATE TO SHARE: beautiful Mira Mesa home. Spacious interior, private patio, pool, gym, tennis. \$150. Prefer quiet, non-smoking, considerate individual. Age 20-30 looking for a peaceful, warm, creative atmosphere. Meg, Laura, Suzanne. 271-0046 leave message at 566-5268.

SALES: College grad for stockbroker, in finance. \$2000/month. Management position. \$1500 per month. 464-7234 or 697-4842.

NATIONAL COMPANY looking for enterprising, honest, individuals desiring to increase income. Sales experience preferred but not necessary. Full or part time. 224-0774 x3.00m only.

RIVA SECURITY, Inc. is looking for honest, self-motivated people to work at a management level. \$500-\$600 per week. We will train. For more information call 579-8811.

HOMEBAKERS, specialty foods, sell your home, products, refreshments. Weekend art shows, Prospect Street. La Jolla. Interesting ethnic foods welcomed. Natural foods. Call Steve. 458-3504.

ENTERTAINERS, MUSICAL GROUPS, dance. Ethnic folk or period styles welcome. No rock. Outdoor setting. All day/night. Prospect Street, La Jolla. Exchange for exposure. 458-3504. Call 458-3504.

NEED ENGLISH-Indonesian translation letter writing. 686-2288.

EARN EXTRA money. Home mailing program. Rush stamped, self-addressed envelope for free details. Boulder, P.O. Box 33302, San Diego, CA 92103.

WANTED: Progressive hair dresser with following interested in growing staff of modern salons. 367 N. Hwy. 101 Solana Beach. 481-7407.

NEED PRESCHOOL teacher, experienced, with 12 units of child development. Part time. Send resume to Ocean Beach Child Development Center. 4741 Santa Monica Place. Call Mr. Mike. 755-8334 or 298-0100.

MODELS: FEMALE: nude. Conducting Photo test sessions for women's magazines. Send photos for those who qualify. (We also can pay per day) very legitimate. 583-6020.

NEED Accountant to help for: People's US TV show. People, Co. Blake, SOHS. 1405 Park Boulevard, San Diego 92101.

ROOM AND BOARD in exchange for work in organic farm in North County. Gardening, tending animals, sprouting, herb collecting, mechanics. Vegetarians only. 476-8997.

DRIVERS WANTED for a new taxi leasing company. Good driving record and knowledge of the local important call. Find your friendly partner. Call 297-8838.

WANTED: Honest, strong, hardworking and imaginative young man for tending heavy-duty cleaning and decorating a home. 223-1125 after 6 p.m.

\$334 WEEKLY GUARANTEED: Work 2 hours daily at home. Start immediately. Free. Los Angeles. La Jolla 82038.

BUSINESS OPPORTUNITY: Your investment of time and commitment as integral employee of San Diego area. 223-5566.

EARN EXTRA MONEY with proven mailing program. Send stamped envelope to: Alpha Media Service, Inc. P.O. Box 2343, Oceanside, CA 92054.

JOBS: College grad for stockbroker, in finance. \$2000/month. Management position. \$1500 per month. 464-7234 or 697-4842.

WANTED: Individuals who want to work in sales management. 697-3141 after 2 p.m.

CHOIR DIRECTOR, part time. Salary to \$2000. Letter of application/proof resume to Search Committee. First Unitarian Church. 4190 Front St., San Diego, CA 92103.

PART-TIME Advertising salesperson for dynamic project in Gaslamp Quarter, downtown San Diego. Respond to Garland. 567 Fourth, San Diego. 231-1880 or 453-1562.

SEMI-DESPERATE FEMALE 24, needs \$10,000 to 15,000. Will do anything legal. Reply: Boulder, P.O. Box 33302, San Diego, CA 92103.

WANTED: music and performers of all types. For seasonal retail agency. Must be professional looking and energetic and promotional oriented. Call 270-3490.

WILL PAY \$3 hour for housecleaner. Hours: 12-2. Please call evenings. 563-0065. References required.

WANTED: people who would like to earn \$100-\$1000 per month part time out of their home. Call 270-3066.

PART TIME office help needed to investment counselor. Great for student interested in business/real estate. Hours flexible. Must have car. Mr. Mike. 755-8334 or 298-0100.

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WANTED: people who would like to earn \$100-\$1000 per month part time out of their home. Call 270-3066.

WHITE HOUSE SEARCHER: wanted for free through my new distribution center. P.O. Box 1187, San Diego 92112.

SALES: Off-duty job as security consultant. Full time. \$750 star plus bonus, 8 hrs. \$15-\$30K potential. College preferred. Complete training. Call Don. 291-5337.

SHIRBORN: BARDON: 18 with beach, large 5 bedroom, good condition, must see. \$500. 277-0737.

74 SUPERB: rounded point, three cars, full bottom. 747-4734 evenings.

SURFBOARDS: 6'5" double wing, walled. 2'12" Shoff twin. 7'1" 5'6" 7'8" nectar. All at excellent price. 270-7817 after Sun.

24 COLUMBIA: sport, sprayer, 22' 2 1/2, full seat, headroom seats 4, excellent. Call Mike. 270-7817 after Sun.

RAQUETBALL: partner needed, indoor, medium, two court anytime. Steve 565-5411 or 453-7445.

SKI BOOTS: Nordic, Lady Lyle, leather insoles, excellent condition. 757, \$60. Also leather skis, good condition. See 7, 320-78-2825.

16 OUTBOARD: boat with cabin, 25 hp Johnson outboard, excellent condition, with electric start, \$600. 747, 1428 B Street. Call. Del Mar, 755-5439.

WANT LIVE-IN HOUSEKEEPER: Paid for bed-confined elderly gentleman. Room, board, and vegetable salary. Near 26th Avenue near all. Call Jack at 284-7115.

MOTIVATED SINGLE or couple wanted part time housekeeping and landscaping. Best rates for excellent supervision. For appointment phone 456-1013.

SCHOOL TEACHER wanted part time to help manage a small family business. Pleasant and profitable opportunity for supportive income. For appointment phone 456-1013.

CREDENTIAL TEACHER: to create to Caribbeon for 1 year to 100 7 year old boys. All expenses. 755-1765.

PART-TIME: Light acoustical/light housekeeping and errands. \$3.00 per hour 10-15 hours per week. Pacific Beach area. 272-8789.

"ART-TIME SALES, 30% commission, over \$800 million sold last year. Select from our established lines. Mr. Anderson 270-1198 (Leave message).

WANTED: Blue rubber in beach area for sale. Must be broken and partial 10 speeds for racing. Legitimate and normal only, please. 283-3580.

TELEVISION and nightclub music show adding a 3rd female. Call for details. 582-9998.

EXPERIENCED COOK, full or part time, for Mexican-American restaurant. Apply daily. 1330 Bunnys Avenue, 276-3993 for no interview.

FED UP WITH your present job? Do something about it! Interview help in small career counseling group sessions offered in unique session. 298-0611.

TEACHERS: You can use your skills in business. Learning how to change can brighten your future. All advice backgrounds encouraged. Mail profile and samples to: Mike 3452 Armstrong Street, San Diego 92111.

JOE HUNTING: men and women. Enthusiastic and professionals seeking to change jobs or careers should get to us at our location. 281-1418.

EARN EXTRA MONEY while playing. Excuse, travel to San Diego often, looking for \$10,000-\$15,000 per month part time out of their home. Send photo to Box 17164, San Diego 92117.

ARTISTS: Women who can create beauty for their satisfaction can find a great market. Call: 291-5337.

20 SURFBOARDS: 7'10" wagner with beach pins, 3 kites, trailer and extras. sacrifice. \$1950. 291-3576.

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USED SPORTING GOODS: used and unused. Always Reliable. 3383 E Canyon Street, Chula Vista. 695-3630.

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18 LIGHTNING SURF: custom built by Escherich, completely finished. Call Escherich. 453-2100.

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FIRE TRAIL: WITHOUT introduction you to San Diego's lower end. 5 p

COLOR TV's wanted, any condition. Working or not. Call during daylight. Thank you. 232-8780.

WRITER NEEDS: 15 coordinate art ad writers and split the money equally. Reply 217-6436.

U.S. SILVER private collector will pay 10 times plus for silver per 1984 coins. 281-0471 after 5pm.

BRATTEN OR WICKER furniture or modern, overfilled, pillow top couch and chairs to furnish a small apartment. 233-6208 after 5pm.

GARDEN HOSE and sprayer. Mr. Coffey, used refrigerator, living room divider, house plants, antique dining room chandelier, 2 matching wingback chairs, chandelier. 297-1338 or 282-0231.

COMIC BOOKS paying cash for your old comic books and display items. 465-3090 every night.

GRILSH 16 ounce beer bottles with porcelain tops. 25 cents each. 238-1595 or 284-6574 evenings.

DOLLS WANTED for nonprofit children's Christmas party. Almost any condition. Also do 14-oz glass & brass items. 295-3717.

BEACH: Bike, any condition, just cheap. 465-0284.

OLD AMERICAN and Canadian gold, silver, copper, nickel coins. Top price. Also have proof sets & Lincoln's to trade. David 453-2672 or 452-3077.

HELP NEEDED: Numbers needed for McDonald's \$200 Gold Rush, 26, 30, 4, 36. Please call Ernie after 5pm at 262-8390. Will split earnings.

GRILSH 16 ounce beer bottles with porcelain tops. 25 cents each. 238-1595 or 284-6574 evenings.

45LP, CAN'T Take My Eyes Off You. Recorded by Frankie Valli, good condition. 296-184 after 7pm.

2 AMERICAN AIRLINES 1 fare tickets. Tim 296-184 after 7pm.

WANT TO RENT utility trailer for about 2 weeks in November. Fully insured. Steve 295-4187.

WAR RELICS WANTED: American or foreign military weapons, uniforms, flags, helmets, medals, bayonets, insignia, books, items, memorabilia. 747-6561.

WAR RELICS WANTED: German, American and British. Swords, bayonets, medals, maps and flags. Top price paid. 579-0115 or 275-1187.

3 TICKETS to November 18 Charger game with Steelers. 276-7683.

CALL ME if you have any MacDonald's Gold Rush tickets. 15 coordinate art ad writers and split the money equally. Reply 217-6436.

SEWING MACHINE: working or not. 278-4128.

FREE STANDING contemporary portable fireplace. Good condition. 262-9308.

WE CAN WIN a part of McDonald's \$1000 prize. If you have stamp number 38, 40 or 41 call George 603-568-2714 collect.

MENS MEDIUM O'Neill full retail. Kevin 571-1612.

ANCHOR CHAIN 1/2 697-6160 after 7pm only.

WINDOWS SAN Diego Center for Appraisal: Technology needed old windows and other building materials for your greenhouse. Tax deduction. Come see us. 286-4201.

COLOR TV's any condition, any make. Tell your friends. Call during the daylight, please. 222-9760.

YOUNG COUPLE with well behaved female (sweetest) is looking for a family with a dog (no destructive pets for occasional, reciprocal dog sitting. 465-1251).

TOP DOLLAR for war souvenirs. Especially German & Japanese. Swords, daggers, medals, badges, helmets, uniforms, citations, certificates, flags. 423-1094 for top offer.

WORLD WIDE 1 aviation specialty prints: wings, log books, uniforms, medals, citations, certificates, etc. 232-8071.

WEEKEND DESK WANTED, good condition. No more than 4' wide. Would like chair also. If available. 588-0182.

LP GAS TANK, horizontal type, any capacity over 20 gallons, not exceeding 18" diameter. Scott 233-6752 or 225-6562.

2 TO 4 COUNTER height contemporary bar stools. Willing to pay for quality. 455-1251. Dave 465-1644.

SINGER TRUNDLE sewing machine, good condition. Joanne 222-9672.

Rides

FEMALE RIDER preferred for trip to Columbia, Ohio or on ground November 1st. For details, call JEFF 753-2928 after 5pm.

NEED FEMALE RIDER to Las Vegas. Leave Friday and return on Sunday. Date open, there driving not experienced. 452-1779 after 5pm.

AUTO TRANSPORT: Members will deliver your car most points U.S.A. An unlimited use, one year, \$75 membership required. Contact National Carpool Association 272-2486. Or call Fred 1-800-347-0033.

WILL EXCHANGE remodeling cabinet work for legal services for rental or small office somewhere between downtown and Mission Valley. 272-2456 or (toll-free) 1-800-547-9933.

CARS AVAILABLE to ports east and north. Drivers over 21. 690-6222 or 955 week days.

KIDN WANTED: Leaving for Boulder October 24, need rider to share expenses. Would prefer nonsmoker. Richard 574-1737 after 7pm.

NEEDED: Someone driving from Minnneapolis to San Diego (or nearby) to haul small furniture, boxes. Free negative. Kim 238-1331 days or 276-1052 evenings.

CARPOOL: Alpine to downtown San Diego and back. Leave Alpine about 7:30, leave downtown early afternoon. Willing to take stops along route. David 465-9124.

ORGANIZING BUS TRIP to San Quentin. If interested, call 679-3755 after 5pm or anytime on weekends.

HOUSE CLOSE-OUT: Everything goes cheap. Steve, 10 speed ladies bike, ladies, furniture, etc. 2039 Bacon Street, Ocean Beach. Saturday-Sunday.

SALE: Imported solid brass beds and accessories. Twice as heavy as U.S. product at one-half price. Fivem beautiful models. Showroom by appointment. Flatlyn Co. 238-8300.

SALE: Imported brass nautical antiques. Ship's lanterns, lead weights, port hole mirrors, etc. Less than one-half store price. Showroom by appointment. Flatlyn Co. 238-8300.

BRAND NEW HIDE-A-BED: Great coats, fabric, \$500 value, must sell \$280. New 14" IWOULD GLADLY trade my new AC-B classical guitar for your new Doby cassette deck. 299. Must sell \$225-6224.

ANTIQUE STORAGE SALE: Your investment over 100 antique furniture pieces out of storage and proceed them to move quickly. Selection includes over 15 dining tables, 7 rocking chairs, registers, armoires, night stands, sets of chairs, trunks, dining sets, dressers, mirrors, buffets, butter boxes, sewing machines, sewing stands, occasional, bookcases, china cabinets, lamps, trunks, boxes, much more. Victorian chairs, trunks, wicker hamper, iron stands, freestanding bookcases, china cabinets, lamp, tool boxes, much more. 340 West C Street at 11am-5pm. 340 West C Street at 11am.

TRADE JAZZ RECORDS for classical guitar. Must have: Coltrane, Coltrane, Turrentine, Shorter, Brubeck, Taylor, Modern Jazz Quartet, Farrell, Robert Johnson, Garza 945-3771.

WILL EXCHANGE remodeling cabinet work for legal services for rental or small office somewhere between downtown and Mission Valley. 272-2456 or (toll-free) 1-800-547-9933.

YOUNG COUPLE with well behaved female (sweetest) is looking for a family with a dog (no destructive pets for occasional, reciprocal dog sitting. 465-1251).

TOP DOLLAR for war souvenirs. Especially German & Japanese. Swords, daggers, medals, badges, helmets, uniforms, citations, certificates, flags. 423-1094 for top offer.

WORLD WIDE 1 aviation specialty prints: wings, log books, uniforms, medals, citations, certificates, etc. 232-8071.

WEEKEND DESK WANTED, good condition. No more than 4' wide. Would like chair also. If available. 588-0182.

LP GAS TANK, horizontal type, any capacity over 20 gallons, not exceeding 18" diameter. Scott 233-6752 or 225-6562.

2 TO 4 COUNTER height contemporary bar stools. Willing to pay for quality. 455-1251. Dave 465-1644.

SINGER TRUNDLE sewing machine, good condition. Joanne 222-9672.

Rides

FEMALE RIDER preferred for trip to Columbia, Ohio or on ground November 1st. For details, call JEFF 753-2928 after 5pm.

NEED FEMALE RIDER to Las Vegas. Leave Friday and return on Sunday. Date open, there driving not experienced. 452-1779 after 5pm.

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An album for all time.

Barry Manilow. A name synonymous with today's greatest popular music. Now, this history making artist has surpassed even his own most spectacular achievements... on "One Voice." This extraordinary new album. Brilliantly performed and produced, every song is an absolute classic. It's an album only Barry Manilow could have made. Featuring "Ships," "I Don't Want to Walk Without You," "Who's Been Sleeping in My Bed," "Where Are They Now," and "Why Don't We Try a Slow Dance."

Barry Manilow's "One Voice."
His remarkable new album.

5.44
Cat. List 8.98

And, these other great Barry Manilow albums:

On Arista Records and Tapes.

(Available at Tower's normal low prices)

TOWER RECORDS

OPEN 9AM TO MIDNIGHT - EVERY DAY OF THE YEAR

SAN DIEGO
3601 SPORTS ARENA BLVD.
ACROSS FROM THE SPORTS ARENA

COLLEGE AREA
6400 EL CAJON BLVD.
NEXT TO ART ST. POST OFFICE

EL CAJON
796 FLETCHER-HIGHWAY
KITTY-CORNER TO PINKY PLAZA

An album for all time.

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This coupon good for dollar discount on any DAY PACK, BOOK PACK or DUFFLE BAG.

Cut along dotted line.

143 S. Cedros, Solana Beach 755-7662 (next to Belly-Up)

SHE'S SLEEK, TOPLESS AND AFFORDABLE. SHE'S THE TR-7 CONVERTIBLE.

SHE'S AVAILABLE AT YOUR SAN DIEGO COUNTY TRIUMPH DEALERS.

BRITISH IMPORTED CARS
1620 So. Hill Street
San Diego
782-1893

BRITISH IMPORTS OF EL CAJON
919 El Cajon Blvd.
El Cajon
442-0381

BRITISH MOTOR SALES
3811 W. Camino Del Rio
San Diego
224-2851

CONWAY BRITISH IMPORTS
3330 El Cajon Blvd.
San Diego
280-1770

KEARNY MESA BRITISH IMPORTS
7993 Balboa Ave.
San Diego
277-4371

SPORTS CAR CENTER
851 W. Mission Ave.
Escondido
743-6001

BUCKNER BRITISH CAR
1112 National Ave.
National City
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OCTOBER 18, 1979 25

19" COLOR TV with stand. \$75. At wood heavy counter with shelves under sink. \$25. 222-5661 or evenings 224-2607.

SLEEP SET: clean, comfortable, full-size mattress, box spring. Materials sanitized, excellent condition, set in rack and sleep at ease. \$50. 362-0857 anytime.

GARAGE SALE: Saturday October 20, 1979 10am. Camping gear, clothing, miscellaneous. 1423 Neptune Avenue, Encinitas.

HANDMADE QUILTS: various sizes and prices. Tool cabinet, 29x33x12 with locking doors. Moving cartons, many sizes. Garbage disposal, excellent condition. Several hub caps. 281-9806.

DREXEL FURNITURE: Single bed with headboard and 3-drawer chest, for \$65. RICA H stereo for \$55. 283-1638 after 5pm.

VENDING MACHINES: yogurt 3, in excellent condition. Very reasonable. Bonnie 272-4773 or 479-9498.

SILVER COFFEE and tea service with creamer, sugar and tray. \$270. Formal linen tablecloth with 12 napkins. \$50. 483-2297 after 5pm.

ANTIQUES FOR SALE: Old English trunk, box, oak table with shelves, \$70; painted, framed mirror. \$45. At beautiful 436-7640.

1 AMERICAN AIRLINES 50 percent off coupon, good through December 1979. Airfare \$60. Loma Brown R.N. 487-1005 home or 278-8121 work.

WATERBED FRAME, pedestal and rails, \$75; push mower, almost new. \$20; color TV, needs minor repair. \$75. 566-1523 evenings.

MOVING SALE: Desk, tables, bed, coffee table, book and shelf, baby cot, 4004 Kaniul Street, Pacific Beach.

AIR CONDITIONER: Emerson window model, like new, runs great, has 7 settings. \$100. 466-2481.

QUEENSIZE WATERBED: wood frame, headboard, 12-drawer pedestal, heater, liner, sheets. \$200. Lucy 286-6029.

BLACK AND WHITE TV: Sears, \$20. African zebra skin drums, set of 3. \$40; wheelchair \$50, antique wood stove. \$175. 753-9078.

UNITED AIRLINES 1/2-price coupon, \$50. 483-3735.

6 UNITED AIRLINES 1/2 fare coupons with authorization stamps. \$45 each. 565-6993.

DAN POST BOOTS: snip, heel, Baffins best fashion, 7-7 1/2, at new. \$50 each. 279-3491 evenings.

DOUBLE MATTRESS with box spring, like new. \$30; campers, \$110, used truck, \$70 or best offer. 287-2705.

GILMORE ROAD LOOM, 8 harness, 28" basin, maple. \$1000. Includes supplies, books, bench, shuttles, extra reads. etc. 454-2200.

ELECTRIC FISHING: reel Penn 40, \$75. Also new Electro-Mate for Penn 80, with warranty. \$120. Wanted Penn 60 or 80 reel. pay cash. 483-8539.

AM/FM CAR RADIO \$30: 2 for 2 subwoofers, green, yellow, turquoise, \$20; single bed. \$40. July 753-3006. Lewistown, Saturday.

BEAUTIFUL KINGSIZE bedroom set, custom made from Bare Woods. Must sell. 292-0418 after 5pm.

CARPET: 2 rugs, 1 blue, 1 green, both 11x12. \$15 each. 486-2461.

3 PAIRS EGGSHELL white drapes, length 5'7" per eggshell white drapes, length 8'4". Excellent condition, make or offer. 287-1556.

UNITED 1/2 FARE coupons, \$60 or best offer, cash only. 277-4927.

COMIC BOOKS: old Marvel, selling at below Overstreet. Also buying comic books. 273-7998.

KITCHEN TABLE & 4 matching chairs, dresser, matching nightstands, 2 end tables, matching lamps, matching cabinet doors, 18" all, various sizes, excellent condition. 273-7998.

FINE ART PRINTS: large, full-color. \$44 or \$107. Gauguin, Toulouse-Lautrec, Dalí, Rembrandt, Monet, more. Bart 284-5410.

IF SOFA, green velvet, excellent condition. \$125. Bassett dining room set, table, 4 chairs and hutch, pear, brown. \$300. 440-6678.

YARD SALE: 216 W. Roman, Saturday 9am. 52-0653 or midday.

PHILIPINE CAPRI: shell hanging lamp, never used. 10 speed Huffy men's bicycle, 28", excellent running condition, with accessories, reasonable price. 486-9025 before 5pm.

MEN'S VELVETEN sportcoat, midnight blue, tapered European cut, fully lined, size 38, like new, cost \$145. Will sacrifice. 278-4205.

BEST OFFER on wrought iron drate set with 6 red upholstered chairs, has table leaf. Great condition. 459-9900.

ADMIRAL COLOR TV, cost \$400 new, 1 year old, must sell. \$300, will bargain. Michael 235-9632.

ATTENTION PICTORS: I have 200 plus in my house, 30 cents each in \$40 sales at 486-6130.

WHITE VINYL SOFA and loveseat, excellent condition. \$225 both. Bluegreen 9x15 rug, \$75. Large office desk, \$100. 722-3333. \$200. 287-6538 or 287-3105.



HAIR WEST • MISSION HILLS • 291-6072

DOUBLE BED, excellent condition. \$50. 274-5177. Claremont area. keep trying.

SOFA AND LOVESEAT, matching, modern, solid medium brown color, cotton like fabric, comfortable and in very good condition. \$350. cost \$750. 596-9685.

SMITH-CORONA electric office size Pica, excellent condition, off sale. Make offer. 295-9273.

UNITED AIRLINES, 1/2 off fare coupons with authorization stamps. \$60 each. 566-2092.

AMERICAN AIRLINES 1/2 fare coupon \$50 or best offer. Evenings or early mornings after Sunday. 297-4144.

STERLING SILVER elephant with 18 genuine rubies, two emeralds for eyes. 1/2 long. \$25. 273-7998.

COOKWARE, new, stainless, three-ply, stainless steel, 22 piece set. Lifetime guarantee. Now \$175. 436-0885.

ENGAGEMENT RING, VVS diamond with 2 baguette, 32 carats \$1800 or 7 Diner ring. 2 carats 18 fine white 10 diamonds \$1500 or 7447-1134.

SEARS MANUAL typewriter, new condition, hardly used, includes stand, case and extra ribbons. All for only \$50. 483-5355 anytime after 5pm.

CASE OF 500 30 weight Pennell with 2-7. 1/4. 601-0731 after 5.

PHILIPPINE CAPRI: shell hanging lamp, never used. 10 speed Huffy men's bicycle, 28", excellent running condition, with accessories, reasonable price. 486-9025 before 5pm.

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ADMIRAL COLOR TV, cost \$400 new, 1 year old, must sell. \$300, will bargain. Michael 235-9632.

ATTENTION PICTORS: I have 200 plus in my house, 30 cents each in \$40 sales at 486-6130.

CONDO FOR RENT \$425 in El Capon Beautiful 3 bedrooms, 1 1/2 bath, mirror walls, air, pool, no pets. 448-8088.

QUANT Orange Avenue time bedroom, \$200, studio, \$180. North Avenue one bedroom, \$215. Stoves, refrigerator, water, garage available for \$20. Adult only. No pets. 748-6078.

HOUSE WANTED: 3 or 4 bedroom, garage, fenced yard, stove, 1 1/2 bath in Claremont or other cool area. Want 1500 square feet. 287-9323.

UNFURNISHED 1 bedroom apartment in Pacific Beach. \$265 month. Walk to beach and shops. No pets. 1261 Grand Ave. 270-7450.

DELUXE 1 bedroom unfurnished apartment for rent. Drapes, carpets, and all amenities. Close to beach, downtown, 4382 Montana, off of West Point Loma Blvd. 222-3067.

LARGEST SELECTION of beach rentals. Students welcome, no fee. Come see us at Penny Realty. 3803 Mission Blvd. 488-2833.

CONDO: 3 bedroom, 2 bath, pool, jacuzzi, air conditioning, 2 miles to state. \$450. 268-1131 evenings and weekends. Glen.

BAJA LAS GAVIOTAS: oceanfront furnished condo's, 30 minutes below border, clubhouse, pool, tennis, 11 E. Evans, P.O. Box 424, San Ysidro, CA. 903-342-1117 or 415-376-7770.

PROFESSIONAL SINGLE lady with Persian cat desires luxury 1 bedroom garden apartment, condominium in Mission Hills, Bakers Hill or La Playa. Call 251-1721 work or 299-3467 home.

WOMEN TO OCCUPY a 1 bedroom apartment for 4 months or 6. Sublet. 483-4375. 2 bedrooms, utilities provided including telephone. Glen.

LANE HODGES: BOB, singles only, no pets. Unfurnished 1 bedroom studio. \$125 monthly. 438-2740 evenings.

NORTH PARK large 1 bedroom in nice small complex. Carpets, drapes, stove & refrigerator. Adults, no pets. \$230. Drive by 4614 Faber Ave. 5 near Adams. 464-3865.

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino mountains. Cabin fully furnished, close to skiing, hiking, boating. References required. Baby 282-4810.

VERY ATTRACTIVE house for rent, furnished. 3 bedrooms, bath, backyard, patio, available immediately. \$500 per month. 236-1961.

WANTED: Reasonably priced apartment for rent. Please phone or leave message at my brother's residence. 583-4514.

LOVELY 1 BEDROOM apartment, unfurnished. Call 291-6072. Walk to beach, shops. \$185/month. No pets or children. 1251 Grand Avenue. 270-7450.

UNIVERSITY CITY: Elegant 4 bedroom, 2 bath home. Canyon lot, vaulted ceilings, hardwood and tile floors and new carpets. Year lease \$165/month. 455-1895.

2 BEDROOMS: 2 bath condo, San Carlos Greens, adults, no pets, pool, jacuzzi, sauna, near San Diego State (about 2 miles), \$375 month. 286-4763.

NORTH PACIFIC BEACH near La Jolla, studio, furnished, 1 quiet adult, no pets, nonsmoker. \$200. 85931 Agate. 459-1352, evenings best.

2 BEDROOM, 1 bath apartment, near SDSU, bus, shopping, refrigerator, stove, built-in dishwasher, disposal, air conditioned, carpeted, drapes. \$298 per month. 271-6330 or 271-6330.

BIG BEAR LAKE cabin, Mooridge area, 2 bedrooms, 2 1/2 baths, comfortable, skiing, snow, skiing, snow, skiing. Reservations, 440-5241 or 452-3596 evenings, weekends.

2 BEDROOM apartment, Mission Hills area, \$200 monthly, stove, refrigerator, carpets, drapes included, water and gas paid. 277-2097.

FASHION VALLEY, new 2 bedroom condo to share, full facilities available. Must be neat, reliable, car, nonsmoker. 271-1731.

WANTED FOR LEASE: Service apartment with bath and gasline, alone within 5 minutes of San Diego Field or the beach area. 235-8205 drive.

NEAR STADIUM, new condo, 2 bedroom, 1 bath, all appliances, carpets, drapes, pool, jacuzzi, disposal. Adults, no pets. Lease, \$400. 296-4370.

ESCONDIDO: beautiful new 3 bedroom, 2 bath, 2 1/2 car garage, 2 car garage, panoramic setting, tennis court, close freeway access. Very reasonable. 270-4967 evenings.

MISSION BAY FRONT condominium, 2 bedrooms, 2 bathrooms, pool, jacuzzi, fully equipped kitchen, security building and parking, washer and dryer. Spectacular view. \$750. 453-2287.

LUXURY CONDO: Fiera Road, 2 bedroom, 2 bath, refrigerator, fireplace, patio, personal washer and dryer. 2 year or parking spaces, jacuzzi, pool, tennis. \$410. 455-5848.

5415, UNIVERSITY C: Y. Plaster, 2 bedrooms, 2 baths, 1 1/2 car. All appliances, refrigerator, stove, no need parking, large patio, fireplace, upgrades. Available November 15. 452-9153.

STUDIO: Furnished, bath and small kitchen. 274-5177. Claremont area. keep trying.

2 BEDROOM, 1 1/2 BATH: Morley Field townhouse. Gracious home, new carpet, drapes. \$475. Studio room, no cooking facilities. \$135, utilities included in studio. 299-2071.

CLAREMONT: Sunny, two bedroom condominium near all Upsides, corner unit. Large balcony, skylight, freeless refrigerator, cleaning oven, dishwasher, garage, pool, tennis, sauna, laundry. \$330. 453-4578.

2 BEDROOM, 2 bath, furnished condo: North Pacific Beach. Security, highest, near ocean, white water, pool, exercise, sauna, laundry. No children or pets. \$500. 270-7871.

PACIFIC BEACH 1 bedroom upstairs duplex. Available November 1, maybe earlier. \$265 month. 1100 Stock Road, Avondale. Large kitchen. No pets. George 274-1670.

TWO CAR garage in new building. Durable looks. 42nd Street and El Capon Blvd. Three months minimum. \$75 month.

GOLDEN HILLS, huge 1 car garage, \$30 per month. 3 months minimum. 583-5810.

WANTED TO RENT: Guest house in North County for reasonable working person. Will take care of animals, plants, etc. in exchange for reasonable rent. Chris 755-8871 after 6pm.

MISSION BEACH: rustic 2-story log cabin with ocean view. 2 car garage, panoramic setting, tennis court, close freeway access. Very reasonable. 270-4967 evenings.

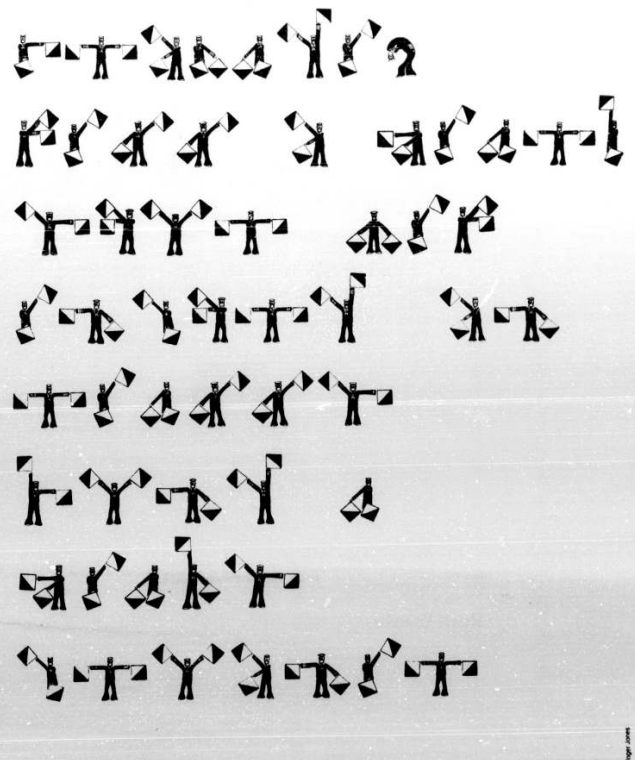
CHEERUP: 2 BEDROOM house, unfurnished, immaculate, hardwood floors, laundry, patio, yard. Good neighborhood. Between Highway 16 and Balboa Park. \$275. Women preferred. 459-5552 or leave message 454-8008.

2 BEDROOM APARTMENT: \$300/month, 1460 Cane Street, Ocean Beach. 296-0544 or 452-6187.

MISSION BEACH: 4 bedroom house, patio, new kitchen, double garage plus off-street parking. 2 baths. No pets. \$550 year around. 585-0665.

THE READER PUZZLE

No. 78 Hi. Sailor



Winners of Answers to Reader Puzzle #76, Billboards

- The T-shirt lottery winners are:
1. Sami Chammis, San Diego
 2. Erick Bernstein, Encinitas
 3. Kathy Wallace, La Mesa
 4. Susan Vandendriessche, La Jolla
 5. E.J. Carey, San Diego



The solution to #76 is John Travolta and Olivia Newton-John (*Grease*). Still have trouble seeing it? Just turn the page ninety degrees counterclockwise, and move back — way back.

The most frequent incorrect answer was "in San Diego and a woman" (no reference to the Loulou film I'm sure). And the most ridiculous answer had to be "Rorschach and man". All in all, there were 319 entries, with 176 of you coming up with the correct couple.