

SPACIOUS 2 bedroom with formal dining room, very large and well lit. Balcony Park deck front. \$295 month. Low overhead ideal never operation \$7500 revealed. \$4000 cash takes all. Owner might carry. BR 272-8920, 378-6502.

MISSION VALLEY condo 2 bedroom, 2 bath near Fashion Valley & golfcourse. \$425 per month. 272-7288 or 268-0631.

2 BEDROOM, 1 bath house, includes stove and refrigerator. 2 blocks from beach on Ocean Beach. \$375. No children. 223-3348. Leave message.

CLAREMONT new 2 bedroom \$335, new 2 bedroom, 1 1/2 bath townhouse \$365. Deluxe kitchen, marble bathrooms, laundry, canyon views, yard, patio. 3638 Ticonderoga Court. 483-1813.

2 BEDROOM cottage nestled in canyon, new paint, tile & carpet. Between North Park & Golden Hills. \$290. 239-8712.

3 BEDROOM, 1 1/2 bath house, covered patio, 2 car garage, fenced rear yard \$385. 239-6712.

PLAYMOBIL UC - 3 bedroom, 2 1/2 bath, near UNISO & University. Lower Center, pool, refrigerator, washer, dryer, built-ins, drapes. Fireplace, upgraded throughout, view. \$525. 452-0285.

LOVELY 3 bedroom, 2 bath, den, fireplace, 2 car garage, large yard, trees, drapes, carpeting, dishwasher, disposal. \$525 per month. La Mesa area. 281-0555 or 1-436-6779 after 5pm.

3388 PACIFIC BEACH, brand new, 1 bedroom, 1 1/2 bath, View unit. Fireplace, built-ins, spiral staircase, deck, laundry, garage. \$250 additional adults. No pets. Available now. 275-1927.

LA MESA CONDOMINIUM, 2 bedroom, 2 bath, stove, dishwasher, disposal, air conditioner, plush carpets, drapes, pool, jacuzzi, cable TV. No kids, no pets. 266-0315-9pm.

CODE 1 bedroom cottage east of Balboa Park. Very near bus line. Great for single! \$510. Dave 276-7400 or 223-7297.

ALHAMBRA HARBORIAN beach condos on the Paradise Islands of Maui. 1 bedroom on the beach, sunsets every night, tennis, pool, jacuzzi, airport pickup. 256-9775.

YOUNG PROFESSIONAL couple need 2 bedroom house to rent. Prefer beach area, highest normal height, 8 North Park. Can pay to \$275. 296-1036.

2 BEDROOM upper apartment available November 10. Near shopping & bus. Pool & laundry. \$245 unfurnished or \$265 furnished. 454 4th Street.

TWO GARAGES \$15 & \$25 per month. North Park, George Street, ideal for storage or parking. No electricity. 31 month minimum rent. 753-8008 evenings.

2 BEDROOM, 2 bath townhouse, La Mesa, very large, sharp, refrigerator, pool, tennis. Available November 5. 574-7554 days or 270-1237 nights.

1 BEDROOM refrigerator, stove, drapes, car, pet conditioning, no pets. Available November 1. 2617 Highland Avenue, San Diego Apartment 3. 263-8716 or 277-4652.

EXTREMELY NICE new condo, huge style, 2 bedroom, 2 bath, garage, private club, unit, redwood deck, fireplace, near Case De Oro. \$275 monthly. 468-7792.

NEEDED HOUSING for a blind woman with 2 dogs. Totally self sufficient, but can only pay up to \$200 a month. Present house is sold. Please help. 275-7175.

\$275, 1 BEDROOM Pacific Beach apartment, private patio, only permanent nature bath, no pets or wearables, small homelike atmosphere. 1 1/2 blocks to bus. 468-5983.

\$435 PACIFIC BEACH, brand new, 2 bedroom, 1 1/2 bath townhouse. Built-ins, spiral staircase, 2 patios, laundry, garage. Additional \$25. Adults, no pets. Available now. 275-1927.

\$409 PACIFIC BEACH, 2 bedroom, 1 1/2 bath townhouse. Fireplace, built-ins, laundry, pool, laundry facility, centrally located, adults, no pets. Available November 1. 275-1927.

HOUSE FOR RENT, 3050 Mission, 2 bedroom, 1 1/2 bath, fireplace, centrally located, adults, no pets. \$450 month. 452-0106.

NORTH PACIFIC BEACH near La Jolla, studio, furnished, quiet, adult, no pets, nonsmoker. \$200. 850% April. 439-1262 evenings rent.

\$225 ONE BEDROOM deluxe adults, no pets. 442 South Mission. 447-9561.

\$400 2 BEDROOM, 2 bath Pacific Beach. Biscery, pool, jacuzzi, laundry, underground security parking, entry building & storage space. 275-7124 or 234-0980 leave message.

3 BEDROOM, 2 bath, unfurnished, lovely decorated watercolor, near stadium, tennis, pool, jacuzzi, den, laundry room, patio, small yard, available December 1. \$550. 563-1253.

CONDO, 2 bedroom, like new prime Port Loma location, overlooking pool, jacuzzi, tennis courts, \$400 per month plus residents fee. 595-8281.

WANTED TO RENT - Studio space, view, downtown area, 2 artists with references. Will consider sharing space, comparable with wood. 574-1575 or 238-1128.

THE PAPER DOLL is growing, please come grow with us.



We are expanding our La Jolla location and joyfully awaiting the grand-opening of a new Paper Doll, located in Escondido's Vinyard Mall.

still the most incredible collection of greeting cards anywhere and outrageous gifts. Plus imported Christmas cards and decorations.

Paper Doll
1523-B East Valley Pkwy.—Coming soon (by mid-Nov.)
in the Vinyard Mall
Escondido

Paper Doll
1111 Prospect, La Jolla
Hours: 10-10 Daily, 11-6 Sunday
459-0110

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



Real Estate

PRIVATE OFFICE, \$275, 800 square feet, carpeted, air conditioning, heating, parking. C-108, 4188 Poplar Street, San Diego. 260-5168 or 280-1555.

ENJOY OCEAN BEACH. Pleasant, 2 bedroom duplex. Wood ceiling, new carpet, near beach and Pacific Park. Good landlord! Please, long conscious tenants. Dave Anderson. 224-0445 before 6pm.

2 BEDROOM, large (1200 square feet), fireplace, yard, near City College. \$250 per month. Refuse for rent. 468-0477 or message 227-6106.

OFFICE RENTAL, 400 square feet, single unit office for rent. Good business location in Encinitas. 2 parking spaces included, additional parking available. \$400 monthly plus utilities. 436-1181 & 5.

PACIFIC BEACH 1 bedroom cottage with enclosed patio. \$295 per month. 1014 Tourmaline. 1 bedroom, upstairs duplex with large sunroom. 1812 Hornbush, Apt. F. No pets. 468-3100.

MISSION BEACH Ocean view, 2 bedroom home with deck, fireplace and garage. \$485 per month. 3 bedroom, fireplace, upstairs duplex with deck on garage. \$595 per month. 468-3100. Also 5 Mission studio. \$225. 468-3100.

30' x 120' EASILY buildable ocean view lot. Dictionary Hill, must see. Lee 463-6083.

SELLING CONDO, 3 bedroom, 2 bath. Fixed year. Remodeled. 8 months old. Assume FHA 9% percent, \$67,900. Dishwasher, pool, jacuzzi. Jesse 474-6878, 432-3953.

ONE HALF ACRE San Diego County. Excellent view lot, all utilities. \$27,000. 271-7143. 30' x 120' EASILY buildable ocean view lot. Dictionary Hill, must see. Lee 463-6083.

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LEVEL BEACH LOT, 12 miles south of border, all improvements ready to build, under construction, 30 year rent. We sell or trade. Private owner. 277-5666.

REAL ESTATE PR. Office 125 Mo. Utilities. 5233 S. C. El Capitan, Boulevard.

NORTH PARK, Three bedroom, 1 1/2 bath, fireplace, two car garage, carpets and drapes. Brand new. The better \$84,000. 10% percent interest. Corner of Dought and Nile.

MOBILE HOME, 1977, Madison, 20x44, centrally located, beautiful adult park with pool and recreation room, super low price. 2 bedrooms, 1 bath, huge master bedroom, under shed, porch, refrigerator, stove, microwave, 287-8278 evenings and weekends.

OWNERS, Can't sell your property? Full service MLS broker will be reduced commission of 3 percent to 5 percent. 281-7714 or 280-6253.

IDEAL MOUNTAIN PROPERTY, \$25,000, 3 room bath, cedar interior, 1 acre lot, excellent condition, 1 bath, kitchen with stove, 280-000. All wood mountain home, 2000 square feet, fireplace, 3 bedrooms, trees, garage. Tanquist Real Estate Co., Idylwild. 659-4654.

CONDO FOR SALE, \$65,900, 2 bedroom, 2 bath in Paeonville, Marine Way. 468-1018 or 238-5576 work.

BEAUTIFUL NEW CONDO, 1st bedroom with fireplace, 2nd bedroom, North Park area, \$57,900 now, will be \$60,000 in December. 279-9799 or 284-6714 evenings.

ADORE FALLS, Lowest price, \$63,500, 2 bedrooms, 1 1/2 bath, pool, jacuzzi, adults, pets. Susan 583-5363 or 238-4638 office.

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Not approximately \$1000 month. Dress shop on Garnet with apartment and 25x30 sun deck. Rent \$295 month. Low overhead ideal never operation \$7500 revealed. \$4000 cash takes all. Owner might carry. BR 272-8920, 378-6502.

2 1/2 ACRES OCEAN VIEW North Park, \$90,000 cash, terms, \$100,000 8% percent down. Bids 4425, San Diego, CA 92104. Owner 280-6667.

WANT RDA lot in Mission or Pacific Beach, with or without older house, can trade new condo, or acreage plus cash. Rubens 225-6236 days.

FOR SALE OR TRADE, 20 acres suitable for 10 miles west of Barstow, close to good road and school \$795 per acre. Low down, owner will carry. 275-2260 evenings.

FOREST PARADISE, Private lake and dense forest by magical Mt. Shasta. For ecology town, will finance small down. \$190 per acre. 10 acre minimum. Stewart 238-0208 x67.

MOBILE HOME, 1971, Champion 12 x 60, immaculate 2 bedroom, 1 1/2 bath, large new kitchen, deluxe adult park, large view lot, fruit trees, jacuzzi, pool, clubhouse. 443-5140.

ATTENTION investors, Well-secured second T.T. for \$5000, at due in 18 months. 10 percent interest. Will discount ten percent. 481-5644.

PARAMOUNT MOBILE HOME, 20 x 36, 2 bedroom, furnished, large living area, equipped kitchen, washer-dryer, adult court, near clubhouse, shopping, beach, in cool climate. \$24,900. 722-5377.

NORTH PARK, Two on one, commercially zoned, Two bedroom, 1000 square foot house and a fully equipped, three-car garage, adult court, near 300 and Maude. Total income \$1100 per month. House is ideal for residence and/or business. Excellent traffic exposure. Low interest financing, excellent terms. Call arrangement for full details. Fred 283-4885 or 286-4510.

STARTING OUT? 12x60 mobile home, \$13,500, 3 bedroom, 1 1/2 bath, excellent family park, clubhouse, walk-to-wall carport, laundry room, stove, refrigerator. Owner 224-6337 or 582-5407.

BY OWNER, Dictionary Hill 3 bedroom, 1 1/2 bath, split level home with fireplace, upgrades and view, \$77,000 assumable 10% percent. 466-2007.

BY OWNER, 3 bedroom, 1 1/2 bath, dining room, laundry room, RV access, fenced, dead end street, \$77,000 assumable 8% percent. 424 Spangmo Drive. 282-0796.

1971 CHAMPION MOBILE HOME, 12x60, immaculate, 2 bedroom, 1 1/2 bath, large new kitchen, deluxe adult park, large view lot, fruit trees, jacuzzi, pool, clubhouse. 443-5140.

3 BEDROOM house with large yard and patio. Oversize garage and lots of trees. \$67,000. Excellent financing. Drive by 4838 Date Street. 735-9050.

TWO 1/2-ACRE lots in Tans County, New Mexico. \$1500 each. Will sell \$250 down and \$20 per month or trade for 1 Williams Church. 444-9586.

REDUCED car sale 3 bedroom, 1 bath house, pool, completely re-done, new carpeting, new roof, clean. Julian mountain area. \$63,000. By owner. 765-1257.

MUST SELL! East San Diego 2 bedroom, 1 bath house, corner lot, garage, \$58,000 balance recent appraisal. Owner/agent. 280-3000.

BY OWNER, 4 bedroom, 2 bathroom, family room, upstairs den, pool, fireplace, covered patio, water softener, much more. \$99,900. Mira Mesa. 566-7322/broker 576-2113.

CHURCH FOR SALE, 100x100 lot, ideal for expansion, good condition, excellent neighborhood, close to beaches and freeways. Located in Encinitas. \$75,000. Evenings 468-3648, 213-797-1220.

BRIGHT, CHEERY, 2 bedroom home with fireplace, split patio for family living. Openize garage. Lots of trees. 565,500. 4655 Date Street. 277-1988 or 755-9050.

MOUNTAIN LOT for sale, Idylwild, CA. Water, lights, etc. Beautiful view and trees. \$21,000. Owner will carry note. 465-8245 or 235-7800.

SMALL BEAUTIFUL, Retire with income. Duplex, 2 room. Two bedroom plus one bedroom. One by 2027 Market Street, near 277-1988 or 755-9050.

13 ACRES ON Palmdale Blvd., new proposed school, highly visible, 4 miles from 5. \$3990 per acre, low down, owner will carry. BR 272-8920, 378-6502.

VETERANS ASSOCIATION, 1st interest, \$67,700 with \$15,000 down. Brand new 2 bedroom, 2 bath, upgraded with magnificent view. Free East San Diego location. 263-0421.

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This issue in three sections

SEADER

VOL. 8, NO. 43, NOVEMBER 1, 1979

FOR BIG KIDS ONLY



THE BROTHERHOOD OF OMBAC

Chuck Millenbach, bottle of Bud in hand, calls the OMBAC board meeting to order. Scattered around a small back room in the Pennant Bar in South Mission Beach, the board of directors—seven men ranging in age from their late twenties to middleforties, all clutching a Bud, Lite, or rum and Coke—tune down their jabbering long enough for Millenbach, president of the Old Mission Beach Athletic Club, to call for the treasurer's report. The treasurer is absent. "Okay," barks Millenbach, "secretary's report then." "Wait!" a couple of board members chorle, "let Pete report on the last general meeting!" It is decided. All shift excitedly in anticipation of the club's resident wit regaling them with yet another funny story, and Pete Daly does not let them down.

"Well, we started out at the Brass Rail with two yellow school-bus loads of OMBAC members," Daly begins, a rising crest of snickers acknowledging the Brass Rail's reputation as a gay bar in Hillcrest. The group shatters into fits of laughter when Daly goes into a limp-wristed, Bruce-voiced rendition of his negotiations with Buddy at the bar. "I was going nuts!" howls Daly along with the other men. "Buddy's in his little disco fag; it was hysterical!" The board of directors pauses a moment to wig their hair and savor the vision of about seventy OMBAC members, mostly former jocks gone to seed, dancing with each other. Can you picture it? Daly can hardly contain himself. His red nose has gotten even redder with the excitement, and several board members are laughing.

(continued on page 8)

By Neal Matthews

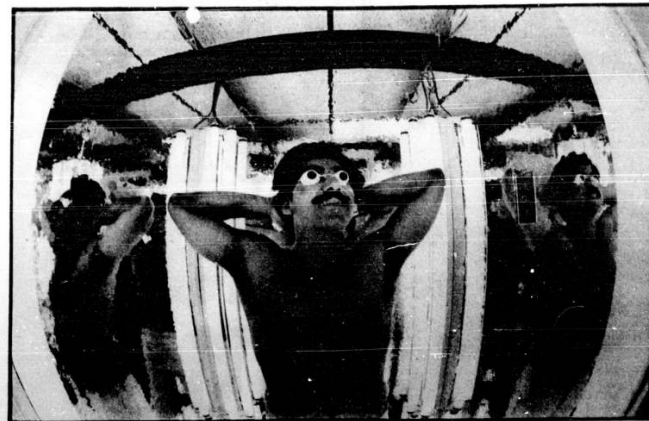
City Lights

Under The Lights

We might understand phony sun tans above the Arctic Circle, where darkness reigns for six months. Or tans in Buffalo or Bemidji or someplace where the winter snow drifts several feet high. But the sudden proliferation here of these so-called sun tan centers, frankly, had us baffled. So off to Tan Rite on El Cajon Boulevard, the latest of San Diego's unnatural tanningeries.

Here owner John Ramuno has collected thirty-five dollars each from 200 people (sixty percent men) in the three weeks since he's opened. What do they get for that, John? "They get programmed convenience," he answered, smiling as brightly as one of his sunlamps. More specifically, they get to stand for fifteen times in one of the closets built by John's contractor brother, Joe, where the sixteen Westinghouse lamps tucked in the four corners beam out their medium-range ultraviolet rays and bounce off the silver Mylar sheets glued onto the wall and around one's flesh to a—well, let's hear it from John. "To a milder sun tan than you get in the sun. You're actually burning in the sun. Here, in order for us to cover all the ranges of skin types, we use milt... says. You get a browner, instead of a redder tan. It's actually a safer tan."

John's face looked pretty red to us, while his arms looked only as brown as lightly toasted bread. "That is a frustrating thing," he said, shaking his head vigorously in agreement. "A lot of people will come in for ten times or so and they won't see much happening. We have to explain to them that they have to come in for the whole fifteen sessions. And another thing—different parts of the body will tan at different rates. But I think that's one of the attractions of the tanning



John Ramuno

booth. For example, my arms are coming along. I've only been in twelve times so far, but I started out pretty lily white. However, my face has been getting a bit too red. So I'm starting to go in and just put a bag over my head. Now, you know if you did that in the sun, you'd look like an idiot!"

John says in the tanning booths, his clients can opt to look like idiots, or work on overall tans in privacy. There's not much else to do, such as sweating (the lights are cool) or reading tanners' eyes must be covered, plus the sessions only range from thirty seconds to a maximum of fifteen minutes. "Everyone says it's boring for them to stay in those booths, but just think how much more boring to lay on the beach!" offered the owner. Moreover, the boredom bounces up at the beginning of the artificial

tanning program. Ramuno recommends that neophyte tanners come in the first five days in a row, and thereafter every other day, until they complete the fifteen sessions. To maintain a tan, they pay more money and visit once or twice a week, usually for the maximum exposure time, fifteen minutes.

The customers strolling into the Tan Rite lobby last Friday afternoon plugged the concept so enthusiastically that they could have been actors hired by Ramuno. More covert assessment of skin shades goes on here than at a KKK recruiting session; if we were hiring actors, we'd pick ones with deep, chocolatey tans, but Friday's visitors only ranged in tone from off-white to medium brown. They all looked slim and healthy and just the tiniest bit sheepish when asked why

they were there. Paulette Cosmos, a blond, attractively middle-aged housewife, was typical. "I'm just so pale. I like a little color to look healthy," she stated. "I think it's great. I don't have time to lay around in the sun, and this way I don't have to worry about strap marks or anything. This is just my fourth time, but like tomorrow night I'm going to be wearing a formal dress, and my strap marks have already disappeared. They just look so dumb!"

Last anyone harbor doubts about the safety or efficacy of the tanning centers, Ramuno points to the five-year-old European experience with them. "You know, people couldn't stay in business for that long—five years—if it wasn't working." Not as impressive a history as racquetball or hot tubs,

perhaps, but nonetheless a history. And a colorful one. "To the best of our knowledge, the first one in the United States started in Seneca, Arkansas, just about a year ago today. Now there's three tanning centers in that one little city of 15,000 people. They love it!" Ramuno says he's heard about 1000 centers, most in the Sun Belt, which have sprouted in America since then; he hopes to open ten in San Diego County within a year.

Of course none of the foregoing provided us with a really meaty insight into this peculiar phenomenon. We'll leave that to the sociologists and to Peggy Caffes, manager of the El Cajon Boulevard Tan Rite office. She says that she sees it as "a futuristic concept of tanning. It's so convenient and easy. It's 1984."

-J.D.

Homegrown

This year's KGB *Homegrown* album may not be rotting on the vine, but from all indications it seems to be turning a little brown around the edges. Only 175 songs were entered in this year's competition for a spot on the record, compared with an average of well over 200, and the peak year of 1976, when 354 songs were submitted. Not only is this year's quantity down, but according to various people on the inside who have heard many of the entries, the tunes themselves are not measuring up to those on previous albums. As if that weren't enough, for the first time in the album's seven-year history, the price is being raised from \$1.01 to \$1.89 (a result of the increased cost of petroleum used in making record vinyl).

The man in charge of

promoting the album is Paul Sansone, promotions director for KGB-FM and the new man inside the KGB chicken suit. According to Sansone, the number of entries came as something of a surprise. "We expected a lot more this year," he says. "As far as why there weren't as many entrants this year, I don't really know. But, you know, a lot of musicians are leaving town up to Los Angeles or San Francisco to try to make it up there. What has

been happening is that every year we get the same musicians entering, and some of them just don't make it. It's a rough business, a lot of competition. People who aren't committed to music are giving up, but the real musicians keep on trying." There may be more than a glimmer of truth in what Sansone says, but Albert Carrasco, a founding editor of *Kix*, a monthly music magazine based in San Diego, explains it differently. "I know of thirty or forty bands in San Diego who would like to be on *Homegrown*, but after trying a

few years in a row and not having any luck, most of them forget about it," says Carrasco. "There's a band in the county called Thanks—one of the best bands around town for the last five or six years—which has never made it, even though they've tried every year."

The theme requirement, which stipulates all songs must in some way make reference to San Diego County, is also a sore point with some members of the local music industry. Terry Williams of Blue Light Studios says many of the musicians with whom he has worked in the past are "tired of having to write songs about Pacific Beach," and he wrote to KGB recently, offering an

alternative. "I sent them a letter saying I thought they should judge the songs on musical and artistic merit, and not on how relevant the lyrics are to San Diego," he says, "and I didn't even get a response. I praise them for the idea, but I think the people over there are just losing interest."

Sansone, while defending the theme requirement, says the scope of that requirement is

being expanded. "For instance," he says, "this year we have a couple of instrumentals on the album. That question of the theme was one that came up this year. The reason for the album is to benefit the United Way [the charity that receives the profits] and the people of San Diego, so the original idea was to have a theme that would reflect that. We are, though, broadening the idea so that people don't have to write about Spring Valley Sully."

Homegrown VII has been master-recorded and 50,000 copies should be in record stores between mid-November and Thanksgiving. The entries began arriving in early August and stopped by the September 21 deadline, after which a seven-member panel consisting of KGB staffers selected those cuts that will be on the album. One KGB employee said the submissions he heard had a "hokey, country feel to them, with a lot of simple, three-chord melodies. A lot of them sounded like last-minute ideas where a guy in his living room would get together with some friends and do it as a whim. Most of the tunes I heard were really conservative folk rock." KGB-FM program director Rick Leibert denies

this, however, and says the quality of this year's submissions was especially high.

The sound quality of the songs, according to sources who heard some of the entries, has also fallen off. Leibert, though, discounts the necessity for high-quality recording in the *Homegrown* competition. "If the recording quality isn't that good, there are a lot of tricks we can do," he says. "Sometimes the equalization is weird, or sometimes there's distortion, but we can usually fix that in post-production. A good recording can be made in a garage. People have a misconception that if they record on a twenty-four-track machine it's going to be great. Sometimes simplicity is best."

But the quality of the recording and of the songs themselves is, perhaps, only symptomatic of a growing disenchantment with the *Homegrown* concept in its present form. An employee in the KGB business office may have put his finger on the problem when he said many of the bands get a defeatist attitude. "A lot of them just figure, 'What the hell's the use anymore?'"

-M.O.

Oh Look Henry, A Crying Puppy Picture

Jim Brown would be the first to admit Spanish Village has an image problem. "People don't really understand us," says the president of the Spanish Village Art Association. In fact, many people don't even know of the existence of the cluster of artists' studios next to the zoo in Balboa Park. Most visitors to the art colony find themselves there by accident, and even then wonder where the heck they are. The village was modeled after a small Spanish town, bordered on the south end by a medieval, fortresslike wall and on the north by a tower and an arching gateway. With its flagstone plaza and moss-covered tile roofs, it bears a credible likeness to an Iberian hamlet. But even though the brightly painted studio doors are open, there doesn't seem to be anything happening. Helene Kahn, manager of the Phaedra Gallery in La Jolla and an occasional visitor to the village, has maintained a fascination for the place. "You get this overwhelming feeling that it's not totally inhabited," she says. "It's like a Fellini movie in there—all very weird. It's kind of like Disneyland; not real at all."

The village was constructed for use in the 1935-36 California-Pacific International L.-position, after which a group of artists, with the approval of the city park and recreation department, moved in to form an arts and crafts center. Most of Balboa Park, including the village, was taken over by the



Jim Brown

Navy during World War II, but from 1945 to 1948 the village was vacant, a haven for bums, lovers, and vandals. The present Spanish Village Art Association took over in the latter part of that decade, and since then, the city has leased the thirty-seven studios to the artists for a modest rent, determined by dividing the city's maintenance cost by the number of square feet of studio space. Outsiders speak with a tinge of irritation when the topic turns to the rents paid on the village studios. While

many artists are being displaced from downtown studios as a result of redevelopment, the village artists are getting one of the better — and more secure — bargains in town. "The rent is so nominal I'm reluctant to say it," says Brown. (The rent is six cents per square foot per month. A 400-square-foot studio would rent for just twenty-four dollars a month. Electricity and insurance are extra for each of the studios.) Not surprisingly, then, there is a waiting list for studio space at Spanish Village. Eighty names are included on a list that dates from 1976, and last January, before the waiting list was

cleaned up, some of the names dated back to 1971. But the problem is not in getting artists to the village; instead, it's in getting outsiders to visit. The association, however, is also having trouble within the ranks of the artists and craftsmen themselves. Because the waiting list has been clogged for so long, younger artists have had to wait up to five years for a studio of their own. And some of the more avant-garde artists complain that the "Sunday painters" in the village have given them all a bad reputation.

The fundamental attraction of Spanish Village ideally has been the chance to see artists at work. "We're trying to display the idea that the village is only a group of shops rather than working studios," says Brown. "Besides, it's almost impossible to make a living at this." And that, in

friction among the artists. There is little incentive to perform for the tourists if there is little chance to make big sales. "The city would like it to be, you know, go to the zoo and watch the animals, then go to the village and watch the artists," said one studio holder. Brown agrees. "When you're creating," he says, "it's hard to be performing. That's one of the troubles in getting creative artists in here. You have to be part artist, part showman, and part businessman."

The twenty-member board of directors thinks it may have found a way to give more studio space to these performer-artists. A new requirement of the thirty-seven leaseholders says the studios must stay open five hours a day, seven days a week. "A lot of people are bringing in partners to man the studios," Brown says. "There are about one hundred artists, including partners, now housed in the studios." "There's a big turnover in partner," so there is always room, coming available."

The growing rift between the older artists and the newcomers is becoming an everyday subject of conversation at the village, and Mary McTague

(continued on page 22)



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Audience Participation

The article by Jeanette DeWyze on a chamber of commerce presentation before the Small Business Owners Association was an excellent example of incomplete, prejudicial reporting ("City Lights," October 25).

It was emphasized in the talk that the chamber believes the problems of small businesses have little to do with gender, but that if the women could demonstrate otherwise, the chamber would set up an action group to work on the problems. Why wasn't this reported?

She asked what benefits small businesses get from the chamber with its many resources for their \$150 membership dues, but it apparently didn't occur to her to ask what they get from the SBOA for their \$125.

She wrote that there were "about sixty businesswomen" in the audience. In truth, some twenty of them were students from San Diego State, not businesswomen.

It was pointed out in the talk that a third of the chamber's research council members are women, and that three of its seven top staff managers are women. No mention of that in the story, however.

Why didn't the reporter dig into

the real reasons behind Faucher's anger at the chamber (1) her marketing plan for "Try San Diego First" was rejected because it was weak and contained little that was different from the "Try San Diego" program of the 1960s, and (2) when the chamber took a lead role in reorganizing the Economic Development Corporation, she lost the PR account at EDC?

It's too bad DeWyze didn't make more of an effort to be objective.
Roger Conlee,
San Diego Chamber of Commerce

Okay By Me

Jeanette DeWyze's article on San Diego businesswomen and the Chamber of Commerce left me with a feeling of disbelief. My complaint is not with DeWyze's reporting, but with the negative comments of the women she interviewed.

In response to the question of whether small business members of the chamber (regardless of sex) got much for their money, I have to speak from personal experience. I own part of a small business (owned and operated entirely by women), which, unfortunately, has now ceased to do business — due mostly to the lack of good

management expertise at the top. Were it not for our membership in the chamber and the information and encouragement that the chamber provided us, it is highly unlikely that we would have survived as long as we do!

Letters

I am a free lance photographer and continue to benefit from my association with the chamber. Roger Conlee, in particular, has been of great help to me this year in terms of referrals and suggestions on various projects I'm involved with.

Darlene Faucher complains that "although her organization is more than a year old, the chamber has steadfastly ignored it." I never heard of the Small Business Owners Association until the Reader article, and when I tried to call and inquire about it, I found it's not listed in the phone book or under directory assistance. No comment.

Come on, ladies. We've got a tough but exciting future ahead of us. We can succeed one of two ways: (1) by alienating the very people who can help us get ahead, or (2) by learning from and with the "old boys' club" (or whatever

you want to call it). I, for one, would rather learn from those who have succeeded in business than they make a mistake than spend my valuable time learning only by my own mistakes, or complaining that I was victimized by the "old boys' club."
Cheryl Johnson
Fairfax Beach

Chamber Potshot

As a woman business owner, I found Jeanette DeWyze's article on the chamber of commerce way off base. Naturally, there are more men than women in the chamber, since only four percent of local businesses are owned by women. When more women go into business, there will be more in the chamber. I, for one, have found the chamber very helpful. DeWyze really reached to make a point, a funny one at that.
Gail Stewart
San Diego

Covered With Rock

Nice to see rock and roll on the cover of the Reader. The Penetrators are San Diego's 1980 Golden Boys. Thanks.
Chris
San Diego

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Solar tax credits are subject to a variety of requirements and restrictions. Before buying any solar energy system, make sure you know the facts. We will be happy to send you our complete package of solar information, including guidelines for qualifying for the solar tax credits, at no charge. Just give us a call at 232-4252, extension 1766.

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I am a member of the least understood and most neglected minority of all — the left-handed. I keep hearing about companies that make items for left-handers, but where can they be found?
Greg Kutz
Kensington

A store in Oceanside called The Southpaw caters to the left-handed. Its telephone number is 433-5031. I suggest you write to the store at P.O. Box 2230, Oceanside 92044, or call and request the store's catalogue of items designed specially for left-handed use. The catalogue costs fifty cents, which is deductible from the cost of any item purchased. (A couple of other stores with similar catalogues are The Southpaw, 5331 S.W. Macadam Avenue, Portland, Oregon 97201; and The Left Hand, 140 West Twenty-second Street, New York 10011.)

Nobody knows why ninety to ninety-five percent of us are right-handed. Since it was once believed that the right and left sides of the body were controlled by opposite hemispheres of the brain, it made sense to assume that most of us are right-handed because the brain's left hemisphere is more highly developed than the right. This neurological explanation lost strength, however, when recent anatomical studies showed that Broca's center, the part of the cerebral cortex responsible for muscle coordination, is more highly developed in the left hemisphere, even in left-handed people.

The truth may be that most of us are naturally ambidextrous, as other primates are, but our tendency to use either hand is thwarted at an early age in favor of using the right hand exclusively for fine, con-



Illustration by Rick Gray

trolled movements. This social conditioning is many thousands of years old, and probably goes back to our nature as tool-using animals. Tools fashioned by humans in stone and metal were precious objects passed from one generation to the next. If right-handed tools achieved, some time in the distant past, a numerical dominance, this was reinforced as tools passed from one generation to the next, converting more and more ambidextrous persons to the right-handed use of implements. This effect strikes home with any lefty who picks up a can opener and finds it doesn't feel right in his hand.

The cause considered left-handedness lucky. But insofar as society fears its own oddities, left-handedness (and left-

footedness for that matter) has generally taken a bad name to see that everyone entered with the right foot first. Crossing the threshold with the left foot was considered bad luck. The Latin word for left is "sinister."

As it happens, some cases of left-handedness seem related to the lack of oxygen suffered by the brain at birth. Twins, whose birth is stressful, are likely to be left-handed, as are persons with mental and emotional instability. Billy the Kid and Jack the Ripper were left-handed. But then so were da Vinci and Cole Porter.

The only generalization one can make about left-handed people is that they are slightly at odds with everyone else. They

need not be alone, however. They may join Left-Handers International, whose address is 3601 S.W. Twenty-ninth Street, Topeka, Kansas 66614. Membership brings a newsletter — *Lefty Letter* — and a quarterly magazine called *Lefty*. There is also the League of Left-handers at Box 89, New Milford, New Jersey 07646. Its publication is called *What's Left?*. The most recent *Encyclopedia of Associations* lists a group called Left-Handers Against the World, but notes that as of 1979, it is defunct.

Dear Matthew Alice:
Where can I obtain a copy of the Pope's recent address to the United Nations?
Ms. Helga Burkholt
La Mesa

The downtown public library has a copy of the *San Diego Union*, which carried the full text of the speech by Pope John Paul II to the General Assembly. See the issue of October 3, pages A-4, A-18, and A-19. The *New York Times* of the same date also carried the speech on pages B-4 and B-5. The *Los Angeles Times* did not carry the text and neither did the *Christian Science Monitor*.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80683, San Diego, California 92138.

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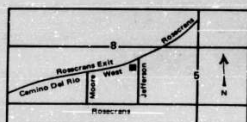
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OMBAC

(continued from page 1)

members urge him on. "Well, I tell Buddy that he's going to need a lot of rum and Coke (the official club drink), and that halfway through the evening he's gotta yell the club motto: 'Anybody who can't tap dance is a cocksucker!' The room explodes into fits again; they snell the punch line. Daly yells, "And Buddy looks at me and says, 'Well I can't tap dance and I'm a cocksucker.' A collective shriek crescendos through the room, and the board members pound the tables and stomp their feet and grab their stomachs trying to keep hold of themselves. But there's no relief in sight. "When Buddy did yell it out," continues Daly, "all the guys started tap dancing and the fags didn't know what was happening." More gales of laughter. "It was the funniest thing I'd ever seen!" cries Millenbach, keeping the laugh rolling. "They were kissing and hugging, guffaws issue forth," he made the sick.

Bob Greni, the club secretary, picks it up as the laughter fades to tear-dabbling and chuckles. "I went up and asked where the head was." Greni pauses to twist his face and lamp hand into the stereotyped imitation of a homosexual, and rolls his head as he says, "Noch, well, the men's is over there and the ladies' is over there." First place I've been where they tell you where the ladies' head is, is at the beach. It brings the room to tears once again, and the charge is bolstered when Greni adds, "So I went to the ladies' head!" The room is brought to an orgasm of laughter, from which everyone tries to recover while Daly details the other four bars he has visited on their outing the week before.

It's a beach ritual that has been played out every other Monday night for the past fifteen years; these OMBAC board meetings, and maybe even longer than that, for another ten years prior to 1964, the meetings were a little spotty. But who's counting? Certainly not OMBAC.

The Old Mission Beach Athletic Club has one great fear: the fear of becoming respectable. The club's image is inseparable from its territory, the beach, or more specifically, South Mission Beach, a short sliver of sand running south from the roller coaster to the jetty and separating the waters of the Pacific from Mission Bay. The club's values are the beach values: non-organizational, noninstitutional, non-commercial, a kind of laissez faire attitude toward fun and consciousness alteration, and a general disdain for anybody who lives east of Interstate 5. But as the club has grown over the years, things have gotten more complicated. As member Bill Kronberger, one of many attorneys in the 190-man organization, explains, "The club is stable, but unstable; it's not really well organized, but actually it is." In short, the club has tried to remain the same, but the world has changed.

Things were a lot different down at Old Mission Beach in the late 1940s and early 1950s. Old Mission Beach was that area roughly two or three streets either side of Redondo Court. There were fewer people around then, so the group of anywhere from twenty to 200 kids who hung out on the beach at the foot of Redondo Court, which is near Sam's restaurant, were pretty conspicuous. The group was mainly from two high schools, La Jolla High and Hoover High, but Mike Curran says a lot of elementary school kids frequented the place, as he did in the early Forties when he went to Mission Beach Elementary. Club legend maintains that Curran and Ron LaPolice and a few other original members invented the game of over-the-line there in the late Forties, but none of the principals came quickly. There was a kind of initiation process in which members were "buried at sand" side by side and ordered to spit at each other. (Pel-) Mel Kirshner, an original member, recalls the club marching him throw bottles at the feet of sailors who were dancing on the seawall, which stirred up a gala slugfest. Dues were established that still stand today: ten dollars every six months. Only males over twenty-one



OMBAC 1978

boundaries of the playing field, which have become official now. In fact, practically everything having to do with the game has become official. The club has copyrighted the name "over-the-line" and also "over-the-line world championship," there is an official over-the-line softball, and the club even sends over-the-line players for its big tournament on Fiesta Island every year. Essentially, over-the-line is a baseball game without bases and with only three players on a team. The batter tries to hit the ball, which is tossed by his own teammates, over a line fifty-five feet away and into the field of opposing players. If they catch the ball, it's an out; if they don't, and it doesn't travel over the head of the deepest player (a home run), it's a single. Three singles score a run, and so on. The game has gotten so popular that there are about thirty tournaments played every year in San Diego, and it has spread to Canada and other parts of the United States. But OMBAC controls over-the-line, makes and changes the rules, and only OMBAC has the authority and the manpower to put on the world championships.

The foot of Redondo Court was a focal point for a couple of reasons. It originally was the end of a line when streetcars ran through Mission Beach, creating a natural stopping point for everybody. When the streetcars were eliminated in 1939 it turned into the end of the line for a bus route. Also, there was a bath house there until 1948, and a permanent lifeguard tower; it was a natural place to hang out and play over-the-line, a card game called fan-tan, and beach volleyball, which was really more popular than over-the-line. In the early 1950s, the group that was Mike Curran, early twenties, was just returning from the Korean War and starting college. They flocked down to their old haunt at Old Mission and got involved with everything again, especially beach volleyball, when they weren't working or in school. They wanted to get on the volleyball tournament schedule, and found that they needed organization and sponsorship, so they decided to form the first, loose version of the Old Mission Beach Athletic Club, with twenty-four members.

For a couple of years the club stayed informally organized, but in 1954 the members decided to make it a real club, so they applied for a state charter. The trap- ping came quickly. There was a kind of initiation process in which members were "buried at sand" side by side and ordered to spit at each other. (Pel-) Mel Kirshner, an original member, recalls the club marching him throw bottles at the feet of sailors who were dancing on the seawall, which stirred up a gala slugfest. Dues were established that still stand today: ten dollars every six months. Only males over twenty-one

could join, still the only membership requirement. The "coming out" party the club holds every year in June (coming out of winter) was made into an official club event. A clubhouse was rented at 939 Veneta Court, right on the boardwalk. It had two refrigerators filled with Savoy Beer, and members were on the honor system to put a quarter in a cup for every beer they drank. Kirshner says it was also a place to take their "strange ladies." And that year, 1954, was the year the over-the-line tournament was initiated.

There were sixteen teams and maybe one hundred spectators at that first tournament, which today seems not even vaguely related to the gargantuan romp that draws 25,000 people and upwards of 700 teams each of its four days. Kirshner, 49, remarks, "You had to be a beach person to know what was going on." This held true for years, even after 1958, when an apartment house was built on the empty lot above the beach at Redondo Court, and in Mike Curran's words, "broke up the gang." No tournament was held that year.

Starting in 1959 the tournament was played farther down at South Mission Beach, at the end of San Gabriel Court, which runs out to the Beachcomber Bar on Mission Boulevard, now OMBAC's unofficial clubhouse. Many of the members of the club drifted down into residences in that area. Five or six over-the-line courts sufficed every year, and the tournament could be run by four or five people, with Mike Curran usually in charge, as he is today. The tournament was on the July fourth weekend, and it was about the only sign of OMBAC's existence. The original clubhouse had been passed up, and today some of the older members still regret not trying to buy it somehow, even though nobody had any money.

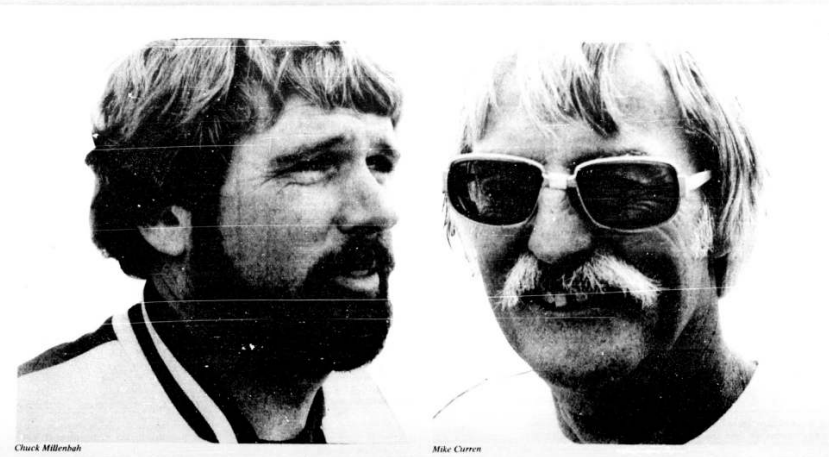
Up until about 1966 the club was nebulous again. But every year the size of the over-the-line tournament increased, and so did the complaints from beach residents about the crowds. The police, already suspicious of any kind of beach event, made it plain that they didn't like the tournament and the concomitant drinking, traffic jams, and sanitation problems.

After a big fight broke out at the tournament in 1966, the cops vowed never to let the complaints from beach residents countenance another tournament. Club legend has it that member Bill Mahon was the one who went to the city on behalf of the tournament and pitched things up. But a credit also has to be given to the first attorney to join the group, Don Peterson.

Peterson was a prosecutor in the city attorney's office at the time, and one morning in 1966, when he was crawling out of an apartment house window in Mission Beach, he met the president of OMBAC, Dennis Dieb, who was crawling out of the window next door. Their girlfriends' landladies allowed no overnight visitors. Peterson lived in Ocean Beach, and as one thing led to another, he found himself a member of the club. Over the next few years, about fifteen other attorneys joined the club, most of them friends or friends of friends of Peterson's. Though Peterson likes to veil the attorneys' role in cementing the now intimate relationship between the club and the city, it's safe to say the over-the-line tournament wouldn't exist if it were not for his and other lawyers' dealings with the city as members of OMBAC.

"Mike (Curran) and I have always refused to say there's a guiding hand for political and public relations between the club and the city," demands Peterson. But there are plenty of clues that point to the lawyers as the guiding hands. Peterson and his pals knew many of the police officers on the force, and about the same time the attorneys were joining OMBAC so were the cops. The lawyers also had knowledge about the way the city worked, who to talk to about permits for events, and what problems they needed to "pre-answer." Peterson had seen countless groups apply for and not get permits for big gatherings because they had no idea what the attendant problems were. The lawyers had exactly what OMBAC needed in 1966 — a working knowledge of the city bureaucracy. The tournament was rescheduled to the weekend after the fourth of July weekend, at the police department's request, and all the city's requirements were strictly met and self-enforced by the club. In 1968 the tournament was moved from South Mission Beach to Mariner's Point, where it stayed until 1974, when it was transferred over to Fiesta Island.

Today the relationship between the club and the city is distinctly give and take. In the thinking of many membership is "delicate." But it's obvious the city and the club need each other to some extent. The experience the club has gained in organizing all the events, including the coming-out party, the rugby tournaments, and OMBIKE, a beach bike rally, has become invaluable to the city. The money goes there two years ago, when it was decided that the city would sponsor a half marathon during the Fiesta City Week celebrations, somebody asked Mayor Wilson, "But who can



Chuck Millenbach

Mike Curran

The Old Mission Beach Athletic Club has one great fear — the fear of becoming respectable. Its values are the values of the beach: a kind of laissez-faire attitude toward fun and consciousness alteration, and a general disdain for anyone who lives east of Interstate 5. But over the years things have gotten more complicated. In short, the club has tried to remain the same, but the world has changed.

run it?" "That's easy," replied the mayor, a friend of Don Peterson's. "OMBAC." The relationship has become so cozy that sometimes things are allowed to run not exactly by the book. For instance, the scoreboard for the big over-the-line tournament remains on Fiesta Island, illegally (it is a semipermanent structure), but the head of the city fathers stay turned away. For another instance, electricity is said to not be available for events in certain parts of the beach area. But, as Don Peterson slyly points out, "Each and every light pole can be tapped into. OMBAC has over a dozen electricians." (Indeed, almost every trade and profession is represented in the club.) And though the city claims water cannot be piped onto Fiesta Island for the big tournament, the OMBAC guys know where the nearest water line is, and several members are plumbers, so next year's tournament will probably somehow have running water. It isn't that end-runs are made around restrictions (in fact, every year the city gives OMBAC more stipulations for their events), it's just that sometimes things get done quicker and easier if the club takes the job into its own hands — like the episode with Pacific Telephone this past July. The club wanted to have pay phones out on the island, but the company said it would cost them \$300 to have a telephone pole moved from a spot close to the scoreboard to a more useful location. OMBAC asked if they could move the pole, and the phone company said it would look the other way. The club moved it and got pay phones on the island for free.

"You reach your goal through different roads," explains Pete Daly. "There's a lot of different means to an end, and our means is the quickest, cheapest, and least harmful." The city's trust in OMBAC has grown steadily since the mid-Sixties, and members have plenty of stories they like to tell illustrating the city's high esteem for them. One concerns ex-Charger linebacker Emil Karas, who died in November, 1974, while holding the job of promotions director for the team. Friends of Karas' wanted to hold a benefit for him out on Hospitality Point, but their permit appli-

cation was turned down by the city. A few days later OMBAC came to the city asking for the same spot to hold a party, and bingo, it was theirs. One of Karas' friends called Peterson to ask him how OMBAC managed to get the okay. Peterson told him it was because OMBAC has a "track record." "We have an established acceptance, not necessarily a like or dislike, in the beach area from the police, the city, and the citizens," said Peterson.

Hell, OMBAC members are the police and the citizens in the beach area. There are about twenty cops in the club now, many of whom live in South Mission Beach. Jack Pearson, head of the Police Officers Association, is a member. Several members work for other departments of the city. One of the owners of the Beachcomber Bar, next door to the Penant, is a member of OMBAC, so the club's annotation of the bar as its unofficial clubhouse cannot be anything but accepted by the citizens and the police.

On this Monday night, while the board of directors meeting continues at the Penant, Phil Forrester, an OMBAC member, stands outside the Beachcomber checking IDs. A police patrol car pulls up to the stop sign in front of the bar and Forrester yells, "He buzzard breath!" to the cop driving it. The car whips a U-turn around the stop sign and screeches up beside the bar. The officer jumps out and retorts, "You squid-tipped, buzzard-faced, bubble-botted sonofabitch, how the hell are you?" The cop, a member of OMBAC, goes with Forrester while the pandemonium in the board meeting next door settles down.

"I don't know about anybody else," says thirty-eight-year-old club president Chuck Millenbach, who in real life is the aquatics director, a coach, and physical education teacher at UCSD, "but I had a door duty Tuesday [after the bus trip]." "I didn't even go to work," intones Pete Daly, 33, a builder.

The rest of the board members guzzle and belch as the meeting gets down to serious business. First on the agenda is a discussion of the rugby teams OMBAC sponsors, and a new coach for the men's team, a celebrated rugby expert who is moving here from New Zealand. The men's rugby team, to which OMBAC appropriates \$1000 a year, is considered one of the top five in the nation. Millenbach

says the new coach needs a job and that one member who works for Foodmaker Corporation is going to try and get him a position with that company, which runs Jack-in-the-Box. Then he announces a bit of bad news. The women's rugby team, OMBUSH, has just dropped OMBAC for another sponsor and more money. OMBAC was supplying the women's team with \$500 a year, but that had to be cut back recently due to budget tightening; the new sponsor will fund them to the tune of \$3000.

Though few will admit to the real reason, the loss of OMBUSH bothers several members of OMBAC. The women's team helped serve a problem that has developed in just the last few years. Before this decade, few people noticed that OMBAC was strictly a men's club, and even now members will act astonished when that fact is pointed out to them, as if it's so fundamental it's forgettable. Not too long ago, few people would design to suggest there was anything remotely wrong about Millenbach stating at the board meeting, "Two ski trips proposed this year, one with cunt, one stag." OMBAC wholeheartedly embraces a locker-room attitude toward women and sex, and OMBUSH served the convenient purpose of allowing the club to believe it was doing something in the name of womanhood, and to comfortably put feminist rankings to rest.

The subject of women is touchy for most OMBAC members. One long-time member, John (JD) Dahlen, who owns Bully's East and is a partner in the Old Town Mexican Cafe, wouldn't even discuss the topic. "I won't comment on women," he said. "I run a business here that's predicated on both a woman and men coming in. I'd hate to get disturbed by something you wrote about the club and women. I'd really hate to get disturbed about something like that." Big, burly rugby man JD is not the kind of person one wants to disturb, but his edginess is a tip-off to the ambivalence of the club toward women. It's not that the club has anything against women so much as it doesn't have anything to do with women. Putting women down is a part of getting together with the boys. The men go to club meetings and outings to get away from their wives and girlfriends, and to assume the locker-room mentality and lingo as a kind

of release. Melissa Haicher, the only woman on OMBAC's mailing list and the club's barmaid for the last five years at its Monday night general meetings at the Bahia Hotel, says the club members have never been discourteous to her, and they always tip better than other groups. She says you can't take their attitude toward women at face value; she has an understanding of this male urge to escape into another sphere where women just aren't needed. "The language isn't real cruel," she says. "It would shock some people, but when you grow up around the beach, . . . it's a real male feeling kind of thing."

It's an escape to a place where it is it, an ass is an ass; it's a place where a woman we'll call Rhonda can vow to de-bauch every member of the club — and nearly so. (At the last over-the-line tournament she took on sixty-two OMBAC members in one weekend, by the club's count, and she serviced many more over the next couple of weeks.) "The beach is a male-oriented place," explains a patron of the Beachcomber who is not a member of the club. "Women aren't well thought of. She might be their dearie beloved, but they'll call her a cunt out in the open because that's what's expected."

Women were purposely excluded from membership from the beginning. "That's just the way it developed and that's the way it'll stay, too," declares Mike Curran, who increasingly finds himself in the position of vociferously having to protect the club's traditional structure. In fact, no women have ever tried to join the club. "It just wouldn't work as well," he says, you know that. That's a dumb question. It's hard enough to get along with one, let alone a bunch of them."

"Women either understand us or don't understand us," offers Pete Daly. "If they don't, they think we're MCPs [male chauvinist pigs]. If they do, they know we're just having a good time and we're gonna include 'em anyway." The club's real motto is "We never have any fun," and it's no exaggeration to say that having a good time is OMBAC's major purpose and pastime. Back the board meeting, business has been handled swiftly and democratically, if only because the time spent shaming out plans for the annual Christmas party, the ski trips, (continued on page 10)

OMBAC

(Continued from page 9)

and the club excursions to Aztec football games is time spent not shopping it up. A break is called so a board member can go out and buy another round of drinks, and in the interim Pete Daly is called into telling the story about Ray Kennedy, the *Sports Illustrated* reporter who hung out with OMBAC last year while writing the story on San Diego as "Sports Town, U.S.A."

"Yeah," laughs Daly, "not even having to warm up to it... this reporter Kennedy was offhanded one night and we were talking about how they contribute once back East."

"The room erupts into giddy belly laughs. "And he told about those one-wing chickens they got back there." He wants in order to be heard over the chatter and laughter. Standing up to demonstrate by pulling his arms back hard against his thrusting pelvis. Daly roars, "You ram a chicken to death and whack off one wing and tzzzzzz!" He twirls a finger in small circles to illustrate the way the chicken spins, and the pantomime brings after chaos to the room again.

"Never laughed so hard in my life!" he shouts above the convulsing mirth.

Herded in simultaneously with the new round of drinks is a prospective member of

the club. George something-or-other, and he's greeted with good natured back slapping and kidding to put him at ease. "Tell us about yourself," George," says Miltenbah.

"Well, I'm a transplanted Texan," George begins. "I moved to Chulaquana. I'm your basic fisherman, out six months of the year. I've recently moved to Brighton Court. I'm divorced, one child, he's twenty three."

"How do you think you can help OMBAC?" asks Miltenbah.

"I don't really know if I can, being out six months of the year. But while I'm in, yeah, I can help at all the functions."

"Why do you want to join?" inquires Daly.

"I've been thinking about that. I've been drinking for free for about two years now."

"Where do you drink?" someone cracks, prompting cackles.

"I mean drinking on the club. I've been helping out at a lot of functions." (All OMBAC members who work at functions have their booze supplied by the club.)

"You fish south of here, don't you George?" prods Jim Gandolph.

"Yeah."

"Drink a lotta rum?"

"Been known to."

"Maybe you can make a rum run for us down there."

"We're around December twenty-first," asks Bob Grenco. George nods.

"Be in charge of cleanup for the Christmas

party."

"Sure, I'm willing."

Grenco, the club secretary, explains that the dues are ten dollars every six months and there's a ten-dollar initiation fee. "So it'll be twenty bucks tonight if you get elected. But if you're at the bar after this meeting with, let's see..."

"He looks around the room, tabulating drinks. "Two Coors, a Lite, two rum and Cokes, and two Buds, you'll be at..."

George cracks up with everybody else. "But don't think you can drink your way into this fucking club!" someone calls out, putting more strain on the group's collective gut.

Actually, George is one of the last new members to go through the old method of getting into the club. For several years now there's been a running controversy over the growing number of official members and the dearth of active participants. In the last few years, after the over-the-line tournament netted national coverage in *Sports Illustrated* in 1975, there's been a huge influx of men. From 110 members in 1977, the rolls have ballooned up to 190 today. But still only a handful of members, less than half, show up for all the meetings and end up doing most of the work.

"All of a sudden, OMBAC's legitimate; we're not a bunch of drunks anymore, and all the carrybaggers start jumping in," snaps Bill Winslip, an attorney and active OMBAC member. "Our events have taken on national prestige, but people forget the only reason we got where we are is because people have worked very hard

for free. I'm out there at the over-the-line tournament from 5:00 a.m. to 9:00 p.m. every day that tournament is on, and I turn around and see these young kids drinking with their OMBAC jackets on, figuring it's a gimme, but it ain't no gimme. No one knows who you are, and no one cares. It's \$13.50 a.m. and now you gotta go out there and dig, dig, dig."

OMBAC has refused membership to just one man, back in 1968. His name was Art Schultz and he was turned down because he rode a motorcycle and wore the get-up of a hippie. Jacks like hippies. But he was the only one ever turned away. As Royal (Weasel) Clarke says, pointing at the entrance to the Beachcomber, "We'll take any asshole who walks through that door."

But now OMBAC is giving itself the power to be more choosy about whom they take into the fold, and at the same time they are adding to the by-laws a clause that will allow the membership actually to eject someone from the club. In the future, prospective members will have to go in front of the board before they work the required two functions, so board members can get a hard look at them in action. Up until now all you had to do was work one function, attend three meetings, and go to the board for their automatic sanction. Today, you just might not be the kind of asshole they're looking for.

(continued on page 21)

Restaurants

Soy About That

ELEANOR WIDMER

The Restaurant: China Camp
The Location: 2137 Pacific Highway (232-1367)

Type of Food: American with Chinese influence

Price Range: Dinners \$8.25 to \$13.95

Hours: Open daily. Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinners, 5:30 p.m. to 10:30 p.m., Monday through Thursday, and to 11:00 p.m. Friday and Saturday. Sunday, 4:30 p.m. to 10:30 p.m.

Oriental cooking in the United States, especially in the West, firmly established itself in the mid-1860s, when thousands of Chinese immigrants were recruited (sometimes coerced) for work on the transcontinental railroad, which headed east from Sacramento. Besides working as laborers, Chinese were used as cooks for the building crews. They also drifted to many of California's mining camps during this time, where they also served as cooks. These men and women fused simple American fare with Oriental methods, such as the diagonal slicing of vegetables, the use, whenever possible, of the wok as the cooking utensil; and, of course, the liberal addition of soy sauce as flavoring.

The Americanized version of Chinese cooking became so pervasive that even small towns had their Chinese cafes, which offered a bland amalgam of sliced vegetables with bits of meat, albeit on an island of rice. Dried commercial noodles were the standard accompaniments. It wasn't until the renaissance of Oriental cuisine, approximately two decades ago, that Americans came to accept and seek out Mandarin, Peking, Szechwan, and even Hunan styles of cookery.

Now, a new restaurant has arrived in San Diego which attempts to reverse the trend toward authenticity. Called China Camp, it's part of a complex of two restaurants under one roof. The restaurant, Frank Fat, has for some time operated a successful China Camp restaurant in Sacramento. What he has done in San Diego is to take the physical plant of Miyako's, the old Japanese restaurant, and convert it into two restaurants. China Camp serves American food with Chinese influence. The other, a gourmet room featuring continental specialties, is named Fat City. This is somewhat confusing, so you have to bear in mind which type of food you'd like to sample and be sure you use the correct entrance.

The other night I went to China Camp at the suggestion of friends whose opinions I value. Though the restaurant was open barely a week, it was already crowded. I marveled at how quickly people heard about it and were willing to try it. The decor simulates the artifacts of an old camp — you cross over a wooden bridge, old barrels are placed strategically, and ancient equipment stands in corners for additional atmosphere. The booths are made of the narrow aisles of this "camp" to take your order.

The specialties of China Camp such as names as "drunk steak," and "chicken nuggets." Children's plates are listed. "For the Little Miner." If you think you have to survive only the cuteness of the place, think again.

My friends and I were intrigued by items cooked in the Chinese oven, and when we asked the waitress which they were, she suggested brandy chicken. However, brandy chicken is described in the menu as pan fried. "Well," she replied, "so it's pan fried. I know for sure that the ribs are made in the oven." The point of this little anecdote is not to attack the waitress, but to illustrate that almost none of the young people who work at China Camp have been instructed about the menu. One of the consistent failings of many San Diego restaurants is their reliance on the surfer/roller-skating crowd, all of whom look as ravishing as the young woman in the television commercial who delivers pizza

while maneuvering on her skateboard. But skateboard waiting is inadequate when you want information. From the person who seated us to the person who waited on us, no one knew what the menu was about. Each said, "Ask the waitress or ask the manager." The most we could learn was that it was American food that tasted Chinese.

Indeed it was. For appetizers we ordered lo mein, a soft noodle and pork dish (\$3.50). It tasted of sesame oil and soy sauce. It was bearable, but not great, mostly because of too much soy sauce. The diners came with soup and salad. One of my friends had the egg flower soup, known elsewhere as egg drop soup. It was thick with starch and with soy. Our salads were essentially two-bean salad (garbanzo and kidney beans) with lettuce. Alas, they were sprinkled heavily with imitation bacon bits. I sent mine back as I find those bits offensive. Later I learned that they were derived from soy beans. I tried to forget the salad as quickly as possible.

Then came our entrees. We shared everything and asked for three extra plates.

We had the western back ribs (\$8.95), the chicken nuggets (\$8.25), and a dish called "the wok," which consisted of stir-fried vegetables over rice (\$6.25). The ribs were the best, or at least they arrived without a puddle of sauce. But they were in no way distinctive and they were the small back ribs, not the large ones. Whether a few mouthfuls of these bones were worth almost nine dollars is debatable, but they were edible.

The chicken nuggets sloshed around in their all-purpose sauce, and the cantaloupe served with it was also drenched in soy sauce. We had to wipe it off with our napkins to eat it. The black mushrooms were very nice and the chicken was adequate, but the pervasiveness of the soy made everything taste the same. This included the vegetables in the wok. —I can taste the soy even as I write this.

The best part of the meal was the banana cream pie, full of fresh bananas (and no soy). But the major objection to China Camp is that it resurrects a form of cookery that was bastardized to start with and was invented for the sake of expediency. There is no gastronomic reason for returning to it. Any half-way decent Chinese restaurant will produce a vegetable dish for half the price of "the wok," and it will be more authentic. The same is true for the chicken dish, duplicated at any Chinese restaurant for approximately \$5.50 instead of \$8.25, and without such a mess as slopped-over cantaloupe. The ribs were good, but also available at many restaurants. What people are paying for is the decor, the new concept, the fun of being able to say they were at China Camp. But the food is neither good Chinese nor good American.

China Camp will no doubt make tons of money. The dining public is fickle; it goes with new fashion. My friends and I took the grand tour of the premises, and grand they were: two separate bars, elaborate stained-glass ceiling, art deco glass and wooden credenzas (to hold the glasses) that must have cost a fortune. The central bar is a room large enough to house even a third restaurant. But *China Camp*, the gourmet side, has its own bar and its own decor — Wicker Garden. Scarcely one table was vacant. Fat City has caught on.

As we left, we lingered outside until three young men came out. I approached them to ask how they liked their meal. We struck up a lively conversation in which they all agreed that they would not return to China Camp, for the reasons I've indicated. For the same amount of money, approximately nine dollars without tip, they could have either a very good American or a superior Chinese meal, rather than the mélange they had been served.

It's quite possible that the lure of the building itself and its novelty will continue to attract diners, and that some will like the food. But my advice is this: don't bother. Instead, buy yourself a bottle of soy sauce, cook whatever you ordinarily do, shake the bottle vigorously over the finished meal, and tell your family that it's a special take-out order from China Camp. □



Illustration by Elizabeth Milliken

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THE DINETTES

...the most by any other. The thing is, I don't know much about music, and the stories I've picked up in the past few years are mostly from the same source: *Exile Diaries*. This week's cover story. So it was pretty hard to find myself pulling out of the one parking lot a week ago yesterday in an Aerie bus filled with local parties. Some of the details have faded now, as dreams do, but I remember this: we were heading for "normal ground," my soda Mommy drove on the Dinettes. San Diego's all women, new wave band, who had accepted a backstage pass from their counterparts, the Orchids in Los Angeles, to a colossal party of the female punk rock bands.

The last tourists of the day are dribbling out of the zoo, steering a wide path around this vision—a tall, commanding black woman with vibrant eyes and bright red lips, dressed in an olive green Boy Scout uniform and a matching black cap. Black lace lingerie peeps out from under Michelle Murphy's blouse, a black ribbon circles her neck, and finger nails glow blood red. She's twenty-six years old and works as an electromagnetism technician for the S.H.E. Corporation in Sorrento Valley, but her devotion to the Dinettes comes first. When the band played the Deal Club and Mabuhay Gardens in San Francisco at the beginning of October, Michelle told her boss there was no option: she had to take the time off. The thing is, they work hard and they're really serious. They practice every single day. That's why no mom likes 'em. "Gasp! There is a late-middle-aged black woman, Michelle's mother, parked by the curb, chatting with the regulars." She sees that they're really going somewhere. They know what they're doing. They're really serious. You know, they're committed. Other Dinettes fans are drifting in, most wearing tight-fitting shark pants and white shirts. Tanya, in her leather jacket and Harley T-shirt, is towing

...the most by any other. The thing is, I don't know much about music, and the stories I've picked up in the past few years are mostly from the same source: *Exile Diaries*. This week's cover story. So it was pretty hard to find myself pulling out of the one parking lot a week ago yesterday in an Aerie bus filled with local parties. Some of the details have faded now, as dreams do, but I remember this: we were heading for "normal ground," my soda Mommy drove on the Dinettes. San Diego's all women, new wave band, who had accepted a backstage pass from their counterparts, the Orchids in Los Angeles, to a colossal party of the female punk rock bands.

...yes, that has to be Dorot, the vocalist. The pink and blond bangs are a giveaway. Gene King, the Dinettes' short, smooth talking manager has called up to Dorot and presented her with a white cardboard box. It contains a purple orchid corsage. The band's vocalist, dressed in black slacks and T-shirt at the moment, clasp it to her bosom and murmurs that no one's ever given her flowers before. She promises she will wear it tonight, and during the Dinettes' last set, she will conspicuously remove it from her wrist, to destroy it, ritual by ritual, as sadistically as possible.

"How appropriate" a male voice is following. "We're leaving the zoo with a busload of animals." Among them are three Aztec bus drivers, all Dinettes fans, who, got the group a ten percent discount on the bright yellow vehicle. At the wheel is Damien, just two months out of Chicago, resplendent in tight jeans and a sleeveless black T-shirt. I'm having a long conversation with him about Lane Tech and immaculate and Irving Park Road. Damien has never driven to L.A. before and he declares he won't go now until someone aboard gives him a low-rate cigarette. Someone offers him a joint, but he holds

Battle Fatigue



Photograph by David Corry

out for the tobacco. "I don't care what you do on board, and I'll be glad to stop any time someone wants," he announces. "But just don't throw the bottles out the windows along the way 'cause the cops will get pissed."

I'm on the bus, barreling forward in a vibrating purgatory. Cool fresh air occasionally walls down from the windows above, while mechanical heat wells up from somewhere. In the blackness to the left, streams the night freeway, while in the gloom on my right sits a thin girl named Robin who's saying, "I'm really good friends with Fleetwood

Mac. They're really nice. You should meet 'em when they're in town next month." Irene Liberatore, the Dinettes' All-American Girl drummer, and her boyfriend Dane have the seat behind us. Dane is telling me, "You should know that the Dinettes' favorite band is Pere Ubu." But what I really want to know is why we're pulling off the freeway again; whether we'll ever reach Costa Mesa, whether we are condemned to spend eternity urinating at every turnoff between San Diego and Los Angeles (I have no memory of home). The odyssey has taken on a nightmare quality. It seems like Robin who's stop—first at the Cottage Liquor Store, five minutes

from the zoo on Park Boulevard, where— presto — we're a gang, sending the night clerk's jaw plummeting, pawing through the Ripple and the Southern Comfort and the individual cans of Coors, and finally strutting leisurely, provisioned, back to the bus. Then again in Del Mar, to discharge the first load of alcoholic by-product in the bushes and the McDonald's bathrooms. Now here we are again, wandering like gypsies through nocturnal San Clemente, yielding to the demands of the weak bladder contingent, causing the dimly lit businesses like thieves eager to make another hit. A Yum-Yum Doughnuts

become like a vision. No bathhouse. "Find a dark street." "Find a dark street." "Don't kill any plants." "We'll do it out the windows," someone yells, but we've hurried to halt in the glare of "The Outrigger." "Cold Beer." I am in a parade of strangely made-up women, we're into the tacky room like Amazons. About eighteen off-duty Marines gape up at us, pool cues and uplifted beers frozen in space, too stunned even to speak. When I join the line at the

mouth, for too long to remember. Now we're driving through endless purple side streets that look like the industrial sections of L.A. after dark. We're no people. We're insects. Certainly not a trace of yellow pinks. We turn corner and the bus emits a faint cheer, like a half-healed baby. We're driven ninety miles. We've arrived at the Cucukos. Nest. Where are the Orchids? Let us at 'em!

Some joker keeps saying that the Orchids have

A packed figure has rocketed across the brown carpeted floor and smashed into me. It's almost midnight, the Dinettes' final set, and this is what we came for. Forget Kim Fowley and his Orchids. Forget that when the Dinettes played earlier tonight, they came across like lake water in a dark room, and the Dinettes gave them "Nympho Maniac." Then it's over, all the energy goes out of the evening like air, looking out of a tired party balloon.

dancing, this might be some fun. I am a dancer, across the room to dance with you. Ross stands with a visible throat ache. Michelle, when the Dinettes finally stop playing, the San Diego girls are screaming. Forget the stillborn ball! Forget the long rule home! They want to be a one more song, and the Dinettes give them "Nympho Maniac." Then it's over, all the energy goes out of the evening like air, looking out of a tired party balloon.

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Michelle Murphy

rickety bathroom door, one Dinettes fan is emerging, zipping up her pants and commenting, "That's the first time I ever peed in a sink." Outside, Gene King, the manager, is talking to one of the bar denizens. "What's with all these women?" the man is demanding incredulously. "What are you? A halfway house on a field trip?" "Shit no. We're on our way to this battle of the bands."

Cancelled. There will be no battle of the bands. Six angry Dinettes are stuffed into one smelly closet. "This place smells like piss," says Dorot, the vocalist. "Are we gonna play?" demands Joyce, the rhythm guitarist. "There's no fuckin' people out there." "Our people are there," Cindy, the bass player, interjects. "Okay, let's play." "This is a typical Kim Fowley [the Orchids' manager] move," snarls Lisa, the lead guitarist. "Well, let's get him, officers keyboardist Sue Ferguson. Dorot says, 'I want to go (o.i.a.) and kick his fucking ass.'"

Hours and hours later the bus lumbers south again. Marijuana smoke is so thick that it scalds the throats of even the sleepers. The metal floor is sticky with coagulating alcohol and cookie crumbs, and I have a vision of getting up to leave and finding myself stuck like a fly, unable to move, imprisoned here forever. But something is happening; change is rising through the metal cocoon. The fans came all this way for a verdict. Somehow the night has labored and delivered one I hear it first from the lips of Ross, sixteen years old, a student at Garfield High, part-time performer with the Offenderz, and now so

have been afraid, the manager declares. In fact, he plans to send out flyers so thick that it scalds the throats of even the sleepers. The metal floor is sticky with coagulating alcohol and cookie crumbs, and I have a vision of getting up to leave and finding myself stuck like a fly, unable to move, imprisoned here forever. But something is happening; change is rising through the metal cocoon. The fans came all this way for a verdict. Somehow the night has labored and delivered one I hear it first from the lips of Ross, sixteen years old, a student at Garfield High, part-time performer with the Offenderz, and now so

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Matthew Redding, Terrence Doyle, Doug Hinkson

CHRISTOPHER SCHNEIDER

Time wounds all heels, as a character in one of Charles Latham's plays remarks. And the heels of Arthur Miller's *The Crucible*, which will be playing at the Lamb's Players' Theatre through November 17, have been particularly bloodied in the battlefield of the war against senseless persecution. To put it more simply: the play has not aged well. It creeps, and on occasion it's embarrassingly simplistic.

The Crucible is about the senseless and vengeful persecution of innocents, in particular a large portion of the population of Salem, Massachusetts in 1692. The charge leveled at them is that of witchcraft. A group of girls has been discovered dancing naked in the woods outside of town. To the Puritan community of Salem, behavior as scandalous as this can mean only one thing: that the girls have been consorting with the Devil.

In order not to be punished as a witch, Abigail Williams (played in the current production by Sue Chicone), who is the leader of the group of girls, confesses that she has indeed sworn herself to the Devil. But, she tells the community, she has renounced Satan and is willing, as a sign of her repentance, to name all those whom she has seen at Satan's side. The other girls follow her example, discovering that the greater the number of individuals they accuse, the better the town thinks of them. Soon the people of Salem are seized by a fear of witches in their midst. No one is free from suspicion; the people, in their readiness to condemn others, are willing to hang even the most respected members of their community on the most spurious evidence.

Miller speaks out in *The Crucible* against this hysterical and irrational kind of persecution, which, frankly, is a bit like speaking out against child beating: who's for it? The phrasing of the questions he poses leaves us with little doubt what conclusions he'll reach. The director of the Lamb's Players' production, Robert Smyth, tells us in the program notes that "the issues presented us [in *The Crucible*] are complex . . . individual freedom

community responsibility, personal guilt and forgiveness, pragmatic compromise and unpopular righteousness, and the complexity of these issues disappears once the play is set in motion. Miller has set up the particulars of *The Crucible*, from the outset, in a way that precludes argument. It's a black-and-white palette that Miller employs in *The Crucible*, and with very little gray. Good is good and evil is evil and seldom are you in doubt about it. As times the play is dangerously like *East Lynne*. In what other sort of play would you hear an old woman who has been condemned to death, whom all the other characters have spoken of as the incarnation of goodness, saying, "Let you fear nothing! Another judgment waits us all!" — and the glowering judge who has condemned her exclaiming in reply, "Who weeps for these, weeps for corruption!"

The principal justification for such a simplistic type of writing is, in this case, the era during which the play appeared. *The Crucible* opened January 22, 1953. These were the times of Alger Hiss and Owen Lattimore, Julius and Ethel Rosenberg, Senator McCarthy and the black-listing of actors and writers in the television, radio, and film industries. Many were disturbed by the widespread anti-Communist hysteria, but they found little reflection of their fears in the popular arts. The insanity of what was happening was like a great secret which everyone knew but few would admit.

The Crucible spoke about the prevalent hysteria, and, by doing so, it drew together the members of its audience in sympathy for the hysteria's victims. One of the requirements, though, for writing a drama designed to unite a diverse group of people is that you omit all ambiguities, as well as anything that could possibly be considered divisive. This is pretty much what Miller did, leaving us with a play which is admirable in its sentiments but somewhat threadbare when viewed as an ideological drama.

In an article for *Commentary* shortly after the play's premiere, Robert Warshaw wrote perceptively about Miller and his audience's need for this kind of drama:

[Miller] is the playwright of an audience that believes the frightening complexities of history and experience are to be met with a few ideas, and just does not even possess these ideas any longer but can only point significantly at the place where they were last seen and where it is hoped they might still be found to exist. What this audience demands of its artists above all is an intelligent tartness of mind and vision and a generalized tone of affirmation, offering not any particular insights or any particular truths, but simply the assurance that insight and truth is qualities, the things in themselves, reside somehow in the various symbols by which the artist and the audience have learned to recognize each other.

Miller keeps sending out signals. We know that the truths and insights are there, whether they actually are or not.

At times *The Crucible* seems more a drama of desire than of faith. It is the pubescence of Abigail and her friends, rather than an intense religious feeling, that works them into a visionary frenzy. And it is desire for John Proctor (played by Darrel Wilson), the play's hero, that compels Abigail to accuse his wife Elizabeth (played by Pat Bradley) of witchcraft. Proctor once had an affair with Abigail, only to reject her and return to Elizabeth; now Abigail wants Elizabeth condemned, so that she will have the suddenly single John to herself.

Miller gives us a peculiarly secularized version of Puritan Salem, a place where the salvation of the soul was a matter of daily concern for its inhabitants. In the final scene, Proctor cries out to Judge Danforth (played by Terrence Doyle), who is trying to gain from him a confession of witchcraft: "I have given you my soul; leave me my name!" Aren't Proctor's priorities here a bit Twentieth Century in cast? And surely it's wrong when Elizabeth says to him, "There be no higher judge under Heaven than Proctor is!" — as if Proctor's sense of self-worth were all he had to worry about.

Instead of anxieties about blasphemy and the salvation of their souls, Miller gives his characters sexual tension and guilt, which are somewhat easier for modern audiences to sympathize with. The personal drama of a man (Proctor) and a woman (Elizabeth) is a bit Twentieth Century in cast? And surely it's wrong when Elizabeth says to him, "There be no higher judge under Heaven than Proctor is!" — as if Proctor's sense of self-worth were all he had to worry about.

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Sue Chicone wasn't nearly sexy enough as Abigail. Her line readings were beautiful, ably conveying Abigail's fury and hysteria; but she should have been more seductive and unscrupulous. I remember seeing Tuesday Weld play Abigail on television in the Sixties. Having long specialized in roles like this (for instance, in the film *Pretty Poison*), she made Abigail into a memorably amoral animal — behind whose pretty eyes there lurked untold evils.

Elizabeth Proctor is an unfortunate relic, combining any number of clichés about Puritans. Unable to express most of her emotions physically or verbally, she has to remain stiff-necked and virtuous throughout the play — rather like a plaster saint. She's unendingly good and supportive of Proctor, causing him to tell others that her probity is sufficiently great to make her incapable of lying. Eventually she does blame herself for one fault: that she hasn't been warm enough in her love for Proctor. It's an unpleasant, mean-spirited picture of a saintly woman created by a male author.

Pat Bradley appears far too comfortable as Elizabeth. She's too much of a happy housewife, rather than a woman tortured

by jealousy and sorrow over her husband's infidelities. When Elizabeth, rather than being self-abnegating, is trying to convey something of the way she feels, we should get the impression of her almost physical difficulty in saying one word and then the next.

Darrel Wilson, as John Proctor, gives the best performance of the evening. His Proctor is a huge, bellowing, inarticulate man, a character which is also something of a cliché. As Eric Bentley once wrote for the *New Republic*, Proctor has all the accoutrements of virtue. "He belongs to the right social class (yeoman farmer), does the right kind of work (manual), and, somewhat contrary to historical probability, he has the right philosophy (a distinct leaning towards skeptical empiricism)." Wilson makes the character work, however, you always believe in Proctor's emotions, which Wilson makes primal and fierce. It is mainly through his efforts that the Elizabeth Proctor Abigail conflicts are effective.

Mary Smyth is convincing as Mary Warren, a meek girl whom Abigail browbeats into cooperating in her schemes. She bullies Mary into leaving a poppet (a doll) in the Proctor home, which is later taken as evidence of Elizabeth's witchcraft. I heard someone say this reminded him of the infamous pumpkin (two-syllable word with two p's, get it?) that helped convict Alger Hiss. It reminded me of the stolen bracelet that causes so much fuss in Lillian Hellman's *The Children's Hour*. In any case, it's tiresome melodrama only made acceptable through the skills of Ms. Chicone and Ms. Smyth.

Reverend Hale, the first minister brought in to investigate for witchcraft, is played by Doug Hinkson. Hinkson is perfect as a cerebral, somewhat rarefied man who has just emerged from his priestly training and is eager to show off his learning. His early, calmer line readings aren't too well projected and have a tendency to fade away into nothing. But once the Reverend Hale starts to lose his faith in the investigations and becomes hysterical, Hinkson is fine.

Robert Smyth's direction of *The Crucible* is clear and effective, giving the show a brisk pace. Only the patches of narration delivered by Smyth to the audience during the first two acts slow it down. The action freezes while he explains the characters to us. These explanations were written by Miller for the published version of the play; they are frequently amusing and informative, but seldom do they tell us anything that we couldn't have done without. Smyth would do better to eliminate them and let the play be what it is.

As you might have guessed, I have no great love for Arthur Miller's writing. I think that he has a good eye for dramatically gripping situations and a talent for dialogue. But I also think that he has a knack for stripping his stories of any particulars which might be of interest and then passing off what's left over as a drama of universal significance, a process I've always found revolting.

The best thing about *The Crucible* is that it appeared when it did, strongly affecting large numbers of people. It was the right play at the right moment. Its moment has passed, however, and it now stands revealed for what it truly is: decent, serious, well-intentioned, skillfully crafted, and a bloody pain. The Lamb's Players' production is a respectable one and there are lots of talented people involved in it — particularly Darrel Wilson. I know that it's good for me, but I say it's spinach and I say to hell with it.

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You Can't Take It With You



Jonathan Saville

JONATHAN SAVILLE

You Can't Take It With You, the Moss Hart and George S. Kaufman comedy currently in an amiable revival at the California Theatre (an Old Globe production), is a prime example of escapism. Technically, it is a well-built piece of comic machinery that has been efficiently manufacturing laughs for forty-three years. Like most comedies, it is structured about a young man and a young woman in

love, with the chief interest in the way the families of the young lovers interfere with their getting married. In the present case, the problem is the disapproval felt by the young man's father (the father is an uptight, Protestant-ethnic president of a Wall Street corporation) when they are confronted with the zany antics that constitute the young woman's family. In this bizarre household, nobody aside from the young woman herself works (except at silly hobbies like writing bad plays, manufacturing firecrackers, and raising pet snakes); nobody has any sense of social responsibility, and nobody seems at all in contact with the outer world. To make up for it, everyone is good-hearted, generous, tolerant, and totally happy. The play consists of a series of confrontations between the two families and their lifestyles, deftly handled by the playwrights so as to produce a maximum of fun, and at the end there is the inevitable conversion of the hard-working Wall Street executive to the ethos of taking it easy and enjoying oneself.

A good, well-made play always a pleasure to see, but surely the main quality of *You Can't Take It With You* is the characteristic that gives it its special aesthetic tone, is the utter unreality of the life it portrays. The dramatic aim of this play, when it was first produced, was intentionally to ignore or make light of all the disorder, suffering, and horror of the world into which it was born. In 1936 the United States was still in the midst of the Great Depression, with terrible problems of unemployment and pauperdom; in *You Can't Take It With You*, not only are there no

economic hardships, but being unemployed is seen as the noblest of virtues, enhancing spiritual self-development and human freedom. In 1936 black Americans were subject to all kinds of legal discrimination and social indignity; in this Kaufman-Hart play, the black maid and her boyfriend are portrayed as jolly, charmingly amoral darkies who laugh at the way white folks are always making a fuss and who aver, to the audience's amusement, "I'm glad we're colored." In 1936 the Stalinist tyranny in Russia was consolidating itself through the trial and execution of most of Stalin's old cohorts, and through a reign of terror directed against the entire Russian people; all that appears of this in *You Can't Take It With You* is a comical stage-Russian ballet master whose anti-Soviet comments are treated as jokes, and a former Grand Duchess under the Tsars, now working as a waitress in Childe's restaurant and delighting in her skill at making blintzes. The year 1936 also saw Hitler's reoccupation of the Rhineland, fascist Italy's victory in Ethiopia, the outbreak of the civil war in Spain, the formation of the Berlin-Rome Axis and the German-Japanese Pact, and preparations for the Japanese invasion of China; a second and more terrible world war was clearly in the offing.

To all this, *You Can't Take It With You* makes no reference at all. But these events must have been in the minds of the audience that enjoyed themselves so hugely in New York's Booth Theatre at Christmas-time, 1936. The humor of this play's cavalier attitude toward the real world depended on the fact that the audience was aware of the oppressive and threatening reality; the authors were aware of it, and there was a tacit, joking agreement between audience and authors to pretend it didn't exist. The play was frankly escapist, and in that frankness lay its central effect as a theatrical work.

This particular effect, it seems to me, is pretty much lost today, and *You Can't Take It With You* suffers thereby. Today we have an energy crisis, double-digit inflation, Fidel Castro, OPEC, SALT, Jesse Jackson, Jimmy Carter, and other evils, but our generalized discomfort about the state of things simply cannot match the fear and confusion generated by the world of Hitler, Mussolini, Franco, Stalin, headlines, and Jim Crow. With its historical context taken away, this Kaufman-Hart comedy is left with little more than its admirable craftsmanship, the artistic depth and meaning of its intentional escapism have vanished.

One might contend that there remains something else in the play, something of lasting theatrical power: the vision of sincerely good people living happy lives. The presentation of goodness and happiness can be one of art's most potent devices, and there is no doubt that the eccentric Vanderhof-Sycamore family impresses us as lovable and heart-warming. But just as the escapism of *You Can't Take It With You* depends for its effect on a knowledge of what we are escaping from, so goodness and happiness are really only impressive when we take into consideration the pressures reality exerts on us to be bad and miserable. The characters of *You Can't Take It With You* are so far removed from those pressures and that reality that the play cannot give us any real idea of the heroism of goodness and the precious rarity of happiness.

The current production, therefore, is—through no fault of its own—little more than a shallow entertainment. As entertainment it is quite satisfactory, however. Scenic designer Nick Reil, who is especially good at old-fashioned realism (he also did the Old Globe's *Toys in the Attic* and San Diego State's *Misalliance*), has set the tone with his friendly, cluttered, lived-in house, filled to the cheerful brim with levels, angles, mouldings, niches, nooks, knickknacks, pictures, props, plants, musical instruments, and other vivid signs of the variety and richness of the family's life. Director James Tripp has made the most of each comic opportunity, and has managed some of the homey-realistic action with an attention to detail reminiscent of the Moscow Art Theatre's Chekhov: the scene at the dinner table, for example. The cast is generally good, with particularly effective performances by Jeanne Davis (the dairy mother of the heroine), Alyce Smith Cooper (the "colored" maid), Herb Scott (the grandfather, and the play's most eloquent exponent of the philosophy of irresponsibility), Jack Fisher (the histrionic Russian ballet master), Barbara Murray (a drunken actress), and M. Sue Hart (the frustrated upper-class mother of the hero). If you have something you want to escape from, *You Can't Take It With You* still does its job: providing the audience with a diverting and undemanding couple of hours away from the world.

On the face of things, it would appear that the art of music is in its very essence escapist. Whatever it is that happens to us when we listen to music, it seems to be far removed from the ordinary, practical preoccupations of life: holding a job, fixing the roof, bringing up children, coping with inflation, alleviating the pain of tennis elbow. This is true enough, but a great performance of fine music—such as clarinetist Richard Stoltzman's performance of Weber's Second Clarinet Concerto, with the La Jolla Chamber Music Society—gives evidence that the "escapism" of music is of a different order from other escapist activities. *You Can't Take It With You* helps us to evade the realities of the world by conveying us pleasantly to nowhere. Mr. Stoltzman's music-making may have lifted us away from daily life and its problems, but its destination was not a kind of mental and moral anesthesia, as is the case with the Kaufman-Hart play, but rather a deeper and fuller reality that lies beyond time, place, and even language.

Whether the audience at Mandeville Auditorium would have consciously subscribed to this Romantic theory of music is something I can't say. But their reactions, especially the breathless awe after Mr. Stoltzman's rapt performance of the second movement, certainly indicated that much more was going on in their spirits than a mere wiling away of the time. In this movement, a lyric meditation in the style of an Italian operatic aria, Mr. Stoltzman showed a technical command of his instrument that was truly stunning. I am not referring to such moments at rapid scale work, with which he made a fabulous display in the virtuoso passages that ended the final movement. All first-rate clarinetists can do that sort of thing, though Mr. Stoltzman does do it sensationally well. The slow movement, however, gave the

(continued on page 22)

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A black and white photograph showing the front left side of a dark-colored car. The car is parked in front of a light-colored wall that is heavily covered in graffiti. The graffiti is written in a stylized, blocky font. Visible words include 'V L X N E' on the left, 'D M A S' in the center, and 'F L T' on the right. There are also some smaller, less legible markings and symbols scattered across the wall. The lighting is somewhat harsh, creating strong shadows and highlights.

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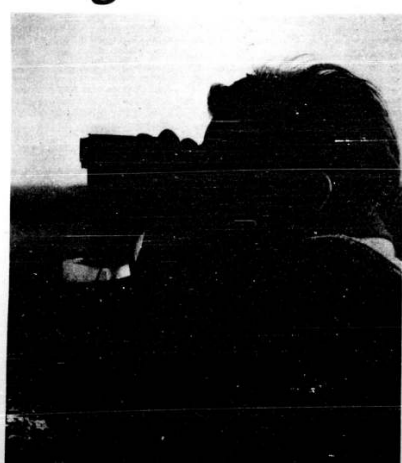
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Those kids in the park are basically your average high school meshuggeners out to listen to some music and check out the chulas popping around the grass and maybe down a couple of beers or smoke. But nothing more than anyone else did in high school. Most of them are here to hang out, to make their turf, but that's all right; because there's even something oddly attractive about having one's teenage-dad christened in green metalake DuPont Touch-M-Up spray paint, with the words emblazoned there in a font that says "I'm a Punk Rocker." The Droopy, the Chavo, Indian, L.I. Dog, Chucky, Moby, and the artist arrive at their outdoor studios in high style, carried aboard in gleaming charlots of chrome and lacquer that hug the earth like cats about to pounce. As the sun goes down, they are up and on their way, heading for the highways and the roadways to their destination. Up past the realty offices and chicken places and burglarized vacant

How is it that a young, affluent, big-city couple ever found themselves at odds with such SoCal crazies, these incredible screamers and cacklers with madhouse names like Droopy and Dogman, driving cars as indescribably...baroque...machines? Ravey! Hypnotic! The very thought of them—of the Quartet of Liberals being would be a headline in the Evening Tribune! Shouting a warning about Roving Bands of Negro Youthful Whorevans happened to the liberal, and he was so shocked by the sight of what a streamlined version of Kipling's White Man's Burden, mixed with a taste of Teddy Roosevelt's Our Little Brown Brother condescension, and a dash of the American dream, that he felt obliged to do his obligation! It died. The liberal idea was violated and tossed in a sewage-strewn gully full of ants and slugs and slimy things on September 17, 1979, by a faver called Cuchucarcha[®]. The liberal idea was tossed in the Cuchucarcha[®] at 3:24 A.M. The liberal idea took on the character without so much as training for a single day, and went to the mat in two minutes of the first round of the fight. The liberal idea lost the championship belt now, herobecame a sexually illiterate, and she will never win back her title.

by the Committee to Elect Mike Gotch,
Tregunier, P.O. Box 17535, S.D. CA 92117

Long Time No See



DUNCAN SHEPHERD

Valerio Zurlini can be counted among the casualties (missing in action) of the foreign film boom in the early Sixties. That is, he is one of the filmmakers whose prominence over here surged and subsided at about the same rate as the appetite for foreign films. Under the most recent immigration quota for Italian films, the only directors who remain household names and are assured an open door to American art theaters are Fellini, an apprentice Fellini named Lina Wertmüller, Bernardo Bertolucci just as long as he employs American movie stars — and whom have I forgotten? Visconti has passed on, as has Pasolini, as has De Sica. Antonioni has almost stopped making movies altogether in this decade and has not made an Italian movie since 1965. Before the rules of the movie marketplace

decided on their present policy of tight credit, the hard sell, and putting all eggs in one or two baskets, Zurlini managed to slip two movies into this country. *Girl with a Suitcase* and *Family Diary*, for which I consider him a friend for life. One scene from *Family Diary* in particular, sufficient in itself for lifetime friendship, will provide a measurable effect on my lachrymal glands whenever I think of it. That scene, imprinted in my brain in a probably not quite perfect copy, takes place between two brothers who, after being brought up apart, have been recently reunited as adults. The younger of the two, confined to a hospital sickbed, and obviously dying, although their mutual awareness of that fact remains squeamishly unspoken, tries to make pleasant conversation by prompting his older brother to tell him something about their mother, whose early death, as I remember it, was the cause of the brothers' separation in childhood. The older

brother, very young himself when the mother died, attempts to dredge up his vivid memory of her and begins to grope his way through his mental image one detail at a time — how, especially beautiful she looked that day, the dress she was wearing, the flowers she was holding, and how he had to reach out and brush the flies away from her face — and only when he has gone that far, with that last horrible detail, does he realize what memory he has been describing to his dying brother.

However ineffectual it obviously is to paraphrase a scene of such strong and complex emotional currents, it seems to me unavoidable to make some special point of Zurlini's long-ago and lingering importance to me, in order to explain why it was with such trepidation that I approached his *The Desert of the Tartars*, an uncharacteristically — for him — grandiose French-Italian-German production which will be screened tonight in its French-dubbed version as part of the San Diego International Film Festival, and why finally seeing it was such a paradoxically happy experience — "happy" because as it turns out I need not have repudiated in the slightest; "paradoxically" because it is just about the saddest movie anyone would ever care to see.

Between *The Desert of the Tartars* and the next most recent Zurlini movie I have been able to see, *Le Soldatesse*, is a gap of over ten years, although he has been sporadically active in films throughout those years. So to recognize once again the Zurlini style in *The Desert of the Tartars*, as I immediately did, in a shorter time than I can hold my breath, is an experience rather like encountering a long-lost friend and discovering that neither one of us has changed as much as might reasonably be expected and that we can take up again exactly where we left off. The most conspicuous mark of the Zurlini style is what I like to think of as the bowling-pin configurations in his images: he likes to place one figure close to the camera, in the forward position of the one-pin, and place a second figure deeper in space and off to one side, in the position of, for instance, the three-pin, or deeper yet, the ten-pin. The positions of these figures will often, but not always, shift in the course of a shot, so that a ten-pin figure will move forward to assume the one-pin position and the one-pin will drop back to the other side to, perhaps, the seven-pin spot. The variations on this scheme are endless. It is the most simple and repetitive sort of staging, really, but exquisitely stately, formal, ritualistic. I could argue that this particular style is uniquely suited to the fatalistic tenor of this particular story, but I don't think the style needs that sort of propping up. If it can be said to be so suited, then it can accomplish just as much on its own, independent of the story. As with any first-rate stylist, the vision and "voice" of Zurlini declare themselves at every point, in the chilly

distances and lines of tension between the actors, and in the minutest-like gracefulness and gravities of their movements.

None of the above is meant to imply that to anyone other than myself, and the three or four other guys in the U.S. of A. who get sentimental at the mere mention of Zurlini's name, *The Desert of the Tartars* has nothing to offer. What it has to offer, aside from a perfect introduction to an asininely neglected moviemaker, is a beautifully fluent and expressive screen translation of the famous Dino Buzzati novel, with which every deftist, malcontent, and curdled romantic ought to be familiar. I have read just enough about Buzzati (much more of than about) to have gotten wind of his reputation as the Italian Kafka, but in its theme this story puts me as much in mind (though I really ought to go back and check the text to be certain I am in my right mind) of the Henry James story, *The Beast in the Jungle*, about the man who awaited with great faith and patience the momentous event he felt sure he was fated for, and who discovered at the end of his life that his actual assigned fate was that nothing would ever happen to him. Buzzati wrote this getting-nowhere allegory as an expression of weariness and despair while working at a newspaper (not, I understand, as a film critic, but he just as well might have been), but he chose to locate his allegory in the more conventionally romantic setting of a desolate army outpost, with its shimmering promises of male camaraderie and military glory. The movie that Zurlini has made of this material is like a negative print of a John Ford cavalry movie, no heroics, no postcard vistas, no singalong folk songs, no half-fellow well-met carousing. It is permeated with a sense of strangeness, but without any grotesque Kafkaesque exaggeration or distortion of the natural world: the eerie lunar landscape, the ruined and eroded town just outside the dilapidated fortress, the anonymous graves marked only with rifles and sabers, the monotonous and sourceless sound of dripping water in the hero's bedroom, and the labyrinthine fortress itself whose hold on its occupants is nearly as powerful and inexplicable as that of the drawing room in Buñuel's *Exterminating Angel*. At this point I could add some flab to my remarks by going into a Charles Chaplin downhill glide and giving a thorough rundown on all the important cast members, the sharply drawn characters they each play, and the depth of feeling they each bring to their roles. But suffice it to say that they are all fine, with special medals of distinction going to Max von Sydow and Vittorio Gassman, and that Jacques Perrin looks, at the start of the movie at least, as spookily youthful as he looked when Zurlini used him over fifteen years earlier as the *jeune premier* (or whatever is the masculine equivalent of *ingenue*) in that *Girl with a Suitcase* and *Family Diary*.



OMBAC

(continued from page 10)

It's Sunday morning and at the ocean end of San Gabriel Court, a hundred yards from the activity inside the Beachcomber, beach life goes on. A jogger pounds along the surf line, being overtaken and passed by a seagull flying the same route. Reclining figures are scattered here and there in the sand, their heads tilted back toward the sun, their golden arms slowly rubbing their golden legs. The volleyball nets, playless, twang in the on-shore breeze as it gusts by to mingle with rock music edging out of the beachfront houses. Slip-legged skaters move by, arms flailing, the bulging waves disintegrate into ivory, the sun bleeds the blue ocean toward indigo, turning it gray and then silver to the south. It seems unlikely that the OMBAC members heading for the Beachcomber this morning will take note of the peacefulness down here on the boardwalk. They are of it, anyway; this is their turf, it all belongs to them, the beach people, the men of OMBAC. But so does the Beachcomber.

Sunday is the busiest day at the Beachcomber, and it promises to be unusually busy this day because the Chargers are playing the Rams. Starting at about 10:00 a.m., when the Jets kick off to the Raiders in an earlier game, men begin trickling into the bar, and this steady

stream will turn into a torrent as the clock approaches one, when the Rams kick off to the Chargers. Two hundred yards from the activity inside the Beachcomber, beach life goes on. A jogger pounds along the surf line, being overtaken and passed by a seagull flying the same route. Reclining figures are scattered here and there in the sand, their heads tilted back toward the sun, their golden arms slowly rubbing their golden legs. The volleyball nets, playless, twang in the on-shore breeze as it gusts by to mingle with rock music edging out of the beachfront houses. Slip-legged skaters move by, arms flailing, the bulging waves disintegrate into ivory, the sun bleeds the blue ocean toward indigo, turning it gray and then silver to the south. It seems unlikely that the OMBAC members heading for the Beachcomber this morning will take note of the peacefulness down here on the boardwalk. They are of it, anyway; this is their turf, it all belongs to them, the beach people, the men of OMBAC. But so does the Beachcomber.

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then they don't have any outside threat. . . . It's the off-season for OMBAC, the next big event is the rugby tournament in January, but that doesn't stop the hard-core members from having a good time now. As the sun drops lower, the sand blows harder, and the crowd in the bar gets larger, everybody's an expert at something, everybody's a winner, everybody's a shithouse mouse.

But not everybody here is a member of OMBAC, and not everybody is willing to let them have the beach. "No, they don't dominate the beach," says Ray, a patron of the Beachcomber who is not a member of the club. "It's almost become a self-defeating thing — the bigger the functions get, the less beachness there is. The problem with OMBAC is they think that if something's fun with ten people, it'll be ten times as fun with a hundred people. They think the more the merrier, and I don't believe that." Still, they obviously have a good time, and it's nearly impossible to meet a member who doesn't say that fun is his major reason for joining the club, such as the first couple of guys to show up for the most recent general meeting out at the Bahia. One, Fred Hill, who is fifty-eight, is probably the only member of the club who doesn't drink. "I go for reality . . . reality, period," he says by way of explanation. "I like to have fun, and I like other people to have good, clean fun. Too many people have the wrong concept about us. They think we're a bunch of drunken, horny sonsabitches, and that's true! It's true! But we also do a lot of good for the community." Ed LaGuardia, another member at the general meeting,

parrots nearly the entire membership when he says, "I'm not the joiner type. This is a let-your-hair-down kind of thing, where guys can say what they think."

Shortly, a whole roomful of about forty newbies is called to order by Chuck Millenbah. "Any guests, any guests?" he inquires. One man stands and says he's a pipefitter at San Onofre. Another stands and says he's a pipefitter at North Island. The group chuckles in anticipation of a wisecrack, and inevitably, a member stands and blurts, "Well, Joe here is a pipefucker." It gets a token laugh and then business is taken up. Bob Franci says that the board did not talk about the bus trip at last week's board meeting, and then Millenbah says the Aztec-BYL game will be the occasion of the club's annual margarita party. "We elected a new member last week," Millenbah announces. "It George here?" He isn't. "He quit," someone calls out.

Millenbah brings up the matter of losing OMBUSH, and several men ask who the new sponsor is. "I don't know," answers Millenbah. "It's a travel agency or a construction company or something, and he's the boyfriend of one of the dykes — I mean girls — on the team." Pulses of laughter spread through the room. After some other business is discussed, Don Peterson stands up to give a presentation on OMSKI, the annual ski trip to Park City. Someone yells, "Is Rhonda going?" and a chorus of voices echoes, "Rhonda! Rhonda!" amid knowing sniggers. Peterson continues, explaining that one trip is stag, and one is "BYBD." "If a girl asks, it means bring your own dumb blond," explains Millenbah. "But it really means bring your own dirt bag!" shouts a member, prompting another wave of laughter.

After a long discussion of the details of dates and airlines, a late member walks into the room and Millenbah spots him. "Hey, it's Bill Baker!" he announces. "Let's give him a him!" In unison, forty men chant, "Himmm, himmm, fuck himmm!" The group yells for Baker to give a report of where he's been (North Carolina), and after that much laughter and carousing, and a little more business (no votes can be taken because they need about twice as many people for a quorum) and more drinking, the club calls on Pete Daly to give a report on last week's bus trip. As an introduction, Millenbah says, "After a long discussion of the details of dates and airlines, a late member walks into the room and Millenbah spots him. 'Hey, it's Bill Baker!' he announces. 'Let's give him a him!' In unison, forty men chant, 'Himmm, himmm, fuck himmm!' 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thinks she knows why. McTague, a weaver in her services, has been a studio holder for the past fourteen years. "The new people coming in, all they want to do is sell," she says. "They don't want to take the responsibility of a working studio." But even more than that, McTague doesn't like these new ideas every body seems to be having lately, like staying open seven days a week. "Most people don't like it to be mandatory," she says. "Most of us are retired, and we've punched checks all our lives. I don't like to be told to keep those hours. I think maybe they should stretch the rules a little, because it's hard for some of us to get here on time all the time."

One of the newcomers is thirty-six-year-old Peter Johnson, whose abstract glasswork has been sold for as

much as \$500 in his Spanish Village studio. Johnson says there is animosity between the old-timers (many of whom have secure pensions) and younger artists who are trying to make a living at their craft. "You have a schism between these two types of people," he says. "There are two groups of people coming at their work from two different angles. The new people have definitely raised the level of quality in the village, but on the other hand they come in with a chip on their shoulder when they see the older people who have been here twenty or thirty years."

Although both McTague and Johnson are excellent craftsmen, there is a growing feeling that much of the village is stocked with pure schlock: puppies with soulful, saucer eyes, enamelled racks, novice-quality seascapes, rag dolls, watercolor flowers. Each of the artists must be judged by a jury in order to qualify for association membership, a studio lease, or a studio

partnership, but it's the artwork in many of the studios is any indication, the jury process has been something less than exacting. Brown concurs, and says in the past several years the association has made a greater effort to use more discriminating jurors, including gallery owners, art academicians, and respected artists. But the task of upgrading the quality will be a long one, and will be pitted against a reputation that has been sullied over the years. "I have to be frank," says Kahn of the Phaedra Gallery. "I think the art is atrocious. Nothing really excites me. It attracts a certain mentality—the kind of people who don't know art but who want a picture to hang on their wall." Donna LaVitt of the Spectrum Gallery in Mission Hills agrees. "It all seems overly comfortable," she says. "You're not provoked by anything you see. Nothing exciting."

All this, Brown says,

contributes to the overall negative image Spanish Village has in the eyes of the rest of the San Diego art community. "We constantly have feelings of paranoia," he says. "We feel there are people out there who want to do us in. The zoo would dearly love to put a parking lot here. Artists Equity, the Art Institute, and the La Jolla gallery crowd all feel the village is somehow beneath them. We're treated like a second-cousin to these so-called higher-class art circles."

But if the village can't enjoy the artistic prestige it would like to, it can try at least to get as many visitors as possible. And to do that, Brown says, the association will have to advertise. That, however, takes money, and Brown would like to get it by raising the annual membership dues from six dollars to twenty dollars. "But there's been such a grassroots movement against that, some people have threatened to quit," says

Brown. "And if that's the way they feel, I hope they do." Unless there is something to advertise, however, a promotional campaign stands little chance. Various critics inside and outside the village say there is a need for more art demonstrations, perhaps even poetry readings, music programs, and exhibitions by nonassociation artists. The idea of installing a small, Parisian-like cafe has also been bandied about for a number of years, but nothing concrete has ever been done to follow up on it. Village sculptor Carol Freno, a board member, says any changes in that direction will be gradual. "The local people who visit the village should leave with the feeling that they want to tell others about it," she says. "Unfortunately, I don't think we've reached that point yet. Not nearly."

—M.O.
—Jeanette DeWyce and Mark Orsillo

Escape Artists

(continued from page 16)

without the chance to exhibit a mastery of dynamics and coloration that—in my experience—make him unique among the practitioners of his instrument.

One of the aims of most clarinetists is to achieve a relative evenness of tone color throughout the instrument's range, and the result is often a certain limp and bell-like monotony of timbre. Richard Slotzman, in contrast, seems to seek the utmost variety of tone color, and to use subtle changes in timbre as a way of giving life and expressiveness to the musical line, individual phrases, and even individual notes. At

times, in the slow movement and elsewhere, he would begin a long-held note in that cool, hollow tone so characteristic of the clarinet, then swell into a pungent, reedy sound, pulsating with ardor, then let the note subside into a tone of infinite thinness and sweetness. The effect was so like that of a magnificent operatic voice—Montezza Caballé, for example, at her most poignant in a melancholy aria of Bellini or Donizetti—that when Mr. Slotzman came to the "recitative" section toward the end of the movement, you could practically hear the words of passion and pathos: "Ahimè, l'angoscia che mi sento nel cor, vittima del tuo tradimento!" Mr. Slotzman's emotional involvement with the music, too, resembled

what one senses in a great singer: that for the moment the performer has ceased to have any existence outside of the music, and that the sounds being produced and the feelings they evoke are more real than anything in the "real" world the performer and the audience have left behind.

The rest of the concert can scarcely be said to have risen to these heights, though it was generally pleasing enough in a rather neutral way. Inspired by Mr. Slotzman, the expanded orchestra played exceptionally well in the Weber; their performances of the Bach Orchestral Suite No. 1, Mozart's Symphony No. 33, and an unpretentious Hindemith-like divertimento by the contemporary South African composer Peter Korker, were fairly routine. In

the Bach, with Peter Enns conducting vigorously from the harpsichord, the orchestra sounded considerably better than it has before, with the violins achieving an unusual unanimity of pitch. But by the time the Mozart came around, the old instrumentation problems were back again, and it was only the lively and precise wind group that kept the performance from sounding—as this orchestra's performances so often do—like the work of an ad hoc collection of gifted amateurs. These musicians, in the string sections as well, are of course not amateurs but excellent professionals; how they can be gotten together to play in a professional-sounding chamber orchestra remains, I'm afraid, an open question.

Off the Cuff

Under what circumstances did you last require the aid of a police officer?



Jim Weaver
Sales
Pacific Beach



Kenneth R. Smith
Student
East San Diego



Sharon Woods
Medical Records
Golden Hill



George Fitzpatrick
Retired
Downtown



Char Bobinski Evans
Natural Foods Worker
Golden Hill

I recall a time when I locked myself out of my dad's '62 Chevy in the pouring rain in Irvington, New Jersey. I was seventeen—just got my new license—and here I am getting soaked wet wondering what the hell I'm going to do. I never called for police assistance...they came riding by thinking I was breaking in. I explained my situation to this real stereotype policeman—fat, mean...a real Jackie Gleason type. He says, "Hey, I got something for you." He reaches into the back of his car, pulls out a baseball bat and says, "Which window do you want broken?" I ended up getting out the old coat hanger.

The last time I requested the aid of a police officer I had been shot. This happened a year or two ago over on Fifth and F streets. I was just walking and someone shot me in the leg. It came from one of the taller hotels, from what I understood. The police were right there, even before I fell. They treated me real nice and took me to the hospital. It was a random shot. They said it would be a shot in a million to catch the guy. And that was the last time I needed the assistance of a police officer.

In this instance, the police officer requested my aid. It was a couple of weeks ago. I had just gotten off the bus and I was heading home. This officer pulled up next to me and just stopped me. He wanted to know if I had a few minutes to talk to him. I said, "Sure." He proceeded to ask me if I had seen a young girl running down the street. She supposedly was a fifteen-year-old runaway. I told him I didn't see her...I had just gotten off the bus. After that he wanted to know where I lived, where I worked, where I was going, if I was married. Just a little conversation. You know, he was supposed to be looking for a runaway and he was just chit-chatting.

Well, I got robbed right on the street here one time. Wasn't anyone around to call for help, so somebody else called 'em, you know—the police. They got me in the car with 'em and wanted to come up to the plaza. "You ain't gonna find 'em up at the plaza; they're all winos or drunks," I told 'em. You see, this guy probably went out and rented a nice room. They drove around anyway but it didn't do any good. I got tired of driving with them and said, "You can let me out here." The robbery detail man came and talked to me later, he brought me some pictures but I couldn't identify them. Just cops in a car. That's the way it was.

It was this past Tuesday in Tijuana. I was driving all around the city looking for somewhere to buy tortillas. There was a lot of traffic. I pulled over and asked one guy. I said, "¿Dónde está la tortillería?" He didn't understand what I was talking about or maybe he understood but just didn't know. This policeman came over. He saw that I was trying to ask directions. They're so friendly down there. There were a couple of policemen eating at this little stand. And that's it. He told me where the tortillas were.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Robert Palmer is the latest example of a rock artist who served a lengthy apprenticeship as a cult figure before graduating to the halls of stardom as the result of a hit single — his rendition of Moon Martin's "Bad Case of Loving You." For five years Palmer has been a cult cause of mine, and I am added by his current success, but I also find it curious. "Bad Case of Loving You," although catchy, is hardly his most compelling. Palmer's five solo albums have all retained a laudable standard of professionalism and variety; his subtle, evocative blend of hard rock, funk, reggae, calypso, and sweet soul balladizing has remained constant without becoming stale. Each record is meticulously crafted, arranged, and executed. Had the four records preceding the breakthrough "Secrets" been promoted and aired properly, I am sure that any one of them would have catapulted Palmer to the position he enjoys now. Specifically, songs such as



ROBERT PALMER

"Shakin' Sally through the Alley," "Which of Us is the Fool," and "Best of Both Worlds" (among many others) should have vindicated my devotion to Palmer earlier. Last year's "Double Fun" made my hopes more plausible, but it was only a regional success. Palmer's recent financial boost was accomplished with little help from critics. His handsome face, sweet frame, chic attire, and

controlled intensity on stage are apparently anathema to those who demand that their rock heroes sweat blood and spray their audiences with spittle before they can take them seriously. Palmer could never hope to approximate the manic ferocity of, say, Graham Parker, but then, Parker would sound like an idiot trying to pull off a suave Marvin Gaye-styled ballad such as "Every

Kind of People." I have made large claims for Palmer in the past — when he played before fewer than 200 people in 1976 at the La Polona Theatre and when he played for barely over 300 people last year at the California Theatre. I see no reason to modify those claims now. Palmer is a subtle, thorough, deliberate performer, who, without sacrificing the immediacy of good rock and roll, is a time, sophisticated "blue-eyed soul man." I've no doubt that there'll be a large crowd on hand for his Tuesday night performance at the Fox Theatre, which is fine with me — he deserves the attention.

Like Palmer, Daryl Hall and John Oates are best known for their deft handling of classic R&B styles (Motown and the Gamble-Huff Philly sound, to be more exact). Also like Palmer, they have actively resisted being typecast: they've embarked on stylistically broader ventures with Todd Rundgren ("War Babies") and Robert Fripp ("Exposure"), as well as Hall's unreleased solo album. As admirable as their musical explorations may be, it is still the less ambitious, more commercially oriented material that commands greater response. Songs such as "Shy Guy," "I Don't Wanna Be Any More," "I Don't Want to Lose You," and "Wait for Me" stand as good, tight samples of their skill with slick urban soul, not as emotionally "authentic" as their sources, perhaps, but completely credible. They perform

Wednesday night at the Roney Theatre. Opening will be a new band, the States.
Friday night, the former heirman of the New York Dolls, David Johansen, makes his debut San Diego appearance as a solo artist at SDSU's Backdoor. Johansen is far more experienced on the East Coast than in these parts, but any rock fan with a memory that spans more than a couple of years knows that Johansen was one of the precursors of the stuff we call new wave. "Personality Crisis," "Trash," "Looking for a Kiss," and his hilarious version of "Back in the Jungle" will likely stand time's test and remain the classics they seem now. I wasn't impressed by his first Epic album, but he's right. "In Style," is aptly titled: it's a stylish, curvaceous mix of his expected high-charged rock, which, for once, don't seem like commercial concessions or hedged bets. Opening for Johansen will be the Penetration, a group I am somewhat familiar with. The brouhaha over the Knack, both positive and negative, must not discourage the rumored Beatles reunion on this year's "who comes" publicity hype. Personality I have no use for the band; they are yawn wimps, but no more offensive than Van Halen, the Babys, or any other present-day rock hog fare. And when you think about it seriously, what (continued on next page)

Section 2 / Music, Theater, Events, Film

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READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)
makes the other by celebrating new-wave groups such as Blondie and the Pop. any more substantial than the Knocks. "My Religion" (oops, I mean "My Religion") is the latest bubblegum punk rage will be at the Fox Theatre, Sunday night.

Saturday night at Golden Hall, the Australian answer to the Eagles, the Little River Band performs, with Jimmy Messina opening. I can say I'm enamored of the Little River Band, but I don't necessarily blanch whenever their AM '78s "Happy Anniversary" and "Reminiscing" are playing on a car radio, provided I'm engaged in a stimulating conversation or immersed in thought.

Country fans have two shows to look forward to this week. Merle Haggard and Marty Robbins, residents of Golden Hall, and Buck Owens of Big Oak Ranch, Saturday.

Two superb jazz figuresheads in residence at UCSD, trombone-conductor James Cheatham and bassist Bert Turley, perform this week. Cheatham directs the UCSD Jazz Ensemble tonight, Thursday, at Mandeville Auditorium, and Turley takes the stage Monday night in the Mandeville Recital Hall.

Other shows this week: At the Bay Theatre, rock groups Aircraft and Norm, tonight, Thursday, and Dicks, Whiz Kids, and Lippin, Saturday. String band the Somewhat Sowryers, along with Steve Nash and the Deep Water Family, sing sea shanties at the Normal Heights United Methodist Church, Friday, and the Magic II returns to the Catamaran Friday and Saturday.

Late news: I have learned that a benefit concert for the preservation of the Station Club as a new-wave showcase will take place Sunday night at the downtown club and will feature the Dix and the Lubbers. Despite the rather, and we say, rude treatment I endured at the hands of a few boisterous mental cases at last week's Alleycats concert, I will continue to encourage continuation of these shows.

— Steve Etnedina

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 298-7468 Sunday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80603, San Diego, CA 92138, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Aircraft and Norm: Bay Theatre, Thursday, November 1, 8 p.m., 4642 Cross Street, Pacific Beach, 488-3303.

UCSD Jazz Ensemble directed by James Cheatham: UCSD Mandeville Auditorium, Thursday, November 1, 8 p.m., 452-4559.

David Johansen and the Penetration: SDBU Backdoor, Friday, November 2, 8 and 10:30 p.m., 265-6947.

The Somewhat Sowryers and Steve Nash and the Deep Water Family: Normal Heights United Methodist Church, Friday, November 2, 8 p.m., 4650 Mandeville Street, 264-0243.

Merle Haggard and Marty Robbins: Golden Hall, Friday, November 2, 8 p.m., Convention and Performing Arts Center, 236-6562.

The Magic II: Catamaran, Friday, November 2 and Saturday, November 3, 8 p.m., 3999 Mission Boulevard, 488-1081.

Little River Band and Jimmy Messina: Golden Hall, Saturday, November 3, 8:30 p.m., Convention and Performing Arts Center, 236-6562.



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20/20

Friday—Sunday, November 16—18 & 10:30 PM

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Friday & Saturday, November 30 & December 1—8 & 10:30 PM

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ALBERT KING

Sunday, December 9, one night only—8 & 10:30 PM

TOWER OF POWER

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THE MOTELS

Sunday, December 16, one night only, 8 & 10:30 PM

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Dickies with Whizz Kids and Zippers: Bay Theatre, Saturday, November 3, 8 p.m., 4542 La Jolla Village Drive, La Jolla, 454-3333.

Jack Owens: Big Oak Ranch, Saturday, November 3, 10 a.m., 1723 Harrison Canyon Road, El Cajon.

The Knack: Fox Theatre, Sunday, November 4, 8 p.m., 7th and B streets, 236-6510.

The Dils and the Upbeats: Skunkin Club, Sunday, November 4, 8:30 p.m., 921 Fourth Avenue, downtown, 262-6678.

Bert Turetzky: UCSD Recital Hall, Monday, November 5, 8 p.m., 452-4569.

Robert Palmer: Fox Theatre, Tuesday, November 6, 8 p.m., 7th and B streets, 236-6510.

Daryl Hall and John Oates and the States: Bay Theatre, Wednesday, November 7, 7:30 and 10:30 p.m., 4542 La Jolla Village Drive, La Jolla, 454-3333.

John Abercrombie: Cotati, Thursday, November 8, 8 p.m., 3999 Mission Boulevard, 488-1081.

Country Joe and the Fish: Cotati, Friday, November 9, 8 p.m., 3999 Mission Boulevard, 488-1081.

Ritchie Blackmore's Rainbow: Fox Theatre, Saturday, November 10, 8 p.m., 7th and B streets, 236-6510.

Oregon: Cotati, Tuesday, November 13, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

Mary McCaslin: SDBJ Rockclub, Tuesday, November 13, 8 and 10:30 p.m., 266-6147.

Waylon Jennings and the Waylons with John Pine and the Crickets: Sports Arena, Thursday, November 15, 8 p.m., Sports Arena Boulevard, 224-4176.

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

The Police and Steel Pulse: Civic Theatre, Tuesday, November 20, 8 p.m., Convention and Performing Arts Center, 236-6510.

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



DAVID J. HANSEN

Grateful Dead: Golden Hall, Friday, November 23 and Saturday, November 24, 7:30 p.m., Convention and Performing Arts Center, 236-6510.

Anthony's Harborside: 1355 North Harbor Drive, Harbor Island, 232-5356, 5356, 5356, variety, Tuesday through Saturday.

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

Antonio's Hacienda: 700 North Johnson Avenue, El Cajon, 442-9827, All Tones, contemporary, Tuesday through Saturday.

Aspen Mine Co.: 5580 El Cajon Boulevard, East San Diego, 582-1813, 582-1813, Contemporary, Wednesday through Saturday, Dr. Phil Potter, hypnotist, Monday.

Atlantis: 2595 Ingraham Street, Mission Bay, 224-2434, Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal: 8022 Claremont Mesa Boulevard, Claremont, 960-8022, Brats, rock, Tuesday through Saturday, Magic II, variety show, Sunday and Monday.

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

Barbary Coast: 3431 Pacific Highway, downtown, 233-7359, Disco, night.

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

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-6630, 274-6630, On Show, contemporary, Tuesday through Saturday, Brighter Days, contemporary, Sunday and Monday.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822, Cindy and the Sinners, rock, Friday and Saturday.

Berkley's: 5500 Grossmont Center Drive, La Mesa, 463-9825, Disco, Tuesday through Saturday.

Billy Bones Restaurant: 959 Harborland Street, Pacific Beach.

Anchorage Fish Company: 3878 Camarillo Boulevard, San Diego, 524-1111, Irish and international folk, Wednesday through Sunday.

Anthony's Harborside: 1355 North Harbor Drive, Harbor Island, 232-5356, 5356, 5356, variety, Tuesday through Saturday.

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

Antonio's Hacienda: 700 North Johnson Avenue, El Cajon, 442-9827, All Tones, contemporary, Tuesday through Saturday.

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Atlantis: 2595 Ingraham Street, Mission Bay, 224-2434, Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal: 8022 Claremont Mesa Boulevard, Claremont, 960-8022, Brats, rock, Tuesday through Saturday, Magic II, variety show, Sunday and Monday.

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

Barbary Coast: 3431 Pacific Highway, downtown, 233-7359, Disco, night.

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

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-6630, 274-6630, On Show, contemporary, Tuesday through Saturday, Brighter Days, contemporary, Sunday and Monday.

The Beach Club: 1921 Bacon Street, Ocean Beach, 222-6822, Cindy and the Sinners, rock, Friday and Saturday.

Berkley's: 5500 Grossmont Center Drive, La Mesa, 463-9825, Disco, Tuesday through Saturday.

Billy Bones Restaurant: 959 Harborland Street, Pacific Beach.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa, 275-3030, Contemporary, Tuesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200, Mike Spencer and Co., contemporary, Monday through Saturday, disco, Sunday.

Black Angus: 1000 Graves Avenue, El Cajon, 440-5055, Summerlane, contemporary, Monday through Saturday.

Black Angus: 10370 Ives Road, Mission Valley, 563-5862, Trix, contemporary, Monday through Saturday.

Black Frog Restaurant: 4872 Federal Boulevard, East San Diego, 264-5797, Sammy Tell, Contemporary, Monday through Saturday, Hopkins, jazz, Thursday through Sunday.

Blaney Stone Pub: 5617 Batavia Avenue, Claremont, 275-2033, Brian Connolly, Irish and international folk, Wednesday through Sunday.

Boathouse: 2040 Harbor Island Drive, Harbor Island, 291-8010, Justin Tyne, contemporary, Tuesday through Saturday, Rich Faulkner, contemporary, Sunday and Monday.

Boon's: 2688 Pacific Highway, downtown, 291-8568, On Ridge, contemporary, Tuesday through Saturday, Bill Brackett, comedian, Sunday and Monday.

272-2780: Paul Gregg, contemporary, Thursday through Saturday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa, 275-3030, Contemporary, Tuesday through Saturday.

Black Angus: 707 E. Street, Chula Vista, 426-9200, Mike Spencer and Co., contemporary, Monday through Saturday, disco, Sunday.

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Boisford's Old Place: 1205 Prospect, La Jolla, 459-8262, Jobe and John, contemporary, Thursday and Friday, Steve Vaux, contemporary, Saturday, Suzanne Igo, variety, Sunday through Tuesday, Steve Vaux, contemporary, Wednesday.

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Cafe Del Rey: 1549 E. Prado, Balboa Park, 234-8811, Novel featuring Jaime Valle, Larry Logan, and Paul Blevins, jazz, contemporary, and Latin, Tuesday through Saturday.

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Carlos n Charlie's: 5530 La Jolla Village Drive, La Jolla, 454-0318, Disco, night.

Cafe Salsa Restaurant: 625 H Street, Chula Vista, 422-1161, Reggae/Vocal dueling musicians, Tuesday through Saturday.

Cask and Cleaver: 140 South Sierra Boulevard, Solana Beach, 481-8318, Terry Schmitt, contemporary and originals, Wednesday through Saturday.

Cask and Cleaver: 2329 Century City Parkway, Escondido.

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741-2434: Sardi's, contemporary, originals, vocals, and guitar, Thursday and Friday.

Cashways: 10757 Woodside Avenue, San Jose, 489-6700, Contemporary rock, Thursday through Saturday.

Celtic Inn: 1089 Claremont Drive, Claremont, 276-2879, Jim and Teresa, Irish and Scots music, Tuesday through Saturday.

Chuck's Steak House: 1250 Prospect Street, La Jolla, 454-5325, Bill Coleman featuring Eric Bluth.

FRI & SAT 9:30-1:30
SUN 8:30-12:30

The Nieves Brothers
Featuring jazz singer
Marguerita Page

CROSSROADS
San Diego's Oldest Jazz Club
315 Market Street
"Downtown in the Gaslamp Quarter"
on the Corner of 4th and Market 233-8566

BUCK'S TICKET SERVICE
CHOICE SEATS ON SALE NOW FOR

JETHRO TULL SAT NOV 17
KNACK NOV. 18
WAYLON JENNINGS NOV. 18
HALL & OATES NOV. 7
KISS ★ **THE POLICE** NOV. 20
THURS. NOV. 28 SAN DIEGO NOV. 21
EARTH, WIND & FIRE ALSO L.A. NOV. 19, 20
GRATEFUL DEAD FRI. & SAT. NOV. 23 & 24
BOB MARLEY SAT. NOV. 24
FLEETWOOD MAC SAN DIEGO DEC. 8
L.A. DEC. 5, 6, 10, 11

RESERVE CHOICE SEATS NOW FOR
NOV. BOB DYLAN! SANTANA NOV. 15
FOHAT*BOB SEGER*STYX*CHEAP TRICK
KANSAS* EAGLES*ZZ TOP

Comedy Store, Ramada Inn, 2151 Hotel Circle South, Mission Valley, 291 6500. Alan Stevens, Bob Shaw, and Morley, comedians. Thursday through Saturday, midnight show, featured

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley
291-7131. Disco, nightfly.

Three: Shelter Island 272-0661
Butch Lucy Quartet with special
guest nightly jazz Tuesday
through Saturday

Hanigan's, 5473 Mission Center Road, Mission Valley, 291-8630. Disco, live band. D.J. nightly.

Two Duggs, Friday and Saturday, Melissa McCracken, guitar and vocals, Sunday, Two the Maxx, variety, Wednesday.

SW
The weekend


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18 presents
M. '11

ROCK 'N' ROLL IS ROCK



NOVEMBER 1, 1979

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NOVEMBER 1, 1979 • 9

fat cats

Thursday	Oats Band	Country Bluegrass
Friday	Dusty Rose	Hot Rockin' Swing
Saturday	Siers Bros. Band	Rock 'n Roll
Tuesday	Country Swing Dance Lessons 7-9	
Wednesday	New Band Audition	

Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs \$1 pitchers 25¢ glass
636 First St., Encinitas 753-2578

MONKS

Dance to the sounds of the hottest new group in town

CLASSIFIED

Every Wednesday in Kamikaze Night
The kamikaze show goes on

Monday Night Football
with screen TV 25¢ hot dogs
Happy Hour 4pm-6pm
Hans D. Brown, DJ Fri. 5-7

10275 San Diego Mission Road (Just East of San Diego Stadium)
563-0868

HALCYON

4258 W. Pl. Lane 225-9989

THE SHADES

Thursday-Friday-Saturday

Starting Tuesday, November 7

SPLASH

Monday Night—
All the Draft Beer or House Wine
you can drink with your meal.

READER'S GUIDE TO THE MUSIC SCENE

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-2002. Light, contemporary.
Monday through Saturday.

Show Biz, 1421 University Avenue,
Hillcrest 291-1551. Female
impersonators, Wednesday
through Sunday.

Spanky's Saloon, 2855 Midway
Drive, Loma Pointe 223-3154.
Disco, nightly.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa
565-2272. Act of Jay,
contemporary and rock, Thursday
through Saturday. Kevin Brown,
folk guitar, Tuesday and
Wednesday.

Springfield Wagon Works, 690
North Second Street, El Cajon
440-5757. Sam and Sheila,
country, Thursday through
Saturday. Ralph Vacca, guitarist,
Tuesday and Wednesday.

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

Stratus, Young Adult Nightclub,
9620 Campo Road, Spring Valley
697-8534. Disco, Friday through
Sunday.

Swan Song, 4287 Mission
Boulevard, Pacific Beach
772-7302. Joe Martin's Quartet
featuring Ron Satterfield on piano
and vocals, jazz, Friday and
Saturday.

Sweeney's Cave, 135 North
Highway 101, Solana Beach
755-3200. New Space, rock and
roll, Thursday through Saturday.
Mystery band, Sunday through
Wednesday.

Tiburon, 1st and Date Street,
Imperial Beach 429-8000.
Window Home, acoustic folk rock,
Thursday through Saturday.

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

Tom Mom's Lighthouse, 2150
Harbor Island Drive, Harbor Island
291-9110. Sandoval and Spive,
contemporary, Thursday through
Saturday. Donna Cote, variety,
Monday and Tuesday. Sandoval
and Spive, contemporary,
Wednesday.

Top of the Art, 1950 Harbor Island
Drive, Harbor Island 291-0700.
Summertime, contemporary,
Thursday through Sunday.

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

Trojan Horse, 6179 University
Avenue, Escondido 562-1070.
Crescent, rock, Wednesday
through Sunday.

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

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

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

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

Whisper's Room, 6008 Mission
Gorge Road, Mission Valley
280-6563. Larry Pull and
Cinnamon Ridge, country western,
Wednesday through Sunday.

**Los Angeles
Concerts**

Robert Palmer and Louise
Goffin, Santa Monica Civic,
Sunday, November 4, 8 p.m. (213)
393-9901.

O'HUNGRY'S

**SOUP BAR
SALAD BAR
GREAT SANDWICHES
QUICHE
AND
BEER BY-THE-YARD
LIVE MUSIC DAILY**

2547 SAN DIEGO AVE.
298-0133

**Ping Pong
Tournament**

Every Saturday 2 p.m. \$2 entry fee, 100% return
All rum drinks 75¢
(no call)

House special every day

**Shrimp Cocktail
\$1.00**

Happy Hour every day—double cocktails \$1.25
All sports on wide-screen TV
Pool • Darts • Pinball • Games

**O'Connell's
Sports Lounge**

1310 Morena Blvd.

UC San Diego University Events Office
presents

**Aman International
Folk Dance Ensemble**

AMAN personalities a deeply felt love for ethnic music and dance.
They draw upon the folklore of more than a dozen European
countries as well as those of Africa, Asia and the Middle East.

Join AMAN for a very special program of holiday dances from
the four corners of the world.

November 16, Friday, 8:00 p.m.
Students 5.50, G.A. 6.50

Mandeville Auditorium
UCSD Box Office
452-4102

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

Kiss and John Cougar: Anaheim
Convention Center, Wednesday,
November 6, 8 p.m. (213) 520-9111.

Kiss and John Cougar:
Inglewood Forum, Thursday,
November 7, 8 p.m. (213) 520-9111.

Oregon: Wilshire Ebell Theatre,
Friday, November 8, 8 p.m. (213)
539-1128.

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

Tom Paxton and Mimi Farrow:
UCLA Schoenberg Hall, Saturday,
November 10, 8 and 10:30 p.m.
(213) 825-2953.

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

Grateful Dead: UCLA Pauley
Pavilion, Sunday, November 25, 8
p.m. (213) 520-9111.

**THE FIREHOUSE
DELI
Restaurant.**

Come as you are.

7 A.M.—9 P.M. Weekdays
Dinner begins at 4 P.M.
Brunch 7-2 Weekends

722 Grand Avenue
Pacific Beach
272-1999

DO MILLS & CO.

ENJOY OUR FABULOUS

SUNDAY BRUNCH

with the famous

Champagne Buffet • 10:30 - 2:30

425 Camino Del Rio South (Mission Valley) 298-1891 • Free Valet Parking

Dante's, 4269 Lankershim
Boulevard, North Hollywood (213)
769-1556. Ed Shearwater and
Dick Spencer Quartet, Thursday
and Saturday.

Golden Bear, 306 Coast
Highway, Huntington Beach (714)
535-9600. Lenny Williams
Thursday, Dan Hicks and Frazier
Smith, Friday and Saturday.

Hong Kong Cafe, 425 Gin Ling
Way, Chinatown (213) 626-6271 or
658-6977. Black Flag and Red
Crest, Thursday, Crowd,
Simpletons, and Red Crest, Friday;
Mutants, Saturday.

Landmark, 211 South Glendale
Avenue, Glendale (213) 372-6911.
The Famous Billy Mize, Thursday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach (213) 372-6911.
Richie Cole and Jack Wilson,
Thursday through Sunday; Joanne
Brookstein, Tuesday.

Madame Wong's, 949 Sun May
Way, Chatsworth (213) 624-5346 or
972-9570. Red Shift and Stalwood,
Thursday, Dwight Twilley, Friday,
and Saturday.

Marino Bistro, 2001 Washington
Boulevard (213) 821-4963. Willie
Rizzo, Friday through Sunday.

McCabe's, 314 31st Street,
Santa Monica (213) 828-4497.
Kenny Rankin, Friday and
Saturday; Beale Jones, Sunday.

Palomina, 6907 Lankershim
Boulevard, North Hollywood (213)
765-9256. Jimmy Rabbit and
Naughty Sweeties, Friday and
Saturday; Teles and Blue, Sunday;
D.C. Mamba Band, Monday;
Midnight Rider, Wednesday.

Pasquale's, 22724 Pacific Coast
Highway, Malibu (213) 456-2007.
Carole Carol and Pias Johnson,
Thursday, Frank Strazzer, Seattle,
Friday and Saturday.

Raspantin's

We're doing it live!

**ALEXANDER'S
PIZZA**

**FREE MOVIE TICKETS
Monday & Tuesday Night
Special**

Alexander's Pizza has bought tickets
good at all Mann's Theatres in San Diego.
With this coupon you get one ticket free
with any \$8.00 purchase that includes pizza.
(Not good on take-out orders.)
Offer good while supply lasts.

4605 E. Mission Bay Drive
(1/2 block south of Garnet)
272-2400

Thursday, Friday, Saturday

KING BISCUIT BLUES

Tuesday & Wednesday
Fantastic new sounds

**DAKOTA RAMBLER
BAND**

Monday—Fun Night Auditions
Always good food

Mandolin Wind

308 University 297-3017
Happy hours 5-7
Rites—Mays—Well drinks 75¢

READER'S GUIDE TO THE THEATER

NOVEMBER 1, 1979 13

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92188.

Few aficionados of the ballet, if asked to name the chief ballet companies of the world, would include the Ballet International de Caracas. But the reason may very well be ignorance, for this company has not been seen that often outside of its native Venezuela, and on its few appearances in North America it seems to have aroused tremendous enthusiasm among audiences and critics. At its debut performance in Washington, D.C., and Montreal, in 1978, it created what can only be described as a sensation.

The company was founded four years ago by Vicente Nebreda and prima ballerina Zhanina Rodriguez; Nebreda is its artistic director and chief choreographer. Basically a contemporary dance company, its dancers are classically trained, most of them are quite young, and they reflect a unique style which Nebreda has instilled upon them while still allowing them to express their own personalities. This is a relatively small company, with only two dozen dancers. The stars are Zane Wilson and Zhanina Rodriguez. Maryland-born Wilson has been described as "a dancer, more Dionysian version of Peter Martins and with a similar commanding presence."

Rodriguez was characterized by one critic as "an exceptionally well-rounded dancer of special female force, who projects a distinctive, high-spirited personality." A native of Caracas, she joined the American Ballet Theatre in 1967, where she danced leading roles in *Giselle*, *Coppelia*, *La Fille Mal Gardée*, and other ballets, to wide critical acclaim. As for Vicente Nebreda, he was one time a soloist with the Joffrey Ballet, the Ballet de Cuba, and the Ballet de Paris, and has also been resident choreographer with the Harkness Ballet.

On their San Diego visit, the Venezuelan company will be giving two performances, on Friday evening and Saturday afternoon. Both performances will include Alvin Ailey's splendid *The River*, a staple of the American Ballet Theatre, set to a remarkable score by Duke Ellington; it is a work about to use Ellington's own words "Ballet, the wellspring of life, reaffirmation, the heavenly anticipation of rebirth," and



Zane Wilson

each of the sections represents some aspect of moving water, from "Spring Run" and "Gigging Rapids" to "The Sea"; the choreography combines jazz dance and classical ballet with extraordinary vitality. The Friday evening program will continue with Nebreda's own *Nuevos Vales*, set to music of Teresa Carreno, the legendary Venezuelan pianist of the Nineteenth Century. This is a "piano ballet" (with the pianist on stage, behind a scrim in this case) in the mold of Jerome Robbins' *Dances at a Gathering*; it is composed essentially of a series of *pas de deux*. The concluding ballet on this first program will be Marjorie Simpson's *Roads*, to music by Michael Kamen; the Ballet International de Caracas's Zane Wilson appeared in the premiere of this ballet for the Harkness Ballet. The unusual choreography brings to life some of the best-known sculptures of

the great French artist. Saturday's matinee will begin with a ballet called *Emilio*, about which no further information is available (could it be Harold Lander's famous *Emilio*, to music of Czerny?), and will then continue with *Gemini*, which presents Vicente Nebreda's choreography to the *Adagio* from Mahler's Fifth Symphony. This ballet has the fairly unusual characteristic of being a romantic *pas de deux* for two male dancers. After a ballet called *Diana and Acton*, the matinee program will conclude with *The River*.

The Ballet International de Caracas will perform at UCSD's Mandeville Auditorium, Friday, November 2 at 8:30 p.m., and Saturday, November 3 at 1:30 p.m. For ticket information, call 452-4559.

—Odette Siegfried

Music

November 3, 11 a.m. to 6 p.m., San Diego Avenue between Twigs and Harned, Old Town. 298-0133.

"An Evening of Viennese Delights" will include Viennese folk songs, operetta, parades and hot chocolate "mit Schlagobers," a concert of German lieder performed by soprano Margaret Becknell and pianist Mary Barringer, and dancing to Viennese waltzes. Saturday, November 3, 7 p.m.; concert at 8 p.m., Theatre Hall, Westminster Presbyterian Church, 398 Talbot Street, Point Loma. 222-4236.

Chamber Music, the Quorum String Quartet will perform Schubert's Quartet in G minor, op. posth. 9, Debussy's Quartet in D-flat, op. 15, and Dvorak's Quartet in C, op. 61. Saturday, November 3, 8 p.m., Mandeville Recital Hall, UCSD. 452-3120.

Old Time Southern Mountain String Music will be performed by the Scherbert Sawyers, a string band led by John Wright and Ed Cormier. Friday, November 2, 8 p.m., Norma McHugh United Methodist Church, 4650 Mansfield Street, Normal Heights. 282-7833.

Opera, the San Diego Opera presents Offenbach's "The Tales of Hoffman," Friday, November 2, 8 p.m., and Sunday, November 4, 2:30 p.m., Civic Theatre, downtown. 236-6510.

Folk Music Festival in Old Town, including Irish, folk, jazz, blues, contemporary, and country music, plus food, will take place on Saturday,

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Jazz Vocalist Ella Ruth Piggie, accompanied by jazz pianist Butch Lacy, will perform in concert, Monday, November 5, 8 p.m., Mandeville Recital Hall, UCSD. 298-4025.

Winter Concert Series of the Guadalupe Mountains National Park, including Renaissance, Baroque, and early Romantic music, will begin with *Musica for Lute and Gittern*, performed by Gloranne Jacobson and Michael Colver, Tuesday, November 6, 8 p.m., Music Department Recital Hall, SDSU. 296-2052.

Songs of Strauss will be performed by mezzo-soprano Joann Regehrhardt, Wednesday, November 7, 12:15 p.m., Founders Hall, UCSD. Alcala Park. 291-6480 x4296.

Shinichi Suzuki's Talent Education Tour will present a concert by children, Wednesday, November 7, 7:30 p.m., Montezuma Hall, UCSD. 265-6947.

Percussion Recital by Daniel Pratt, UCSD graduate student, will take place on Wednesday, November 7, 8 p.m., Mandeville Recital Hall, UCSD. 452-3120.

Special Events

"Scream in the Dark," Haunted House and carnival, presented by Campus Life, will be open for ghosts, ghouls, and girls, each Saturday, November 3, 6:30 to 10 p.m., Claremont Mesa Boulevard at Interstate 805, San Diego. 286-4502.

Borrego Daze will celebrate the coming of winter with hot air balloons, aerobics, airplanes, a pancake breakfast, and more, Friday, November 2 through Sunday, November 4, Borrego Springs. 767-5555.

"Fiesta de la Cuadrilla," the twenty-ninth annual square dance festival, will take place on Friday, November 2, 8 to 11 p.m., and Saturday, 10 a.m. to 5 p.m., with exhibition dancing in the Starlight Bowl from 1 to 3 p.m., Pan American Plaza, Balboa Park. 275-5696.

"A" Three Ring Circus, a Model A fun meet with car and costume judging, and gymnastics events, will take place on Saturday, November 3, 8:30 a.m. to 4 p.m., Torrey Pines Inn, 11480 North Torrey Pines Road, La Jolla. 267-0647.

Greek Festival '79, featuring entertainment by the Corinthian Dancers and the Ionian Dancers, Greek foods and handicrafts, will take place on Saturday, November 3, 10 a.m. to 11 p.m., with exhibition dancing in the Starlight Bowl from 1 to 3 p.m., Pan American Plaza, Balboa Park. 275-5696.

"A Celebration of Architecture," a home tour presented by the San Diego Chapter, American Institute of Architects and the Women's Architectural League, will visit six Del Mar residences. Saturday, November 3, 11 a.m. to 4 p.m., Del Mar. 232-0109.

"Community Fair '79," SDSU's annual homecoming and open house will include concerts, dance performances, games, and more. Saturday, November 3, 10 a.m. to 5 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 465-1700 x321.

Basist Ben Toerky will present a jazz concert, Sunday, November 4, 8 p.m., Mandeville Recital Hall, UCSD. 452-3120.

Cottage Concert series presents pianist Roger Gregory in a performance of works of Beethoven, Scriabin, and Mendelssohn, Monday, November 5, 12 and 12:30 p.m., Scripps Cottage, SDSU. 265-6256.

Theresa Reid and her thirteen-month-old daughter, Jessica, were watching television at the home of friends recently. Jessica wandered away from the family room. Suddenly the house was just too quiet. As mothers are prone to be, Theresa was suspicious and got up to investigate. She could not find her errant toddler. After an increasingly frantic search which lasted several minutes, Theresa finally found her baby floating head-down in the backyard swimming pool. She was unconscious and not breathing. Theresa pulled Jessica out of the pool and ran inside to call the police while Tommy, the thirteen-year-old son of the family friends, administered mouth-to-mouth resuscitation. By the time the paramedics arrived on the scene, Jessica was breathing on her own. Tommy was able to save the little girl's life because he had learned cardiac-pulmonary resuscitation (CPR) in his Boy Scout troop. He knew what to do and acted quickly. Jessica became what is known in medical parlance as a "near drowning." She was lucky.

Drowning, electrocution, suffocation, drug overdose, and automobile accidents claim thousands of lives every year. In most cases the actual cause of death is that breathing ceases and the heart stops beating. However, as deadly as accidents are, it is heart attack that is the most killer. Each day in San Diego, eleven people have heart attacks, and six of them die. It is probable that many of these deaths could be prevented by prompt and correct application of CPR.

Breathing life back into the dead has an interesting history reaching back to earliest times. A popular exhibit at the Museum of Science and Industry in Chicago uses wax figures to illustrate several early methods of resuscitating the dead. One of the first such techniques involved inflicting pain by flagellation with stringing nettles. This



Illustration by David Diaz

method was later improved upon by replacing the nettles with wet cloths struck against the skin. Supposedly the pain would cause the victim to gag for air and resume breathing. Another early resuscitation technique involved applying warm ashes, hot water, and burning animal excreta to the abdomen of patients

Dance

Contemporary Dance Concert, featuring the IBEA Company and environmental choreographer Claudia Chapline, will take place on Saturday, November 3, 8 p.m., Three Company Studio, 860 Third Avenue, downtown. 233-4149.

Galleries

"The Face of China," a traveling exhibition of photographs taken in China from 1860 to 1912, will be on display through November 4, San Diego Museum of Art, Balboa Park. 231-7391.

International Poster Show of motion picture and television posters will be exhibited through November 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"The First Members Exhibition" of the Center for Photographic Arts will be exhibited through November 13, Southwestern College Art Gallery, 900 Otay Lakes Road, Chula Vista. 421-6700.

"Synchro/Entropy," an exhibit of photographs by Paul Stamm, will be shown through November 14, Mike Stamm Gallery, 526 Spence Street, Hillcrest. 295-2188.

"Memories," photographs by Roland Schneider and Florence Kemmler, from the collection of Graham Nash, will be exhibited through November 15, Gallery Graphics, 820 Fifth Avenue, Hillcrest. 295-3538.

"Newspapers in San Diego," an exhibit of work in all media by Southern California comic strip artists, will continue through November 18, University Gallery, SDSU. 265-5204.

an unconscious drowning victim over a rotting horse was a popular revival custom along Europe's inland waterways around 1812. The weight of the victim's body bouncing against the horse compressed his chest, forcing out air. When rebounding away from the horse's back, the victim's chest expanded and air entered his lungs. Resuscitation techniques have improved over time. CPR can keep an unconscious victim alive until medical help arrives. Basically there are three steps—the A.B.C.s of CPR: establishing an airway, artificial breathing, and artificial circulation.

Anyone can and everyone should learn CPR, according to the American Heart Association. Classes in CPR are now so widely available in San Diego that anyone would be hard pressed to find an excuse to delay learning. The most ambitious CPR training program in San Diego is offered to the public free of charge by National University in Mission Valley, in cooperation with the American Heart Association and the American Red Cross. The basic course is seven hours long and is designed to be taken in two three-and-one-half-hour sessions. Classes are offered twice daily, Monday through Thursday. National University also offers an instructor's course about a month. One unit of undergraduate credit in the health sciences is available to anyone completing a CPR course. For further information on National University's program, telephone 563-7128.

For information on the CPR training class nearest you, call your local fire department, a nearby hospital, or the American Heart Association at 291-7454. The North County office of the Heart Association can be reached at 738-2562. The life you save could be one of your own.

—Tina Kafka

San Diego Artists Guild All Media Membership Exhibition, a juried show, will be on display through November 18, San Diego Museum of Art, Balboa Park. 231-7391.

"Testimonios de Latino America" and "America en la Mira," contemporary Latin American graphics of social relevance, will be exhibited through November 21, El Centro Cultural de la Raza, 2004 Park Boulevard, Balboa Park. 235-6135.

"Masks: Faces in Ceremony and Celebration," an exhibit of masks by forty contemporary artists and ethnic masks, will be on display through November 25, Celebrations Gallery, 645 G Street, downtown. 239-5252.

"The Landscape," a retrospective exhibit of two and three dimensional works by Sam Richardson, will be on display through November 26, Boehm Gallery, Palomar College, San Marcos. 744-1150 or 727-7529 x345.

Art Exhibit of "Transcultural Landscapes—Northern California Gothic Portraits" by Marilyn Huberg, a collection of rare etchings by James Jacques Joseph Tissot, and recent graphic works by Francine Gilot, will be on display through November 30, Orr's Gallery, 2222 Fourth Avenue, San Diego. 234-6765.

Sculpture by John Rogers will be exhibited through November 30, Doughnut gallery, 1262 Ketter Boulevard, San Diego. 236-1916.

Sculpture, Drawings, and Paintings by Marino Marini, Henry Moore, Jose Luis Cuevas, Francisco Zúñiga, Giacomo Manzù, and Roberto Matta will be exhibited through December 4, Tansend Gallery, 820 Prospect Street, La Jolla. 454-3601.

(continued on next page)

READERS GUIDE TO LOCAL EVENTS

(continued from preceding page)

"The Decorative Impulse," an exhibit of works by Billy Al Bengtson, Cynthia Carlson, Joyce Klotz, Robert Kushner, Kim MacConell, Lucia Santoro, Miriam Schapiro, Frank Stella, George Sugarman, Robert S. Zakantch, and Barbara Zucker, will be displayed through December 9, Mandeville Art Gallery, UCSD, 452-2864.

Film

"French Film Festival" from SIDSU Library's classic film collection will continue with three short films, "The Red Balloon," "An Occurrence at Owl Creek Bridge," and "Night and Fog." Thursday, November 1, 7 p.m., and Friday, November 2, noon, Love Library, SIDSU, 265-5294.

Spanish Language Film, "Si, Se Puede," an account of Cesar Chavez's 1972 fast for the United Farm Workers Union in Arizona, will be shown on Friday, November 2, 3:30 p.m., National City Public Library, 202 East 12th Street, National City, 474-8211.

San Diego International Film Festival, the second annual, will present twenty-seven films through Sunday, November 4, 7 and 9:30 p.m., with matinees Saturday and Sunday, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9400.

Lectures

"Poetry Showcase #5," presented by the Feminist Poetry and Graphics Center, will feature Carolyn Hall, Mary Montgomery, Jane Stein, and Felio Ortiz Vasquez, Thursday, November 1, 7 p.m., San Diego Public Library, 820 E Street, downtown, 295-2129.

"New Joints for Old," a lecture by orthopaedic surgeon John Lake, will include a discussion of the treatment of malfunctions caused by incomplete jogging, Thursday, November 1, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa, 462-1000 x321.

Sacred Himalayan Ama Dablam will be the subject of a slide lecture presented by Doug Robinson, member of the first American ascent expedition, Thursday, November 1, 7:30 p.m., San Diego Federal Building, University Towne Center, La Jolla.

Watercolorist Milford Zornes will demonstrate his painting technique on Friday, November 2, 7:30 p.m., SDGO&E Auditorium, 101 Ash Street, downtown, 278-5478.

"The Dinner Party," a monumental sculpture by Judy Chicago, will be the subject of a slide lecture by Susan Hill, who was in charge of needlework for the project, Saturday, November 3, 10 a.m. to noon, MiraCosta Del Mar Shores Center, Ninth and Stratford Court, Del Mar, 943-1352.

Male Feminist and author of "The Liberated Man," Warren Farrell, will speak on the effect of women's liberation on men and male attitudes, sponsored by the San Diego County National Organization for Women, Sunday, November 4, 7 p.m., More Hall, USD, Alcalá Park, 295-5669.

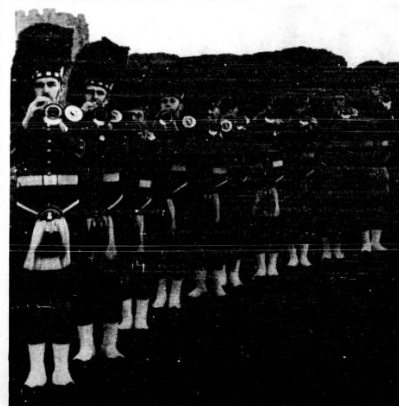
"Law and California Society: One Hundred Years of the State Constitution" will be discussed in a day-long program of lectures, including an address by California Supreme Court Justice Frank Newman, Monday, November 5, 9:30 a.m. to 9 p.m., UCSD, 452-4350 or 452-3612.

"Tribal Fakes in the Sixteenth Century" will be the topic of a lecture by Peter Drayer, curator of the Staatliche Museum

In the early 1700s a clan society lived on the Highlands of Scotland where there were no roads—a static society whose only industrial contribution to the world was fish, black cattle, and soldiers. In 1724 an Irishman, General George Wade, was appointed Commander-in-Chief of Scotland. Wade formed a company of men from clans loyal to the Whigs—Campbells, Munros, Frasers, Grants—to "watch over the braes," protecting the Highlands from the other cantankarous, treacherous clans. The Highland clan accustomed to hard and dangerous living were dismissed as Wade marched from sea to sea building roads and bridges, disbarring the clans and bringing civilization to the Highlands. Young Highlanders of good families eagerly enlisted in Wade's company to acquire the status of carrying arms. The company dressed in traditional Highland garb—a tartan, belted plaid (pronounced plaid) some twelve yards long of dark blue, black, and green, draped around the body during the day and used as a blanket at night. Perched on the hilllades, the fierce, dark-clothed figures became known as the Black Watch, eventually becoming one of Britain's most respected military regiments.

When the Black Watch went off to battle the pipers were always part of the company because the Highland men could scarcely march without the sound of the bagpipes. They were at the Battle of Ticonderoga, the American Revolution, at Alexandria and Waterloo, the Crimean War, the Boer War—they were an integral and vital force in Britain's military campaigns all around the world. And even while demonstrating their bravery as soldiers in war, they kept their native love of music and poetry.

Today the Black Watch remains the most traditional regiment in British service. The kilts have been cut down from its original blanket size but the plaid brooch is essentially the same. St. Andrew, the patron saint of Scotland, holding crossed swords. The claymore (sword) is worn in a white belt whose buckle bears their Latin motto, "No one touches me with impunity," the sporan, a leather bag covered in black and white horse hair, is worn at the front of the kilt; the dick (large knife) is decorated with the kiltie, a jewel found only in the mountains of Scotland. The most notable feature of the ceremonial costume is the high hat made of feathers from the black outch and with the red "hackle" from the vulture. The



The Black Watch

feathers are from Africa because, according to the Watch, it takes too much drink to find these birds in Scotland. The hat design, now seventy years old, includes a wreath to protect the head and is decorated with a brass pin bearing a sphinx from the Battle of Alexandria. On October 14, 1854, during the Crimean War, the officers had such a party that at dawn when the Russians attacked and the pipers played his tune to stir the men, the officers themselves could not get out of bed. The Russians were defeated by the men army, and ever since, the officers have been ruing at dawn on the fifteenth of every month to listen to the same tune as a monument for their lapse. There is still a Burns night when the sergeants recite the poetry of Robert Burns. The bagpipes, developed to stir the ceremonial and tell a story, will pipe the officers to dinner three nights a week. It may be difficult for American

audiences to comprehend when the Black Watch performs that this is not merely a show, but a ceremony steeped in tradition, clan pride, and native custom. The pipers play some modern music now, the dancers perform the Highland Fling and Sword Dance (originally a competition among various clans to test agility), the ceremony closes with a single light on the lone piper who plays "Sleep Deary Sleep" for those who have fallen in battle. The marching bands, pipes, drums, and dances of the Black Watch, Scotland's world-famous Highland regiment, will appear tonight, Thursday, November 1, 8:00 p.m., in the San Diego Sports Arena. Tickets are available at the Sports Arena box office, all Arena ticket agencies, Brick Shire House and Eric the Red Car Stereo Dealers. For further information, call 224-4176.

—Sara Austin

of Berlin, Tuesday, November 6, 7:30 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

Women's Study Lecture, "Attitudes and Equity: The Seas at Home and Work," will be presented by SIDSU's Peggy Hawley, Wednesday, November 7, 3 p.m., room SS-100, SIDSU.

New Poetry Series continues with readings by Steve Kowit and Ron Koertge, Wednesday, November 7, 4 p.m., Revelle Formal Lounge, UCSD, 452-2533.

Sports

Clipper Basketball, the San Diego Clippers end their current home stand with games against the Portland Trail Blazers, Friday, November 2, 7:35 p.m., and the Utah Jazz, Saturday, November 3, 7:35 p.m., Sports Arena, San Diego, 226-1275.

Homecoming Game, the SIDSU Anties play the Wyoming Cowboys, Sunday, November 3, 7:30 p.m., San Diego Stadium, 265-5547.

"Bite for Breath," a benefit event for the National Asthma Center, will take place on Sunday, November 4, 9 a.m. to 1 p.m., with thirteen routes countrywide, 566-4447.

Bodybuilding Contests for open and teen-age Mr. Pacific Shores and novice and college Mr. San Diego will take place on Sunday, November 4, 7:30 p.m., Horace Mann Junior High School auditorium, 56th Street and El Capitan Boulevard, San Diego, 571-7700.

"Star Struck," the Ice Capades' fortieth anniversary show, featuring Dorothy Hamill, will be presented Tuesday, November 6 through Saturday, November 10, 8 p.m., with matinees on Saturday, November 10, noon and 4 p.m., and Sunday, November 11, 2 and 6 p.m., Sports Arena, San Diego, 224-4176.

Mission Hills Home and Walking Tour, sponsored by San Diego's Save Our Heritage Organization, will visit seven homes, Saturday, November 10, 9:30 a.m. and 1:30 p.m., beginning at Pioneer Park, Randolph and West Washington streets, Mission Hills, deadline for reservations, Thursday, November 1, 232-1997.

Radio/TV

Evening at Symphony, the Boston Symphony Orchestra, conducted by Seiji Ozawa, will perform Aca II and III from Tchaikovsky's ballet "Swan Lake," Thursday, November 1, 8 p.m., simulcast with KJ 85-PM 89.5, repeating Sunday, November 3, 7:30 p.m., and 6 p.m., Channel 15.

American Film Theatre will present Renolt Brecht's play "Galileo," starring Topol as the seventeenth-century astronomer whose theories upset the Catholic Church during the Inquisition, Thursday, November 1, 9 p.m., repeating Sunday, November 3, 9 p.m., Channel 15.

Economist John Kenneth Galbraith will be Dick Cavett's guest, Friday, November 2, 6:30 and 11:30 p.m., Channel 15.

"The Great Container War," a documentary on the seventy-five billion nonreturnable cans and bottles manufactured each year, will be narrated by Dick Cavett, Friday, November 2, 9 p.m., Channel 15.

"Life Goes to the Movies," the printed medium looks at the celluloid medium via the electronic medium, Saturday, November 3, 8 p.m., Channel 6.

"Five Easy Pieces," Jack Nicholson portrays a classical pianist-turned-drifter, Saturday, November 3, 11:30 p.m., Channel 10.

Charger Football, the San Diego Chargers play the Kansas City Chiefs in Kansas City, Sunday, November 4, 11 a.m., Channel 39.

"20,000 Leagues Under the Sea," the 1954 film of Jules Verne's 1868 novel, will be televised Sunday, November 4, 7 p.m., Channel 39.

"NFL Monday Night Football," the Houston Oilers will be in Miami playing the Miami Dolphins, Monday, November 5, 6 p.m., Channel 10.

Post/Playwright/Director Nroukase Shange will appear on "Camera Three," Thursday, November 6, 7 p.m.; repeating Wednesday, November 7, 8:30 a.m. and 11 p.m., Channel 15.

"Great Performances" presents "The Five-Forty-Eight," the last of three television plays based on short stories by John Cheever, Wednesday, November 7, 8 p.m., repeating Thursday, November 8, 1 p.m., Channel 15.

OCTOBER 25 through NOVEMBER 4, 1979
2nd ANNUAL

SAN DIEGO INTERNATIONAL FILM FESTIVAL

SHERWOOD AUDITORIUM
La Jolla Museum of Contemporary Art
700 Prospect Street, La Jolla Festival number: 454-9400

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



Grand Opera



The Desert of the Tatars



Daguerreotypes

(1A) GRAND OPERA 7:00pm (USA) Autobiographical road movie by structuralist film-maker James Benning. San Diego Premiere. In person: James Benning.
(1B) THE DESERT OF THE TARTARS 9:30pm (France/Italy) A young lieutenant (Jacques Perrin), assigned to a remote desert outpost, awaits his moment of glory. With Vittorio Gassman, Max von Sydow, Jean-Louis Trintignant; directed by Valerio Zurlini. U.S. Premiere.

(2A) DAGUERREOTYPES 7:00pm (France) Witty documentary by Agnes Varda (One Sing, 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 1:00pm ROAD MOVIE: Two truckers pick up a disturbed female hitch-hiker. Directed by Joseph Strick (Ulysses).
2:30pm THE OTHER SIDE OF PARADISE (Arthur/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 (Jeanne Dielman). San Diego Premiere.

(3B) LADY OSCAR 9:30 pm (France/Japan) Young woman takes up the sword in this French Revolution swashbuckler directed by Jacques Demy (L'imbricelle of Cherbourg). U.S. Premiere. In person: Jacques Demy.

(4S) THE BLACK STALLION 1:00pm (USA) Francis Ford Coppola produced this classic story of a boy's love for his horse. Directed by Carroll Ballard. San Diego Premiere.

(4B) A NOUS DEUX (TO US) 4:00pm (France) Romantic adventure from Claude Lelouch (A Man and a Woman, And Now My Love), starring Catherine Deneuve. 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.

PROGRAM ADDITION (4B) A NOUS DEUX (TO US) 4:00pm (France) Romantic adventure from Claude Lelouch (A Man and a Woman, And Now My Love), starring Catherine Deneuve. San Diego Premiere.

Information

- Each film has a code number and letter corresponding to the date of showing. Please refer to this code when purchasing tickets.
- 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 8:30 p.m., weekdays and 12:30 p.m. to 8:30 p.m., Saturdays and Sundays.
- Mail orders received after October 22 will be held in your name at the Ticket Office.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.
- Programs subject to change.

Ticket Prices

- General Admission (except Closing Night 4A) \$ 3.00
- L.J. Museum Members: \$ 2.50
- Closing Night (4A): \$ 5.00
- L.J. Museum Members (4A): \$ 4.50
- Children under 12 (4A only) \$ 1.00
- Super 8 Special (any 8 ticket consumption, except 25A, 4A): \$20.00

FESTIVAL CALENDAR

	1:00 p.m.	4:00 p.m.	7:00 p.m.	9:30 p.m.
Thursday, November 1			Grand Opera (1A)	The Desert of the Tatars (1B)
Friday, November 2			Daguerreotypes (2A)	Tell Her I Love Her (2B)
Saturday, November 3	Shelved Films III (3S)		The Meetings of Anna (3A)	Lady Oscar (3B)
Sunday, November 4	The Black Stallion (4S)	A Nous Deux (4B)	Wise Blood (4A)	

CURRENT MOVIES

God's Chosen, no less, and her hellish adversary as Pazuzu, the evil spirit of the air, and it replaces the cheap thrills of its forerunner with some heady poetic motifs — locusts doves (shades of Georges Franju), autistic children. The storyline, which shoots off big ideas and tantalizing innuendoes like a Fourth of July sparkler, is just barely coherent but it needs no defense except as a vehicle for the director's extravagant imagery. To look at, this movie is continually fabulous. Richard Burton, Louise Fletcher. 1977. *** (Cassino, from 11:2)

The Family — In the profusion of European-produced Charles Bronson vehicles, this one, from Sergio Sollima, about a Mafia hit man, merits special attention. As usual, Bronson's wife, Jill Ireland, is on hand, but not as usual: her role here is more than token. It is primarily her presence that invests these conventional gangster machinations — secret alliances, power plays, envy, and revenge — with connotations of sexual success and humiliation. The choice of locations, in and around New Orleans, in

this exceptionally agile and energetic manner, is inspired. Always. With Telly Savalas. 1975. **** (Tosne, through 11:3)

Firepower — The opening is attention-getting. In Michael Winner's pulpy, straight-to-the-dye, but there is soon nothing to sit still for or look forward to other than the promised appearance of Victor Mature, who finally shows up, with his hair in ringlets, in the movie's last half-minute playing the fourth richest man in the world — or is he the fifth? With James Coburn, Sophia Loren, and O. J. Simpson. 1979.

• (Campana Drive In)
The Frisco Kid — Robert Aldrich would appear to be an odd candidate to direct a Gene Wilder vehicle about a puny-hearted Polish rabbi on a westward trek to set up a synagogue in San Francisco in the 1850s. He handles the assignment with surprising seriousness, but with something less than sensitivity. The movie is virtually tone-deaf. There are signs that Aldrich realized he was a little out of his element. Several scenes are

worked out in a patient, craftsmanly manner, but too many others are blinkety-blink, and let's go-home-early. And what could have persuaded Aldrich to acquiesce to the vulgar golden light that smothered every image? The never-amusing humor derives most often from his form of malapropism, such as when the glibly rabbi learns from a book of robbing sidekick (or "sidekick") as he later refers to him that "Sheel" is the Wild West synonym for "Oy gevalt!" Harrison Ford, William Smith, Ronan Bates. 1979.

• (Strand, 11:4)
The Front — An extremely complex subject — the blacklists in New York television circa 1953 — is brought up bravely, and set aside hastily, by two victims, director Martin Ritt and screenwriter Walter Bernstein, who should be able to tell us a good deal about it. They do not attempt to gloss over the political persuasions of the blacklist victims, but neither do they dwell on the matter. Rather, they rest on the convenient supposition, twenty years after the fact, that all the communists were martyrs and saints while all the red-baiters were tyrants and fanatics the latter group can be recognized in this movie by their absence from smiling. And they have centered their story on an unrelenting and apocalyptic schism which is used as a stand-in by three banished writers. In effect, Ritt and Bernstein have elected to wrangle through the narrow straits between enemy camps, without engaging either side in battle. On this stealthy mission they ride the narrow shoulders of Woody Allen. With him in the lead role, they seem quite content to harvest laughs from his familiar persona — alternately bullying and bumbling — without making any particular point. A surprisingly light, resting movie. With Zero Mostel, Herschel Bernardi, Michael Murphy. 1976.

• (Strand, 11:7 and 8)
Gold's South — Overly manipulative romance between a wholesome, peaches-and-cream gentleman and a really desperado. They are



Nostradamus, the Vampire

played, respectively, by Mary Steenburgen, who looks as if she has stepped out of a Jacques Louis David portrait, and Jack Nicholson, who sounds as if he is in constant need of a Drislan nasal spray. Nicholson, working also as director for the first time since DRIVE, HE SAID, keeps the camera hovering close to his faces, lavishing equal love on hers and his own, and the movie's considerable charm owes more to her demureness than to his devilry. The pteridly images by the French cinematographer Nestor Almendros whip up a thicker atmosphere than this heaving western comedy needs or merits. 1978.

• (Strand, 11:4)
Good Guys Wear Black — His screen presence is pretty puny, his voice is uncultivated, and yet Chuck

Norris, the martial-arts maestro, has an authentic machismo that could go to good use in a movie less slapdash and short on action than this one. A fair indication of its seriousness is that when murderer and parasite have risen to the peak point, Norris grills Anne Archer. "Are you some kind of finger-man?" and she pouts grittily. "Fingerperson." With Lloyd Haynes, James Franciscus, and Dana Andrews, directed by Ted Post. 1979.

• (Ballou, from 11:2)
Go Tell the Spartans — A Vietnam war movie, set in 1964, when U.S. involvement in the fighting hadn't yet escalated beyond the advisory stage. Adapted from a novel by Daniel Ford, INCIDENT AT MUC WA, the story is told with the swift forward propulsion of a WWII Warner's action movie, despite the heavy ideological burdens

CURRENT MOVIES



Silent Movie

the characters must lug with them throughout. Editorializing is limited to Bert Lancaster's ponderous sighs and head-shakes, especially good, matter-of-fact treatment of American racism. The actors, all except the ones assigned to play buffoonish gun-ho types, seem quite true to their characters — Marc Singer as a cynical careerist, Craig Watson as a 'v' inter-casper brase war leshard, Jonathan Goldsmith as a battle-fatigued veteran, and Evan Kim as a savage South Vietnamese anti-communist. Directed by Ted Post. 1978.

• (Ace Drive In, from 11:2; Mira Mesa Cinemas, from 11:2; Tosne, through 11:3)
Grand Opera — An autobiographical road movie, partially shot in San Diego by structuralist filmmaker James Benning. (La Jolla Museum, Sherwood Auditorium, 11:1, 7 p.m.)

Halloween — A spectacular opening, a curious single-take which travels a little unsteadily, up the walkway of a modest Middle American home, all the way around the side of the building, through the kitchen door, briefly

into the cutlery drawer where a hand reaches in from offscreen to select a fearsome butter knife, up the staircase, into the bedroom of a teenage girl who is swiftly slashed to death at her vanity, back down the stairs and out the front door. Pathway through this shot just prior to the stabbing, the same hand that earlier selected the sturdy murder weapon reaches in to pick up a Halloween mask from the floor and fit it over the subjective eye of the camera, and then the shot continues with the entire screen blocked out except for an aperture in the center which is cut in the shape of the mask's eyeholes. (As this device of blocking out part of a movie image is technically called a "mask," the use of it is quite a witty visual pun.) After the virtuosic opening, though, the movie drops to a lower level. For a story set on Halloween night in a Midwestern smalltown, there's a conspicuous thinness of atmosphere. Americana, sociology, or however you care to classify the peculiarly profane trappings of this religious holiday. Where are all the trick-or-treaters, the costumes, the candies, the pumpkins? Starring Donald Pleasence and Jamie Lee Curtis, directed by John Carpenter. 1978.

• (New Valley Drive In, South Bay Drive In, Sports Arena, State University, Tosne Centre)

The Happy Hooker — A dirty trick. With Lynn Redgrave, in variable hard-on, eyebrows and lipsticks, as Kaveri Hollander, directed by Nicholas Sgarbi. 1975.

• (Frontier Drive In, Harbor Drive In, from 11:2)

The Hills Have Eyes — A clan of modern-day cave-men in the American West besets an Ohio family whose car has broken down in the middle of nowhere. The starving savages, wearing animal pelt and bear-claw necklaces and communicating via wackie talkies, have their greedy eyes not only on the refrigerator in the RV, but also on the plump life baby in the bassinet. (It's no wonder these people are starving. Wherever they eat, as much food goes down their chins as down their throats.) Things look pretty hopeless for the O'Leans, until the family get a Rat-Trit. To wonder dogs turns the tide. Cruel stuff, with some crude thrills. Directed, written, and edited by Wes Craven. 1977.

• (New Valley Drive In, South Bay Drive In, State)

Lady Oscar — Jacques Demy's 18th-century swashbuckler, shot in

France, but financed by Japanese producers and based on a Japanese comic strip. With Galina Maccari and Barry Stokes. (La Jolla Museum, Sherwood Auditorium, 11:3, 8:30 p.m.)

The Last Picture Show — Peter Bogdanovich's cardboard-re-creation of smalltown life in the Fifties (Amaro, Texas, to be exact) is done with a plethora of inter-capsule artifacts (the records, books, movies, magazines, and fashions of the period), a multitude of stereotypes, a minimum of feeling, and a patchwork of diverse Hollywood movie styles (Ford, Stevens, Sani) in a movie that's striving to be comprehensive, the pervasive sardonic looks more than just a little silly. With Timothy Bottoms, Jeff Bridges, Cybil Shepherd, Cops Leachman, Ellen Barkin, Eileen Brennan, and Ben Johnson. 1971.

• (Strand, 11:2 and 3)

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8 1/2" x 1/1099511627776" - 8 1/2" x 1/2199023255552" - 8 1/2" x 1/4398046511104" - 8 1/2" x 1/8796093022208" - 8 1/2" x 1/17592186044416" - 8 1/2" x 1/35184372088832" - 8 1/2" x 1/70368744177664" - 8 1/2" x 1/140737488355328" - 8 1/2" x 1/281474976710656" - 8 1/2" x 1/562949953421312" - 8 1/2" x 1/1125899906842624" - 8 1/2" x 1/2251799813685248" - 8 1/2" x 1/4503599627370496" - 8 1/2" x 1/9007199254740992" - 8 1/2" x 1/18014398509481984" - 8 1/2" x 1/36028797018963968" - 8 1/2" x 1/72057594037927936" - 8 1/2" x 1/144115188075855872" - 8 1/2" x 1/288230376151711744" - 8 1/2" x 1/576460752303423488" - 8 1/2" x 1/1152921504606846976" - 8 1/2" x 1/2305843009213693952" - 8 1/2" x 1/4611686018427387904" - 8 1/2" x 1/9223372036854775808" - 8 1/2" x 1/18446744073709551616" - 8 1/2" x 1/36893488147419103232" - 8 1/2" x 1/73786976294838206464" - 8 1/2" x 1/147573952589676412928" - 8 1/2" x 1/295147905179352825856" - 8 1/2" x 1/590295810358705651712" - 8 1/2" x 1/1180591620717411303424" - 8 1/2" x 1/2361183241434822606848" - 8 1/2" x 1/4722366482869645213696" - 8 1/2" x 1/9444732965739290427392" - 8 1/2" x 1/18889465931478580854784" - 8 1/2" x 1/37778931862957161709568" - 8 1/2" x 1/75557863725914323419136" - 8 1/2" x 1/151115727451828646838272" - 8 1/2" x 1/302231454903657293676544" - 8 1/2" x 1/604462909807314587353088" - 8 1/2" x 1/1208925819614629174706176" - 8 1/2" x 1/2417851639229258349412352" - 8 1/2" x 1/4835703278458516698824704" - 8 1/2" x 1/9671406556917033397649408" - 8 1/2" x 1/19342813113834066795298816" - 8 1/2" x 1/38685626227668133590597632" - 8 1/2" x 1/77371252455336267181195264" - 8 1/2" x 1/154742504910672534362390528" - 8 1/2" x 1/309485009821345068724781056" - 8 1/2" x 1/618970019642690137449562112" - 8 1/2" x 1/1237940039285380274899124224" - 8 1/2" x 1/2475880078570760549798248448" - 8 1/2" x 1/4951760157141521099596496896" - 8 1/2" x 1/9903520314283042199192993792" - 8 1/2" x 1/19807040628566084398385987584" - 8 1/2" x 1/39614081257132168796771975168" - 8 1/2" x 1/79228162514264337593543950336" - 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1978 FORD LTD. Lancia, 5000 miles, 4 wheel, disc brakes, heavy duty truck pack, heavy duty group, most options, aluminum condition, must see to appreciate. \$5900. 448-8617.

1978 VOLVO 240GL. Hard to find four speed with overhead and sunroof. Very nice car with low miles. Doug 296-0544 or Tom 697-7000. 448-8617.

1983 TOYOTA CORONA 4 door, white, good condition, gold gas mileage. \$1350. 296-6290. Leave message.

1972 240Z FUN TO DRIVE. lots of extras. Excellent condition. \$3700 or best offer. 224-8470.

1979 GMC 4x4. \$6000. Km. Ray. 422-2023 after 5pm.

1971 TOYOTA COROLLA. New tires, battery, 4 cylinder, automatic, excellent body with vinyl top. Gasol var. \$1000 negotiable. 445-7626 after 5pm.

AUTOMOBILE air conditioning unit. Com. 2000. Includes radiator, hoses, etc. Good condition. Must see. \$25. 278-2956.

1965 CROWN CAB International pickup. 304 engine, runs great, make offer. VW bug, bumpy frame, make offer. 444-2904.

VW WESTFALIA pickup. 4 lug, good condition. \$250. 1970 Ford pickup with 240 engine, runs good. \$250. 1970 Ford pickup with 240 engine, runs good. \$250. 1970 Ford pickup with 240 engine, runs good. \$250.

1969 COUGAR CONVERTIBLE. Classic car, has everything. Super excellent condition. Appearing in value. \$2500. 755-5040.

1974 FORD COURIER. Custom shell, boat, 4 wheel, 4 cyl. 4 door, 4 speed, air, 240 engine. \$600. 562-0448 or 562-0449.

WANTED: VW BUG not running or in need of repair. Also wanted in similar condition. 444-2904.

1971 VW CAMPER, excellent condition, 27,000 original miles. Run great, looks great. 25 mpg regular gas. Must see. \$2000 or best offer. 278-2798.

1968 PONTIAC 4 door, automatic, power steering, low mileage, all original, has low dents, runs like new. \$550. 1950-2 door hardtop, needs paint and minor. \$300. 285-0871 before 10am.

1973 JAVELIN. New engine, 16,000 miles, one owner, very good condition. \$2500 or best offer. Must see. 444-2904.

1969 COUGAR CONVERTIBLE. beautiful condition, fully loaded, 351, air conditioning, power windows, 4-speaker cassette stereo, best rag top you'll find. \$2350 or best offer. 755-5040.

MUST SELL. 1971 VW. Super excellent condition. \$1500. 421-9654.

TOYOTA 450 all aluminum, low miles. \$30. Toyota 1200-van, 1515 11 have switched to heavy duty battery and alternator. 278-2956.

1974 MUSTANG II. Good condition, need to sell fast. Leaving town. \$2000. 264-1869 after 5pm.

1969 ALFA SPIDER. Silver, excellent condition. \$2800. ASRider code no. 1012. 778-5500.

1974 AMC GREMLIN. Blue, good condition. \$1000. ASRider code no. 1007. 578-5500.

1972 MAZDA RX. 4 door, 4 speed, 4 cylinder, 1700 cc. 1973 MAZDA RX. 4 door, 4 speed, 4 cylinder, 1700 cc. 1973 MAZDA RX. 4 door, 4 speed, 4 cylinder, 1700 cc.

428 CUBIC INCHES 1969. 1969 Cobra. Excellent condition, air, power steering and brakes, low condition. 578-7230.

1969 Datsun 2000. Rebuilt engine and transmission, new Pirelli tires, 4 speed, 1700 cc. 1970 Datsun 2000. Rebuilt engine and transmission, new Pirelli tires, 4 speed, 1700 cc.

1965 FORD WAGON. Good running condition, asking \$400. 445-1542. 4476 8am-5pm.

1975 TRF. New paint, perfect condition, needs 4 new tires. \$650 or best offer. 446-3451.

1969 VW SQUAREBACK. Automatic, new engine, brakes, radio, clean, must see. \$1500 or best offer. 448-8627.

1968 FORD FALCON. 4 door, cheap, 1968 Ford Falcon 4 door, cheap, 1968 Ford Falcon 4 door, cheap, 1968 Ford Falcon 4 door, cheap.

1978 HONDA HATCHBACK. 4 speed, 4 cylinder, 1700 cc. 1978 HONDA HATCHBACK. 4 speed, 4 cylinder, 1700 cc. 1978 HONDA HATCHBACK. 4 speed, 4 cylinder, 1700 cc.

1978 HONDA CIVIC. like new mechanically with paperwork. Mechanic runs AMF stereo top deck, new ported, 36 mpg, regular gas, excellent condition. \$2000. Bruce 445-7626 or 563-5660.

1969 MAZDA. Runs good, new brakes, tire engine rebuilt in 1976. \$1500. 578-7377 after 5pm.

1971 240Z COMPLETELY RESTORED. Excellent condition, mag wheels, air conditioning, loaded with extras. \$4500. 444-2904 or 440-4011 after 5pm.

1974 CHRYSLER. Good condition, 75,000 miles. 270-4374 evenings.

10 NOVEMBER 1979

SOFT CONTACT LENSES SINGLE VISION GLASS

\$118 Special from \$29.50

Includes lenses, fitting, work-up, training, care, kit and follow up visits

COMPLETE EYE EXAMINATION WITH TONOMETRY... \$32

Information package, soft contact lens consultation and evaluation at no charge.

Beware of the quick eye examination and contact lens fit. It may be too quick. The best eye examination and contact lens fitting is painstaking, methodical, thorough, and consists of numerous tests. A minimum number of 4 visits is required to achieve a proper fit. Our office is equipped with the most sophisticated, advanced and computerized instrumentation in the world in order to achieve the best eye examination and contact lens fitting possible. The following description list of some of the tests and procedures that are done in our office:

- MEDICAL HISTORY** — A complete medical and ocular history is taken by a written questionnaire.
- DIOPTRON—THE EYE COMPUTER** — An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.
- NON-CONTACT TONOMETER** — Checks pressure inside your eye for glaucoma. It uses a gentle puff of air requiring no drops.
- AUTOMATIC TANGENT SCREEN** — Automatically checks peripheral vision for abnormal field spots which are indicative of many eye and brain diseases.
- INFRARED FUNDUS PHOTOGRAPHY** — A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.
- SPLIT LAMP BIOMICROSCOPY** — A special microscope to check the front part of the eye, lens, iris, and the iris movement of the contact lens.
- ELECTRONIC DIGITAL PACHYMETRY** — An optical electronic computer to ascertain if enough oxygen is getting through the contact lens to the cornea. This is very important particularly with 24-hour extended wear lenses.
- AUTOMATIC ELECTRONIC LENSMEATER** — Analysis of your existing glasses electronically to extreme accuracy for comparison with the Dioptron results.
- OPHTHALMOSCOPY** — A procedure using a hand held instrument to check the health of your eyes and to compare with the fundus photographs.
- FIXATION DISAPPEAR** — Indicates how well the two eyes coordinate together and the amount of binocular fusion.
- STEREOPSIS** — A measure of depth perception and quality of vision at reading distance.
- COLOR VISION** — Checks for normal and the type of abnormal color vision. Eight percent of all males have some degree of color blindness.

Dr. D. A. Rorabaugh & Associates, Optometrists

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Mastercharge and Visa accepted

1960 VW BUG. Classic, runs great, has rag top, sunroof, black paint. \$1500. 448-2371 evenings.

1975 DATSUN B-210. Very good condition, must see. \$2500 or best offer. 448-3377.

WANTED: Car cover for 1977 Audi 100LS. 448-3377.

1961 VOLVO 122S. Must see, needs work. best offer. 299-9567 or 225-3331, keep trying.

CUSTOM DATSUN PICKUP. 1977, custom wheels and tires, lots of custom body work, custom grille, sunroof. AMF-M 9-truck. Chris 748-1077 after 2pm.

1955 CHEVROLET PICKUP. First series custom cab model 235 cu. engine, rebuilt 4 speed automatic, new brakes, 12 volt system. \$1500 or best offer. 448-3596.

1976 GRAND PRIX. Air conditioning, power steering, power brakes, 16 wheel, 4 speed, vinyl top, new brakes, valves, head, manifold, shocks, hoses, belt, electronic system. \$3500. 234-7573.

1963 RAMBLER CLASSIC. Low mileage, clean, reliable. 235 6 cylinder, good gas mileage. \$1500. 448-3596.

1970 CHEVY MALIBU. Good condition, air, runs, excellent condition. \$4000. 234-8004 weekends. 2626 C Street.

NEED A CAR that won't let you down? Check out my '73 Oldsmobile Delta 88. AMF-M 9-truck, 4 good tires, and an engine that defines reliability. \$1500. 445-2525. Name your price.

1974 FLYMOUTH DUSTER. 8 cylinder, low mileage, excellent condition. 448-2091.

AUTOMOTIVE CLASSIC: 1958 MG Roadster, new paint, interior, chrome, wire, chassis, mounted propane tank. \$450-669 or 420-8374 in Colorado.

1974 FLYMOUTH DUSTER. 8 cylinder, low mileage, excellent condition. 448-2091.

1972 FORD MUSTANG, power brakes, air conditioning, 4 speed, 1700 cc. 1972 FORD MUSTANG, power brakes, air conditioning, 4 speed, 1700 cc.

1972 VEGA HATCHBACK. Air conditioning, 4 speed, 40,000 miles, new paint, good gas mileage. \$2500. 445-1542.

1972 FORD MUSTANG. Good condition with many new parts. Must see. \$1500. 755-5040.

PORSCHE 914 2.0 liter engine, red and black, excellent condition. \$6995. 270-4349 or 274-4943, keep trying.

1978 TRIUMPH SPYFIRE convertible, AMF-M radio, new radial, 26,000 miles, excellent condition. Asking \$3499. 571-0239 or 571-0241.

CAMPER shell for sale. Approximately 4' x 6' x 2'. Great deal if you can fit it up a bit. \$607. Beverly 291-5875.

1978 TRIUMPH SPYFIRE, white, 11,000 miles, excellent condition, AMF-M stereo, cassette. \$5500. 571-0239 or 571-0241.

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General Atomic has immediate openings for:

PROCESS INSPECTOR

Experienced in full manufacturing equipment and measuring equipment calibration. Perform control inspection on manufacturing process and methods. Processes evaluated are: mixers, converters, corers, furnaces and spectrometers. Background in furnaces, balances, temperature or pressure gauges required.

INDUSTRIAL ELECTRONIC TECHNICIAN

Must possess all licenses or certificates required by state and local codes. Must have background in electronic theory and electro/mechanical control mechanisms. Familiarity with electronic test equipment: ammeters, volt meters, multimeters, oscilloscopes, recording instruments and related equipment for duty in installation, tests, repair and modifications of automated machines with synchronized drive systems, speed variations, amplitude controls as part of electronic systems. Must be capable of overhauling numerically controlled machine tools including lathes, mills, and other semi-automatic equipment.

FOR FURTHER INFORMATION ON THE ABOVE JOBS, CALL PAT QUINLAN (714) 455-3209

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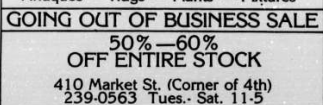
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1976 DODGE 8000 VAN. Fully customized, new interior, 1000 miles,

also: Olafdaughter clogs and Birkenstock clogs.



Roller Skate 50¢ per hour
Weekdays before 5 p.m.,
with coupon, two or more people

Discount Skates

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1978 FIAT 131. Blue. 2-door. 5 speed. AMF. excellent condition. \$2500. 460-2023.

FOUR BRAND NEW 15' Chevrolet vans. \$20 each. 461-2039.

TRANSMISSION, 4 speed for 1959 Dodge pickup. \$200. Also differential for 1955 Dodge pickup. \$100. 456-1922.

1971 OLDSMOBILE 88. 75K miles. 8 cylinder. power brakes, AMF radio, excellent condition. many new parts. \$1400 or best offer. Will sell. 280-3039.

1967 CAMARO classic. 6 cylinder. 3 speed. power brakes, AMF radio, excellent condition. many new parts. \$1400 or best offer. Will sell. 280-3039.

1969 CHEVROLET NOMAD station wagon. 6 cylinder. 3 speed. Excellent condition. \$500 or best offer. 280-3039.

EXTRACTOR for VW, like new. \$20 or best offer. Call 342-2242 after 5 or 452-4087 for info.

1969 DODGE SPORTSMAN van. 6 cylinder. new tires, brakes, starter, mag. Power AMF radio. Excellent condition. \$1150 or best offer. 452-7383.

TRANSMISSION, Chevy Powerglide 62. Recently overhauled. Have receipts. guarantees. \$175. 280-2470.

1975 PONTIAC GRAND PRIDE. Two tone brown and tan. beautiful. all extras. 16 to 24 miles per gallon. Call 155. must sell. 563-5845.

1964 RAMBLER Classic Wagon. 6 cylinder. 3 speed. custom carpet interior. excellent new seat to sleep in. AMF cassette. \$500 or best offer. 565-0135.

1969 ROVER 2000i sedan. Needs some work but otherwise in good running condition. \$600 or best offer. 222-1777 after 5 p.m. and weekends. Keep trying.

1974 FORD F250. Excellent condition. Low miles. big wide tires and aluminum wheels. Must sell to approximate \$3500 or best offer. 284-4586 or 280-9024.

1972 FORD V6 Automatic. air conditioning, power steering and brakes. AMF radio. Good condition. \$1075 or best offer. 561-5717.

1976 VW Rabbit. Excellent running condition. Very clean inside and out. \$5500 or best offer. 560-9665.

1965 MUSTANG. Automatic transmission, power steering, reliable, good gas mileage, new tires, clean inside and out. Best offer over \$2200. 287-0648 evenings.

CAMPER, large, clean for a long bed pickup truck. Asking \$275. 488-2023.

WANTED: 1969 or later Ford window van. 6 cylinder. sick, 'n' too. also want the same in a pickup truck. 283-7668.

1975 FORD VAN CAMPER. Sleeps two. refrigerator, hot batteries, standard 300. 300 cylinder radial tires. 18.20 mpg. excellent condition. \$3900. 487-7728 evenings.

1966 EL CAMINO. Looks good. runs good. rebuilt motor. AMF stereo cassette. \$1100. 444-7298.

1969 AMC REBEL. good condition. Air, auto, heater. 4 door. good mpg. female owner. \$900. 274-6194 evenings.

1975 CHEVY CAMARO. Buick metallic with color interior. small V8, automatic, power steering. Asking \$2500. 453-1235 evenings.

OVERDRIVE. The Austin-Healey. In good shape. will make perfect spare. \$125. 220-7786.

CRAIG'S MAINTENANCE and Repair. Car. garage. interior-exterior painting, plumbing, electrical, roofing etc. All work guaranteed. For estimate call Andy or Russ. 299-8181 or 280-7940.

1970 FORD 10K pickup. 6 cylinder. 240 engine. New short block. New plant, clutch, carburetor and AMF cassette. \$275-5967.

PAIR OF CUSTOM BIRD. New high back bucket seats. Fit in small trucks. Call The Door Man. 277-7028.

1975 DATSUN B-210. Good condition. recent valve job. radio. \$2000 or best offer. 222-1219. 3-30-79 p.m.

REPAIRS. Educated man, sensitive to your needs, will help you totally relax through fun, relaxing, rejuvenating massage. Essex, Pottery, Japanese. 11 hours. \$25 donation. Legitimate only please. Bed 295-0110.

KITCHEN DESIGNER will plan your bath, den, sewing room, or 77 with storage or display space to fit your needs. Rental, Warehouse Cabinet Sales 295-5247 evenings.

ELECTRICAL WORK. Responsible electrician will install new circuits (air conditioning, pool, jacuzzi, dryer, range, yard lighting), or repair any problem. Prompt and professional. 488-7015.

AUTO REPAIRS for poor people. local service or household. (do get your money). Also repairs for American V8 & 6 with best quality ignition parts. Call for message and performance possible. I will save your money by not fixing what is not needed and by knowing what is wrong. Sam 284-3812.

NEED INFORMATION? Have a business decision to make? Legal or medical question? Get the facts. Statistic, reports, market research, etc. Information@H 574-1553.

TERMPAPER. Got you down? Drowning in a sea of academic ennui? Too much research? Hire a professional. Call a professional. 453-9252 after 5.

EXPERIENCED MECHANIC with shop near Sports Arena. Best price/quality on all car, light car repairs. Volkswagen tune-ups. \$20. complete. Clutches, transmissions, and overhauls. Everything guaranteed. 239-0207 or 280-7940.

INTELLIGENT, responsible executive secretary available on an hourly basis for your assignments. Call 270-0183 after 5 p.m.

HANDMADE. To your custom order for Christmas. Comforters, pillows and quilted bed decorations. Hurry, order before November 15th and save 25 percent. 499-4965 or 458-7285.

SWISS MAINTENANCE and Repair. Car. garage. interior-exterior painting, plumbing, electrical, roofing etc. All work guaranteed. For estimate call Andy or Russ. 299-8181 or 280-7940.

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TYPIST/Quality typing by secretary experienced in all kinds of typing. Term papers, manuscripts, reports, etc. Reasonable rates. 453-9252 after 5.

BEAT INFLATION. Complete home and office renovation. Skiplite, room additions, etc. 453-9252 after 5.

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WE HAVE COSTUMES you've never even thought of. Part 1 and be the hit of the night. Great American Costume Shop. 627-8181.

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FREE HAIRCUTS (style) for men by licensed hairdressers in training. Dan of New York. 8054 Clement Street Blvd. Call for appointment. 360-5747.

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DON'T FORGET. Canyon Memory. Joyous memories and reminds you of all those important birthdays, anniversaries, appointments. Yearly subscriptions available. Box 474, San Diego, 92104.

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MOVING? Don't get burned! Use a licensed and insured professional who has all the equipment and experience you need. Free estimates. lowest legal rates. Greene Moving 295-1811. Call T. 120719.

COLLEGE STUDENTS. Improve your grades. Send \$1 for 26-page, term paper catalog. 10,000 papers on file. Research Assistance. Box 25097 SR, Los Angeles, CA 90025. (213) 477-6226.

STOP HAR LOSS! Revolutionary new treatment combines old and modern remedies. proven test effective in over 90 percent of all male pattern baldness. Guaranteed. 54 Delta V. 3308 Midway Drive, Suite 213. San Diego, 92110.

BACHELORS. Invite me to your home. Let a knowledgeable woman help you learn your surroundings with custom framed art. Mary. 239-0206.

DEADLOCKS INSTALLED. \$200 includes deadbolt and labor. The Lockery. 19718. 292-7229.

COUNSELING FOR WOMEN by licensed female professionals. Both individual and group available. Fee charged on an individual basis. For information call 231-1810.

PAINTING. Quality, interior-exterior. Experienced, conscientious painter will paint any room starting at only \$22. Reasonable. All work beautifully done. Crahmamoney assumed. Free estimates. 223-4030.

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MALE MAIDS. Men do better. Domestic help for all occasions. Weekly cleaning, gardening, parties, painting, plastering. Hand some staff. 239-0206.

EXPERT CARPENTRY, painting, free estimates. Mastercarpenter. Vase OK. 238-3681 or 452-6500.

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MPCC EXAM SEMINAR. 3-day workshop. license exam review seminar. Fee 2 days review exam exam. Fee 3, trial exam and test-taking strategies. Past participants have been successful. For information, call 231-0865. please leave name and number. 15 North Shore Adult School 273-5192 for 1980.

COUNSELING of personal lifestyle problems. couples, families, individuals, substance abuse, sexuality, adjustment, chronic illness, etc. For free consultation, call 436-0029.

MUSIC LESSONS specializing in piano and percussion for the beginner musician. Private instruction in studio or at your home. Free estimates. lowest legal rates. Greene Moving 295-1811. Call T. 120719.

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LEARN FOLK GUITAR. Experienced (20 years), very patient teacher welcomes students of all ages. Powerlite Reading Clinic. Guaranteed reading, math, spelling, handwriting. Open to all. 454-7083.

JOAN ACTORS LAB at the Fields Dinner Theatre. Special classes now open to 15 to 25 years old. \$50 for all experience levels. 887-8877.

CHILDREN. pre-natal exercise classes. day or evening. Prepared childbirth classes. hospital and home birth coaching. Certified instructors. Institute of Prepared Birthing and Mothering 295-2215.

VOICE LESSONS. Specializing in voice building techniques. M.M. vocal performance. Indiana University. 11 years teaching experience. Classical pop rock. \$10/hour. (415) 222-9664 or 222-6668.

GUITAR/VOICING/strumming/composition. Private instruction for the serious musician. Also transcription from records. \$8/hour. Plus several general enrichment. P.W. Simons 295-6484 or 574-2402.

MARTHA MATTHEWS will teach a 5-week Shakespearian class at Crown Point elementary. November 18 - January 21. 630-9-30pm through North Shore Adult.

CHRISTMAS CARDS. Make your own gifts and decorations. Starts November 14, Wednesday 6:30-8:30. Standley Junior High. North City Adult. 274-3422.

FREE DANCE lesson every Sunday 7-9pm. ballroom, latin and disco. All Ballroom Club Building in Balboa Park.

FREE PALETTE ART of painting instruction. Tuesday, November 13. 8pm. Recreation room. Oakland Gardens West. 3868 Irving. Any question? 272-7411.

TEMPLE TAI CHI CHUAN. authentic meditation instruction. Cultivate inner energy (chi) through traditional Tai Chi forms, Tai Chi, Tai Chi, Tai Chi. 295-2215.

SILKSCREEN CLASS. Free. New class will start Tuesday, November 13. 6:30-9:30. Midway Adult Center. Stencils, inks and glue. Design and photographic methods. For information 273-5192.

PRINTMAKING CLASSES. Etching, aquatint, linocut, woodblock, monoprint in black and white. New classes starting November 15. North Shore Adult School 273-5192 for 1980.

FLUTE, RECORDER, and music theory in instruction (classical, rock, jazz) available from professional flutist. Free consultation. For San Diego appointments and information call 231-3655. In Encinitas call 436-0029.

READING PROBLEMS can be solved. Know someone who has reading, spelling, pronunciation problems? Powerlite Reading Clinic. Guaranteed reading, math, spelling, handwriting. Open to all. 454-7083.

GUITAR AND BASS LESSONS. Trial Music. Rocking up the latest instruction in all styles, beginning thru advanced. Instructors are graduates of Guitar Institute of Technology. Free instructor lesson. 272-0290.

WANT TO BE A SONGWRITER? Only genius like the Beatles can write music without knowing how to read it. Learn the basic fundamentals from a qualified music teacher. 222-2071.

LOOKING FOR A PLACE? Have a place to share? Let Space Mates advertise and introduce you to a place. Powerlite Reading Clinic. Guaranteed reading, math, spelling, handwriting. Open to all. 454-7083.

PACIFIC BEACH. Female roommates. share 2 bedroom house. nice, clean. \$120 plus utilities plus deposit. Clean, non-smoker. (cigarettes), health-oriented. 295-0206 or 571-7840.

FEMALE NON-SMOKER to share 2 bedroom, 2 bathroom in Lemon Grove. Pet OK. prefer vegetarians. Close to State. 668-6238.

MALE, 30's, seeks male or female roommate, share 2 bedroom Pacific Beach condo near beach. Desirable, positive attitude, sharing, growth oriented. Unbearable smoking. 575 per month. Max 272-6668.

FEMALE ROOMMATE. To share Temastana condo near Kearney Mesa. own room and bath, pool, tennis, garage, pet OK. annual \$200 plus utilities. 274-6194 or 571-7840.

ROOM FOR RENT 3 bedroom, 2 bathroom, central location, large and furnished house. non-smoker. washer and dryer. \$175 plus 1/3 utilities. 280-9665.

ROOMMATE WANTED. Two bedroom duplex with garage in Ocean Beach. \$182 per month plus 1/3 utilities. Call 272-6668.

ROOMMATE TO SHARE 3 bedroom. Solana Beach house with large garage. Semi-vegetarian, non-smoker. Working female preferred. \$145. 481-2396.

PROFESSIONAL. Man wishes to share his comfortable, free-lined instruction in all styles, beginning thru advanced. Instructors are graduates of Guitar Institute of Technology. Free instructor lesson. 272-0290.

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Professionally engineered Rain gutters & downspouts

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WE NEED compassionate ex-smokers and non-smokers to volunteer in the daytime for the Smokers' Quitside at 235-6666 or The America Cancer Society at 235-6666.

NEED RELIEF FROM the little things that bother you day after day? Be your personal assistant. Jenni 462-8089 after 5pm.

READY TO WORK? Paid work experience for moderately disabled adults. Work environment and job seeking skills training provided. Qualified clients call E.T. at 442-0791.

VALLEY TENNIS and swim club, maintenance handymen position. Full and part time. Starting pay \$3.50 and \$3.25. Call 296-6341, or apply in person at 1450 Hotel Grove North.

VOLUNTEER MENTAL health professional (licensed) needed to supervise 1 hour per week 2 MFC students starting at Parents Anonymous group. Box or Susan 287-2442.

WILL DO anything legal for \$2000. 286-7865.

BUSINESS OPPORTUNITY in Southern Oregon. Service business with excellent location and lease. Reception front. Solid. San Jose. 286-7865.

HELP! UNUSUAL PEOPLE wanted! Looking for people who are "different" and "creative" for a new business. Call 286-7865.

I WANT MOTIVATED PEOPLE who want extra income and the freedom of running their own business in a fun and profitable industry. 286-7865.

NONPROFIT HEALTH EDUCATION agency needs account and drug counselor on contract basis with small spend after training period. 234-9445 weekdays from 3 to 5.

ACCOUNTING, part time, 8:00am, 12 years experience. East San Diego. La Mesa area. Permanent position wanted. Degreed. 481-3142.

HELP WANTED: Health/Medical Bureau. Retail staffing. Hrs. LVs, sales. 225 Broadway. Suite 1200. 235-0593.

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FOR PERSONS who make frequent trips to Mexico, please call 235-6666 for more info. Van Nuys. Will pay \$100/Bureau Ave. 276-3993.

ALTERNATIVE FREE SCHOOL for children in Northern California looking for an alternative to traditional schools. Learning For All. 1637 Redwood. 235-0184.

ORGANIC AND BOARD in exchange for work on organic farm. Gardening, lending animals, energy, growing, just cooperation, new clothing and preservation. Vegetarians only. 754-8997.

SELF-PUBLISHED Authors in North County needed by writer. Free paid of experience. See in article. 574-9122. 6-10pm.

TYPIST: statistical, part time, flexible hours. Have good typewriter. Mason Hills and vicinity. Excellent salary. 286-2855.

MANAGEMENT/SALES: Are you seeking for ambitious, self-motivated people? 754-2307. leave message.

ARE YOU SATISFIED with your present financial position? Let your ability supplement your income. Husband and wife work together. For appointment phone 486-1013.

PERSON NEEDED to put needs around in Monterey. Part time. 286-7865.

ATTENDANT for handicapped call. 32 years exp. for companionship. Flexible. Hand. 286-7865.

EXCELLENT BUSINESS opportunity for sales-oriented person. In price sacrifice. Hand. 286-7865.

WANTED: Full part-time and live-in positions are available as attendants with elderly and disabled as personal care helpers and housekeepers. 293-3500.

HELP WANTED: People currently employed who need extra income or who would like to make a job change. Family man/woman preferred. 286-7865.

ATTRACTIVE FEMALES and female models needed for nude centerfold-type modeling in leading publications. \$1500 to \$4000 when accepted. Good figure and photogenic. A male. Diane or Rocky 440-0077.

HELP WANTED: Attendants/personal care attendants needed by physically disabled SDCU students. Some live-in positions available. 286-7865.

BOOKKEEPER: Nonprofit organization needs a bookkeeping assistant. Applicants must be CETA eligible and resident. 286-7865.

WILL WORK FREE for apprenticeship in carpentry, painting, electrical, plumbing, etc. 286-7865.

FEMALE PHOTO FIGURE models with good figure needed. \$10 per hour or exchange for phone. About 235-0184. leave message.

FOR COUNSELING or teaching experience. Occupational Training Services (OTS) needs counselors to help teach children in practicing English conversation and finding jobs. 286-2800.

PURCHASE 60 MACHINES at \$150 each for use in business model. Earn an income of \$1000 a month. No sales or work involved. 286-4225.

ICE SKATING: 5 or 6 men's Canadian Can. professional hockey skates, new, size 8. 452-1000. leave message.

LASER SALON: 1/2 Laser salon with trailer. 717-2405. 224-9404.

REMINGTON 870 12 gauge shotgun. Phone 224-9688 or 225-1033.

TWO MAN RAFT, brand new, great drift, with 1000 ft. 276-3993.

SKIS, 600 ft. 276-3993.

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CLEANING: HOUSEHOLD manager, clean, honest, experienced. 276-3993.

FREE WORKOUT: to introduce you to San Diego's best men's gym. Heavy-duty equipment. 276-3993.

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ROCK CLIMBING equipment wanted, stop, gear, climbing, etc. 276-3993.

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