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A Chuckle in the Wilderness

Just a note to thank Gordon Smith for his recent article on the Cleveland ("Scrub Forest," January 10). I like his approach to the forest—he combines good journalistic style, a sense of adventure, and a real personal interest in what he writes about. Thanks for covering an area few other people think about much. I couldn't help but chuckle at how Smith handled the "wilderness" dilemma. He's suggesting, of course, that he sees wilderness in a fairly narrow light—the models of which exist probably nowhere in California's forests, and in only a few parts of our deserts. Yes, mankind has overrun our country pretty thoroughly, while it may seem obtuse to push for the protection of our 5000- or 10,000-acre "postage stamps," just think of our compatriots in the Midwest, East, or Europe. Perhaps the comparison is unfair, but I think these small areas deserve protecting. Evidently, Smith does too. Thanks again for the eye-opening article.
Paul Norris
San Diego

Says Subjects Matter

I generally enjoy reading the Reader, but sometimes I really have to question why I choose to read certain words. Last week

(January 10) was a good case in point. The whole time I was reading the "City Lights" about Mince Benson and his suit against the CIA, I found myself wondering: why give this attention to an (apparently) harmless old crank who no one would take seriously? Who cares about him?

Likewise, the cover story about the Cleveland Forest ("Scrub Forest") was an awful lot of ink and paper to spend on something of interest to only a small minority.

Letters

It would be one thing if the Reader was so huge and comprehensive that you had to find esoteric things to take up space. But you don't even provide us with regular record reviews!

"I'm, Reader. Get your priorities in order."
Kathy Jones
San Diego

Me & My R.V.

I want to lodge a complaint against the Reader's pro-environment, anti-recreational bias. I'm referring mainly to the article "Scrub Forest" in the January 10 Reader, but also to past issues where you've tried to warn us readers about the dangers of

hurting the environment of areas which are primarily wastelands. I'd give that it would be a good idea to conserve our rivers, lakes and forests. I even agree that we shouldn't commercialize our beaches. But what the author of "Scrub Forest" admits is that areas like Cleveland are mainly wasteland. So why does he want to keep recreationists out of there?

We don't try to keep people who want to use the beaches from setting towels on the sand or from gathering shells; why should we want to keep people out of the desolate eastern San Diego County?
Avery Stern
Lemon Grove

Story Pinned Down?

Whoa Nellie! Mark Orwell's January 10 article on wrestling at the Coliseum ("The Grappling") was wonderful! I have just one question: why didn't you clown us in before the Coliseum closed down, so that more of us could have the chance to rush down and cheer on the likes of Mil Maccari?

Don Bilson
San Diego

Sorry for Shins

I say thank God that the Coliseum closed down. It sounded as though Mark Orwell would like nothing more than to write more about the more violent sports ("... a smash to the face, a kick to the shin, an elbow to the nose...") and at least we will be spared this for a while.
E.R. Wrenn
San Diego

You Know the Type

We'd like to point out to the Reader that in your December 13 issue, under the "Jobs" column of the classified ads section, there was false advertising unbeknownst to your staff, we are sure. Bob Jones advertised for writers for a new singles publication offering payment of fifty dollars for 700- to 1200-word articles. We all responded with clips and resumes. He then welcomed us

aboard and said there would be no payment whatsoever. We hope that your classified department will be able to do a little better screening to prevent future false advertising.
Sue Garson
Rhonda Riddell
Betsy Dadds
San Diego Writer's Guild

Jones states that he no longer is associated with the proposed magazine and its questionable payment policies.

One Small Step

Regarding Jonathan Saville's statement January 10, "I found Annie... moderately boring. But this is one man's opinion, and in this case I seem to be out of step with practically everybody else." ("Okay If You Like Orphans,") I am glad to read that he found his true place in the arts.
James R. Ferguson
San Diego

Beltitled Orphan Annie

Jonathan Saville's comment was wrong about Annie ("Okay If You Like Orphans," January 10). Since I usually agree with him and trust him as a critic, I reserved judgment until I saw the show this weekend. I found it to be one of the most delightful evenings I've ever spent in the theater.

People like Saville can get so involved in being negative that they lose sight of the important thing: in life like sincerity and wholesomeness. What we need in this country today is more entertainment like Annie, entertainment to which anyone would be proud to take their children.

What Saville should have criticized instead was the high cost of the tickets and the dreadfully inept sales of those tickets to the people at the Fox Theatre, who refused to answer their publicized telephone number, and who kept working people waiting in line for hours. If the Chargers sold tickets like this, the stadium would be empty. No wonder theaters are empty half the time!
Della West
Pacific Beach

Erratum

The address of the Skeleton Club was incorrectly reported in the January 10 edition of the Reader ("City Lights"). The club is located at Second Avenue and Market Street.

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
My problem is I know what I want, but don't know where to obtain it. I'm talking about a pair of flat, white leather shoes. They seem to be quite common as the foot-wear of rock stars, but I've only seen them in photographs (as on the cover of the Van Halen II album, and Cheap Trick's Heaven Tonight and Budokan). I've looked in every store I can think of—even where they sell nurse's uniforms. No luck at all. Got any suggestions?
I, Ferguson
Portland, Valley

You're thinking of a kind of dancing shoe called the jazz oxford. So many prominent musicians are wearing them these days that the shoes are beginning to be imitated—"knocked off" as they say in the retail business—and sold at a discount. The real jazz oxfords may be found in stores that sell dancing supplies. The nearest one to you is Dances at Unlimited (telephone: 462-9500) in the Grossmont Shopping Center. The shoes come in white, black, and possibly a few other colors; the real ones have soft leather tops, and soles of a thin, hard leather, with rubber heels about as thick as a book of matches. The men's shoe costs about thirty dollars, the women's, twenty-two dollars.

Dear Matthew Alice:
I recently heard that the Federal Communication Commission has decided to drop its licensing requirements for satellite transmission receiving stations. What information, materials, etc. would be required to build and operate my own receiving station?
Michael A. Lemus
Spring Valley

The FCC has indeed dropped the re-



Illustration by Rick Gray

quirement for licensing an antenna that receives microwave signals, such as those transmitted from satellites to cable TV stations. Somebody with good southern exposure in his back yard can set up a dish antenna and receive dozens of television channels, including Home Box Office and Showtime. If the antennas were cheap, the cable TV stations would probably be driven out of business, since anyone could afford his own antenna and not have to pay a monthly fee to a station for the use of its master antenna. But microwave antennas are but by cheap.

Nieman-Marcus sells a microwave antenna through its catalogue for about \$30,000. (The price includes a signal amplifier and related equipment, plus the installation of a concrete base for the antenna's parabolic dish.) An antenna for

only \$15,500 may be had through Channel One, at 68 Avalon Road, Newton, Massachusetts 02168. And a \$12,000 antenna is for sale through Starcan, 1980 South Post Oak Road, Suite 2040, Houston, Texas 77056 (telephone: 800-231-2602).

I've looked into the construction of a dish antenna and concluded that it's far beyond my range of information to tell you how to build one. I suggest you start by talking to the companies mentioned above. You are likely to hear that there is no law prohibiting you from using your own antenna to receive HBO, Showtime, and other pay-TV stations in your home, but remember that the law in this area is not entirely settled. Attorney Fred Hogeneggen, the founder of Channel One, says in the January issue of *Omnis* magazine that it's entirely legal to receive the pay-TV

transmissions, so long as you don't re-broadcast them. On the other hand, Starcan points out in its sales brochure that some of the viewing you'd receive through your own antenna may be subject to copyright laws and other restrictions. In other words, you could be sued for the reception of a pay-TV broadcast. Of course there's no way for the F.C.C. or anybody else to determine which channels you receive with your own antenna. And in any case, if you can afford \$15,000 for a microwave setup, you can afford an attorney to defend yourself.

Dear Matthew Alice:
Why do birds gather in large groups on electric wires? As you turn right off of Interstate 8 onto Ingraham, you see birds gathered by the hundreds on the wires that stretch across the San Diego River floodway.

Eddie Conn
Pacific Beach
Starlings, blackbirds, and pigeons are gregarious—they like to flock together—and the wires across the channel provide them a high, safe perch with a good view. A spokesman for SDG&E said the wires don't give off enough heat to attract the birds; and a woman in the bird yard at the San Diego Zoo said, "They probably just perch there out of habit...or because it's close to the places where they feed."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89893, San Diego, California 92138.



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Communes

(continued from page 1)

faller and die, and soon lapse into silence. All eighteen of them, including the children, soundlessly stand with heads bowed. It is nine o'clock Friday morning. These first arrivals have gathered on the stage area of the meeting hall, and it feels like meeting halls everywhere first thing in the morning, when the air inside is cold and the only warmth comes from the bodies sitting huddled together. Outside, rainclouds swell up like something from a stormy Dutch seascape. More people enter the church hall, chatting comfortably with the others as they sit on the low-slung benches and stools arranged in a haphazard circle. A fifteen-foot-high wooden cross leans against the tall north wall inside the room.

Most of the people are in their mid-twenties to mid-forties, although several children and older people are present. The pianist, without a word or clue, starts in on a Gospel-flavored dirge. Each person present sings with boundless enthusiasm, without false modesty. A heavy woman wearing Levis and a blue T-shirt claps energetically. Periodically the singers raise their hands over their heads and turn their faces upward, eyes open.

As the song ends, they pray, led by a twenty-nine-year-old man who looks twenty. His name is Gary Bell, and he at first appears to be an unlikely candidate to lead a prayer session. He is about five feet eight inches tall, with wavy blond hair and an untrimmed blond mustache. One might guess that he would seem more at home hanging ten at the OB pier. He wears Levis, brown track shoes, a silver ring on his left ring finger, a Timex wristwatch that tells the day and date, and a blue-and-green Hawaiian-style flowered shirt. He asks the pianist to play a particular number, and the group sings about entering the gates of Heaven. As they vocalize, six more of the faithful enter the hall, take seats, and begin to sing along. "It's kind of nice singing about entering the gates of Heaven just as everyone is entering the room," Gary says when they finish. He suggests another hymn, and when it ends he comments on the sentiments in the lyrics. He is joined in the analysis by Pastor Ken Pagard, one of the new arrivals of the morning. Pagard, in his late forties, wears a plaid sport coat and recurrently rubs a hand over his thinning black-to-gray hair. He takes the reins from Gary by leading a prayer of his own and asking if anyone has any comments or experiences they would like to share with the group.

A man of about twenty-five with short, black hair, a slightly dazed but wholly honest appearance, and a temporary cast on his left foot offers a thought to the group about how the Romans, while guarding the Holy Sepulchre, made the miracle of the resurrection all the more plausible by their presence. It isn't the profundity of his statement, but rather the unaffected manner in which he offers it that commands attention. Later, he talks about the injury to his foot. "It was the best thing that could have happened to me," he confesses. "I was working at a home-improvement store, and I was stacking some wall paneling. Something happened, though, and all this paneling started to come down on me.



Well, the first reaction I had—that anyone would have—was to try and hold the paneling back, but that was impossible; it was just too heavy. Then all of a sudden I could feel myself being pulled out from under. I don't know how, but anyway the only thing that happened was I hurt my leg and broke my foot. It's all kinds of nasty colors right now, and it hurts some, but it was the best thing that could have happened to me. You see, after this happened, I couldn't work for a while. I still won't be able to go back for six weeks or so. So I spent a lot of time inside, thinking. And when you have a strong relationship with God, you can hear Him speak to you. He spoke to me through the Bible and in a number of other ways, and He told me there were four areas of my life I would have to work on changing. Don't get me wrong. I mean, I didn't like the pain or anything, but it was lucky for me that this happened when it did."

In the center of the group, resting on a small taboret, is a bread roll placed on a napkin and a purple glass goblet filled with grape juice. ("Some of our people have had alcohol problems in the past," someone explains, "and we don't want to use wine in case it might set them off again.") They all stand in clusters of three or four and put their arms around each other. Gary bears the bread roll to each person, tears off a small portion, puts it in their mouths, and gives them a hug. Another young man bears the goblet to each of them, tilts it into their mouths, then also gives them a hug. They continue singing after the communion. "Let's just lift our hands to Him, magnify His name, and worship Him." As if on cue, they all lift their hands above their heads, tilt their faces upward and look rhapsodic. "He forgave me all my sins, there's nothing I can do but worship Him."

Everyone seems to sense the session is over without anyone actually saying so, and the group quickly evaporates. Gary strolls over to a visitor and says, "I don't know what your plans are, but I have to go to the Municipal Court. One of the people



Kevin Cope
in our house, a guy who just got off the honor farm, went out the other night and got arrested for being drunk in public." Gary and his guest leave the yard of the First Baptist Church of Chula Vista and walk down Fifth Avenue to the South Bay (continued on page 8)

Communes

(Continued from page 7)

Municipal Court twice what has become of the errant church member, named Bob. Bob, it seems, first came to the church in early 1979 in need of help to put his life in order. He had done time before that for robbing a store while intoxicated, and later violated the terms of his probation. He was sent back to an honor camp for most of last year, but after his release last autumn he was taken back into the Baptist fold, into one of ten communal households sponsored by the church. Turning onto G Street, Gary recalls that earlier in the year, Bob was so nervous about appearing before a judge for probation violation that he went out the morning of his court date and got snatched. "We went out and found him and he was really drunk," Gary says. "We cleaned him up the best we could, and we got him to court, but they couldn't do anything once we got him there because you can't sentence a guy when he's drunk. It was pretty obvious that he was drunk."

Inside the courthouse, Bob's name is not listed on the morning's arraignment calendar, so Gary walks up to the court information desk and asks why that is. "When he called from jail he said he was supposed to appear before a judge this morning," Gary says. The secretary explains that because he was arrested on a Wednesday night, and because he doesn't have to be arraigned for three days (not counting Saturday and Sunday), Bob will be moved to the downtown county jail for the weekend and will be brought to court the following Monday. Gary takes the news numbly, and he and his visitor walk back to the church. He says that this sort of problem isn't anything new to him or his church. "Sometimes it gets a little heavy," he says. "Because of the nature of our church, we take in people who have problems. There are a lot of people with problems, and when they hear there's

someone willing to help, they find out where and go there. It gets to the point where you sometimes just want to say, 'Stop! Enough!' But you don't. That's part of our work."

The communal life now practiced by more than a third of the church's 450-odd members had its roots in a 1969 visit by Pastor Ken Pagard to the Church of the Redeemer, an Episcopal congregation in Houston. Pagard was impressed by that church's concept of "community households," in which unrelated church members lived together, shared expenses, and gave one another spiritual support. Although Pagard, his wife Mona, and their four children were already sharing their five-bedroom, split-level home on Westby Street in Chula Vista with nonfamily members, the trip to Houston, he says, helped give us direction. "He explains how it began. 'There was a girl from Seattle, pregnant, living in an apartment by herself, going to pieces. So we invited her home with us. Then an incorrigible boy from the school where my wife teaches was sent to Juvenile Hall. We felt that nine years old was too young for that, so we asked the authorities if we could have him. My brother, a missionary in Africa, asked to leave his high school children with us to finish high school. Then an alcoholic who I had tried to help for years was invited to join us, then a man out of prison, and a divorcee with two children.' The idea spread among the parishioners, until today there are ten such households — two in Lincoln Acres in southeast National City, four in north Chula Vista, three near downtown Chula Vista, and one in south Chula Vista. Focusing from ten to twenty church members each, the communes range in size from four to eight bedrooms. These extended households weren't the only efforts of Pagard's church to reach out to the community. About twelve years ago, in an effort to attract young, impressionable possible converts, the First Baptists opened the House of Abba, a church



Georgia and Barb feeding children

conference room transformed into something resembling a beak coffeehouse of the 1950s. Kevin Cope, twenty-nine, is the congregation's musical director and one of the young people who was attracted to the church through the House of Abba. He came to Southern California from Seattle in 1973 to find a job in the music business. Eventually he began playing jazz piano at the Chula Room on Broadway in Chula Vista, and on his days off would visit the church. "We started out with a coffeehouse atmosphere," he says, "with food and music and talk and like that. What we tried to do was slip in some talk about Jesus — almost sneak it in — and tried not to scare anyone away by coming on too strong." The kids who dropped in would buy soft drinks, coffee, hot chocolate, and snacks to nibble on while listening to live and recorded folk music. "After a while we stopped serving coffee and became openly religious, with communion, Bible study, singing, and religious drama," Cope says. "But before the change it was really a hot

spot, just an incredible place that attracted kids from all over to hang out, even those who weren't interested in religion."

The House of Abba — at its peak of popularity — became so "hot," in fact, that it had to be moved twice to larger accommodations on the church grounds. It was not uncommon, Cope says, to have hundreds of teen-agers and young adults hanging out in the church parking lot, listening to rock 'n' roll on their car stereos and often dealing drugs in the shadows. Police cruisers made regular patrols of the area to keep tabs on the activity. In Chula Vista during the early 1970s it was the place to be on a weekend night.

But all of this did not go unnoticed by the neighbors. In years past one might have expected that living near a church would somehow have been a more restful existence than living next to, say, a take-out Italian restaurant. But without warning, the residents in the area of Fifth Avenue and E Street started finding their quiet streets turning into a haven for what they



Georgia and Gary Bell with daughter

considered long-haired, drug-dealing, communal-living weirdos — the kind *Life* magazine did color spreads on. That fear on the part of the neighbors — however unfounded it might have been — was part of the reason the church began toning down the wild and free atmosphere of the churchyard parking lot. "It ran its course and served its purpose," says Cope.

Out of the coffeehouse gatherings sprang up a hard-core group of newly converted young people in their teens and twenties, and others who had simply rekindled a dwindling faith in Christianity. Many of them had emotional, alcohol, and drug problems, and found solace and stability among the young church members, who for the most part consider themselves radically different from their fellow Baptists across the country. Before Pagard was hired to be pastor in 1964, the church, Pagard says, was a conventional American Baptist congregation. However, Pagard's radically fundamentalist leanings and the rise of the church communes

quickly dispelled the church's "normal" image. Today, the concept of communal living is probably the single most important factor in the lives of the church's members.

Gary is the leader — approved by the church elders — of the Lincoln Court commune. (Most of the households are referred to by their respective streets.) He pays the bills, accounts for the household income, divides the work, lays down the rules, and settles disputes. He oversees a rambling, two-story structure in National City that houses up to fifteen people. It is Friday night supper. Sitting at the table are Gary's pious wife Georgia, eight-month pregnant and trying to calm down the couple's two-year-old son, Bryan, Hank, in his early twenties, a diabetic with a history of emotional problems, stroking his guitar, Gary, who sits in a place of refuge from the gangs of the South Bay at age nineteen, and who was kicked out of her parents' house because of friction be-

tween her and her father, Rob, in his early thirties and retired from the Navy, and his wife Stephanie, who live in an apartment across the street, but who consider themselves an integral part of the household; three children and their thirty-year-old mother, Barb, a native of North Dakota, who is estranged from her husband after an emotionally scarring split and who helps Gary with the household finances; and several others, all bunched together around two long tables shoved end to end and draped with a plastic yellow tablecloth.

Friday night is for fasting. Gary explains to a dinner guest. The money that would have been spent on a meal is instead put into a coffer with money from the other households and is used by Baptist Finance Relief, a national Baptist agency, in an international hunger fight. It is not a complete fast tonight, however. Dinner biscuits and butter are passed around the table followed by a bottle of Seneca brand Grape Barrel unsweetened grape juice. Georgia, with a baby due in a few weeks, and Hank, because of his diabetes, eat a light meal of fish sticks and french fries. Gary figures his household is able to contribute forty dollars a month to the church's hunger fund because of the Friday night tradition.

Some of the communal households are able to contribute more or less than that, depending on their net worth (and not all households are worth the same, by any means). The Westby Street household gives fifty dollars a month to the hunger fund, and Pagard estimates that the ten communes together give about \$500 each month. Each adult in the respective communes is given a biweekly allowance by the house leader, in an amount based on the "wealth" of that commune, but usually between five and ten dollars for personal use. In Gary's Lincoln Court house, each adult is given six dollars every two weeks. Each household is also responsible for maintaining its own finances. (The Lincoln Court commune does its banking with the Bank of America in Chula Vista.) The money earned by the members of the

household stays in the control of that particular household, and because some members have better outside jobs than others, some of the individual communes are economically more stable than their counterparts.

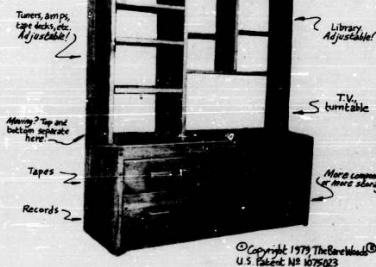
That is a sore point with many of the commune residents, who feel true equality among themselves will never be achieved unless all money from all the communes goes into one central pool. The money, suggests pianist Cope, could then be doled out in ratio to the needs of the respective households. The bookkeeping involved and the probable resentment of the more financially secure extended families have so far nipped any such move.

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(Continued on page 10)

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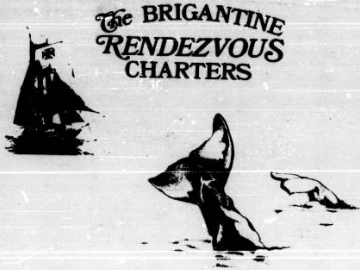
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Communes

(continued from page 7)

Municipal Court twice has become of the errant church member, named Bob Bob. It seems, first came to the church in early 1979 in need of help to put his life in order. He had done time before that for robbing a store while intoxicated, and later violated the terms of his probation. He was sent back to an honor camp for most of last year, but after his release last autumn he was taken back into the Baptist fold, into one of ten communal households sponsored by the church. Turning onto G Street, Gary recalls that earlier in the year, Bob was so nervous about appearing before a judge for probation violation that he went out the morning of his court date and got snatched. "We went out and found him and he was really drunk," Gary says. "We cleaned him up the best we could, and we got him to court, but they couldn't do anything once we got him there because you can't sentence a guy when he's drunk. It was pretty obvious that he was drunk."

Inside the courthouse, Bob's name is not listed on the morning's arraignment calendar, so Gary walks up to the court information desk and asks why that is. "When he called from jail he said he was supposed to appear before a judge this morning," Gary says. The secretary explains that because he was arrested on a Wednesday night, and because he doesn't have to be arraigned for three days (not counting Saturday and Sunday), Bob will be moved to the downtown county jail for the weekend and will be brought to court the following Monday. Gary takes the news numbly, and he and his visitor walk back to the church. He says that this sort of problem isn't anything new to him or his church. "Sometimes it gets a little heavy," he says. "Because of the nature of our church, we take in people who have problems. There are a lot of people with problems, and when they hear there's

someone willing to help, they find out where and go there. It gets to the point where you sometimes just want to say, 'Stop! Enough!' But you don't. That's part of our work."

The communal life now practiced by more than a third of the church's 450,000 members had its roots in a 1969 visit by Pastor Ken Pagard to the church of Reckener, an Episcopal congregation in Houston. Pagard was impressed by that church's concept of "community households," in which unrelated church members lived together, shared expenses, and gave one another spiritual support. Although Pagard, his wife Mona, and their four children were already sharing their five-bedroom, split-level home on Westby Street in Chula Vista with nonfamily members, the trip to Houston, he says, helped give direction. "He explains how it began. 'There was a gift from Seattle, pregnant, living in an apartment by herself, going to pieces. So we invited her home with us. Then an incorrigible boy from the school where my wife teaches was sent to Juvenile Hall. We felt that nine years old was too young for that, so we asked the authorities if we could have him. My brother, a missionary in Africa, asked to leave his teen-age children with us to finish high school. Then an alcoholic who I had tried to help for years was invited to join us, then a man out of prison, and a divorcee with two children.' The idea spread among the parishioners, until today there are ten such households — two in Lincoln Acres in southeast National City, four in north Chula Vista, three near downtown Chula Vista, and one in south Chula Vista. Housing from ten to twenty church members; each, the commune ranges in size from four to eight bedrooms. These extended households weren't the only efforts of Pagard's church to reach out to the community. About twelve years ago, in an effort to attract young, impressionable possible converts, the First Baptists opened the House of Abba, a church



Georgia and Gary Bell with daughter

conference room transformed into something resembling a beatnik coffeehouse of the 1950s. Kevin Cope, twenty-nine, is the congregation's musical director and one of the young people who was attracted to the church through the House of Abba. He came to Southern California from Seattle in 1973 to find a job in the music business. Eventually he began playing jazz piano at the church, and on his days off would visit the Vista, and on his days off would visit the church. "We started out with a coffeehouse atmosphere," he says, "with music and talk and like that. What we tried to do was slip in some talk about Jesus — almost sneak it in — and tried not to scare anyone away by coming on too strong." The kids who dropped in would buy soft drinks, coffee, hot chocolate, and snacks to nibble on while listening to live and recorded folk music. "After a while we stopped serving coffee and became openly religious, with communion, Bible study, singing, and religious drama," Cope says. "But before the change it was really a hot spot; just an incredible place that attracted kids from all over to hang out, even those who weren't interested in religion."

The House of Abba — at its peak of popularity — became so "hot" in fact, that it had to be moved twice to larger accommodations on the church grounds. It was not uncommon, Cope says, to have hundreds of teen-agers and young adults hanging out in the church parking lot, listening to rock 'n' roll on their car stereos and often dealing drugs in the shadows. Police cruisers made regular patrols of the area to keep tabs on the activity. In Chula Vista during the early 1970s it was the place to be on a weekend night.

But all of this did not go over too well with the neighbors. In years past one might have expected that living near a church would somehow have been a more useful existence than living next to, say, a take-out Italian restaurant. But without warning, the residents in the area of Fifth Avenue and E Street started finding their quiet streets turning into a haven for what they



Georgia and Gary Bell with daughter

considered long-haired, drug-dealing, communal-living weirdos — the kind *Life* magazine did color spreads on. That fear on the part of the neighbors — however unfounded it might have been — was part of the reason the church began tending down the wild and free atmosphere of the churchyard parking lot. "It ran its course and served its purpose," says Cope.

Out of the coffeehouse gatherings sprang up a hard-core group of newly converted young people in their teens and twenties, and others who had simply rekindled a dwindling faith in Christianity. Many of them had emotional, alcohol, and drug problems, and found solace and stability among the young church members, who for the most part consider themselves radically different from their fellow Baptists across the country. Before Pagard was hired to be pastor in 1964, the church, Pagard says, was a conventional American Baptist congregation. However, Pagard's radically fundamentalist leanings and the rise of the church communes

between her and her father, Roby, in his early thirties and retired from the Navy, and his wife Stephanie, who live in an apartment across the street, but who consider themselves an integral part of the household; three children and their thirty-year-old mother, Barb, a native of North Dakota, who is estranged from her husband after an emotionally scarring split and who helps several others, all bunched together around two long tables shoved end to end and draped with a plastic yellow tablecloth.

Friday night is for fasting. Gary explains that would have been spent on a meal is instead put into a coffer with money from the other households and is used by Baptist Famine Relief, a national Baptist agency, in an international hunger fight. It is not a complete fast tonight, however. Dinner biscuits and butter are passed around the table. Barely unwetted grape juice. Georgia, with a baby due in a few weeks, and Hank, because of his diabetes, eat a light meal of fish sticks and french fries. Gary figures his household is able to contribute forty dollars a month to the church's hunger fund because of the Friday night tradition.

Some of the communal households are able to contribute more or less than that, depending on their net worth (and not all households are worth the same, by any means). The Westby Street household income, divides the work, lays down the rules, and settles disputes. He oversees a rambling, two-story structure in National City that houses up to fifteen people. It is Friday night supper. Sitting at the table are Gary's pixie-cut wife Georgia, eight months pregnant and trying to calm down the couple's two-year-old son, Bryan; Hank, in his early twenties, a diabetic with a history of emotional problems, stroking his goats; Gary, who sits in a place of honor at the head of the table; Susan, a refugee from the gangs of the South Bay at age nineteen, and who was kicked out of her parents' house because of friction be-

household stays in the control of that particular household, and because some members have better outside jobs than others, some of the individual communes are economically more stable than their counterparts.

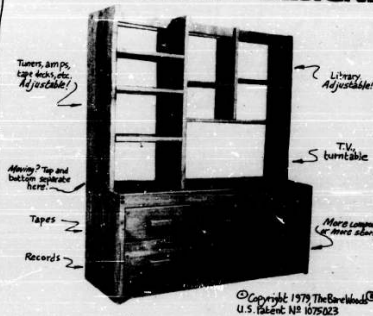
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(continued on page 10)

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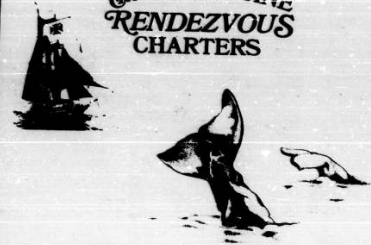
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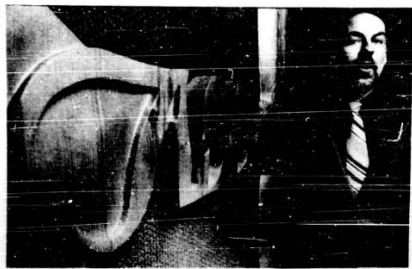
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Ken Pagard

Communes

(continued from page 9)

Georgia, and Susan are home all day, and so bear the major burden of cooking and cleaning. A working schedule lists which of them is expected to wash a load of clothes or cook a particular meal, or do any of the housekeeping chores that aren't taken care of by the rest of the family. Although the men in the communes share in light housekeeping duties, the majority of the housework and child caring is done by the women, a fact which has given rise to challenges of sexism in the communes. Most of the First Baptist, though, don't see it that way. They look at women as they are portrayed in the Bible: wives should be submissive to their husbands, quiet when in public, and aware that it is the man's role to lead in all areas of life. Equality of the sexes is not one of the goals of the First Baptist Church; the church members would rather see a woman caring for a child than a man. There are five children in the Lincoln Court house (preschool and elementary ages). Besides the women and the children, everyone else spends all day at a job or college classes or both. But whatever happens during the day, supper is the only chance most get to see each other.

In the Lincoln Court household, Barb,

The talk at the dinner table this Friday night is usually on how to buy presents for an upcoming birthday party. The weekly allowance is distributed across the table. Seven-year-old Douglas wants to show everyone his new, box and arrow set he got for his birthday the week before. Gary and Georgia's toddler Bryan, sitting in his high chair, has learned a new phrase and is shouting it out repeatedly. "Right now! Right now!" Then he breaks into unrestrained laughter. There are party streamers dangling overhead from another birthday party held two days earlier. In a house with fifteen people, someone always seems to be having a birthday.

Some of the dinner conversation concerns the progress of AbbaCraft, the combined print-shopcraft business operated by church members in workshops on the church grounds. The arts-and-crafts shop specializes in silk-screening — T-shirts, wall hangings, and bookmarks — and the print shop publishes the church newsletter *Our Life Together*, religious greeting cards, and does some private printing on the side. AbbaCraft deals its products through 300 religious bookstores across the country on a mail-order basis, and is a member of the Christian Booksellers Association. Some of the commune members work at AbbaCraft without pay, and in turn are taken care of by the extended-family household where they live. There are three full-time employees in the print shop, and seven full-timers in the crafts center. But the people at the dinner table tonight tie quickly of talking business, and someone says there isn't much time before the twice-a-week evening prayer service at the church, and that it's time to get ready.

Plates are stowed away and the table is wiped clean, and everyone heads for his or her own enclave to prepare for the night's service: Gary and Georgia to their room, Douglas and nine-year-old Jeff to their room, the rest of the children to the bedroom they share, the unmarried women to the upstairs bedroom, and the young men to the bunkhouse in the back yard transformed from a large chicken coop into living quarters. A few of the family members wait in the living room for the others and flick on the Zenith color television, lounging on couches near the fireplace. Hank fades into the room and decides a tune on the small Thompson organ next to the TV. A three-car caravan is formed in the driveway when all are ready, and they drive the four miles to the church.

A crowd of no more than 200 is filling the pews and thumbing through songbooks with the AbbaCraft imprint. Soon the pianist and guitarist begin a familiar tune and everyone joins in. After each song most of the people mutter a weary "Thank you, Jesus" and "Alleluia." After the third or fourth song the muttering gets louder, and several of the voices are no longer coming out in English. Unknown languages start floating through the church, and the pianist rolls multiplied C chords in accompaniment. The worshippers each transpose their own unique chants to that key. The words make no sense, and the people shouting them are entirely wrapped up in their own reveries, twisting and swaying with eyes closed, hands raised and voices strong. It is an unvarying experience for those who have never heard a person speak in tongues.

Speaking "in tongues" is an example of a "charism," a Greek word that means "gift of divine grace." When a person is charismatic in that sense he enters a trance said to be induced by the Holy Spirit, and speaks in so-called "ancient" languages. Others who are charismatic claim to be able to translate the garbled cries of those speaking in tongues. The practice of charismatics in the United States is most often considered to have become a major social movement around 1900, called the classic Pentecostal movement. It enjoyed prominence until it began to falter after World War II. In the late 1950s and early 1960s, the Protestant neo-Pentecostal movement seeped into, among others, the Episcopal, Presbyterian, and Lutheran churches. Often called the Protestant charismatic renewal, it differed from the

(continued on page 12)

Restaurants

Pasta Premises

ELEANOR WIDMER

The Restaurant: Baci's
The Location: 1955 Merena Boulevard (275-2041)
Type of Food: Northern Italian
Price Range: Dinners from \$6.25 to \$10.50; lunch, approximately three to five dollars
Hours: Closed Sunday. Open for lunch, 11:00 a.m. to 2:30 p.m., and for dinner, 5:30 p.m. to 10:00 p.m., Monday through Saturday.

I come from a family whose lives were dominated by superstition. Of all of us, my father was the master of arcane knowledge, of portents and signs that appeared to have grave significance. It was not ignorance that led my father to these beliefs; rather, it was his way of transcending the mundane and of creating a sense of magic from commonplace. For example, he had a list of discrete objects and occurrences that were lucky or unlucky, found on any one of your garments, was sure to bring good fortune, as would any garment which you inadvertently put on inside out. If your right palm itched it was a sign of luck in financial matters, and if your right ear ticked it meant you were in for praise. In addition, there were lucky numbers and lucky colors — I have yet to wear the color green without questioning because my father thought it "a jinx."

It's taken most of my adult life to overcome these portents and to laugh at them. Yet, when I go to the race track with my sister and see her superstitious in full flower — I'm damned if I praise a horse or damned if I express hopes that the horse will win, though obviously I am not betting to lose — I realize how much one is victimized by the superstitions of childhood.

The other night I dined in a charming restaurant, where the food was delightful. It was the second such discovery in a row. The first was Effendi, which was all but deserted when I first visited, and the second turned out to be Baci's, an Italian restaurant where my friend and I occupied the only table for part of the evening. Now, as Freud has informed us in his stunning explication of the meaning of the three castles in Shakespeare's *Merchant of Venice*, there is a charmed number which can go either for good luck or against it. Having had such fine luck

twice in a row, and so early in the year, will my subsequent visits to new restaurants prove disastrous? I've shaken off that feeling on the basis of reason and taken the pleasure I had in dining at Baci's as a lovely Italian kiss from the management to all of us.

Baci's is situated on Merena Boulevard, a block or so past the Old Trieste, which also offers Italian specialties. The Old Trieste has been a b.t.s. for more than a decade, and thus it has had time to synthesize its menu, its service, and its attitude toward its patrons. Baci's has been in business for about three months; much of what it offers is extraordinary.

The owner of Baci's was with Mister A's for many years, and he has hired a chef from New York. You won't get a mass-produced product here. Not only is everything made from scratch, but the pasta is prepared on the premises. That's a great plus for lovers of Italian food. Moreover, the chef is very inventive. He has a light, deft touch with sauces, and I can honestly say that the cannelloni (corpses stuffed with chicken and chopped spinach, topped with a cream sauce) proved the best I've had in all of San Diego. They were delicate, light, remark-

able. My friend and I ordered them for an appetizer and we each had one. I could have devoured four of them handily, though I will never have the opportunity unless I inherit money. Reason? The dish of two cannelloni costs \$6.95, or virtually \$3.50 for each crepe. (My swooning invariably stops at the dollar sign.) However, Baci's does serve lunch, and the cannelloni is \$4.95 at that time. To my knowledge, and as of this writing, nothing else arrives with the cannelloni, but perhaps the management will relent and serve it with a salad or soup, which then constitute a full meal.

My friend and I ordered two dinners, veal marsala (\$9.95) and calamari marsala, or squid sautéed in wine and topped with a red sauce (\$8.75). The dinners came with soup or salad. My friend and I shared each. The soup, lentil, was wonderful, full bodied, and again, marked by delicacy despite the heartiness of the basic ingredients. The salad, however, was not in keeping with the high order of excellence of the other dishes. The owner told me that he had arrived at it because most of the patrons did not like tossed green salad. As a compromise, he offered a form of antipasto, with green peppers, olives, iceberg lettuce, and a heavily vin-

egared dressing. I understand the reasons for the compromise, but the result is like that found at an inexpensive pizza parlor; commonplace and — despite the variety of ingredients — unsatisfying.

My veal marsala was well prepared, though I was hardly overcome by the size of the portion. Veal is conspicuously expensive (ten dollars a pound at the better supermarkets), and I could understand why the portion was so sparing. Still, at least another half slice would have been in order.

As for the calamari, or squid, I have virtually decided to give up on this dish because of the nature of the beast, namely tough. Baci's did as well as any, but because of its leathery quality, I don't recommend it.

However, I would like to mention two other side dishes that came with the dinner. One was a homemade pasta of the day, *ziti*, a short, tubular, unridged pasta, which was very good, though it was covered with the same marinara sauce as the squid, which led to a duplication of taste. The other, eggplant sautéed with meat, was a minor masterpiece — surely a gift of the gods. I almost grew faint with delight as I ate it, and urged the owner to put it on the menu as a main course. The chef had decided that that night, so I can't guarantee that you will have it when you visit Baci's. But when you call for your reservation, you might request it and see if you're lucky enough to have it prepared.

As for the dessert, I could tell that our waiter (who was very concerned that we enjoy our dinner) seemed disappointed that I failed to give rave notices to the *Ottenau St. Honore*, a cake made from two different kinds of pastry, the bottom one similar to a puff pastry which is then filled with custard and topped with an éclair-like dough. The problem was that the St. Honore had been frozen and hence the pastry was not sufficiently flaky. In all fairness, the woman at the table next to ours praised it and recommended it to me.

Last, the hot bread was very fair, because it lacked the sourdough tang. If you can overlook the minor limitations of the bread and salad, you will surely be in for a treat with the cannelloni, the eggplant, the veal. I hope that the management has the courage to offer such dishes as the stuffed eggplant and to return to a good tossed green salad. But the homemade pasta of Baci's is one of the loveliest gifts of the new year, and surely a lucky omen.

Illustration by Elizabeth Marlowe

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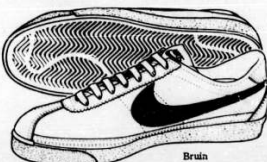
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Communes

(continued from page 10)
classic Pentecost movement — which was highly disorganized and emotional, and appealed to the lower classes — in that it attracted a more sedate, middle-class type of churchgoer.

Soon the voices die down and there is silence for a full minute before Pastor Pagard asks everyone to sing another hymn. One thing that is quite noticeable to those who grew up going to a church where one put on one's "Sunday best" is the extreme casualness of these First Baptist, including the pastor and the four aides standing with him at the head of the church. Jeans with gaping holes at the knees and work shirts rolled to the elbow are not uncommon. Pagard himself wears gray slacks, a pale green shirt open at the collar with a Viking ship stitched to the breast pocket, a black belt, and black loafers with gold buckles. He has a silver-tipped pen clipped to his shirt pocket. His eyebrows are bushy and jet black, and there is a bit of a spare tire around his middle. He has heavy, almost Nixonian nose and lips.

Pagard asks if there are any announcements, and a young woman from Abba-craft stands and says there will be a sale of Abba-craft products in the church hall after the service. A woman in the back rises and says the women's club will meet the next day in the basement meeting room. Next it is time for the offering, and the gatekeeper — the men who pass the plate — walk down the center aisle and start up the collection for the church fund. Afterward, it is time for Bible study, and Pagard treats the entire congregation as if it were a group of bright sixth graders. "How many have finished Leviticus?" he asks, knowing that most people find this to be one of the more boring books in the Bible. He doesn't appear surprised when only a few hands are raised in response. "How many have finished Matthew?" he then asks. Most of the people lift their hands. "Praise the Lord," he says. "Why is it that so many of us get bored in church?" Someone in the back calls out, "We hear but we don't obey." Pagard, his hands jammed into his back pockets, nods his head slowly. He has a easy smile and a deep voice.

Born of American missionaries in Swaziland, Africa, in 1932, Ken Pagard is the undisputed leader of the First Baptist Church of Chula Vista. Married for twenty-seven years to wife Mona, he is the final arbiter of intercommunal disagreements, the ultimate policymaker on financial matters, and the comforting father image around which revolves the church and its extended families. But not all people see him in such a favorable light. Several former parishioners and commune members have charged that Pagard was the prime factor in the break-up of this or that marriage, or that he is power-crazed, or that he is guilty of a number of real and imagined sins for which, they say, he should be barred from ministering. One of Pagard's foes is thirty-seven-year-old David Wignall of Chula Vista. Wignall has claimed that his wife Theresa, 26, and their young daughter are being held at one of the communes against their will. Wignall, himself a former member of one of the communes, took his charges — kidnapping, drug misuse, and assault — to the San Diego Evangelical Association in an effort to prove that Pagard was unfit to run his church. The association took Pagard to task on the charges in the spring of 1979, but found no basis for any action against the pastor.

Even so, that hasn't stopped criticism of Pagard. The October 1979 issue of *Esquire*, a non-denominational religious magazine published in Philadelphia, carried an article entitled "The Power Abuse." Based greatly on testimony provided by Wignall, the story accused Pagard of being responsible for or allowing such things as spankings of unsubmitive wives, authoritarianism, not letting members mature, interpreting criticism of the

pastor as being a "spirit of rebellion," and straining marriages. Pagard lashed out at the article in a letter to the magazine's editor, taking exception to the frequency of such phrases as "has been accused of," "has been criticized for," and "sex-members have claimed."

But no matter how much Pagard resents the use of such phrases, certain ex-members do accuse Pagard of poor judgment and do criticize him for his handling of church members and their problems. One former commune member, who is now an atheist, writes science-fiction radio scripts for National Public Radio, and lives in a second-story apartment in Normal Heights, recently described his feelings after five years away from the church. "I was assigned a room," he said after asking that his name not be used, "to make sure my thoughts corresponded with the rest of the household. They immediately screen out those people who are too individualistic. I made concessions, and for a good reason. There is a real attraction in those households, there is the opportunity for deep relations, or at least the appearance of them. I was going to Southwestern College at the time. I was only twenty, and didn't have a job, so in addition to school I was given little chores to do. I had to tend garden, do the dishes, vacuum, and cook breakfast once a week."

"One thing I learned real fast," he continued, "is that the individual must bend to the will of the household. You have to get used to no privacy and no independent thought. Otherwise, they call it 'being in rebellion.' They have a real cute thing they do. You see, the head of the household is automatically right on everything. There are no differences of opinion. There is the head's point of view and there is being in rebellion. No middle ground. And the thing is, it isn't like you versus me; it's you versus God, according to them. The word of the household is approved by the elders, and the teaching of the church is that God put the elders where they are, so if you disagree with the elders, you disagree with God, and God will get you for it."

Why, then, would anyone want to put up with all this? Because you get sucked into it," he said. "I wanted to be into it, the whole thing, at first, and so I was. When you move into a household, you cut off everything from the outside, which means that everything you have is in the household. The things and people in the household were the things and people that you were in touch with. Then, after a while they were all I had. But I paid too high a price to have those things become important to me. The emphasis on the abrogation of the personality of the individual really got to me. There was a lot of pressure on me to quit college and get a job to bring some money into the household.

"The last straw came about seven months after entering the household. I was living with thirteen others, and they were all good people. But let me explain it like this. I moved in with a lot of personal objects. The idea is that all personal goods brought into a household belong, to that household, but if the person moves out, he can take his possessions with him, after a girl I was in love with, and I wanted to buy her a present. That's kind of hard to do when you're getting an allowance of five dollars every couple of weeks. So what I did was, I figured I would take some of my personal belongings — some books — and I sold them for thirty dollars. Later, I was called in and the head of the household said he understood I was withholding money, and that I would be in rebellion if I didn't turn it back in, so I gave him the money.

"In time I started asking things like, 'What if the elders are wrong on certain decisions?' When school let out for summer, I was asked to do military. My military consisted of cleaning toilets, mopping the church floor — you know, grunge work; but in this case, it was punishment. The one thing I hated was bathroom work, and they knew it, so they assigned it to me. I complained to them and I was told either, do my military or leave. There was a lot of crying and hating pillows with my fist, but I left that day. That was in August, 1975. Still, there were some positive aspects to his time with the commune. 'I learned more about human nature than at any time

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This Is Madness



John David Carruthers and Karl W. Hener

JONATHAN SAVILE

Pavel Kohout's *Poor Murderer*, currently at the Carter Center Stage, is an intriguing play. Based on the story "Mylai" ("Thought") by the Russian writer Leonid Andreyev, it deals in a compelling theatrical manner with jealousy, humiliation, obsession, murder, and madness. The Carter's *Poor Murderer* is brilliantly staged by William Roesch, and the acting, while flawed in some important respects, is adequate to convey a good part of the play's psychological power. This is a production worth seeing.

Poor Murderer is (in part, at least) a mystery, thriller, and the unraveling of its secrets — both in the plot and in the devices by which the plot is dramatized — accounts for much of its fascination. If you intend to see the play (and I encourage you to do so), and if you feel your enjoyment would be impaired if you knew in advance

how the story ends, then you ought to stop reading this review right now. Put it aside — if you like — until later. I don't want to give anything away, but on the other hand I want to feel free to talk about the play without having to tip-toe discreetly around its central issues. So — to some of you — goodbye for now.

To see what Kohout has done we have to look back at the original Andreyev story, which dates from 1902. It is about a young physician, Dr. Kerzhentsev, whose closest friend, a lawyer named Savolov, marries the woman both of them love. Kerzhentsev, who had formerly proposed to the lady (Tatyana Nikolayevna) only to be rejected with amiable laughter, had helped to bring her and his friend together. But once they are married, he is consumed with jealousy and plots to kill Savolov. His plan is an ingenious one. He will feign madness, preparing the way with several contrived public demonstrations of his mental instability. Thus, when he kills

Savolov, he will be judged innocent by reason of insanity, and so will avoid punishment.

He carries out this plan, exhibiting increasingly obvious signs of madness, and finally killing Savolov, in front of Tatyana Nikolayevna, by smashing in his head with a paperweight. He is then taken to a mental institution, where, while awaiting his murder trial, he is interviewed by psychiatrists appointed by the court to determine his sanity. Andreyev's story consists, formally, of a series of confessional documents written by Kerzhentsev for the benefit of the examining psychiatrists, followed by a brief glimpse of the courtroom scene at which they present their testimony. The chief preoccupation of these documents, aside from their narration of the events of the story, is Kerzhentsev's own bewilderment about his mental state. He had begun by feigning madness in order to kill with impunity. But gradually he began to suspect that he might really be mad, and that both the feigning and the murder might be the products of his insanity rather than of his clever, rational calculation. Now he cannot decide whether he is insane or not — and neither can the psychiatrists, who are divided evenly on the question in their testimony before the court. The story ends as the judge is about to pronounce sentence, what it is to be the author does not say.

The judge and the psychiatrists — and Kerzhentsev himself — may be in doubt as to his sanity, but the reader of Andreyev's story need have no doubt at all. Kerzhentsev's thoughts clearly reveal him as one in a long line of Russian literary madmen: his ancestors appear in the works of Gogol, Dostoevsky, Gorkh, and numerous others, and he is very like them in all respects. In his adaptation of this story for the stage, Kohout has made Kerzhentsev's story need have no doubt at all. Kerzhentsev is on all fours, howling like a wolf, and — in a surprise ending — we discover that he has not really killed Savolov; at all, just before the "murder" he lost his sanity entirely, and his certainty that he has killed Savolov is pure psychotic delusion.

This clarification of things (if any were needed) is the least of what Kohout has done in transforming a rather static, static, and talky story (it is far inferior to Gogol's *Diary of a Madman* or Dostoevsky's *Double*) into a stage work of great force and tension. His alterations are of two kinds: psychological and theatrical. Andreyev knew nothing of Freud, and he did not care a fig for psychiatric ideas about abnormal psychology — he knew enough about it from looking into his own tormented spirit and from reading Dostoevsky. Kohout, writing his play in the mid 1970s, is a creature of the Freudian age, and he has used the discoveries of psychoanalysis to reinforce — and in some sense to explain — Kerzhentsev's psychotic behavior.

The triangle situation — two men in rivalry for the same woman — is already the core of Andreyev's story, but Kohout — under Freud's influence — realizes that the origin of this situation lies in the primary Oedipal triangle, and that the underlying rivalry is between father and son. To point this up, he has given Kerzhentsev's

father a much more prominent role than in the original story, where we learn little more of him than that he suffered from alcoholism and that he achieved success as a courtroom lawyer by his facility in telling lies. Kohout invents an episode in which the father discovers his ten-year-old son masturbating before a mirror, terrifies him with the assertion that his dead mother is watching him and revealing all his secret vices, and then beats the boy with a belt. Immediately afterwards, young Kerzhentsev discovers his father drunkenly making love to the housemaid. The boy's anger and jealousy, in this reestablishment of the Oedipal triangle, remain with him throughout his youth, finally manifesting themselves when, at the age of nineteen and with his father just having died, he has sex with that same housemaid on his father's dead bed, right next to the cold corpse. This is precisely the kind of morbid extravagance Andreyev would have loved, though in 1902 the Russian author would not have dared to go quite so far. Using Andreyev's imagination, along with Freud's insights about the way the family situation of early childhood presses to repeat itself in later life, Kohout has clarified Kerzhentsev's later behavior with Savolov and Tatyana Nikolayevna, while at the same time contriving a shocking dramatic scene of immense theatrical effectiveness.

It is, in fact, its theatricality that makes *Poor Murderer* such a successful instance of a story being transformed into a play. Here Kohout's cunning hand has reshaped the form of the narrative in such a way as to bring out all sorts of dramatic tensions either weak or absent in Andreyev's "Thought." The action takes place in the mental asylum, as in the original, but instead of Kerzhentsev's confession taking the form of a series of written documents, he confesses by means of a play he has written about his own life and his supposed crime. He narrates part of the story, but most of it is actually acted out, with Kerzhentsev playing himself, and members of an invited troupe of actors taking the roles of his father, of Savolov, of Tatyana Nikolayevna, and of all the other significant figures of his life.

Kohout thus manages to preserve the confessional form while making use of the stage's predilection for showing rather than telling. But he has gone even farther than this, by changing the professions of the chief characters. Kerzhentsev, though he did take a medical degree, has abandoned medicine and turned to an acting career; Savolov is an older actor, who has helped bring him into the profession by befriending and encouraging him; and Tatyana Nikolayevna is an actress, who has played with both men in numerous productions. This change has three effects, all of great usefulness. It reinforces the psychological characterization of Kerzhentsev, a man who — like an actor — is always playing a role, putting on a false front, to the point where he may become unsure of his own identity and of the distinction between the imagined self and the real self. It lends plausibility to Kerzhentsev's choice of confessing through a play, and acting it in it. And, above all, it points this up, he has given Kerzhentsev's

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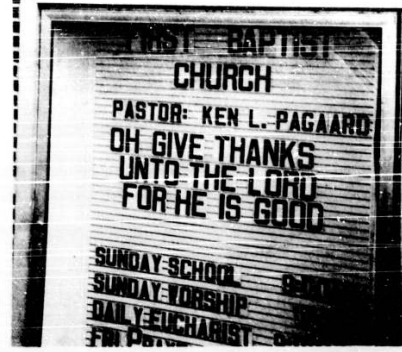
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Communes

(continued from page 12)

to live there, that we were against. My main concern, though, was that I strongly objected to commune types of living. If we conformed to it that group, we would have been forced to let the Moonies and all those others come in." As the city began sending eviction notices to many of the communes (there were thirteen at the time), Pagaard and the church's attorney decided to sue the city for violation of basic Constitutional rights, such as freedom of assembly. The city council in turn filed a lawsuit of its own seeking to uphold its zoning laws. The Constitutional questions were sent by the county superior court directly to the state court of appeals. The appeals court sent back portions of the lawsuit to be tried in superior court, and denied a hearing to other portions, which subsequently were appealed to the state supreme court. A temporary injunction (until a final decision is made) now prohibits the city from evicting the residents of the communes.

But legal battles fade into the background as the church members concentrate on their Friday night Bible lesson. The discussion again returns to the Gospel according to Matthew. As he speaks, Pagaard puts one arm akimbo and scratches his left jaw. He grips the lectern. He makes a peak with his fingers. He points two fingers at the wall. He holds an open palm in front of his face. He draws an oval in the air with his right hand. He nibbles at his baby finger. He puts his thumb and forefinger together. He taps at his left carlobe and strokes the Bible with his right hand. A young man stands and says he is confused about a Bible passage he has read. Is the church always right, he wonders? Does heaven back up the church even on little, unimportant things that might not be covered in the Bible? "Yes, you have some of that," Pagaard tells the assembled multitude. "I have to have to be submissive to the authority the Lord has placed over us. There is authority here.

Later that night, after the children have been tucked in bed and the household is settling in for sleep, Gary, Georgia, and a friend slip away to the Jimmy's Family Restaurant around the corner on Plaza Boulevard. Georgia has apple pie à la mode. Gary has the breakfast special — two sausage links, hash browns, and one egg, over easy. Again, the talk turns to the church, and Gary says that was one aspect of an intensified religious belief he had trouble embracing. "It goes against everything logical," he says in between blunts. "It goes against your intellect. But I had to come to grips with it. I said to myself, 'If my faith is real, it will come to me.' It did come to me, finally, in 1970, during which time he was teaching a Bible study class for the Southern Baptists at a church in Nestor, just south of Chula Vista. "Part of our group spent time speaking in tongues and singing the Spirit," he remembers. "It was a pretty exciting group of people. The class swelled from just a few of us to nearly a hundred. But then these rumors got started that all sorts of weird things were going on out there, like black magic or something. That, he says, was one of the main reasons for transferring his allegiance soon thereafter to the First Baptists, a church that was beginning to explore the uses of charms. "We've had instances of people speaking known languages, including Chinese, and also in unknown languages. Sometimes people interpret, not in a forward, but the general meaning. Most of the speaking in tongues and singing the Spirit is in unknown languages, though. It sounds like baby talk, but it really is one of the most wonderful experiences."

In the morning, Gary rises just after six, showers, and dresses. After a quick cup of coffee, he makes his way to one of three cars in the driveway, starts it, and steams off to the church for an early morning prayer session with a group of seven men. Each day he is baptizing new members into their lives, then Gary tells them there is a problem in his Lincoln Court household. "I'm not really sure how to handle it," he says. "First off, maybe you already heard about Bob. He got arrested again for being drunk and is in the county jail right now." There are clucks of disapproval and commiseration. "But we have another problem," he continues, "and that's Susan. I think she's going to leave. She's just about decided. And Barb. I think she feels she

and you have to be careful to obey authority."

After the service, Ron, Susan, and two children — all from the Lincoln Court household — are driving along Highland Avenue to their home in National City. The subject of charismatic comes up, and Ron, a Navy sailor, offers, "It's just the Holy Spirit showing itself. It can happen at a friend's house or anywhere. It can be good for you. It really releases a lot of tension." Susan, sounding less than enthused, says she isn't really too familiar with singing the Spirit. "It's never really happened to me," she admits. "I haven't been filled with the Holy Spirit yet. I have some reservations about it all. I guess the reason I go to church is to learn about it and to open myself up to it. But I still haven't been filled with the Spirit. I have some real reservations."

Later that night, after the children have been tucked in bed and the household is settling in for sleep, Gary, Georgia, and a friend slip away to the Jimmy's Family Restaurant around the corner on Plaza Boulevard. Georgia has apple pie à la mode. Gary has the breakfast special — two sausage links, hash browns, and one egg, over easy. Again, the talk turns to the church, and Gary says that was one aspect of an intensified religious belief he had trouble embracing. "It goes against everything logical," he says in between blunts. "It goes against your intellect. But I had to come to grips with it. I said to myself, 'If my faith is real, it will come to me.' It did come to me, finally, in 1970, during which time he was teaching a Bible study class for the Southern Baptists at a church in Nestor, just south of Chula Vista. "Part of our group spent time speaking in tongues and singing the Spirit," he remembers. "It was a pretty exciting group of people. The class swelled from just a few of us to nearly a hundred. But then these rumors got started that all sorts of weird things were going on out there, like black magic or something. That, he says, was one of the main reasons for transferring his allegiance soon thereafter to the First Baptists, a church that was beginning to explore the uses of charms. "We've had instances of people speaking known languages, including Chinese, and also in unknown languages. Sometimes people interpret, not in a forward, but the general meaning. Most of the speaking in tongues and singing the Spirit is in unknown languages, though. It sounds like baby talk, but it really is one of the most wonderful experiences."

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wants to go back home, too. And there's really a lot of negative feelings in the house. Georgia is going to have the baby very soon now, and the bad feelings in the house are making it tough on her. But the thing is, Susan is just not accepting her responsibilities. She doesn't follow the chart for her chores. I know it sounds real trivial, but all these things add up. Like the other day, she was supposed to do the supper dishes, which includes taking them out of the dishwasher when they're done and putting them away. But she didn't do it. So anyway, Georgia is supposed to do the breakfast dishes in the morning, and the dishes from the night before are still sitting there. So I went in and asked Susan what the problem was, and you know what she says? She says, 'Why don't you tighten up?' And another thing is the relationship she has with Barb's oldest son, Jeff. Jeff is nine, and Susan has become very close to him, which is fine, but she's becoming like a wedge between Barb and Jeff, and we just can't have that. It's not working out. But what can we do? Susan is only nineteen, and the only job she's ever had was as a live-in babysitter. Her parents won't let her back. At least her dad won't. Her mother has tried to help her all she can, but still she can't go back home. She has a friend with an apartment where she could stay, but her friend is a dropout, and I know if she goes back she'll start getting involved with these Mexican gangs again."

Emery, the elder in charge of leading the prayer group, puts forth a solution bluntly. "Well, she's just going to have to get out of there," he says. "In spirit, she's already gone." Someone else suggests that maybe another person can be brought in, someone from one of the other households, to help quell the touchy situation and to give Gary some moral support. Everyone quickly agrees, though, that that is not a viable plan, because it would only serve to break up one of the more stable communes. Emery says, "I think this is something we're definitely going to have to pray about." The men stand and huddle as if on some holy ground and put their arms around one another. They each take turns requesting divine aid for the problem at hand.

After the session ends, Gary and several others walk out to the print shop in back of the church. "We've had instances of people speaking known languages, including Chinese, and also in unknown languages. Sometimes people interpret, not in a forward, but the general meaning. Most of the speaking in tongues and singing the Spirit is in unknown languages, though. It sounds like baby talk, but it really is one of the most wonderful experiences."

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Playing Polo



Robert Larson, Doug Smutheer, Elaine Rinner

CHRISTOPHER SCHNEIDER

John Guare's *Marco Polo* sings a solo, besides being a fine play, is the Mission Playhouse's superb choice for a work with which to begin the 1980s. Set in 1999, the play is about the placing behind us of an era and our bewildered attempts to look ahead. In *Marco Polo* we have an occasionally bleak, ever-rewarding comedy of the hopes and fears attendant upon the coming of the millennium.

The end of a century is traditionally a time for waves of suicide and despair. People become even more despondent when it is the Millennium, with its emotional associations of the Last Days and Final Judgement, that they must face. Questions like "Will I be deemed worthy when called upon to stand before God?" are sensed so often in the air that they become like old friends.

In the crisis at the end of the Twentieth Century, however, one group remains conspicuously unperturbed by these questions of self-worth and mission: the collection of individuals whose story is told in *Marco Polo*. They all have wealth and power and brains and beauty in abundance; why should they care? Stony and Diane McBride (played at the Mission Playhouse by Robert Larson and Brandi Scott Elmore) are in the '90s what Gerald and Sara Murphy were in the '20s — the exemplary couple. With them come Stoney's stepfather, "Lusty" McBride (played by Doug Smutheer), the famous star of myriad westerns, whose tender look of restrained yearning for the lost prairie has recently earned him commemoration on a postage stamp, and Stoney's mother Debby Sue (played by Elaine Rinner), the original Flower Child now fondly remembered for her singing — naked — about the Age of Pices. In addition, there is diplomat Tom Wintermouth (played by John Sidwell), one of the main powers behind White House. Best known for his creation of the state of Saudi Israel, Wintermouth has recently found the cure for cancer and eagerly anticipates delivering it to the grate-

ful multitude. These people are literally as well as figuratively on top of the world. When *Marco Polo* opens they're all in Arctic Norway, where Stony is directing his father in the title role of a movie about Marco Polo. Arctic Norway's an ideal place for filming: the light is always the same and whenever you want a large, elaborate set you can carve it out of ice. The entirety of *Marco Polo* is played on top of an iceberg, where the McBrides live. In a poignant image of vulnerability, we see these assured people drinking and eating and being mildly swanky while standing upon a jagged monument to nature at its rawest.

When virtually nothing lies outside the grasp of these people, what is left for them to do other than drink, seduce one another, have every imaginable part of their bodies lifted and improved upon, and gossip about current scandals such as Caroline Kennedy's memoirs, which Larry Rockwell (played by Joseph Ratiff), an assistant to Stony, describes as "a toilet," and the kidnapping from the White House of the President's wife Skippy Schaeffer (played by Karen Stonecipher)?

They do, however, dream about those heroic gestures and noble deeds which will make everything seem worthwhile. Diane sees this nobility in Wintermouth and comes close to deserting Stony for it. Stony sees it in the President, Frank Schaeffer, his idolizing of Frank Schaeffer is great enough to make him pray "Frank Schaeffer, who art in heaven... In a way this is appropriate, since the President is rocketing through space in the well-publicized journey to reach the newly discovered green planet. If scientific guesses prove correct, with that planet we'll have acquired an abundant new food source which can feed the entire earth. But this space voyage to feed the entire earth is one of Frank Schaeffer's lesser gestures. Much more important, at least as far as Schaeffer's future is concerned, is his creation of the First Family of the Twenty-first Century. This involves Schaeffer, while still in space, spilling his

Guare invokes in the preface to *Marco Polo*. Both are comic depictions of the emotional dilemmas of beautiful and wealthy members of the elite who take themselves far too seriously.

The production, directed by Edythe Pirazzini, isn't all one might hope it would be, but it's quite good enough for me. What I missed most was the sense of an elegant elite, rather than a group of likeable crazies, before my eyes. That really is called for by the text. But then you can't just will yourself into being Cary Grant and Katherine Hepburn and James Stewart. Maybe a lack of funds prevented them from achieving the right look. Matters certainly weren't helped by some in-felicitous peek-a-boo costume for Ms. Elmore, making this social arbiter look like an extra from a Matt Helm movie. In any case, the people on stage had enough liveliness and talent to make it quite easy to take the intention for the fact.

Marco Polo is more dependent upon its brilliant speeches and the appealing nature of the author's conception than upon characterization, so the performers who stood out tended to be those who got the good lines. Chief among these is Elaine Rinner as Mrs. McBride, her bloused-out, hazy, former hippie is a total joy. Ms. Rinner's quizzical delivery as she enters the Third Act carrying a large prop I'd never take the surprise away by divulging what it is something to treasure.

The only really rounded characters in *Marco Polo* are Stony and Diane. Of the two, Robert Larson is superlative as Stony — moving in his space monologues and very funny in his individual reactions. Brandi Scott Elmore is competent as Diane. She says her lines well (particularly the unforgettable Mozart monologue), but she tends towards monotony and never at least on the night I saw her really achieves emotional resonance.

The biggest disappointment is John Sidwell as Wintermouth, who never really provided any competition in the romantic triangle with Ms. Elmore and Mr. Larson. I wrote Mr. Sidwell out of my review of *Night of the Tribes* a few months back, because his part was so minuscule and forgettable; unfortunately, he didn't bring that much more presence to this fairly essential role. I don't mean to write him off again; he is good. But the role needs much more.

In the end, it's John Guare's verbal magic more than anything else that wins me over to this play and the Mission Playhouse's production of it. Those who have seen his most famous play, *The House of Blue Leaves*, will gladly attest to it. He writes sensitive, literate, deeply funny dialogue that makes you want to cry with gratitude. His monologues are jewels. I wouldn't dare quote from any of them, even if I had the text for *Marco Polo*, for fear of taking away some of the lovely surprise of hearing them in their proper context. (*Marco Polo* is a play of many surprises, which makes it difficult to write about the work without giving them away.)

I will, however, quote from a monologue in the play that won Guare an Obie in 1968: *Mac-zeka*. The speaker here is Jack Argue (this surname an anagram for the author), who dreams of the ancient Etruscans, imagining them as vivid, free, and primal in a special way. Argue himself is a musician in the plans to infiltrate Muzeka (Guare's synonym for Mozart), getting a job composing for them and then slipping some of his special music into their bland fare. By doing this he will awaken the slumbering Etruscans in all of us and help us to realize his Rousseau-like dream of total innocence unstained by civilization.

I'll wait till humans are insured to the everpresent inescapable background of the self-absorbed one... on a sudden day that is not especially Spring, not especially Summer, when the most exciting thing around is what is essentially a romantic comedy plot. The center of *Marco Polo*'s plot is really the story of Stony's attempts to win back Diane's affections before she leaves him for Wintermouth. It's not all that dissimilar to Cary Grant trying to win back the love of Katherine Hepburn in *The Philadelphia Story* — a work which John

Guare's secret music is special. It's worth seeking out.

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Six Dances on a Friday Afternoon



Three's Company: Betty Rose, Patrick Nollet, Jean Isaacs

BILL HEMMER

In the course of an evening's dancing at Southwestern College recently, two clowns in white, their hearts on their sleeves, bumbled solicitously and with solemn sweetness through a farcical and ultimately tragic waltz; a frowzy Italian housewife underwent one motorist's phobia in a senuus woman, then a second into the Blessed Virgin, and finally a third into Wonderwoman; and seven women in brightly colored leotards slid smoothly through alternately extended and contracted positions, their carefully choreographed movements, executed at random moments of each woman's choosing, producing satisfying and often startling visual effects. These three dances, entitled respectively *Valse Triste*, *Godmother Meets*

Wonderwoman and *Time Dance*, were three of the six dances presented in concert by *Three's Company*. San Diego's professional modern dance company, the other three being *Terra*, *Light* and *Journey/It Last Departed*. Now, as those who have seen this adventurous group have come to expect, it was an evening of entertainment, of wonderment, of imitation, and finally of thankfulness.

The first work of the evening was *Terra*, choreographed by Patricia Rincon to a percussive suite by Inho da Costa. The title of this piece, the rhythmic drumming, and the fact that Rincon chose a black man to dance the only male role, seemed to suggest that there was a desire on her part to explore the primitive emotions of the human heart. However, the four nice, young dancers, dressed in red leotards,

spent their time on stage trying to be winning, more in the spirit of the Chagrettes than of tribal dance. They never answered the call of the wild. Choreographically, *Terra* was imitative, a laboratory piece, the sort of thing that apprentice choreographers should get out of their systems in studio show-cave productions, not in major concerts.

While *Terra* was an apprentice work, *Light*, choreographed by Jean Isaacs, was the major work of the evening, major in terms of length and in terms of choreographic and philosophic conception. As I interpret it, *Light* is an attempt to grapple with the divide between the individual and a hostile universe — and Isaacs' vision is not a cheery one. *Light* is divided into four parts and played against a background of long black curtains at the back and sides of the stage.

(The same curtains formed the backdrop for the entire concert.) In Part I, subtitled "Sudden In a Shift of Sunlight," a man lies in a fetal position, naked and alone in a pool of light. Slowly he stirs and awakens, bewildered, into a dark and hostile environment filled with eerie voices and the sounds of unidentifiable horn-like instruments. First unfolding his arms and legs, then crouching, then standing, he repeatedly tenses and stumbles, trying unsuccessfully to find that fulcrum of balance that separates a firm, well-grounded stance from an uncontrolled and helpless fall to earth. In Part II, "Nagging Bottoms of Candlelight," five women leap onto the stage, their bodies illuminated from the left in dull orange and from the right in pale blue. To the sound of heavy and inarticulate women's voices, the tension in their bodies pulls them into crouching positions, their arms and legs forming spider-like curves. Gradually they rise together and dance in formation with straight arm and leg extensions, sometimes in unison, sometimes as mirror images of each other. They seem to represent the which aspect of the feminine psyche evoked in response to some compelling and awful stimulus. In Part III, "Shards of Lightning," three men, in athletic leotards and tunics, alternately strike out alone in fruitless masculine bravado and come together in a competitive joust, ending at last in static poses as though performing some ritual of male virility, all accompanied by the rumblings and purgings of men's voices. In Part IV, "Softly Signed the Passionate Dark-ness," a man and woman find in mutual support and curing some surcease, however small, from the debilitating effects of an implacable fate.

As the lights went down on Isaacs and Patrick Nollet as the lovers, lying in protective embrace, the archetypal nature of the figures of this dance, their enigmatic movements, the strange sounds and the indistinct atmosphere through which they moved gave one the feeling of awakening from a bad dream, shaken and puzzled by what it might mean. Is Isaacs saying that this, stripped of our carefully nurtured illusions, is the bleak reality of our lives?

In Parts I, III and IV, Patrick Nollet, with his solid technique and theatrical flair, provided the stylistic unity which held this complicated piece together. Denise Dobrowski showed a great deal more assurance in the pas de deux of Part IV than she did six weeks ago when the group presented this work as guests of the California Ballet. The voice and instrumental accompaniments for *Light*, which were often affecting and just as often grating on the ear (and sometimes both at the same time), were put together by San Diego Ric Cupples.

Couples' accompaniments were not the ones to which *Light* was originally created. *Light* has been evolving slowly for over five years (Part I dates from 1974) and when this company presented Parts I and II in concert last March, they were danced to music by Hans Koenig. This willingness to change accompaniments illustrates one answer to a question often heard concerning theatrical dancing, namely, what is the value in such a widespread adulteration? The vast majority of ballets are choreographed to a specific musical accompaniment and are inseparable from it. Some balletomimes even consider a ballet

(continued on page 18)

Father and Son



DUNCAN SHEPHERD

Until such time as movie reviews are cranked out by committee or computer, the neo-vaudeville hallelujahs for *Kramer vs. Kramer*, not to mention the truly committee-like endorsement of it as the best film of the year by the members of the New York and Los Angeles critics' circles, ought to be regarded as an affront on more fronts than one. Among the targets under attack here are human individuality, mathematical probability, and the rules of harmony — especially that last. It is as though everyone in the critical chorus had bunched up on this occasion to take the soprano part ("Yes, yes, yes"), leaving almost no one to chime in with the alto modifications ("Well, yes, but") and fewer still to make up an audible section of tentative tenors ("Hm, I'm not so sure") or to provide the bass rumble ("Oh, come off it"). Along with those who I don't doubt are able effortlessly and sincerely to reach the high notes on *Kramer vs. Kramer*, there must also be those who, feeling the pressure to be on the right side, get there by falsetto means. I resist the possibility that so many critics in their heart of hearts prefer this "adult" cup of tea, or spoonful of medicine, to everything else on the shelf. I might be more able to believe in such a widespread adulteration among movie critics if it were not also possible to notice a great deal of overlap in the ones who wear their sincere, concerned, marriage-counselor's face while watching *Kramer* and the ones who, with the under-the-crowd, squirm in their seats and clamor for more "action" while watching *Star Trek*. I might also be more able to believe in it if I didn't suspect that as large a part of the enthusiasm for *Kramer*, as

for *Manhattan* earlier in the year, could be traced to the pleasure in seeing one's own kind — one's own milieu, problems, ambitions — mirrored on the screen, which is a pleasure easily observed in, but perhaps not the monopoly of, children (who, it should be added, will be able to find their own sort of pleasure in *Kramer* in the sulky performance of six-year-old Justin Henry).

The prime paskey to the adult world in *Kramer* is the issue-tackling, reality-facing subject matter of a woman's lib widower raising a child on his own when the mother goes off to "find Herself" and the custody fight for the child which ensues when she returns eighteen months later as a Whole Human Being. The subject in itself, however, is hardly enough to set the movie apart from the thriving movies-for-television industry, which has nearly cornered the social-conscious market in American moviemaking, and which would be only too happy to take up the custody question, if it has not done so already, in the same spirit that it has taken up the questions of middle-aged pregnancy, teenage bedwetting, mentally retarded marriage, sepiu-geriatric romance, title succession, euthanasia, violence in ice hockey, and what have you. What primarily sets *Kramer* apart from such TV movies is that it is less dramatized, which jerks it closer to reality simply by virtue of fearlessness, and which also clears the way for a kind of improvisational, naturalistic acting seldom encountered on television, allowing Dustin Hoffman a chance to do the sort of the virtuoso verbal riffs that have become de rigueur in the Robert De Niro-Jack Nicholson generation (Hoffman's biggest moment in this line comes during a text of wills over a carton of Schrafft's double chocolate chip ice

cream). It is set apart, too, by such aspirations to highbrowism as hiring Truffaut's and Rohmer's photographer, Nestor Almendros, to bolle the images in a "Voyageurs" white light and sprinkling the soundtrack with the music of Vivaldi and Purcell, either of whom is fully capable of bringing a tear to your eye even without the accompanying spectacle of a father discovering in his son's dresser drawer a hidden photograph of his runaway mother or proudly launching the boy on his first solo bicycle ride.

There is undoubtedly a broad appeal about many of the mundane events enacted here. Everyone in the movie audience has been on one generational end or the other, if not on both, of a spitted glass of Kool Aid or a terrible gash suffered in a fall from a jungle gym. And as is apt to happen with such easily and widely identifiable events, especially when they are kept so low-keyed as to not distort or overpower the viewer's own experience of them, the viewer is able to flood his own feelings into the movie and attribute to it more potency than it actually has. It may seem slightly disparaging to suggest that all the exultant critics of *Kramer* are guilty of this sort of emotional projection. But better that, I would say, than assume they are responding simply to what's on the screen. Take, for instance, the scene of the morning after the wife's sudden home-leaving, when the father is forced against habit into the kitchen to prepare breakfast for himself and his son, and he fills the coffee maker two-thirds full ("I like it strong") and makes the tactical error of mixing the eggs and milk for French toast in a coffee cup and then is unable to solve the logistical problem of how to dip a slice of bread therein without mangling the thing. This painfully embarrassing scene catapults the spectator back thirty years in screen comedy, to, let's say, *Woman of the Year* and the spectacle of a Katharine Hepburn career woman utterly stumped by such domestic tasks as making toast, though the Hepburn scene is more firmly rooted in the traditional idea of comic incongruity, which is to say the incongruity of a grown woman not knowing her way around a kitchen; a man not knowing, which hardly bears stating, much less overstating, seems too far into banality to be very fertile ground for humor. Or take the scene when a one-night stand of Hoffman's runs smack into his little boy in the hallway, she stark naked on her way to the bathroom and he on his way back from an icebox raid, and the boy puts the question to her that begs to be asked in that situation, the question undoubtedly on most of our minds, namely, "Do you like fried chicken?" and meanwhile Hoffman, behaving with the adorableness we have learned to expect of him in the French toast scene et al., is in the bedroom pulling the sheets over his head. I would find this sort of business more tolerable, I think, if it were part of a genuine interest in the father's redefined sex life, but Robert Benton, the writer-director, has no interest in that, nor certainly in this woman, beyond maneuvering her into the encounter in the hallway. The tear-jerking scenes, which alternate on a regular basis with the rib-tickling ones, are done with a no less palpable nudge: e.g., the scene in which the father reads aloud to his son a letter from his mother, which, because we never get a look at it, we cannot be certain is not written in verse ("I will always love you, my mommy, and I will always love you. I have been your mommy since the hour, and now I will be your mommy in the heart"), or the scene in which Hoffman, suddenly

unemployed and desperate to find a new job before the custody hearing, awaits the results of his last chance job interview, perched forlornly in a chair in the midst of an office Christmas party, trying to seem as touching and archetypal as Little Man as Chaplin's Tramp or the hero of De Sica's *Bicycle Thief*.

One can see clearly in all of this that an enormous effort has been made to balance the up moments with the down, but the clearness with which one can see that effort, and the enormousness of it, is precisely the problem. There is almost no deception and no development in any scene. Each one goes straight to the point. It is as though these scenes and scenes had been portioned out by an emotional dietitian and dispensed in concentrated, capsule form. Cardiol, neat, no mess.

Where the movie misses its best chance at messiness, and where it needs that quality most, is in the custody hearing. Once the errant mother's opening statement is gotten out of the way, the conflicting points of view of the divorced couple take a backseat to the trickiness and nastiness of the two lawyers (Hoffman's lawyer, Howard Duff, having promised to "play rough," confines his roughness to a few short minutes of semantic debate over the definition of "permanence"). Thus, the most inexplicable bit of praise extended to this movie is its alleged objectivity, its fairness, and I can only guess, as one not so uninitiated, that the critics have been swayed a little to the wife's side by their current infatuation with Meryl Streep. Streep's brief time in the witness box, where she shows a masterly control of the catches and quavers in her voice, seems to me a case of too little too late. From Streep's home-leaving five minutes into the movie until her reappearance the better part of an hour later, the movie is all Hoffman, and his constant presence earns him a sort of home-field advantage in the audience bosom. The aspects of his personality, or the aspects of his ad agency job, that contributed to the marital breakdown are not only never seen in the process of such contribution, but they also magically fly the coop along with the wife. As soon as she disappears, Hoffman is infused with marvelous maternal instinct and never gives a thought to things you might expect would be more in character for a hotshot Madison Avenue ad man, such as, if I might make a helpful suggestion, hiring a nursemaid for the child. As uninterested as Benton is in what went on before the breakup, he is equally uninterested in the normal routine of parenting that lies in between the pungent ups and downs pictured here. On the evidence of those ups and downs, however, we can hardly help wondering about the in-betweens. The mangled French toast and a couple of TV dinners, both untouched, make us wonder how Hoffman manages to maintain the cheerfulness, I think, if it is making, the pester, and the Kool Aid spilled on Hoffman's ad copy make us wonder how he ever gets any work done at home; and the one instance in which he picks up his son (at an after-school birthday party, clearly much later than the normal after-school hours) makes us wonder how he usually manages to fulfill that mid-afternoon duty. This sort of wondering weighs against the notion that Benton is actually very interested in the real life reality, and fosters the contrary notion that he is swayed by a sentimental Kodak camera concept of those special moments that occur between father and son, never mind the more democratic allotment of down moments than you get in a *Ko-Jak* ad. □

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Madness

(continued from page 18)
enables Kohout to strengthen his own play by making use of an even greater play dealing with many of the same themes: *Hamlet*.

This is, of course, *Hamlet* as seen by Freud (and Ernest Jones) — the Oedipal *Hamlet* — and as such its parallels with Andreyev's story are striking: the triangle situation, jealousy, murder, cunning plot, feigned madness that may be real madness, a hero filled with skepticism about the goodness and meaningfulness of the world, sexual disgust, preoccupation with death. Kohout has not invented these themes. The *Hamlet*-like characteristics of Kerzhentsev are there in Andreyev's original, and it seems almost certain that Andreyev had *Hamlet* in mind (consciously or unconsciously) when he was elaborating the problem of the difference between feigned and true madness. Kohout has uncovered and made explicit these underground connections with Shakespeare's tragedy — and in so doing he has liberated all sorts of sensational theatrical possibilities.

New, Kerzhentsev plans to kill Savelov on stage during a performance of *Hamlet* put on by their company — and how that plan works out (or does not work out) is shown in his own confessional play, put on in the insane asylum. *Hamlet* thus functions as a play-within-a-play-within-a-play, with all the absorbing intricacies such a device provides. It also deepens our insight into the Oedipal nature of Kerzhentsev's obsessions: when *Hamlet* (played by Kerzhentsev) furiously berates his mother the Queen (played by Tatiana Nikolayeva) because she has married the vile Claudius, the notion is hammered home that Kerzhentsev's rivalry with

Savelov for Tatiana reproduces his childhood rivalry with his father (or his mother). Finally, the use of *Hamlet* makes possible a terrific climactic scene, when *Hamlet's* on-stage murder of Polonius (played by Savelov) seems to crown Kerzhentsev's plot with success: *Hamlet* has killed Polonius, Kerzhentsev has killed Savelov, and the madness of both *Hamlet* and Kerzhentsev will excuse them both from punishment.

There is one further layer of dramatic irony, however. The theatrical troupe helping Kerzhentsev to put on his confessional play is actually the troupe to which he himself had belonged: Savelov and Tatiana Nikolayeva are playing themselves in Kerzhentsev's play, and their aim, under the direction of the asylum's chief psychiatrist, is to shock Kerzhentsev back into sanity by showing him a true version of the way that climactic scene from *Hamlet* turned out: Kerzhentsev (*Hamlet*) was about to stab Polonius (Savelov), but instead dropped his sword, fell to all fours, and began howling.

That this is what really happened, and that the actors in Kerzhentsev's play are the people he has been involved with in real life, is only revealed in the final moments of *Poor Murderer*, and these revelations provide an aesthetic excitement of high order and excitement to be found in Andreyev's original story, which is told so much more simply. Throughout *Poor Murderer* we think we are watching one of these modern plays in which levels of reality are deliberately confused, in which actors step out of their roles, in which what is dreamed or feared cannot be distinguished from what has actually happened, in which the firmness and lucidity of the real is called into question. At this final moment of revelation, however, it suddenly and shockingly becomes clear that the integrity of the real has never been breached. Everything we have seen be-

longs to the same level of reality, and no distinctions have been blurred. Kerzhentsev is really insane; he is really in the asylum, his play is not another level of reality, but merely a play, and the actors are there not to show us that reality is no different from fiction but as "real-life participants in an elaborate end ultimately unsuccessful form of psychotherapy." Whatever the appearances may be, this is not a modern play about the impossibility of knowing reality. It is a good, solid, old-fashioned play about real character and real relationships in a real social world. Its power lies half in that fact, and half in the fact that for most of its duration it is disguised as a play of a very different kind, revealing its true nature only at the end. The tension between the surrealist appearance and the realistic reality is original, supremely theatrical, and sensationally effective.

It can be said of William Roesch's direction, at the Carter, that just as Kohout uncovers everything of value in Andreyev's story and enhances it with great inventiveness, so Mr. Roesch realizes and intensifies every suggestion in Kohout's marvelous script. He is particularly skillful in his use of the arena stage, aided by the able scenic design of Kent Dorsey. Some of his actors are first rate: Karl Hesser, suave, warm, melan-choly distinguished, in the role of Savelov; and Cornelia Hancu Eulert, a wonderful Romanian actress who plays Tatiana Nikolayeva so naturally and so movingly that when she is on we seem to be sitting in the Moscow Art Theater. The chief character, however, is Kerzhentsev. This is clearly one of the most challenging roles in the theater, and John David Castellanos is not quite up to its demands. One can hardly blame this young actor for being unable to cope with such a part — this is one case in which the Old Globe would have been wise to bring in a seasoned professional. As it is, Mr.

Castellanos provides a great deal of energy, speaks forcefully (and most of the time) clearly, and does everything an actor trained in external gestures can do to mimic the progressive deterioration of a mind.

But that is the trouble: it all seems mimicry. There is a striking lack of inwardness in this interpretation, whereas Kohout's Kerzhentsev requires that total emotional identification with one's role which is promoted by the Stanislavsky school (or "method" acting). Mr. Castellanos might very well become an excellent actor of the Russian sort, if he were to study with the right person, but at present I must say I find this bit of casting somewhat inexplicable. Kerzhentsev should be pale, thin, hollow-eyed, tormented, self-absorbed, a man driven and eaten away, a deeply disturbed neurotic always on the brink of hysteria and breakdown. For all his efforts — and some of them are quite admirable — Mr. Castellanos never seems anything but a strong, healthy, outgoing California boy.

He also needs to learn neutral stage English, the uncolorful accent that enables an American actor to give us the illusion that he is a Russian, or a classical Greek, or any other nationality. Mr. Castellanos might pick up a point or two on this subject from Mr. Hesser, who has mastered the accent beautifully. He would also do well to try to pronounce the Russian names correctly — not PETROVICH, but PETROVICH; not NIKOLAYEVNA, but NIKOLAYEVNA; not ALEXEI, but ALEXEI (all the other actors seem to manage this well enough). I take this trouble to point out Mr. Castellanos' defects because he is a very promising actor who needs criticism if he is to achieve his potential.

Poor Murderer is such a good play that even with some relative inexperience in the acting it is worth seeing. I highly recommend the Carter production. □

the piece, however, it really is a love duet with all the steps gone wrong, and the clever outfits, designed by Bob Eaton, allowed me to accept, as in *Pagliacci*, the tragedy of the glows.

Journey At Last Depart, Now are two dances by Los Angeles choreographer Bill de Young, set to special sound effects by Berkeley musician Gary Joseph Greenberg. In *Journey*, a woman, daunted by Betsy Roe, set out on a symbolic journey, the nature of which is left to our imagination. To the accompaniment of what sounded like war planes on a bombing and strafing run (suggesting unfriendly environs, to say the least), she reaches out uncertainly, then pulls back, crouching, turning, stretching up and twisting her body, moving diagonally downstage. Gradually, as the proceeds, her movements become more sure, her step sharper and swifter. The short dance ends in a series of smart turns and extensions, suggesting that she has at least gained the assurance to carry on.

Though the dance itself held no particular interest for me, it was apparent that Roe is a very strong and sure dancer, and her return to this company after several months' absence is very welcome. As one of the three of *Three's Company* when they perform again, we can be thankful they are in San Diego. They are almost the only modern dance group in town. □

Perchance because of Southwestern's remote location in Bonita, perhaps because of a lack of publicity or after-the-holidays letdown, the audience was very sparse. It's too bad. Isaacs, Nollet and Roe, along with their apprentices and students, their guest choreographers, and their guest performers like Willoughby, Barnes and Babrowski, are a creative group of people, serious artists and fine dancers. There will be opportunities to see *Three's Company* again as the weeks go by and to watch the unfolding of their work, the results of their experiments with themselves and with dance. If you have some interest in dance, don't miss *Three's Company* when they perform again in San Diego. They are almost the only modern dance group in town. □

Six Dances

(continued from page 18)
to be a visual interpretation of its accompaniment, the music of the eye, so to speak. Modern dance, on the other hand, places less emphasis on the music and more on the body. Many, if not most, modern dance accompaniments are not really musical at all, and even in those dances that do have musical accompaniments, as for example in *Time Dancer*, the relationship between movement and music is often not integral to either.

Time Dancer, a kind of theme-and-variations in time and space, was accompanied by the chimes, recorders and flutes of a suite of Renaissance dances assembled by Carl Orff. The body positions the dancers assumed, of which I counted at least six, and the smooth, flowing quality of the movement used to attain those positions, were set by Isaacs. However, the choice of which body position to take, as well as when to move and to what place on stage, was left to the individual dancer according to the impulse she felt both from the music and from the other dancers. Each dancer danced to the music, but in her own way. The effect was an arresting visual synch-

ronization of alternately stretched and contracted limbs and torsos.

Time Dancer was an exciting illustration of "pure" dance, that is, movement and position for their own sake without overt dramatic content. I could only wonder why there were only seven dances, since I had seen the same piece done by this group in a studio recital several weeks ago with twelve women and found it even more startling then.

Valer Triste was choreographed by Nollet to the doleful waltz of the same name by Jean Sibelius. Mary-Anne Willoughby and Jon Barnes as the clowns fluted their way whimsically through every form of dance from classical ballet to Volez and Yolanda without ever losing their timing or poise and without ever attempting to "clown." It was this last quality that made the dance so funny; it also added a touch of pathos when, at the end, Willoughby fell to the ground and Barnes knelt beside her. As the lights went down and a single red spot was trained upon her, he realized she was dead and twisted his head upward in a silent wail.

Valer Triste was danced at the concert last March by Nollet and Betsy Roe, but without the clown costumes. At that time, I thought it merely an amusing spoof of dancing itself and was unable to turn that sharp emotional corner with them at the end. As Willoughby and Barnes interpreted

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Off the Cuff

Have you ever had an unusual vision of the universe?

 <p>Doug Beckett Painter Del Cerro</p> <p>About a year ago I had this noisy tenant and one night I had to go tell him to turn down the stereo. He said, "Read this; you want to read something that is really messed up?" You know how they package posters with albums sometimes. It was one of those. It contained that there one infinite universe. Each one is just a universe within a universe... like being in the large intestine of a cosmic bull. I think Rod Sterling said that perhaps the universe is just a speck of dust on a shirt collar of a traffic cop. Anyway, we stayed up until four in the morning talking.</p>	 <p>Jeffrey Bailey Orderly Chula Vista</p> <p>Yeah, sure, all the time. I'm sure there are a lot more planets than this one that are livable. We just haven't found them. It would be a new start and I don't believe anyone should go. It would be creating your own universe. That's the way I would like it. No skyscrapers, no roads, no crime, no cars. They should just take horses if there's not any there already. It would be a lot prettier than this. You wouldn't need grocery stores, you could grow your own food indoors. And they already have the technology to do that.</p>	 <p>Sue Schultzy Clerk Golden Hill</p> <p>Well, this crazy thing comes to mind — a dream. I was just sort of watching the whole thing. There was this Rip Van Winkle-type guy... long beard and very, very old and he was just sitting in space playing a game of jacks. But the jacks were really stars and the little red ball he was playing with was the Earth and he was just about to bounce it. I woke up. I was thinking, "Damn, I wish I could draw." You know, I think it would be a really great cartoon. It's one of those cartoons that you look at and go, "Wow, that guy must have been off his rocker when he drew that." But it makes you think.</p>	 <p>Carol Papworth Research Associate Ocean Beach</p> <p>When I was a kid, and sort of exploring the concept of "infinity," I got this strong image of a small amoeba-like shape — our universe, floating at the bottom of a little old lady's goldfish bowl. It was in an old Victorian house on a table with a white lace doily, right by a window with the sun streaming in. The lady had on a long dark dress and she had silver hair pulled back into a Gibson Girl bun. As a view of the universe it doesn't make us look too important, but it goes to show that the infinite is relative, too.</p>	 <p>John Weyandt Adhesive Salesman University City</p> <p>I think it's possible that the universe is full of universes. Our whole universe could actually be one small molecule inside of a desk. You know, some other person could have a universe, a very, very tiny one, of course, that could be like one of the molecules in my desk. I think they've even found similarities between solar systems and atoms. But basically, whenever I think about the universe, I think it's too immense to think about. When you think about the immenseness, you think about how alone people can be.</p>
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After Inventory January Sale of New Furniture and Rental Return Furniture

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Section 2 Events, Theater, Music, Film

Super Bowl XIV

As we approach Super Bowl XIV, a contest watched on television by more people than watch any other sporting event (for that matter, any other TV program), the traditional comparison of the two teams involved are on the lips of every gridiron realist from Tampa Bay to Seattle. It is, I'm afraid, a study in utility to use statistical analysis with this year's match-up.

It is obvious even to my two friends here with me in the bar pushing a combined blood-alcohol level of .39, that the defending champion Pittsburgh Steelers are a team far superior in every imaginable respect to their Super Bowl opponents, the Los Angeles Rams. Team to team, man to man, offense to offense, defense to defense, kicking game to kicking game, special teams to special teams, coach to coach, the Steelers come out ahead.

The Rams are from Choke City, that bastion of better-than-average sports teams known as L.A., where every year the contenders suffer KO's in the big ones. They sport major offensive problems, what with their inexperienced starting quarterback (Vince Ferragamo) and their main running back (Wendell Tyler), who carries the ball like a loaf of bread, invariably fumbling when his foot kicks chalk on the five yard line. Injuries to the Rams this year have been so commonplace that even the team physician suffered a heart attack. These major setbacks, coupled with the fact that the Rams have gone under in the playoffs all six times they have previously attempted to make it to the Super Bowl, don't leave them much of a prayer.

Pittsburgh has virtually monopolized the Super Bowl of late, having captured three of the last five silver trophies, including last year's. And they maintain the astounding distinction that not one member

of their forty-five-man roster has ever played on another team. Whereas the Rams are the only team in the playoffs to win fewer than ten games this season and represent the worst division of the weaker conference, Pittsburgh is one of the strongest teams to emerge since the NFL-AFL merger. Joe Marshall of Sports Illustrated quipped that the winner of the NFC championship game between Tampa Bay and L.A. was actually the Buccaneers, because they won't have to face the Steelers on Super Sunday.

Comparisons aside, there remain basically three elements which could spur the hapless Rams to victory.

The first element is the adeptness of the Ram assistant coaches, especially Bud Carson, Dan Radakovich, and Lionel

Taylor who, by the way, all participated in building the Steeler dynasty before joining the Ram organization. Carson, in particular, was largely responsible for the Rams' 21-19 victory over Dallas in their divisional playoff game. His unorthodox use of seven defensive backs totally confused Staubach and the Cowboy offense. If one of those coaches can come up with a viable counterattack to the Steelers' gameplan, L.A. may keep the

(continued on page 4, col. 3)

Artists In The Courtroom

After photographers turned the courtroom into a circus during the 1935 trial of Bruno

Hauptmann, the American Bar Association initiated a canon (Judicial Canon 35) banning photographers and movie cameras from the court. Though not binding, the canon is almost always upheld by judges. The public's need to know and to see and the media's commitment to filling this public need subsequently led to the journalistic specialty known as the courtroom artist.

Court trial drawing for the printed news media dates back about 125 years in this country. Today only a few newspapers utilize courtroom illustrators and most of the work is produced for television. Unlike other sketch work, courtroom illustration must be accomplished quickly. As subjects move around, enter, and leave the room the artist has to capture not only the scene

and the characters, but the mood, attitudes, and actions. The current exhibit of Artists in the Courtroom in the Mandeville Art Gallery features work by three artists who have provided the public with the courtroom scenes during the trials of Charles Manson, Patricia Hearst, the Skid Row Slasher, Sirhan Sirhan, and others. The artists are Bill Robles, David Rose, and Ruben Lopez.

Bill Robles began his career as a courtroom artist in 1969 during the Charles Manson trial. During the nine-month trial, Robles spent every day in the courtroom, from jury selection to verdict. Since the Manson trial Robles has worked on the trials of Patricia Hearst, William and Emily Harris, and Leslie Van Houten, as well as the Chowchilla Bus Kidnapping, the Howard Hughes Mormon Will, and the Trash Bag Killer trials. Robles, who has received many awards including a Gold Medal from the New York and Los Angeles Society of Illustrators, claims the opportunity to be involved in history-making events as one of the rewards of the job. During the Jimmy Carter "Talk to the People" he was the only artist invited to do on-the-spot drawings. Robles' currently exhibited work includes sketches of Manson leaping toward the judge, one of the children from the Chowchilla School Bus trial on the stand, the Los Angeles Integration trial, and the Opec trial. His quickly done line drawings have a surprising amount of detail — charts with legible readings, wood grain in the walls, lines in faces. Robles concentrates on the quality of line while using color for dramatic effect, working with a rolling marker in combination

(continued on page 4, col. 4)



"Manson leaping at Judge Older" Bill Robles

READER'S GUIDE

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 place. The Events Editor reserves the right to edit all materials. Send complete information and photos to READER EVENTS EDITOR, P.O. Box 50833, San Diego, CA 92158.

Dance

Ballet Collage, Les Sylphides, Marinette and Anna will perform at the San Diego Ballet, Thursday, January 17 and Friday, January 18, 8 p.m.; and Saturday, January 19, 2:30 and 8 p.m., Mandeville Auditorium, UCSD, 239-4141 or 239-8887.

Events

"Old Town Day" will welcome Canadians during "Maple Leaf Days" with a historical costume show, martial arts bands and folk dances, square dances and an ice-cream social, Thursday, January 17, beginning at 10 a.m., Old Town.

"Arctic Work Here II: Performance Series" will feature Helen and Newton Harrison, Seral Austin, and Jerome Rothenberg, Thursday, January 17, 7 to 10 p.m., Linda Montana and his guest artists, Bruce Reynolds, and Walter Lab, Friday, January 18, 7 to 9 p.m., Darla Cash and Guy French, Theater Gravitations, Larry Bass, and Carol Stephens, Saturday, January 19, 4 to 7 p.m., and a film installation by Betina Marks, all at 424 F Street, downtown, 235-8666.

Mormon Battalion Hike, marking the 133rd anniversary of the U.S. Army's entry into San Diego, will follow a segment of the original Mormon Battalion trail, Saturday, January 19, 9 a.m. from the Mile 27 milepost in Indian Wells, with an accommodative program at 11:30 a.m., Box Canyon, Anita Romero, Desert State Park, 298-1317.

Open House at Coyamaca College, San Diego's newest educational institution, will feature campus tours, an antique car display, and demonstration of a fitness program, Saturday, January 19, 10 a.m. to 2 p.m., Coyamaca College, 2940 Jamacha Road, El Cajon, 464-1982 or 223.

"Waterbirds of Slough, Channel, and Lagoon," a series of field trips sponsored by the Natural History Museum, will feature the San Diego flood control channel, Sunday, January 20. Reservations: 232-3821.

"The Jupiter Effect," a planetary alignment in 1982 and its possible effects on Earth, will be presented on Wednesday, January 23 and 30, Palomar College Planetarium, 1140 West Mission Road, San Marcos, 744-1150.

Whole Watching can be done daily through February from Cabrillo National Monument on Point Loma, or from a whole-watching cruise offered by HSM Landing (222-1144), Islanda Sportfishing (222-1164), Sealark Sportfishing (224-3383), Point Loma Sportfishing Association (221-1627), and Fishermen's Landing (222-0391), all through mid-February, on the California, an old-fashioned sailing ship (298-

6691) and on the *Rendevous*, a log-cabin sailing ship (222-0521), daily through February 29 and on the *Lady Hilton*, a luxury yacht for six, Tuesday through Saturday, through February 29 (226-4025); by the Natural History Museum, Saturday and Sunday, through January 26 (232-3821); and by the American Cetacean Society, six-hour trips to Los Coronados Islands, Saturday and Sunday, through February 3 (454-2531).

Lectures

Living-Food and Wheat-grass proponent Dr. Ann Wigmore will present a lecture on Thursday, January 17, 7 p.m., Hippocrates Health Institute, 6970 Central Avenue, Lemon Grove, 464-3146.

"Improving Family Health in the '80s" will be the topic of a lecture by Dr. Richard Butcher, Thursday, January 17, 7:30 p.m., Grossmont Hospital auditorium, 8820 Grossmont College Drive, El Cajon, 465-1202 or 3121.

"Women and Education in the '80s" will be the topic of a lecture presented by Jacquelyn Anderson Marfield, president of Barnard College, Friday, January 18, noon, Mandeville Recital Hall, UCSD, 452-3120.

"Third World People in Higher Education" will be the topic of a lecture by Angela Davis, Friday, January 18, 5 p.m., room 2722, Undergraduate Sciences Building, UCSD, 452-3120.

Jewish Marriage Week events will include a lecture, "Meaningful Sex — A Jewish View," presented by author/columnist/TV personality

Rebberan Esther Ingren, Sunday, January 20, 7:30 p.m., Tifereth Israel Congregation, 6885 Lowes Mountain Boulevard, San Diego, 697-6001.

Gray Whales will be featured in a presentation by cetologist Raymond Gilmore, sponsored by the American Cetacean Society, Monday, January 21, 8 p.m., Summer Auditorium, Scripps Institution of Oceanography, 8601 La Jolla Shores Drive, La Jolla, 454-7251.

"The Role of Art Conservation in the Modern Museum" and authenticating works of art will be the topic of a lecture by Gary Adams, director of the Balboa Art Conservation Center, Tuesday, January 22, 6 p.m., San Diego Museum of Art boardroom, Balboa Park, 232-7931.

"Exploring Self-Publishing Opportunities" will be the topic of a lecture by Marilyn and Tom Ross, Tuesday, January 22, 7:30 p.m., San Diego Public Library, 454 F Street, downtown, 459-1386.

A.M. Art will present "San Diego Art Collections" with curator Martin Petersen, Wednesday, January 23, 7:30 a.m., San Diego Museum of Art, Balboa Park, 232-7931.

Six Lectures on Energy sponsored by the UCSD Energy Center, the P-um on Science, Technology, and Public Affairs, and the AMES department will begin with "The Future of Nuclear Energy After the Accident at Three Mile Island," presented by Alvin Weinberg, director of the Institute for Energy Analysis, Wednesday, January 23, 7 p.m., room 2722, Undergraduate Sciences Building, UCSD.

"A Trade Unionist's View of the Chinese Revolution," a slide lecture by Mark Friedman, will be presented on Wednesday, January 23, 7:30 p.m. and Thursday, January 31, 1:30 p.m., San Diego Public Library, 820 E Street, downtown, 236-5849.

East Wing of the National Gallery in Washington, D.C. will be the subject of a slide lecture by architect John Gwalt, Wednesday, January 23, 7:30 p.m., Athenaeum Music and Art Library, 1008 Wall Street, La Jolla, 454-3688.

"Imperial Sand Dunes," a slide lecture on the giant sand dunes of eastern Imperial County, will be given by Harold Wier, sponsored by the California Native Plant Society, Wednesday, January 23, 7:30 a.m., room 101, Casa del Prado, Balboa Park, 477-0295 or 267-2574.

Film
Children's Films including *Mole* and *The TV and Harold* and the *Purple Cragon* will be shown on Friday, January 18, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

"California Gray Whale," a film of the whales' migration from the Arctic to Baja California, their behavior and ecology, will be shown on Saturday and Sunday, January 19 and 20, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"The Inflation Film," in which a private detective searches for the cause of inflation, will be shown on Tuesday, January 22, 8 p.m., room 220, Fire Arts Hall, Grossmont.

To Local Events

College, 8820 Grossmont College Drive, El Cajon, 465-1202 or 331.

Golden Age of Comedy: Hollywood film sequences will be shown on Wednesday, January 23, 1 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

"Joyous Street," a film starring Greco Garbo, will be shown on Wednesday, January 23, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

Sports

33 Skids will through the hills, dunes, trails, and beaches between Point Loma and La Jolla will take place on Sunday, January 19, 7:33 a.m. to 6:30 p.m., from Canon and Evergreen streets, Point Loma, 223-WALK.

Volkmars along a six-mile course, sponsored by the San Diego Truck Club following a six-year-old European tradition, will be held on Sunday, January 19, 8:15 a.m., Cabrillo National Monument parking lot, Point Loma, 273-0221.

"Feelings," a thirteen-part series dealing with children's reactions to various family problems, will begin with divorce, with host Dr. Lee Salk, Sunday, January 20, 10:30 a.m.; repeating Monday, January 21, 1 p.m., Channel 15.

PGA Golf Tournament, the Andy Williams San Diego Open, will begin with a Celebrity Pro-Am tourney with Bob Hope, Fred MacMurray, Jack Lemmon, and others teeing off Wednesday, January 23, 8:30 a.m.; and follow with the \$350,000 Open with Tom Watson, Larry Nelson, last year's winner, and others, Thursday and Friday, January 24 and 25, 10 a.m.; Saturday, January 26, 8 a.m.; and Sunday, January 27, 8:30 a.m., Torrey Pines Golf Course, Del Mar, 291-5372.

Energy and the Way We Live, a series broadcast in conjunction with the Council by Newspaper in the Schools San Diego Chapter, and offered for credit by San Diego Community Colleges (280-7610-2593), will be introduced by Bill Moyes, Sunday, January 20, 3:30 p.m., Channel 15.

Radio/TV

"A Severe Head," a 1970 film based on Iris Murdoch's dark force about sexual relationships, starring Bee Remick, Richard Armitage, and Claire Bloom, will be shown on Friday, January 18, 3 p.m., Channel 39.

"A Birthday Party for Josef Stalin" on the composer's 150th anniversary will be celebrated by

ator on American social convention and political belief, will be Dick Cavett's guest, Friday, January 18, 6:30 and 11:30 p.m., Channel 15.

PM Magazine will profile oddsmaker Jimmy "the Greek" Snyder, who will discuss the 1980 presidential race, Friday, January 18, 7:30 p.m., Channel 6.

"The Last Show," a 1977 reasonable private-eye film, featuring a medical culpability, pain management, and the patient's right to die, Monday, January 21, 8 p.m.; followed by an episode, *Face Your Fear*, Friday, January 18, 9 p.m., Channel 39.

"The Hunchback of Notre Dame," the 1939 film version of the Victor Hugo classic, starring Charles Laughton and Margaret O'Brien, will be shown on Saturday, January 19, 11:30 p.m., Channel 8.

"Feelings," a thirteen-part series dealing with children's reactions to various family problems, will begin with divorce, with host Dr. Lee Salk, Sunday, January 20, 10:30 a.m.; repeating Monday, January 21, 1 p.m., Channel 15.

U.S. Olympic International Track Meet will be televised on Sunday, January 20, 12:30 p.m., Channel 39.

Super Bowl XIV, the Los Angeles Rams against the Pittsburgh Steelers, will be played in the Rose Bowl, Sunday, January 20, 3 p.m.; and will be given by Joe Mackay, Thursday, January 17, noon, Mandeville Recital Hall, UCSD, 452-3129.

Piano Recital, featuring works by Beethoven, Berg, Debussy, and others, will be given by Joe Mackay, Thursday, January 17, noon, Mandeville Recital Hall, UCSD, 452-3129.

Solo Flute Recital, featuring works by Bach, Debussy, Vivaldi, and others, will be given by Joe Mackay, Thursday, January 17, 8 p.m., Mandeville Recital Hall, UCSD, 452-3129.

Violinist Elmar Oliveira will perform Beethoven's Romance No. 2 in F Major, Op. 50, and Mozart's

Willi Bockovsky and the Vienna Philharmonic, with the Vienna State Opera Ballet and the Vienna Boys Choir, Sunday, January 20, 8 p.m.; repeating Tuesday, January 22, noon, Channel 15.

"Odyssey the King," Sophocles interpreted by Christopher Plummer and Orson Welles, will be screened on Sunday, January 20, 11:30 p.m., Channel 10.

"Joan Robinson: One Woman's Story," a record of the last years of a prominent economist, books and medical culpability, pain management, and the patient's right to die, Monday, January 21, 8 p.m.; followed by an episode, *Face Your Fear*, Friday, January 18, 9 p.m., Channel 39.

"Edward and Mrs. Simpson," a six-part series on King Edward VIII, his abdication of the English throne, and his marriage to Baltimore divorcee Wallis Simpson, will begin on Wednesday, January 23, 7:30 p.m., Channel 6.

"Every Four Years," a three-part series with correspondent Howard K. Smith and a Gallup survey about the office of the President, will begin on Wednesday, January 23, 9 p.m., Channel 15.

"Super Star Biographies" will be aired nightly, Monday through Friday, through February 15, 11 p.m. to midnight, K-Bar 95 FM.

Music

Piano Recital, featuring works by Beethoven, Berg, Debussy, and others, will be given by Joe Mackay, Thursday, January 17, noon, Mandeville Recital Hall, UCSD, 452-3129.

Solo Flute Recital, featuring works by Bach, Debussy, Vivaldi, and others, will be given by Joe Mackay, Thursday, January 17, 8 p.m., Mandeville Recital Hall, UCSD, 452-3129.

Violinist Elmar Oliveira will perform Beethoven's Romance No. 2 in F Major, Op. 50, and Mozart's

Concerto No. 3 in A Major ("Edik") with the Los Angeles Chamber Orchestra, who will also perform Schoenberg's Five Pieces for Orchestra, Op. 16, and Brahms' Serenade No. 2 in A Major, Op. 16, Thursday, January 17, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Symphony, the San Diego Symphony Orchestra, with guest conductor Aldo Ceccato and pianist Mihaela Dichter, will perform Rossini's Overture to "demerande," Ligeti's Atmosphere, Liszt's Piano Concerto No. 1 in E flat, and Dvorak's Symphony No. 7 in d minor, Friday and Saturday, January 18 and 19, 8 p.m.; and Sunday, January 20, 2:30 p.m., Civic Theatre, downtown, 239-9721 or 236-6510.

Young People's Concert will feature "Music of the Spheres," with slides from the Fleet Space Museum, NASA, and the Hale Observatories shown to music by Holst, Hanson, Ligeti, and Debussy performed by the San Diego Symphony Orchestra, Saturday, January 19, 11 a.m.; Friday, January 25, 10 and 11:30 a.m.; and Thursday, January 31, 10 a.m., Civic Theatre, downtown, 239-9721.

Black Folk Songs will be performed by a chorus of 500 city school students, directed by Jesse Hainmon, sponsored by the YWCA and the San Diego Unified School District, Sunday, January 20, 1 to 2:30 p.m., Golden Hall, 202 C Street, downtown, 460-5636 or 239-0355.

Reception for the Artist Betty Carpenter will feature a performance by the Bulla Stone Duo of works by Bach, Beethoven, Mozart, Stamitz, and Barriere, Sunday, January 20, 1 to 4 p.m., San Diego Art Institute, House of Charm, Balboa Park, 234-5946.

"The Beethoven Cycle" of piano and orchestra with Op. 14 No. 2, Op. 30 No. 1, Op. 54, and Op. 81, performed by Ilana Myster, Father Nicholas Revelier, and Michael Reide, Sunday, January

20, 4 p.m., Camino Theatre, UCSD, Alcala Park, 291-6480 or 4296.

Concert, the Del Mar Shores college-community chorus will perform, Sunday, January 20, 4 p.m., Mission Del Mar Shores auditorium, 215 9th Street, Del Mar, 757-2121.

Spring Chamber Concert series will present a cello-piano recital, with works of Schumann, Bach, and Chopin performed by Morris Zevin and Margaret Ross, Monday, January 21, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

Chamber Music for flute, piano, and strings by Haalinger, Rosell, Ibert, Villa-Lobos, and Martinu, will be performed by Leone Boye, Clemens Futer, Margaret Moore, and Barbara Schneiderman, Monday, January 21, 8 p.m., Mandeville Recital Hall, UCSD, 452-3129.

Chamber Music Concert, the Juilliard String Quartet will perform Beethoven's Quartet in F, Op. 14 No. 1, Quartet in c minor, Op. 18 No. 4, and Quartet in c sharp minor, Op. 151, Tuesday, January 22, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Traditional German Orchestral Music will be performed by the Volunteer Fire Brigade Band of Sulzfeld, Germany, El Cajon's sister city, Wednesday, January 23, 8 p.m., following a reception at 6:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 444-3286.

"Wednesday Evenings at the Mandeville Center" concert series will feature the Los Angeles County Museum's Monday Evening Concerts Ensemble, performing works of Berio, Kohon, Stalvey, and Weber, Wednesday, January 23, 8 p.m., Mandeville Auditorium, UCSD, 452-3129 or 452-3130.

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READER'S GUIDE TO LOCAL EVENTS

during the open season. It is a San Diego Public Library, 522 E. Street, downtown. 236-5849.

Galleries

Selected Works of Rufino Tamayo, Francisco Zúñiga, and Azevedo Navarro will be displayed through January 18, Orr's Gallery, 2222 Fourth Avenue, downtown. 234-4765.

"The Year of the Hopi," an exhibition of photographs and watercolors by Joseph M. Krumpholtz, will be on display through January 20, Museum of Men, Balboa Park. 239-2001.

"Images of Two Cities," an exhibition of etchings of Florence by Vincent de Meunier and photographs of Rome by Leo Smith, will be on display through January 24, Opus 5 Art Studio, 125 Via de la Valle, Solana Beach. 481-2533.

All-Membership Show of art and crafts will continue through January 26, Spectrum Gallery, 4011 Goldfinch, Mission Hills. 295-2725.

Autistic Artist Richard Wachs will have on display a collection of drawings and prints, through January 27, Penthouse Gallery, Village Hotel of La Jolla, 1130 Prospect Drive, La Jolla. 281-7165.

Graphic Artists of Spectrum Gallery will be represented in a group show through January 30, Bard Hall, Unitarian Church, 4192 Front Street, San Diego.

"The Art of the Muppet," will be shown in sketches and photo-

graphs, videotape, and more than 100 Muppet characters, through January 20, San Diego Museum of Art, Balboa Park. 236-4447.

"Recent Works in Lithography" by Barbara Foster and "Horse and Rider Series" works on paper by Walter Pichl will be exhibited through January 12, with an authors reception on Friday, January 18, 2 to 4 p.m., San Diego Public Library, 820 E. Street, downtown. 236-5849 or 236-5830.

"Constructivism," an exhibition of works by Mike Shelton, will be on display through January 11, Henry Jones Arts Gallery, 3837 Park Boulevard, San Diego. 297-5775.

Illustrator Ruben De Anda will display his works through January 31, Mexican American National Bank, 213 A Street, downtown. 234-8821.

Group Sculpture Exhibit, featuring works of Jerry Dumas, Jesus Dominguez, and Ron Tano, will be on display through February 17, Minger International Museum of World Folk Art, University Towne Center, La Jolla. 435-5300.

"The Animal and the Artist" exhibition will continue through February 2, Celebrations Gallery, 645 G Street, downtown. 239-5352.

"The Scenic Image," an exhibition of nature photographs by William Logan, will be displayed through February 5, Natural History Museum, Balboa Park. 232-3621.

"Artes in the Courtroom," an exhibit of drawings by courtroom artists Bill Robles of CBS, David Rose of ABC, and Ruben Lopez of KTVU, who have covered the trials of Patty Hearst, Sirhan Sirhan,

Charles Manson, Daniel Ellsberg, Gary Gilmore, and others, will be shown through February 10, Mandeville Art Gallery, 13523, 457-7864.

Local Author Exhibit, almost 200 books published by San Diego authors in 1979, will be on display through February 12, with an authors reception on Friday, January 18, 7 to 9 p.m., La Jolla Art Association, 7917 Girard Avenue, La Jolla.

Annual Awards Show of the La Jolla Art Association will be exhibited through February 15, with an awards reception on Friday, January 18, 7 to 9 p.m., La Jolla Art Association, 7917 Girard Avenue, La Jolla.

"The Dental Carousel" exhibition — Four Generations of an American Folk Art, an exhibition of hand-carved carousel animals, will be on display through February 17, Minger International Museum of World Folk Art, University Towne Center, La Jolla. 435-5300.

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to their moving to Anaheim, we'll just have to wait and see how supportive the Rose Bowl patrons will be. If the level of crowd mania is anything like, say, Houston or San Diego, it could be a major factor in the outcome.

Finally, there is the hoodoo of history. Pittsburgh brings to Pasadena a jinx which they've been trying to shake for many seasons. Sometimes a powerhouse franchise will have difficulty with an average team, during the Rams' glory days, for instance, they never could beat the Rams. In Pittsburgh's case, it's the Rams. In their cumulative head-to-head battles, L.A. is 10-1-1. And this includes Ram victories in recent seasons, when Pittsburgh was unbeatable as Super Bowl champions (12-7 in '76 and 10-3 in '75).

But since this is the biggest championship mismatch since the Jets met the Colts in Super Bowl III (Baltimore was picked by 18, the Steelers by 15), it's about 10-point favorites, don't count on the down-to-the-wire excitement of last year's Dallas-Pitt finale. Super Bowl XIV will be telecast live on Sunday, January 20 at 3:00 p.m., on Channel 6.

—Greg Kahn

Artists (continued from page 1)

with either crayon or marker. Ruben Lopez has been a courtroom artist for KTVU in Los Angeles since 1968. The exhibition of his work includes the Sirhan case, the Sal Mineo case, the Marvin vs. Marvin

case (with an autographed sketch of Lee Marvin), and the Boyer TRW spy case. His work utilizes color a great deal in the background and relies less on fine lines than on shading to create characterization.

David Rose is one of the most well known courtroom artists in the country. As he works he exchanges sketches every five or ten minutes, spending about an hour on each drawing, using colored pens, pencils, and magic markers. His sketches focus on a central figure or figures, while background figures are only shown for their position and posture, with little detail. Rose began his career in 1970 and works primarily for NBC and ABC. His exhibited work includes a turreted Claude Lorraine with her attorney, Gary Gilmore being executed by the Utah firing squad, Huey Newton greeting his supporters in court, and sketches during the Pentagon Papers trial which show photographs of White House operatives Howard Hunt and Gordon Liddy. On a video tape which accompanies the exhibit, Rose admitted that during the Sirhan Sirhan trial he felt great sympathy for Sirhan's mother, the only instance in which he lost his objectivity.

The exhibit, sponsored by the Mandeville Art Gallery, the Department of Visual Arts, and the University Events Office, will continue through February 10 at the Mandeville Art Gallery, UCSD, Gallery hours are noon to 5:00 p.m., Sunday through Friday, and 7:00 to 9:00 p.m., Wednesday. For further information, call 452-2864.

—Sara Austin

READER'S GUIDE TO THE THEATER



Morning, Noon and Night

Theater listings are compiled by Christopher Schneider. Commentary is by Jonathan Skellie and Christopher Schneider. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ALL THE PRESIDENT'S DREAMS A bright, funny television serial for the stage, conceived, written, and directed by the San Diego Street Theater. In the future when dreams take place, the last four presidents have been inspected by nervous breakdowns. In order to avoid repeating this pattern, the current president (played by Lee Lashaway) is given dream therapy — a process which enables her to work out her emotional tensions through a series of role-played scenarios. P.A. is the man who controls these machines, the old Dr. Sodom (played by J. Michael Ross), to be trusted? The audience sees her dreams, each one is closer than the last, giving the Street Theater members a chance to play wider and wilder characters. The humor here is similar to that of the wonderful 'Noon, when the Marquis put on a few months back (and which had three members of the Street Theater in its cast) catatonic and incoherent. It's a belly, Freudian play, on occasion not unlike parts of the early Foreign Theater albums. They lunches may be purchased at the door. (C.S.)

Second Avenue Theatre, Thursday and Friday, through February 8, at 12:15 p.m.

ANNE Harris Chern's musical comedy pre-history of Little Orphan Annie is a lot of sentimental charm, a fairly well-musical score (by Charles F. Brown), beautiful sets (by David Mitchell), and visually unimpressive, it is about 7-1/2 little white adventures as she runs away from a dreadful orphan and finds a home with billions in Daddy Warbucks. A minor plot about pretending to be a parent's secret child in the way — the general sentiment and tenderness. Jane Connell is terrific as Annie, singing well in authentic Broadway fashion and acting with love, and there is an equally terrific chorus of little girls. The adults are less impressive, but Annie is a role that ought to be judged by ordinary critical standards. It does not aim very high, but it does everything it wants to do. Most people love it. (L.S.)

For Theatre, through February 9, Tuesday through Sunday at 8:30 p.m. Matinees, Saturday and Sunday at 2:30 p.m. For information call 231-8995.

BEEL, BOOK AND CANDLE A nice little romantic comedy from the Filles by John Van Druten, author of *Old of the Turtle*, about a man who falls in love with a beautiful young woman who turns out to be a witch. She seems normal and lovable enough, but soon she discovers that she's a witch and she's never known (C.S.)

Patio Playhouse, January 18 through February 3, Friday and Saturday at 8:00 p.m.

THE CUBS ARE IN FOURTH PLACE AND FADING The people in the Coronado Playhouse are at great pains to tell us that this comedy by Richard Peck is not about baseball. Instead, it is about tensions in the life of a single family, one of which happens to be a man for baseball. (C.S.)

Coronado Playhouse, through February 23, Friday through Sunday at 8:00 p.m.

THE FANTASTICS A well-known musical by Tom Jones and Harvey Schmidt which has played innumerable times Off Broadway in New York. It's the story of a young boy and girl who want to get married, despite the disapproval of both their fathers. Sound familiar? Still, the show must have something to make so many people love it so much. Among the melodic songs by Jones and Schmidt is the fairly well known "Soon It's Gonna Rain." (C.S.)

Fiesta Dinner Theatre, through January 20, Tuesday through Sunday at 8:30 p.m., Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m.

HAY FEVER A light comedy by Noel Coward (written in the late Twenties) which is one of his earliest plays still to be regularly staged. It's not quite up there with *Private Lives*, *Loves and Designs for Living*, but the play is still one of Coward's very best. It's a comedy conceived at a weekend at the country home of Judith Bliss, an actress of a certain age who has retired from the stage for good, or at least until the next good role comes along. Her husband is a writer of farce novels and he was a comedian. Each member of the family is a little mad, except for the daughter who is beginning to show indications of wanting to lead a normal quiet life. Mother, father, son, and daughter all invite a guest down for the weekend without any of the others knowing about it and naturally chaos ensues. Coward's strategy here is to pit a mad theatrical family against a group of "normal" well-to-do, unimpeachable old people and to show how preferable suburban bad manners are to those that people call

good. A fine play with dialogue masterful in its elegant simplicity. (C.S.)

San Diego Repertory Theatre, January 17 through February 23, Thursday through Sunday at 8:00 p.m. Matinees Sunday at 2:30 p.m.

THE HORBIT An adaptation of the famous 1919 Tolstoy story about Hobbes and the whatabout being to regain their ancient kingdom. How will something as thoroughly British as Tolstoy's fantasy appear in the hands of the San Diego Junior Theatre, whose last production was the charmingly Apple New York. It's the story of a young boy and girl who want to get married, despite the disapproval of both their fathers. Sound familiar? Still, the show must have something to make so many people love it so much. Among the melodic songs by Jones and Schmidt is the fairly well known "Soon It's Gonna Rain." (C.S.)

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Patio Playhouse, January 18 through February 3, Friday and Saturday at 8:00 p.m.

Puppet Theatre, Balboa Park, through January 27, Friday at 7:30 p.m. Matinees Saturday and Sunday at 2:00 p.m. For information call 239-8335.

KRILL A theater event devoted to the fantasies and mythologies created by human beings in their attempts to deal with the great animals of the ocean. Featured will be dance, audience participation, and a piece composed by Bertram Tansley for the Week of the Whale called "Take Out" written and directed by Bill Schwartz. Stanford Studio Theatre, 1355 Stanford Court, Del Mar. Friday and Sunday, January 18 and 20, at 8:00 p.m. For information call 481-1300.

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Patio Playhouse, January 18 through February 3, Friday and Saturday at 8:00 p.m.

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Theater Directory	
CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 234-2225	NORTH COAST COMMUNITY THEATRE Yale 234-4241
CALIFORNIA-PACIFIC THEATRE Balboa Park Puppet Theatre, Balboa Park 234-7938	OLD GLOBE THEATRE Festival Stage, Balboa Park 239-2255
CARTER CENTER STAGE Balboa Park 239-2255	PHILIP PLYBOUGH Village Shopping Center 1151 E. Valley Parkway, Escondido 746-6669
CIVIC THEATRE 700 E. Street, downtown 336-6510	SAN DIEGO CITY COLLEGE THEATRE Theatre and C. Center, downtown 239-7634
CORONADO PLAYHOUSE 1700 Strand Way, Coronado 435-4856	SAN DIEGO REPERTORY THEATRE 1621 Sixth Avenue, downtown 231-3585
EAST COAST PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277	SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theatre 265-4048
EDUCATIONAL CULTURAL COMPLEX THEATRE 640 Ocean View Boulevard, Southeast San Diego 263-7254-43	Open-air Amphitheatre 260-8487
FIESTA DINNER THEATRE 8600 Camino Real, Spring Valley 597-8977	SAN DIEGO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 750-7258
FOX THEATRE 720 B Street, downtown 233-6331	SECOND AVENUE THEATRE 865 Second Avenue, downtown 233-5903
GROSSMONT COMMUNITY COLLEGE Grossmont Theatre 8800 Grossmont College Drive, El Cajon 450-1790-4110	SOUTHWESTERN COLLEGE 720 B Street, downtown 233-6331
JEWISH COMMUNITY CENTER Foster and Center Theatres 6079 Fifth Avenue, San Diego 961-1300-436	UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theatre, John Muir Theatre, Studio Theatre 452-4574
LAUREL PLAYERS THEATRE 500 E. Third Avenue, Imperial City 474-4540	MANHATTAN COMMUNITY THEATRE Ben Polak Fine Arts Center 8653 University Avenue, La Jolla 464-4596
LIBERTY THEATRE 3147 Street, downtown 235-6335	MARQUIS PUBLIC THEATRE 3717 India Street, San Diego 298-8111
MISSION PLAYHOUSE 4800 Twigg Street, Old Town 298-7684	MISSION PLAYHOUSE Carnegie Theatre, Alcala Park Linda Vaino Road, San Diego 291-6480

READER'S GUIDE TO THE THEATER

LIFE IN THE THEATER

A recent comedy by David Mamet, the author of *Sexual Privacy* and *Chicago* and *American Buffalo*, has been the vehicle for actors as fine as Ellis Rabb and now stars Martin Gershon—who was in *Good Times*—Back. Little Sheila just a while back. The work is concerned with the theater and those who live by and for it, specifically an older experienced actor and the young novice who comes to work with him. We see a performance of the play they appear in, a performance that gives ample evidence of some of the hazards of the acting trade in repertory with Mamet. *Play Sings a Solo* (C.S.) Mason Playhouse, through February 3, 2:30-4:30 p.m. / Sunday at 4:00 p.m.

MARCO POLO SINGS A SOLO

Reviewed this issue. Mason Playhouse, through February 3, Wednesday through Friday at 8:30 p.m. Matinee Sunday, January 27 at 2:30 p.m.

HARBURG GO-ROUND

A sequel comedy by Leslie Stevens about a junosque Scandinavian woman and a professor who decide to marry in order to create the perfect child. Many laughs. (C.S.) Lamplighters Community Theatre, January 18 through February 1, Friday and Saturday at 8:00 p.m.

MORNING, NOON AND NIGHT

A recent, emotional drama by Ned Shere about the Black American



Hay Fever

Famously, to institutions, religion, and heritage. Specifically, it tells the story of a small family in East Texas and the powerful struggle for power among its members. There's a domineering grandmother determined to have a house of her own at any cost, a daughter-in-law who is destroyed for sheltering her, an innocent son of fourteen, and a sex-starved female evangelist who seeks her salvation in him. Originally performed by the Negro Ensemble Company of New York City (C.S.) Marquis Public Theater, January 17

through February 3, Thursday through Sunday at 8:00 p.m.

POOR WINTERER

Reviewed this issue. Canter Center Stage, Babcock Park, through February 10, Tuesday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

SIDE BY SIDE BY SCHNEIDER

A recent made up of songs written by Stephen Schneider, one of our most brilliant theatrical composers. These songs sound on their own, plucked

always are so intriguing (actually it's almost been that way—who, other than a romantic, remembers the musical based on *Sadder* (Hornspoon and *Carnival in Flanders*?). Schneider's last one depends on music-making his work has incomparable wit and intelligence. I remember reading a quote from him saying that he could never compose a pop song suitable for all since he could only write for specific characters in a particular theatrical context. Now we'll get a chance to hear how these songs sound on their own, plucked

out of the stories for which they were composed. This may not be the way Schneider intended them to be performed, but perhaps it's the best method for popularizing the songs of a composer who's most admired than *Side by Side* was ever. By performed a few years back, let's hope they've extended the scope of this production to include something from the wonder-filled score for *Sweeney Todd*. (C.S.)

6 RING RY /JL

The indefinable romantic comedy by Bob Randall about a man and a woman accidentally locked together in an apartment for rent, and the tender but frustrating romance that ensues. (C.S. and J.S.) Scripps Ranch Community Theatre, January 18 through February 2, Friday and Saturday at 8:00 p.m. Wangelstein Junior High School Theatre, 9280 Gold Coast Drive, San Diego. For information call 556-7300 x216.

THE WOMEN

Clare Boothe Luce's ferocious depiction of a house of seemingly nearly American females. A tough, crust, memorable play. (J.S.) CNA Theatre, 9112 Claremont Mesa Boulevard, through January 19, Friday and Saturday at 8:00 p.m. For information call 277-8900 x111.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

At the moment I consider Tom Petty and the Heartbreakers to be America's most exciting rock band. Their work is characterized by the same noble qualities which distinguished late, lamented native ground like the Band and Little Feat. As I've said before, the Heartbreakers emphasize strong songwriting and strong (but never strong) arrangements over hyperkinetic theatrics. This is not intended to imply that they aren't an impenetrable concert act. On the contrary, their performance of 1981's *Monterama* had two years ago was proof that musical craft and unbridled emotionism are not necessarily in incompatible matters for a hard-rock band. As there are no good instrumentalists in the Heartbreakers, what you come to cherish is their unity and precision. Petty, their sole theatrical figure, is an anomaly in the Southern California rock world. Most of the performers who gravitate to Los Angeles become either virtuoso dancers or new-wave opportunists. Petty, though, is more a spiritual brother to Graham Parker, Elvis Costello, and Garland Jeffreys; he balances his romantic themes with a streak of cynicism. Petty's first two albums were good, but the latest, *Don't Stop*, is an all-out total success. Zany critics have compared it to the work of Bruce Springsteen. I'm sure the comparison is intended as a compliment, and indeed, there are superficial similarities. Petty, of his best provides material which is taut, evocative, and sometimes overtly dramatic, but unlike Springsteen, Petty wisely underpins his own concepts and sentimentality through the sparseness of his arrangements, the brevity of his lyrics, and the good sarcasm of his vocal inflections. A while back in a telephone interview Petty told me that of all the world's music to appeal was "pure, direct rock and roll: the kind you don't have to make big deal excuses for in order to understand or enjoy."

Friday through Sunday, Sarah Vaughan performs at the Cotnamo. Among my many queries as a professional listener the tomcat had been my indifference towards jazz singers. That it more a



TOM PETTY AND THE HEARTBREAKERS

then, it's reasonable to presume that the Heartbreakers' concert, Friday night at Golden Hall, will not be a betrayal of faith. Opening for Petty will be the Fabulous Hoodies, another example of how a lot of vicious rock bands these days discount accusations of insincerity by claiming they are new voices. If you are part of a band you can be forgiven anything, temporarily.

Friday through Sunday, Sarah Vaughan performs at the Cotnamo. Among my many queries as a professional listener the tomcat had been my indifference towards jazz singers. That it more a

result, I believe, of there being so few to take seriously. That is only one reason why the undoubted capacities of Sarah Vaughan cannot be overestimated. Her tempo, range, and taste in material are, in a word, perfect. Traditionally, jazz singers have been forced to rely greatly on pop standards and current hits, and the result isn't always pleasurable. As much as I appreciate Betty Carter, Johnny Williams, and Joe Lee Wilson, and to a lesser extent, Al Jarreau and Dee Dee Bridgewater, they frequently have been undermined by either shabby material or tasteless

arranges. Vaughan hasn't suffered much from insensitive interviews, she is too demanding an artist to allow her built-in instrument to be compromised. While on the subject of problematic jazz singers, a few months ago I received a letter implying that Dance of the Universe's lead vocalist Kevin Lettau was less than wonderful. She's talented, certainly, but her staid emulation of classic artists, her misbegotten lapse into acid-musings, and her uncomfortable stage presence show that a lot of practice is in order. On the whole, I have never

been particularly fond of Dance of the Universe. Guitarist Peter Sprague and his brother, vocalist Tripp Sprague, are fabulous players, but much prefer them in other contexts, other bands that require more acrobatics, aggressiveness, and tension. Dance of the Universe is hardly a bad band, but it material is simply too miquelot for my taste. With one exception, I have the utmost respect for the individuals (just don't care for them as a group). They open a jazz series at USC's West Hall Place Wednesday night.

(Continued on next page)

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"Slipping on an almond boysenberry smoothie soon confirmed our impression that at Cornucopia, flavor counts... Satisfied, we were, after a big plate of sautéed tofu and mushrooms. The mushrooms were enormous, they were mostly eating and tasty!"

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Late Night Dining
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We're open 'til 3 AM
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Buy one delicious combination dinner, get a second one free!
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READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)
The Los Angeles-based *Chive* headline over Middle Class and the Standbys this Saturday night at the North Park Lions Club. The *Gems* debut album was described by R. Mettler in the "Los

Angels Times" this way: "Out of this unrelenting stream of consciousness emerges a landscape of 24-hour dreams with non-sequitur anecdotal bits that none of your serious writers (so-called) would ever submit to public scrutiny without embarrassment." That is a fancy way of saying that the *Gems* are difficult to comprehend. Their record bears traces of the Velvet Underground and Wire on the musical side and television and

the Stranglers on the lyrical side. In other words, they are only a crafty punk. Middle Class, judging from their recordings, are just one more atmospheric California new-wave act. The local Standbys are an enjoyable band, but they would be best advised to steer clear of political rabble-rousing on stage (bombasting them) these days, shown as much political bravado and might as saying the Shah of Iran and his Armen weren't nearly as benevolent despots.

The week's remaining concert is Kenny Rogers, Saturday at the Sports Arena. When it comes to enlisting *Chive* as such as Rogers, whom I neither like, loathe nor listen to, I am one critic who knows when to fold 'em.

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 433-0343 Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92181, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Tom Petty and the Heartbreakers and the **Fabulous Poodles**: Golden Hall, Friday, January 16, 7:30 p.m. Convention and Performing Arts Center, 236-6510.

Sarah Vaughan, Colamaran, Friday, January 15, 8:00 p.m. Sunday, January 20, 8 and 10:30.

p.m., 3999 Mission Boulevard, 488-1081.

The Gems, Middle Class, and the Standbys: North Park Lions Club, Saturday, January 19, 8 p.m., 3927 Utah Street, 262-7735.

Kenny Rogers and Dottie West: Sports Arena, Saturday, January 19, 8 p.m., Sports Arena Boulevard, 224-4176.

Dance of the Universe: UCSD Walk's Place, Wednesday, January 23, 8 p.m., 452-4690.

Muddy Waters: Colamaran, Thursday, January 24, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The World's Renowned Quinella featuring **Oliver Lake, Hameel Buel, David Murray, and Julius Hemphill**: 3201 Bank Drive, Friday, January 25, 8 p.m., 265-6947 or 755-0562.

Bobby "Blue" Bland: Colamaran, Friday, January 25, through Sunday, January 27, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

8 People, Human Hands, Monitor, and Non: North Park Lions Club, Saturday, January 26, 8 p.m., 3927 Utah Street, 262-7735.

Dr. Hook: Roy Theatre, Sunday, January 27, 7:30 and 10 p.m., 4640 Cass Street, Pacific Beach, 488-3303.

Outlaws and Molly Hatchet: Sports Arena, Monday, January 28, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Brian Auger: Colamaran, Tuesday, January 29, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

News Brothers Band featuring **Margaretta Page**: UCSD Walk's Place, Wednesday, January 30, 8 p.m., 452-4690.

Lee Brilleaux and Friendship: Colamaran, Friday, February 1, and Saturday, February 2, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Alley Cats and other guest act: Station Club, Saturday, February 2, 8:30 p.m., 202 Market Street, 295-7646.

Clubs

Alcatraz, 1509 Camino Del Mar, Del Mar, 755-6744: New Wave (formerly Nova), jazz, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2940: E. Zone Wood and Blazing Saddles, country western, Tuesday through Sunday.

Alibi's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103: John Whelan, jazz pianist, Tuesday through Saturday.

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READER'S GUIDE TO THE MUSIC SCENE

Feelings, disco rock, Tuesday through Saturday, 10:00-11:00 p.m.

Country Gentlemen, 1511-13 East Valley Parkway, Escondido. 734-7105. Homeric, contemporary, Wednesday through Friday.

Crossroads, 345 Market Street, downtown, 233-7856. News Bros. featuring Magueta Page, jazz, Friday through Sunday.

Crystal's Importation, 500 Hotel Circle North, Mission Valley. 291-7131. Disco, nightly.

Cutpeppers, 7380 Golfcrest Place, San Carlos, 460-5400. All Times, contemporary, Friday and Saturday.

Cutpeppers, 7305 Clarendon Mesa Boulevard, 571-7755. Tom Cunningham and Groundspeed, blues and country, Thursday through Saturday.

Da Vinci's, 626 E. Street, Chula Vista, 427-8880. Rex Pans, contemporary, Tuesday through Sunday.

Disco 4000, 6323 Imperial Avenue, Encinitas, 262-5676. Disco, nightly.

Disco Heaven, Executive Hotel, 14 and C streets, downtown, 233-4644. Disco, Tuesday through Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-5672. SRO, contemporary, Tuesday through Saturday. Bill Brooks, comedian, Sunday and Monday.

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



SARAH VAUGHAN

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

Bento's, 7655 La Jolla Village Drive, La Jolla, 459-0541. Bobby Moore, contemporary and dancing, Tuesday through Saturday. Dave Rodgers, contemporary, Wednesday through Sunday.

Fireline, 430 West Washington Street, Escondido, 745-1931. Disco, nightly.

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

Foggywater, 2658 Corbin Road, Carlsbad, 729-3189. Favorite Son featuring Russ Kirtpatrick, rock, Wednesday through Saturday. Blue, rock, Sunday through Tuesday.

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

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Soft

Touch, contemporary, Tuesday through Saturday.

Grand Pacific Bar and Grill, Fifth Avenue and J Street, downtown, 237-5897. Michael Dine, contemporary, Tuesday through Saturday.

Haley, 4258 West Point Loma Boulevard, Loma Portal, 223-7552. Taxi, rock, Tuesday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Strangers, contemporary, Tuesday through Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584. Two in the mix, variety, Thursday through Saturday. Sarah and the Owl, blues and rock, Friday and Saturday. Melissa McCracken, guitar and vocals, Sunday. Two the Max, variety, Wednesday.

Hanotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Madrigal, contemporary and Latin, Wednesday through Sunday. Janet Williams, contemporary, Monday and Tuesday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242. Nine, contemporary, Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614. Byrd and McDonald, country and rock, Wednesday through Saturday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 274-4070. People Moves, disco and top 40, Tuesday through Saturday. Wild Flower, contemporary, Sunday and Monday.

Horse Shoe Tavern, 7654 Broadway, Lemon Grove, 460-6346. "Rock" track and rock, Thursday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Hungry Hunter, 2445 Hotel Circle North, Mission Valley, 291-8074. Deo and Kevin, contemporary, Thursday through Saturday.

Hungry Hunter, 422 Fletcher Parkway, El Cajon, 442-0817. Dave Daron and Jay Wolfe, contemporary, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633. Pride and Jay, contemporary, Sunday and Monday.

Hydra, 2526 South Highway 101, Cardiff, 753-9068. David Cheney, mambo guitar, Tuesday through Saturday.

Ivanhoe, 14240 Poway Road, Poway, 748-7531. Disco, nightly.

Ivy Barn, 911 Camino del Rio South, Mission Valley, 296-6329. Jeffrey Bryan Moore, contemporary, Friday and Saturday.

Jackie O's, 3101 Sports Arena Boulevard, Loma Portal, 226-0261. Disco, nightly.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunderbolt the Wonderwall, country rock, Thursday through Saturday. Tall Cotton, country rock, Sunday. Cindy and the Sinners, rock, Monday and Tuesday. Tall Cotton, country rock, Wednesday.

Josephine's, 3595 Sports Avenue Boulevard, Loma Portal, 223-5596. Gaiety Square, contemporary, Wednesday through Saturday.

Journey, 5375 Kiersey Villa Road, Kearny Mesa, 279-2040. Disco, nightly.

Justin's, 1676 Garnet Avenue, Pacific Beach, 273-5200. Back Pagan, contemporary and top 40, Thursday. Ken and Clarence, pop,

DICK'S AT THE BEACH

THURS. **LIVE OCTAVE**
FRI. (FORMERLY 2ND WEEK)
SAT. **HELD OVER SUNSET**
FEAT. **LEAD SINGER**
MARYANN PALUSC

SUN. **NEW SPOONS**
MON. **ALL OFF-DUTY BARTENDERS, WAITRESSES, WAITERS AND MUSICIANS PLEASE STAY HOME.**
LAST WEEK YOU ALL MADE ASSES OF YOURSELVES.
MON. AT 11:00
AHVA & LINDA BELLY DANCERS

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FISH & CHIPS - STEAK - HAMBURGERS
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Monday, 8 p.m.—7

Pool Tournament

Tuesday 9 p.m.—10:30

NBC's Saturday Night Live

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Wednesday Jan. 23

New Spoons

Nostalgic rock

Thursday Jan. 17, 9 p.m.—1 a.m.

Tall Cotton

Country swing

Friday Jan. 18 & 19 9—1:30 (formerly the Garbie Bros.)

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A light and sound experience

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One of the hottest new dance bands from the S.F. Bay area.

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We are now taking small refundable deposits for:

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THE HITMAKERS

plus special guest
THE CARDIAC KIDZ and FOUR EYES

Saturday—Returning from their transcontinental tour

TREMOR

plus **THE NATURAL ELEMENT**

Wednesday—Auditions
Coming: Jan. 25—Lips—Jan. 26th—Fingers

YOU CAN ENT

Monday & Tuesday: any complete Mexican Plate no. 1 thru no. 5 for \$2.50 (reg. 4.95)
Wednesday: giant BBQ Beef Ribs \$2.95 (reg. 3.95)
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THE WORLD SAXOPHONE QUARTET

David Murray, Hamiet Bluiett, Oliver Lake, Julius Hemphill

FRIDAY, JAN. 25—8:00 P.M.

One show only
Tickets available through all Select-A-Seat outlets and the Aztec Center

The World Saxophone Quartet is charting communal links between the past and future of American saxophone music, a perfect balance of improvisation and composition. They promise to be the most significant saxophone section since the heyday of the Duke Ellington Orchestra.
—Chip Stern, *Musician Magazine*

THE BACKDOOR

Aztec Center SDSU Ticket info 265-6947

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ROUGE

DRINK SPECIALS

WEDNESDAY NIGHT

KAMAKAZIS 75¢

KPRI-FM106 welcomes

TOTO

IN CONCERT

with Special Guest Star

Sunday, January 27th, 1980

San Diego Civic Theater

7:30pm

TICKETS, \$7 & \$8 RESERVED

Produced by

ON SALE AT CENTER BOX OFFICE. ALL BILL, GARNER'S MEAT & OTHER SELECT A SEAT OUTLETS

READER'S GUIDE TO THE MUSIC SCENE

Jazz, and rhythm ballads. Friday. Jocktrows, bluegrass, traditional and folk rock. Saturday. Charles. Welcome, easy listening, melodic ballads. Sunday. Larry. Rhythmic, original, easy listening, and blues. Monday. Jocktrows, bluegrass and traditional. Tuesday. Jim and Teresa. Rhythm, folk, jazz, and sing along. Wednesday.

Kelly's Roadhouse. 506 North Mission Avenue, El Cajon. 442-0353. Junior. piano, Tuesday through Sunday.

King's Grill. 1333 Hotel Circle South, Mission Valley. 297-2231. Linda Chase, contemporary and folk. Thursday through Saturday. strolling minstrels, nightly.

King Luis. 8125 Linda Vista Road, Bay Park. 291-4279. Wayne T. organ. Thursday through Saturday. "Devil" - belly dancing. Tuesday and Wednesday.

Krazy Georgia's. 6149 University Avenue, East San Diego. 582-5700. Night life, top 40 and rock. Friday and Saturday.

Kung Food. 2049 Fifth Avenue, Hillcrest. 298-7302. Tom McCambs, classical guitar. Thursday. John Lyon, classical guitar. Friday. David Roth, classical guitar. Saturday and Sunday.

La Costa Cantina. 1476 Encinitas Boulevard, Encinitas. 753-1488. El Quince. Cumbia, Latin. Friday through Sunday.

Lakeside Hotel and Cocktail Lounge. 9540 River Street, Lakeside. 443-9991. Tony Express, country rock. Thursday through Sunday. Dorian. Gung. country rock. Sunday afternoon.

L'Chaim Vegetarian Restaurant. 134 West Douglas Avenue, El Cajon. 442-1331. Maria Mourafides, classical guitar. Wednesday and Thursday. Cass. folk. Friday and Saturday.

La Chislet. 5046 Newport Avenue, Ocean Beach. 222-5300. Big City Blues Band. blues, Thursday. Solid Funk. jazz. Friday and Saturday. select local groups. Sunday and Monday. Big City Blues Band. blues. Tuesday and Wednesday.

Little Bavaria. Camel Valley Road, Del Mar. 756-1353. Frank Sherman. Swing Band. swing. Friday. Alonson. German polka. Saturday.

London Opera House. 5404 Balboa Avenue, Clairemont. 276-2290. Pagan. Thr. contemporary. Tuesday through Saturday. John Butler. contemporary. Sunday and Monday.

Meach's. 2046 Midway Drive, Loma Portal. 224-2401. Colour. Latin disco. Thursday through Saturday. Mark of Zoro. top 40. Sunday. Mass. Latin disco. Tuesday. Colour. Latin disco. Wednesday.

Magie Lamp. 9522 Miramar Road, Mira Mesa. 271-8780. Disco, nightly.

Magnolia Mulvaney's. 8801 Magnolia Avenue, San Diego. 446-8550. Jerry McCare. band with Johnny Almond. rock and roll. Thursday through Saturday.

Mama's Mink. 533 East Main Street, El Cajon. 442-5073. G.A. and the Necktacks, country rock. Thursday through Saturday. 20th. variety. Sunday and Monday. G.A. and the Necktacks, country rock. Tuesday and Wednesday.

Mandolin Wind. 326 University Avenue, Hillcrest. 297-3017. King Scout Blues Band. blues. Thursday through Saturday. T.O. and Mr. Mustard. outrageous bluegrass and acoustic rock. Tuesday and Wednesday.

Mark V. San Marcos Boulevard at Freeway 78, San Marcos. 744-3520. Topaz. contemporary. Tuesday through Saturday.

2 GREAT SHOWS!

These National Artists

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performing Tuesday through Saturday nights 8pm-11pm

Bill Brickett!

at the Shelter Island Marina Inn.

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Thurs. **Scrimshaw** Country

Fri. Sat. **Rosie Flores & Diane Dixon** Texas Honky Tonk

Screamin' Peaches

with Billy Garner & Dennis Chaffman

Country Swing Dance Lesson 7 to 9

Boil Weevil Country

Coming Jan. 25 - 26 Chuck Wagon & the Wheels Feb. 1 - 2 Double or Nothing!

Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs - \$1 pitchers - 25¢ glass 65¢ First St. Encinitas 753-2578

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Starting Jan. 22, Tues. thru Sat.

Misfit

3 guys, 3 gals will be our house band

Sundays and Mondays

Our Cindy will be back with

The Clemson Weed Band

Starting Jan. 25th, Fridays and Saturdays Admission \$2.00

Happy Hour 5-7 \$1.25 double drinks from the well. Hors d'oeuvres 2858 Carlsbad Blvd. 729-3189

Max's. 1209 Camino del Rio South, Mission Valley. 299-3444. Disco, nightly.

Mike's Hideaway. 6033 Wintergarden Boulevard, Poway. 443-9908. Blue Edge. rock. Friday and Saturday.

Mission Inn. 562 East Mission Road, San Marcos. 744-2203. David Highway. country. Wednesday through Sunday.

Mississippi Room. 2223 El Cajon Boulevard, North Park. 298-8486. Bocha-o-la Trio featuring Eddie Raposo on horn, variety. Wednesday through Saturday. Dove Tarallo Duo. big band. Sunday through Tuesday.

Mom's Saloon. 943 Daniel Avenue, Pacific Beach. 446-9598. Corban. rock. Tuesday and Wednesday.

Monk's. 10475 San Diego Mission Road, Mission Valley. 563-0060. Ecstasy. contemporary, top 40, and disco. Tuesday through Saturday.

Monterey Jack's. 11940 Bernardo Plaza Drive, Rancho Bernardo. 505-2400. Harmony. contemporary. Tuesday through Saturday. Cheryl Deeks. contemporary. Thursday and Friday. Alonson. Rich Hunt. contemporary. Sunday and Monday.

Monterey Whaling Company. 887 Camino del Rio South, Mission Valley. 291-5528. Earl - West Band. contemporary. Tuesday through Saturday. Jim Hawley. contemporary. Sunday and Monday.

Moonglow. 4055 Clairemont Drive, Clairemont. 273-1022. Sandy Stewart and Co. contemporary. Tuesday through Saturday. Jim Heaton Trio. country western. Sunday and Monday. Sandy Stewart and Co. contemporary. Tuesday and Wednesday.

Navajo Inn. 8515 Navajo Road, San Carlos. 562-1732. RHM. top 40 and originals. Tuesday through Saturday.

Night Owl East. 667 North Mission Avenue, El Cajon. 447-3868. Fever. rock. Thursday through Saturday. Bocha-o-la. contemporary. Sunday and Monday. Fever. rock. Tuesday and Wednesday.

No Way Jose's. 5252 Balboa Avenue, Clairemont. 560-5588. Jeffrey Moore. contemporary. Tuesday through Saturday.

Oasis Bar. 1121 Third Avenue, Chula Vista. 425-2977. Ziggadabodaga. country and rock. Thursday through Saturday. Loretta. country. Monday and Tuesday. Ziggadabodaga. country and rock. Wednesday.

Ocean View Room. Hotel Del Coronado. 1600 Orange Avenue, Coronado. 435-6111. Jesse Davis. contemporary. Tuesday through Saturday.

O'Connell's. 1310 Moreno Boulevard, Bay Park. 276-5637. Scott Kold. variety. Tuesday through Saturday.

Odyssey 2000. 8th and Revolution, 4th and 8th floors. Richards. disco. Tuesday through Saturday.

O'Hungry's. 2547 San Diego Avenue, Old Town. 298-0533. Irish music. Tuesday through Saturday.

O'Hungry's. 6955 Golfcrest Drive, San Carlos. 497-3332. Larry Harrison. originals, easy listening, and oldies. Thursday. Charlie Wallace. easy listening, mellow, and ballads. Friday. Ken and Charlene. pop, jazz, and rhythm ballads. Saturday.

Old No. 7 Distillery. 140 South Santa Avenue, Solana Beach. 755-5753. Disco, nightly.

Old Time Cafe. 1644 North Highway 101, Leucadia. 436-4030. Lou Bradman and John Sanchez. traditional jazz. Tuesday. The

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

Organ Power Plaza. 5375 Kearny Villa Road, Kearny Mesa. 540-9999. Tommy Stark. contemporary and pop. Thursday through Tuesday.

Outpost. 652 Gr. 1 Avenue, Spring Valley. 464-0007. Disco. Thursday through Saturday.

Pat's. 5147 Waring Road, Aliso Viejo. 260-7373. The Brigham Preservation Band. rhythm and blues. Thursday through Saturday.

Polomino Star. 3008 Main Street, Chula Vista. 427-5889. Jack Richards. disco. Tuesday through Saturday.

Park Place. 1200 Fletcher Parkway, El Cajon. 448-4911. Weekly Dues. contemporary. Tuesday through Saturday. Tacoma. rock. Sunday and Monday. Weekly Dues. contemporary. Wednesday.

Pavilion Lounge. Town & Country Hotel. 520 Hotel Circle North, Mission Valley. 291-7131. Merrill Moore. contemporary and swing. Tuesday through Saturday.

Pelton Pub. 7828 Broadway, Lennox. 464-9284. Bonnie Wells. country and folk. Thursday. Salsador. contemporary. Saturday. Jam session. Sunday. Phil Kaufman. originals. Wednesday.

Perforator Lounge. Holiday Inn. 1350 North Harbor Drive, Encinitas. 233-3861. Eddie Preston. unlimited. rock and roll. Monday through Saturday.

Possidon. 1021 Coast Boulevard, Del Mar. 755-5445. Bob Miller. disco, nightly.

Prophet Vegetarian Restaurant. 1350 North Harbor Drive, Encinitas. 233-3861. Eddie Preston. unlimited. rock and roll. Monday through Saturday.

Raspantin's. 4230 West Point Loma Boulevard, Loma Linda. 464-9999. Split. rock. Monday through Thursday. Eden. rock. Friday through Saturday.

Red Candle Lounge. Mission Valley Inn. 875 Hotel Circle South, Mission Valley. 298-8081. International Affair. contemporary. Monday through Saturday.

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

Reubens. 5455 Grossmont Center Drive, La Mesa. 465-3441. Dolly and Melissa. contemporary. Tuesday through Saturday.

Reubens Harbor Island. 880 Harbor Island Drive, Harbor Island. 291-1880. John Campbell and Company. contemporary. Tuesday through Saturday.

Rib Cage. 5550 Kearny Mesa Road, Kearny Mesa. 277-7937. Neutral Ground. contemporary and country. Wednesday through Saturday.

Royal Vista Inn. 6321 E. Street, Chula Vista. 426-2500. Lee Wittington. contemporary. Tuesday and Wednesday.

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

Shepherd Natural Foods Restaurant. 1120 South Highway 101, Encinitas. 753-1124. Live dinner music, nightly.

Sheraton Harbor Island. 1180 Harbor Island Drive, Harbor Island. 271-2200. Free. Thompson and the Guadalupe National Philharmonics. contemporary. Monday through Saturday.

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

Smuggler's Inn Dinner Club. 402 Fashion Valley Road, Mission Valley. 291-7170. Disco. Monday through Saturday. disco performance featuring Lou and Joanna Lugo and Big Band Sound with James Dean. Tuesday.

Spunky's Saloon. 2855 Midway Drive, Loma Linda. 223-3154. Disco, nightly.

Spirit. 1120 Buena Avenue, Bay Park. 276-3993. Seraphin. rock, pop, and disco. Tuesday, the new wave. Friday. Temor and Natural Element. rock and roll. Saturday.

Springfield Wagon Works. 6225 Kearny Villa Road, Kearny Mesa. 565-2272. Act of Joy. contemporary and rock. Thursday through Saturday. Kevin Brown. powerful guitar. Tuesday and Wednesday.

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

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and requests, Friday and
Saturday

Storgate, 1051 University Avenue
Hillcrest, 295-2195 Disco, night
New York jazz and disco Sunday

Stratus, Young Adult Nightclub,
4020 Camino Road, Spring Valley
427-1444 Disco, Friday through
Sunday

Swan Song, 4287 Mission
Boulevard, Pacific Beach,
272-7802 Dance of the Universe
Orchestra, jazz, Friday and
Saturday

Sweeney's Cove, 135 North
Highway 101, San Marcos,
756-3010 New Sounds, rock and
roll, Thursday through Saturday
mystery band, Sunday through
Wednesday

Tiburon, 1st and Date streets,
Imperial Beach, 429-8300
Window Pane, acoustic folk rock,
Thursday through Saturday

Tio Leo's, 6333 Mission Gorge
Road, Mission Valley, 280-0041
Craig Coultter and Mark Lewis
guitarists and vocalists,
Wednesday through Saturday

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
299-9110 Sondheim and Sam
contemporary, Thursday through
Sunday, Donna Cole, variety,
Sunday and Tuesday, Sondheim
and Spive, contemporary,
Wednesday

Top of the Arc, 1900 Harbor Island
Drive, Harbor Island, 299-4000
Summerhouse, contemporary,
Thursday through Sunday

Triton, 2530 South Highway 101,
Carlsbad, 438-8877 Rockabilly,
jazz and rock, Tuesday through
Saturday

Trojan Horse, 6170 University
Avenue, East San Diego, 286-1070
Tom Bond, rock and roll,
Wednesday through Sunday

Umbico, 4473 30th Street, North
Park, 499-1971 Rock, reggae,
classical, jazz, folk, ethnic, and
expressive dancing, Friday

VIP Lounge, Town & Country
Hotel, 500 Hotel Circle North,
Mission Valley, 299-7331 Disco,
O'Donoghue, reggae, Tuesday
through Saturday

Voyager Kiosk Club, 1001 Shelter
Island Drive, Shelter Island,
222-0421 Disco, Wednesday
through Sunday

West Coast Production
Company, 1845 Hancock Street,
Midtown, 295-3724 Disco, night

Wongler's Root, 6008 Mission
Gorge Road, Mission Valley,
280-0263 Larry Pratt and
Cinnamon Ridge, country western,
Wednesday through Sunday

**Los Angeles
Concerts**

Bob James and Earl Kluhn:
Dorothy Chandler Pavilion, Friday,
January 18, 8:30 and 11:30 p.m.
(213) 520-9111

Woody Herman and his
Thundering Herd: La Jolla
Civic Theatre, Saturday, January
19, 8:30 p.m., 14900 La Mirada
Boulevard (213) 944-9801

Willie Nelson and Kris
Kristofferson with Billy Swan and
Don Bowman: Inglewood Forum,
Wednesday, January 23, 7:30 p.m.
(213) 520-9111

Pat Benatar: UCLA Royce Hall,
Friday, January 25, 8 p.m. (213)
520-9111

Outlaws and Molly Hatchet:
UCLA Royce Hall, Sunday,
January 27, 8 p.m. (213) 520-9111

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Friday 18 **THE SOMEWHAT SAWYERS** 7:30-9:30 \$3.00
Old Time String Band
Guitar Fiddle Mandolin

Saturday Traditional
19 **SIAMSA GAIL CEILI** 7:30-9:30 \$3.00
Irish Band (Shenasa Gaila Kalia)

Sunday 20 **MS. B. HAVIN'** 7:30-10:30 \$3.00
All women band
Country, Folk, Blues, Acoustic Trio with Molly Stone

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Musicians: 5:30-7:30 \$1.50 or a musical instrument

Tuesday 22 **RUSTY STRINGS** 7:30-11:30 \$1.50
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361-3661

Outlaws and Molly Hatchet:
Long Beach Arena, Wednesday,
January 30, 8 p.m. (213) 436-3661

Clubs

Backlot Theatre, 657 Robertson
at Santa Monica Boulevard, West
Hollywood (213) 659-0472, Julie
Buck, Thursday through
Wednesday

Boke's Potatoes, 3787 Conception
West, Hollywood (213) 980-1615
New food and drink, Tuesday
through Saturday

Brookies, 607 North La Brea
Avenue, Hollywood (213)
932-9408, Willy's Little Red Top,
Thursday, Overman and Monitor
Ducks, Friday, Slow Children,
Revelers, and Rockin', Saturday

Concerts by the Sea, 100
Fisherman's Wharf, Redondo
Beach (213) 379-4996, Art Baker,
Thursday through Sunday

Don'ts, 4258 Lankershim
Boulevard, North Hollywood (213)
769-1556, Shelby First, Thursday,
Joe Lancel, Friday and Saturday

Golden Bear, 308 Coast
Highway, Huntington Beach, (714)
530-9600, Leon Redbone,
Thursday, Lefty, Friday, Spill,
Saturday

Jason's, 4020 Riverside Avenue,
Burbank (213) 845-8356
Amanca, Thursday through
Saturday, J.P. Gine, Sunday
through Tuesday

Lighthouse, 30 Pier Avenue,
Hermosa Beach (213) 372-6701
Mose Allison, Thursday through
Wednesday

Madame Wong's, 949 Sun May
Way, Chatsworth (213) 654-5346 or
972-9570, The Flowers and Mr.
Lucky, Thursday, Oingo Bongo,
Sun Sea, and the Heat, Friday,
Oingo Bongo and Berlin,
Saturday

Madame Wong's West, 2900
Wilshire Boulevard, Santa Monica
(213) 829-7362, Chalm School and
Cleen, Thursday, Code Blue and
Rubber City Rebels, Friday, Code
Blue and Toni and the Movers,
Saturday, Caelia and Kapona,
Sunday through Tuesday

McCabe's Guller Shop, Pico at
3rd Street, Santa Monica (213)
764-4203, Ben Bango, Thursday
through Saturday, Tom Leadon
and Tall Cotton, Sunday,
Couches, Wednesday

Palomino, 6907 Lankershim
Boulevard, North Hollywood (213)
764-4203, Ben Bango, Thursday
through Saturday, Tom Leadon
and Tall Cotton, Sunday,
Couches, Wednesday

Parliament Room, La Brea and
Washington (213) 936-8704, Arthur
Hyosick, Friday through
Wednesday

Pasquale's, 22724 Pacific Coast
Highway, Malibu (213) 456-2007,
Mike Wolford Trio, Thursday, Ray
McCurry and Company, Friday
and Saturday

Roxy, 9009 Sunset Boulevard (213)
878-2222, Sandy Hansen, Friday
and Saturday

Starwood, 8151 Santa Monica
Boulevard (213) 656-2200, London
and Stormer, Thursday, Playboys
and Snow, Friday and Saturday,
Pinnaculo and Great Buildings,
Monday, Twisters and Trapper,
Tuesday

Troubadour, 9081 Santa Monica
Boulevard (213) 276-6566, Nut
Lighting, Targent, and Voo
Rock, Thursday, and Voo
Lighting, Targent, the Mookie,
the Trench and Great Buildings, Friday,
Jeannie Cunningham, Art and
Campagna, and Michael
Winslow, Saturday

Whisky a Go Go, Sunset Strip,
(213) 520-6000, Ryan Diamond
and Jack Lee, Thursday, Zepplin
and Whiz Kids, Friday and
Saturday, X and Allentown,
Sunday

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Movies are indicated by one to five stars and are available by the book spot. Underlined movies are for now unavailable.

The Amityville Horror — Completely haunted house thriller, based on a documented case. The spacious Long Island house — an attractive object when facing the sea, or province — seems to affect the lives of its residents in a way that is more readily than it affects the occasional guests. Brian and the coquettish Margot Kuss who represent the average American couple. Their travels as first-time homeowners, couples, housewives, backed-up plumbing, etc. is a well-timed dose of interest on the way to a reconstructed climax fabricated out of rain, thunder, and hysterical creaking. With Rod Taylor, Michael Sacks, and Don Strick. Directed by Stuart Rosenberg. 1979. (Strand 1, 2 and 3)

And Justice for All — This case against the American legal system is so prepared and so presented that it ought never have been brought to court. As to the whumping liberal era of P. Diddy and the aggressive uprightness of the judge, and you have sufficient cause to slap it with a contempt citation. John Forsythe, John Warden. Directed by Norman Jewison. 1979. (Century 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 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THE THEOSOPHICAL SOCIETY will present a program on physical polarity on Friday, January 18 at 7:30pm. The public is invited. 239-4676.

DO YOU NEED A FRIEND? A friend is waiting to talk to you. 24 hours a day. Call 233-HELP.

I AM 28, SWISS, single, and want to travel and meet friends during February and March. Looking for responsible person to help share expenses. 281-4450.

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ALCOHOL ABUSE can create serious health and social problems. Call the Greenleaf Neighborhood Recovery Center for confidential assistance at 238-2670.

ALL-PAK AWARDS program. Sponsored by the National Women's Political Caucus. Saturday, January 18, 12 noon. Stanford Hotel, Room 310.

WHY AM I HERE? Where did I come from? How can I find out? Join us on Saturday. Free introductory lecture every Friday, 7:30pm. 2229 Adams Avenue, San Diego. Or call 238-2670.

NEWCOMERS TO SAN DIEGO? Jewish men and women, single and married, looking for home for Sunday Open House parties to meet each other. Call 270-1620.

NORTH COUNTY GAYB. Meeting. 11am, Sunday, 3011 Main. Oceanview. Also Blue Study, 2nd and 4th Wednesday, 7:30pm.

ARTISTS. Looking for preliminary sketches. Workshop based on instruction. Evening prices. Faculty colors. Interpret your past designs into multiple edition prints. 664-0111 or 234-2524.

INTERESTED IN SPACE TECHNOLOGY? Join a space research organization. Membership. \$8. \$17.75. 2229 Adams Avenue, San Diego. Or call 238-2670.

HATHA YOGA beginners' class. 4-week course. Wednesdays, 5:30-7pm. Call the Center. 238-2670.

HATHA YOGA classes. Individualized instruction. Build strength, flexibility, endurance. Includes and emphasizes, yoga, and various classes available. Call the Center. 238-2670.

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GARAGE SALE — Absolutely low prices. Everything from washers to a new car. Call Mike Lawrence at 238-2670.

THE SCREENING ROOM Film Society. Free films. 7:30pm. 2180 Garnet Suite 2-G, Pacific Beach.

RALEIGH and Vickey's seminars in integrative surgery. Respondents receive a letter of appreciation. 434-6667 or 238-2670.

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RELATIONSHIPS counseling. Holistic approach. Also family, individual, premarital and group. Licensed MFTs. 802. 300-jay scale. Carolyn by the Sea. 438-9557.

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R & R AFTER HOLIDAYS. San Diego to La Paz, February 14, 14. Carnival. 7:30pm. 234-5867.

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OPEN POETRY READING. Ocean Beach Poetry Readings will be held Friday, January 24, 7:30pm. 234-5867.

POETRY WRITING WORKSHOP. Ocean Beach, Wednesday night, 6:30pm. 234-5867.

WOMEN WRITING WORKSHOP. Ocean Beach, Wednesday night, 6:30pm. 234-5867.

KRISHNAMURTI on videotape with Dr. Alan W. Anderson. Sunday evening beginning 7:30pm. 234-5867.

SAN DIEGO Writers Guild meets every Monday 8:30pm. 234-5867.

THE MARQUIS PUBLIC THEATRE would like to invite interested persons to other, home management and as a play. Volunteers can call Marquis at 298-1111.

FREE IMPROVISATION WORKSHOP. Ocean Beach, 4:15pm. 234-5867.

"VISION THERAPY for you?" Free lecture and demonstration by Dr. J. L. Arnold, 30-10-18, Leavenworth, 5:30pm. 234-5867.

SINGLES ACTIVITIES for North County. 234-5867.

THE COLLEGE GRAD Social Group is offering a trial membership to new members. 234-5867.

HUMANISTIC SINGLES of North County Area. For membership information, call 234-5867.

LOST. Embroidery needle, white cloth, 1/4 inch. 234-5867.

FOOT PRINTS ON TAPE. Free test home information as a public service. Request by tape number. 234-5867.

RELATIONSHIP and individual. 234-5867.

OPEN AUDITIONS. "Death of a Salesman." 234-5867.

SEEK BICYCLE companions for trip to England. 234-5867.

FREE PUBLIC LECTURES on the true names of God, given by the OMAR, at 3855 South Main Avenue, San Diego. 234-5867.

FREE TV AIR TIME. Equipment rental and video training available. Develop new work and artistic skill. For details call 238-2670.

PAULA I was told, I'm pregnant. You see, I'm not. 234-5867.

THURGOOD. We're talking. 234-5867.

BARRY & CLARENCE. Dance in the moonlight. 234-5867.

ANGER. Serving only to blind us. 234-5867.

GOOD LOOKING. Warm, kind, intelligent. 234-5867.

SEEKING BROTHER. PRETTY female, male. 234-5867.

MAKING MEAT. I want to know. 234-5867.

POPE. BOKLES. 234-5867.

SCULPTURE. I've changed my ways. 234-5867.

INCARCERATED MALE seeks correspondence. 234-5867.

CRICA. We're talking. 234-5867.

YOU'RE BEING. I want to know. 234-5867.

DAVE WE MET. A party. 234-5867.

SHAG-NG with the unappealing but reminding. 234-5867.

BRUCE AND CLARENCE. Teenage trunks. 234-5867.

YOU'RE BEING. I want to know. 234-5867.

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THE CHILD CAR Co-ordinating Counsel is sponsoring an Exchange Information Break, Saturday, February 2, 10am-12pm, at the University of California, 5380 El Cajon Boulevard, Room 176-5556.

ARE YOU OVERWEIGHT and unhappy? Overweight Anonymous can help. No dues, fees, or weight-loss. 282-6227.

NORTHERN WISCONSIN can be stopped. The power is in our hands. Each of us must do what we can. Begin by demanding a solar future.

WHAT IS APPROPRIATE technology? Join us for a presentation, tonight, January 17, 6pm, Plan Earth Day Festival, San Diego Center for Appropriate Technology, 288-4001.

BUSINESS SERVICES: Scientific typing, cassette transcription, editing, correspondence, manuscripts, term papers, experience in all fields. Reasonable prices. Group service, personal attention. Call 280-7533.

Bikes

RALEIGH Team bike, 20" alloy, all Camp excellent \$550. Raleigh International 23" mostly Camp, excellent \$400. Camp available for sale. 282-4120 evenings.

FANTASTIC GAS MILEAGE! 1975 Honda CB 400 four cylinder. Low mileage, excellent condition. \$800. 755-4677.

1978 YAMAHA RD 400 E, silver-gray, and chrome, 500 miles, excellent condition, like new. \$1000. Steve or Ric 287-6757 after 5pm.

1979 BRIGHT RD moped, just had a tune-up, runs excellent, crash helmet included. Must sell. \$275. Call 288-9999 after 5pm.

1977 MOPED Sprinter, good mechanical condition. \$235. 279-4667.

HONDA CX500 1979 FMV, touring luggage rack, heavy bar, crash bars, 6300 miles, excellent condition. \$1500. 453-0378.

1975 HONDA 750 motorcycle, must sell, excellent condition. \$1195 or best. Dave 284-2681 after 6pm.

1978 HONDA EXPRESS with basket, excellent condition, great mileage. Five spare tires. \$250 or best offer. In a Honda mechanic 70-7212 after 5pm.

MOVING EAST, must sell by January 18th. Motorcycle must, only 1200 miles. \$450 or best offer. Hal 565-854.

1978 HONDA 1000 Goldwing, low mileage. Never having, excellent condition. \$2800. 460-7194.

1974 KAWASAKI 500 H-1, excellent condition, new top end, tires, chain, clutch, custom paint. Call 288-9999. Must sell. 223-5254 evenings.

1975 HONDA 400 V-Cover, must sell. 223-5254 evenings.

1970 HUSAVARNA 400 motorcycle, no engine, front panel, new tires, bank, levers, etc. complete and in excellent condition. \$200. 755-4677.

LADIES' 3 speed bicycle. Good condition. \$40. 273-5034 evenings and weekends.

MASERATI RACING Racer, 59 cm, black Iron, new 1/2 8 & 1/2 (well sell but bike) \$200. 456-0844 evenings.

1979 YAMAHA XS 1100 special, best bike on road. Black gold, shaft drive, 300 miles, still in warranty. Save almost \$400. 456-7727.

1979 HONDA 750 K4 motorcycle, rack, fairing, custom paint. \$1800 or best offer. 565-8653 evenings.

1977 YAMAHA ENDURO, low mileage super 750, runs excellent. \$500. Fred 279-2371 Monday and Thursday, anytime before 1:30pm.

1979 HONDA 750 K4 motorcycle, rack, fairing, custom paint. \$1800 or best offer. 565-8653 evenings.

1977 YAMAHA ENDURO, low mileage super 750, runs excellent. \$500. Fred 279-2371 Monday and Thursday, anytime before 1:30pm.

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1978 WETBIKE, new engine, many new parts. Excellent condition. \$1800 or best offer. Call 288-9999. Must sell. 223-5254 evenings.

MOTORCYCLE MOPED for sale. \$385 or best offer. Halton 280-7533.

1977 HONDA 350 with touring. \$700. 10 speed bike. \$35. 489-075.

1978 HONDA EXPRESS, excellent condition. \$250. 223-5254 evenings.

LADY'S SCHWINN Collegiate, hardly used. 484-2053.

CENTURION SEMI PRO bike, very clean with some new components. Call 284-2902.

1979 KAWASAKI 500 H-1 2 cylinder, 2 stroke. Good condition, runs great. \$500 or best offer. 282-5556 before 9am or after 6pm.

1975 SUZUKI RM 125. Great condition, headlight, 100 cc. in stock. Used very little. \$350. Larry 453-0909 evenings.

10 SPEED BICYCLE, American Eagle. Good condition. Rack, extra peddles. \$45. 273-4571 after 6pm.

1979 HONDA XL500S. Low miles. And 1972 CB400. Excellent condition. Both excellent bikes. For only \$2500 or \$475 for the CB450. \$735-4653.

AZUKI BICYCLE Sports Tour, gray metallic. Like new. \$165. 274-4332.

RALEIGH RECORD, 1000 10 speed bike. \$125. 274-9034 after 6pm.

1979 HONDA 750 K4 motorcycle, rack, fairing, custom paint. \$1800 or best offer. 565-8653 evenings.

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1977 YAMAHA ENDURO, low mileage super 750, runs excellent. \$500. Fred 279-2371 Monday and Thursday, anytime before 1:30pm.

NEED SOMEONE to do light carpentry and painting (one time) in exchange for piano and stereo. Ready to leave anytime. 282-4737.

COLORADO going to Durango on January 23rd and returning January 30th. Need new ways to share gas expenses. Don 460-4454.

WILL TRANSPORT furniture in my truck to Tucson, Arizona. January 18. 270-7623.

CARS AVAILABLE to all points to drivers over 21. 232 6249.

RIDE NEEDED to San Diego from Denver and on or about January 27, 28. Will share expenses. Mike 271-7790.

WOMAN DRIVER wants woman rider to Dulles or vicinity, February or March. 4189 4182 Street. Drop a card if interested.

NEEDED: Ride to Florida and/or of January. There are and driving. Ronny 234-2400.

RIDER NEEDED going to the East coast around 128. Share driving and expenses. 286-7077.

LOOKING FOR A RIDE? Need a ride? Any year USA? Share expenses. Call Trainers' A's! Sharephone. 232-7981. Our service is free.

SHARE MOVING, ride to and from LA, San Francisco, New Mexico, Colorado. Stops in between. John Noble 779-0263.

PILOTS/DRIVERS/RIDERS! Registered Travelers! Members since 1973 have unlimited use of the national information center for sharing rides. 1-800-547-0933 or fax: 800-547-0933.

PISTON DRIVER! Riders! Registered Travelers! Members since 1973 have unlimited use of the national information center for sharing rides. 1-800-547-0933 or fax: 800-547-0933.

TRUCKS

TRADE MERCURY outdoor repair for use in trailer, canoe or 7 foot 323-4237.

WANTED: DOMESTIC mechanic willing to barter. I make custom shirts. Have 1974 Chrysler with steering problem. 753-9411.

COLLEGE INSTRUCTOR needs bike and tune-up on 1971 VW in exchange for 1 Office work? Yard work? Tinting in English? 281-9115.

TRADE QUALITY CARPENTRY (additions, remodels, etc.) for anything of value (car, boat, etc.). 286-8291.

HAVE 1972 Chevy Vega, running but needs work. Will trade for motorcycle, 1975 or newer, over \$2000. Richard 561-4988.

GARAGE CLEANING, hauling, yard clearing for \$200. 286-4038.

2 CASINO OR MAGNETITE Italian-made chairs wanted. Tel 284-4737.

OLD TOY TRAINS wanted, Lionel, Marx, American Flyer. 461-8425.

WANTED: GERMAN and Japanese war souvenirs and military stock for 985 German rifle. Private collector. 280-7018.

QUADRAPHONIC decoder wanted for OS model. (Not SO or CO-4) Jim or Dave 465-1644, if not home, please leave name and phone.

SOMEONE with small truck or large van wanted to move my valuables to the East coast. Tickets negotiable. 286-7077.

ANNE TERRY wanted. I don't have much money and would like to find a discount store for the current vol. of Anne at the Fox. Randy 289-9191.

FRANCE: T-shirts requested, good condition. Want French bike, could be in bad condition. 286-6476.

CA SWIVEL DECK chair wanted, any condition. 454-5275.

BIBLES WANTED, old and new, any language. Christian books and tracts. Tracts and Bibles. Christian items, any language. 232-1585.

BOOTS AND PACK wanted, woman's size 6 E, boots, prefer Vans. Kelly 726-0953 after 5.

WANTED TO BUY: light-up beer signs, old posters. 278-8110.

FILE CABINET wanted, 4 drawer, letter-size, 28" high. 270-4023.

WANT TO BUY a broken refrigerator in any condition for spare parts. 279-5553.

FILE CABINET legal size, prefer wood, metal OK. Any reasonable price. 456-0044.

COLLECTOR WISHES to buy pre-war costume jewelry and old Charlie Chaplin memorabilia. Single pieces or lots. 456-7500 days.

SILVER COMBS wanted, I will pay well over \$100.00. Give for your silver. 281-9115.

PORTABLE TV, color, about 18" to 21", must be in good condition. Shop 284-7337.

HOME STAFF: a child development program for low-income families needs either teachers of drivers, religious, children's clothes, toys. For dedication. Please call 280-7313.

BASTARD PIANO or upright wanted, will store for you free in my bar, no-steps home. Loving care. Donna 279-4900 x1.

2 CASINO OR MAGNETITE Italian-made chairs wanted. Tel 284-4737.

LOOKING FOR handmade artifacts, for placement on commission. If interested. 276-5933 8pm or 440-4803 anytime.

EARLY AVIATION memorabilia wanted. Especially pilot's single link, jump, uniforms, citations, certificates, medals, be. Yes, etc. The earlier the better. 280-6071.

DONATE RUMAGE to help fight for a Solar California. Tenants' Rights and against Corporate Causes of Cancer. Call CED 284-0106 days or 286-1542 late evenings.

WANTED TO rent or lease 20-30' diving work boat with 40 square feet work space. What? Email? One stop? 456-5158 after 6pm.

OLD BASEBALL pictures wanted, top dollar paid for pictures prior to 1970. Also interested in other related memorabilia. July 281-5817 day or 449-5743 night.

MOTORCYCLE NOT running or in need of repair. Also interested in VW Bug not running. John 897-3258.

DOUBLE BED wanted, or twin, for manager. Reasonable, need immediately. Will pick up. John 273-9358.

ARTISTS & CRAFTSMEN: Combo Art Auction, February 28. Art donations needed. See deduction. Contact 281-4978.

EASYGOING FEMALE, non-smoker, to share two bedrooms, 1 1/2 bath, two-story townhouse, eight blocks from Mass College. Pool, laundry, space for furniture. No pets, no smoking. Annual rent \$1500. \$182.50 plus deposit. Karen 278-4768 or home 286-0585.

OPEN MINDED ROOMMATE needed in house in Claremont. Own room, laundry, yard, garage. HBD. Prefer non-smoker. 18-28. \$65 plus utilities, 1st and last plus \$50. Available now. 268-0585.

PREFER HAPPY ROOMMATES, around 18-25. Responsible, no tobacco. 1 day traveling, hiking, camping, playing, and clean. Books to beach, fireplace, yard, garden. 3 bedrooms. 2 bath house near 70th & El Cajon Blvd. Available immediately. About \$135 plus 1/2 utilities. Ann 897-7187.

DEL MAR, Share 3 bedroom, 2 bath house with young man and son. Own view. 2 bedrooms to beach, fireplace, yard, garden. Non-smoker. No pets. \$140 per month. Available now. 278-4359.

WILL SHARE my 2 bedroom house with female who can be home most of the day to help with my business. Five room and 1 1/2 bath. Power floor. Radio special. Larry 467-9543.

WANTED: Mature businesswoman to share house in La Jolla (Barnett College). Rent negotiable. 282-6011.

WOMAN-IDENTIFIED WOMAN wanted to share house in La Jolla. Rent negotiable. 282-6011.

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HILLCREST ROOMMATE, Non-smoking, quiet, share with male, 2 bedrooms, 1 1/2 bath. Perfect for practitioner or student of holistic arts. Suitable for classes. 287-5070.

OCEAN BEACH/SHORELINE 2 bedroom apartment to share with male, 25-35. Non-smoking, non-smoker. Pool, laundry, 1/2 bath to kitchen. \$150 per month plus \$75 deposit. Steven 232-4228 evenings.

WOMAN HOUSEMATE wanted, Share 4 bedroom house in Encinitas (2 men, 2 women). Looking for stable, responsible non-smoker. Michael 442-0555 7-9pm only.

WANT TO BUY, sell, share, or find? Travel by car or plane? Roommate? New or used items? Whatever? Tele-Rooms Systems Computer Matching Service 697-4200.

FEMALE HOUSEMATE wanted to share house in Oceanside, non-smoker. Reasonable. HBD, and more. \$107 plus 1/2 utilities. 600-8888. Please call 278-4791.

2 WOMAN PROFESSIONAL MALES with 1 bedroom townhouse in Santee want to share with 1st or 2nd person. Non-smoker. Reasonable. Laundry, pool, microwave. HBD 449-5455.

MALE LOOKING FOR quiet female, strictly platonic. Must be employed, own transportation, to share two bedrooms in El Cajon. A convenient, dishwasher, wall to wall carpeting, pool. \$175 per month plus 1/2 utilities. HBD 891-9880 252. Monday-Friday 8-5.

WINDHAM BEACH, Own room in La Jolla house, to share with beach, huge kitchen, dishwasher, etc. and barbecue patio. Prefer mature plus job or UCSD student. \$218.87 per month. Richard 454-1252 after 6pm. If phone not working, call at 408 N. Highway 16.

LARGE ROOM, kitchen privileges for responsible single person. Owner lives in house from golf course. \$130. 230-2878.

FEMALE TO SHARE new large furnished apartment with heated pool, jacuzzi, laundry in Lamo Drive. Own room, bath at \$100. Month 466-1116.

FEMALE: 2 rooms available in new 2 story, 4 bedroom southeast Chula Vista house. Own room, bath, kitchen & pool privileges. \$130. 450-8929.

CONSIDERATE, employed student into natural foods and the owner wishes to rent a room in a house in the Encinitas. Encinitas. Available February 18. Chuck 273-7620 after 6pm.

26 YEAR OLD male looking to share 2 bedroom apartment in Pacific Beach. Fireplace, kitchen, bath, laundry, and pool. \$130. Available February 18. Chuck 273-7620 after 6pm.

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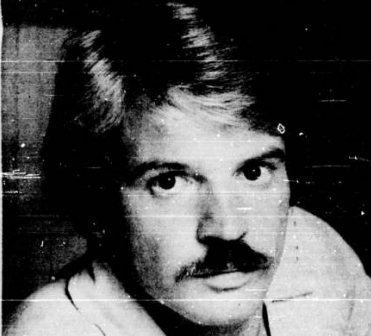
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A Cut Above The Rest

If your haircutter isn't taking time to listen to you... Take time to listen to us

Full Staff... Trained in the study of... Natural Hair Texture, Behavior Problems, and Growth Directions

Try us, we really care.

The Crimpers Precision Haircutting

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Janice's Hair Salons

Chula Vista 327-3rd Ave. 426-2633

Pt. Loma 4756 297-6800

Hillcrest 4162 Park Blvd. 297-6800

KMS Professional Hair Care Products. We use only the finest products available.

Notice: Fiat, Saab, Lancia and Alfa Romeo owners

Now introducing Charles Young to our staff of factory-trained technicians. Charles, formerly of West Coast Sports & Imports, specializes in SAAB, FIAT, and LANCIA, with training including 1980 FIAT fuel injection and SAAB turbo.

Our technicians, some of whom are VOLVO and ALFA ROMEO factory trained, offer better than dealer service at lower than dealer prices.

FIAT Timing Belt Replacement	FIAT Tune-Up	Front Brake Pad Replacement
Original Pirelli Belts	Replace plugs, points, condenser, air filter, fuel filter, adjust timing & carb, inspect brakes & timing belt.	Fiat 124, 128, 131 X 1/9
54%	except A/C cars Highly recommended every 25,000 miles	Alfa 1700
		Saab, 75 & up 1700
		(dual points \$64.00)
SAAB Tune-Up	ALFA Major Tune	ALFA U-Joint
Replace plugs, points, cond., A/F, F/F, inspect & adjust C.I.S., C.O.S., Decel valve & timing.	Replace plugs, points, cond., air filter, fuel filter, inspect & adjust F.J. linkage, A/F ratio, choke, thermo act.	Replace 67-79 except AlfaTia
75%	124%	180%

Call for appointment, for your convenience 566-4230. All offers good until Feb. 15 with ad. Parts and accessories available. We stock most fast-moving items.

Don't buy anything in 14K Gold 'til you've seen BAUBLES & BANGLES

New! New!

A twisted 14K gold "Cobra" chain that gives the illusion of diamonds. Length available 15" to 24". While supplies last.

\$2.50 inch

Twisted "S" chain \$2.00/inch. Mail orders accepted.

An outstanding jewelry store in 1201 Pacific St. Tel. 259-8268. (Direct to Hollywood - Restaurant)

Open daily 10-9 Mon-Thurs, 10-10 Fri & Sat, 10-6 Sun. San Diego's most popular jewelry store - Lower Price Guarantee!

Big COLOR print special! 16 x 20

QUALITY - HAND PRINTED \$10.95

ADDITIONAL PRINTS \$7.00 Reg. \$23.00

FREE (Interleg (80% Trans 70mm) & Drymount)

4 x 6 Interleg add \$6.50

ALL ORDERS PREPAID

K-price February 18, 1980

MAGNA PHOTO

Custom Color Prints - Extraordinary Development & Print 0-41 Same day service available (In by 10 a.m. - out by 5 p.m.)

2929 Meade Ave. San Diego

(714) 880-4891

WANTED: Roommate to share quiet, residential, 3 bedroom house in North Park. \$125/month. Call 243-8635.

ROOM: PRIVATE entrance, large household. Quiet, neat, non-smoking, vegetarians. 2 bedrooms, 2 baths, 2 living areas, 2 dining areas, 2 kitchen areas, 2 bedrooms, 2 baths, 2 living areas, 2 dining areas, 2 kitchen areas. \$150 plus utilities, \$50 deposit. No pets. In San Diego. Home 448-4408.

WANTED: Female 25-35, quiet, mature, responsible, non-smoking, for quiet, 2 bedroom house in San Diego. \$150 plus utilities, \$50 deposit. No pets. In San Diego. Home 448-4408.

FEMALE ROOMMATE, 2 bedroom, Ocean Beach, 2 blocks to beach, \$150 month work. Home 222-0086.

ALPINE AREA: 1 bedroom in family farm home. Share living room and bathroom with 1 other person. Non-smoker, prefer women. \$150. Children are welcome. Call 443-2311.

FEMALE ROOMMATE needed for large 4 bedroom home in Mira Mesa. Fireplace, washer/dryer, small dog tolerated. 274-0882.

ROOMMATE NEEDED: 2 bedroom, 2 bath, view, near Fashion Valley. \$200. 698-0184.

WE HAVE ROOM for female roommate in nice North Claremont Square 4 bedroom house with fenced yard and starting garage. \$150. No kids or pets. 483-1506.

3RD PERSON TO SHARE comfortable, nicely decorated condo in University City. Professional male preferred. \$185. Available February 1st. Dave 550-5884 or home to 453-8995 home.

FEMALE ROOMMATE to share 2 bedroom furnished home with apartment with same. Newly furnished, ocean view, laundry facilities. \$150. 698-0184.

ROOMMATE'S FOR 3 bedroom house with fireplace, new rugs, garage and view. \$150. Messages at 448-5667 or come to 325 65 Street. Mike McMenamin.

RESPONSIBLE FEMALE to share large 2 bedroom, 2 bathroom apartment with same. Newly furnished, ocean view, laundry facilities. \$145 plus utilities. 748-3221. Caribbea.

1 ROOMMATE, 3 bedroom, 2 bath, 1 mile from SDSU, pool, jacuzzi, \$135 month, plus utilities. 583-0796 or 583-0797.

MATURE WOMAN with intelligent child, seeks reliable, peace-loving male roommate, not boyfriend, please. 226-1277 evenings.

ROOMMATE WANTED to share my new 4 bedroom house in Poway. All amenities. Convenient location, pleasant atmosphere, responsible individuals. 480-0523.

EASY-GOING ROOMMATE: University City, near business & UCSD. Pool, patio, quiet, washer/dryer, fireplace. No tobacco or pets. \$160 plus. Ken 280-7724 days, 495-8392 after 4pm.

NEED A GOOD person to share my large 3 bedroom house with large yard. Fireplace more. Must be working & responsible. \$140 month. 465-6061 after 5pm.

ROOMMATE NEEDED to share 2 bedroom sunny apartment in La Mesa. Pool, quiet, room, nice grounds. \$157 plus utilities. 483-7257.

ROOM BATH for female only or graduate student. Shared house, garden, laundry. No smoking. No indoor pets. Unfurnished. \$125 plus utilities. Deposit: Vicki, Bernd 292-4198.

CONSIDERATE FEMALE roommate wanted, 3 bedroom house in Crest, quiet, close to shopping. Addie bedroom, private pool. \$123 month plus 1/3 utilities. \$50 deposit. Pat 444-4886.

ROOMMATE FOR extra nice 4 bedroom condo with large pool. \$200 plus 1/3 utilities plus \$100 deposit. Karli 121-1241.

DEL MAR HOUSE, 2 roommates needed, February 1st in open, artistic environment with ocean view, lot and plants. Females preferred. \$200 or \$150 per month. 274-0882.

3RD PERSON TO SHARE comfortable, nicely decorated condo in University City. Professional male preferred. \$185. Available February 1st. Dave 550-5884 or home to 453-8995 home.

FEMALE ROOMMATE to share 2 bedroom furnished home with apartment with same. Newly furnished, ocean view, laundry facilities. \$150. 698-0184.

ROOMMATE'S FOR 3 bedroom house with fireplace, new rugs, garage and view. \$150. Messages at 448-5667 or come to 325 65 Street. Mike McMenamin.

RESPONSIBLE FEMALE to share large 2 bedroom, 2 bathroom apartment with same. Newly furnished, ocean view, laundry facilities. \$145 plus utilities. 748-3221. Caribbea.

1 ROOMMATE, 3 bedroom, 2 bath, 1 mile from SDSU, pool, jacuzzi, \$135 month, plus utilities. 583-0796 or 583-0797.

MATURE WOMAN with intelligent child, seeks reliable, peace-loving male roommate, not boyfriend, please. 226-1277 evenings.

ROOMMATE WANTED to share my new 4 bedroom house in Poway. All amenities. Convenient location, pleasant atmosphere, responsible individuals. 480-0523.

MALE OR FEMALE, Solana Beach 2 bed room terracehouse. Completely furnished with recreation facilities. \$200/month. Please call 272-6270.

WOMAN IDENTIFIED WOMAN without children, pets, to share spacious elegant home with 1 woman and 2 cats. \$115. 1/2 utilities. Near ocean. Imperial Beach. 424-0127.

MISSION BEACH, available now. Friendly, responsible male roommate wanted to share apartment. Own room. \$162.50 includes utilities. No smoking. 465-6061 after 5pm.

MANAGEMENT-MARKETING: Manager, California experience and want to re-enter the field for change jobs. Call Pro-Tech Legal Serv. 424-0127.

LEGAL SECRETARIES: If you have 7 years California experience and want to re-enter the field for change jobs. Call Pro-Tech Legal Serv. 424-0127.

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MANAGER: \$1100-\$1300 month. Sports organization is looking for individuals with a strong sports background to enter management level in sports management. Call Mr. Jenner at 273-5731. No answer, call 272-6270.

HELP: AMBITIOUS young man, 20. Wants to learn: sales, copywriting, editing, from professional. Eager to work hard. Mail Level 44-5884 or 272-0327.

OUTDOOR INSTRUCTORS: wanted for part time work leading outdoor education and all-terrain vehicles, March 1st. Send resume to Joann Institute, PO Box 99670, San Diego, CA 92109.

DENTAL ASSISTANT: RDA required. Co-ordinating patient care, excellent salary, part time or full time. Solana Beach. 755-7295.

CREATIVE, responsive, unorthodox, energetic woman, experience in crafts, antiques, sales, desires job. 741-3037.

MODELS: wanted for dance photography project. Must be in good shape. Pay is \$75 per hour. No previous modeling experience is required. Please send 2 photographs (which will be returned) to PO Box 1630, San Diego, CA 92101.

FREE on the job training, interested low-income individuals call OTE from San Diego 560-0411. 9-3pm, from North County 826-0960.

GOOD DELIVERY position available. Must be 18 or older with good driving record. Have own car & insurance. We pay gas. 488-0503 after 5pm.

EARN EXTRA money at home operating a computer. No experience needed. Send stamped, self-addressed envelope to: Jackson, 4915 Camino del Rio East, San Diego, CA 92108.

COMMUNAL MUSIC group looking for individuals to help build our group in condition. Travel California, Oregon in spring, summer. Resumes also needed. Vegetarians only. 758-8997.

VIBE-IT & GUITARIST seek other musicians to form a band. Call JAZZ group. Mainstream, pop, Latin, avant-garde, originals, etc. Reply 273-0327 or 683-2373.

BASS PLAYER in North County looking for working situation, 28 years old, all styles, good equipment, reliable, some vocals. 836-5007 Dave.

SEEKING WOMAN to apprentice with Dr. Kaufman, Ph.D., Holistic Therapist. Non-physical position for experienced, talented individual who would like to master holistic body therapy and receive excellent information. Excellent training and pay. Hours negotiable. 291-7048.

HEALTHY NEEDED: UPLINK, UPLINK, and also for scale and consultant hospitals. 226-1277 evenings.

READY TO WORK: Paid work experience for emotionally disabled adults. Work orientation and job training skills provided. Qualified clients call J.E.T. at 442-0781.

COMMUNITY WORKER: CETA Title II, 201, male, 28 years old, 5'10", 160 lbs. Equal opportunity. Call 234-8484, 330 daily. Equal opportunity. Call J.E.T. at 442-0781.

ATTENDANT, 16-21, plus pay, plus lodging, household chores, food preparation and general care. 234-2952.

I NEED A hungry hard fighting lawyer for a criminal case. Call 273-5731.

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INTERVIEWERS for marketing research needed. Full or part time, field and telephone. No experience necessary. No train. Call 273-5731.

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ATTENDANT, 16-21, plus pay, plus lodging, household chores, food preparation and general care. 234-2952.

WE NEEDED COMPASSIONATE, experienced and non-smokers to volunteer in the dormitory for The Student Union. Call 235-6446 or The American Cancer Society at 235-6566.

WANTED: Full, part-time and even on-call sales/investor at attendant with elderly and disabled as personal care helpers and housekeepers. Contact 293-3500.

AWAY AND SHAKLEE: Have proven that dived since 2nd working. Look and see what 20 years of experience has done. Non-smoking. Please call 443-5377.

BACKYARD MECHANIC: needed to help get Toyota, Corolla back on the road. Engine work, bearings, pistons, etc. 262-2131. Home 274-1280.

1968 OLDSMOBILE: New tire, new brake system, new starter, good engine, runs great, good for student. \$580. 455-4448.

1978 SUBARU DL 4 speed, air conditioning, 12000 miles, excellent mechanical condition. Must see. \$1750. 286-2182 evenings after 6.

1978 FORD COUNTRY: No pickup. Titled, sunroof and rear window. Big stereo, clean. \$2500. 286-2182 evenings after 6.

1969 CORVETTE COUPE: At original, one owner. AMF/AMC, air conditioning, 35000 miles. 4 speed. \$2000. 454-5359 after 6 weekdays, weekends OK.

WANT TO BUY: 1979 Honda Accord LX, automatic, low mileage. 282-3070.

1966 PORSCHE 912 5 speed transmission. Chrome wheels, AMF/AMC, new disc brakes. Completely remanufactured engine. While with back matter. Sacrifice \$400. 454-7910 or 481-5644.

SNOW CHAINS: The size F70-14, G70-14, G70-15, F70-15 and other sizes near these. \$15. 455-1368.

1984 PONTIAC TEMPEST station wagon, needs work. Many new parts. \$300 or best offer. 272-1370 after 5pm.

RADIO: AMF/AMC Magnaflow remote 825. The 1971 Chevrolet for Chevy truck \$35. 454-4480.

1978 DODGE Van gas engine tank. \$35. 753-7720 after 5pm.

1978 FORD VAN, 8 cylinder, low mileage, excellent condition. \$4000. 226-1277 evenings.

1978 ALFA ROMEO QV, very nice. \$4000. Steve, 753-2877.

CRG (200) 2 barrel cars and manifolds. \$25. CRG 24 watt power booster for car stereo \$50. All car radio \$10. 363-0565.

1974 DUSTER, SLANT 500 Great mpg, runs great, excellent condition. Very dependable transportation and very low maintenance. \$1700. 274-0882.

1979 DASHIER DIESEL station wagon, no California smog requirements. Super low mileage, only 200 miles. Many extras & features. \$1150. 755-5383.

1979 CHEVY NOVA, 4 door, automatic, very clean, extremely dependable, terrific condition. \$1900. 454-0887.

1970 CHEVETTE: 307 automatic, excellent condition, new parts, air conditioning, mag wheels. Power operators only. \$600. 274-1280.

HAVE 1972 Chevy Vega, running but needs work, will trade for a motorcycle, 1979 or newer, over 200 c.c. Richard 561-5886.

1970 SAAB, good condition, Michelin tires, low miles, good on gas. \$1300 or over. 274-1280.

1972 FORD Pinto, original owner, 48000 miles, clean! Battery & tires only 1 year old. \$1900 or best offer. 274-1280.

1969 VW FASTBACK, excellent condition, rebuilt engine, new tires, looks great. \$1300. Craig 755-0665.

1970 TOYOTA CELICA ST, blue, air conditioned, 5 speed, AMF/AMC, 33,000 miles. Very good condition. \$4500. 262-2115.

1954 CHEVY panel truck 1 ton 8 cylinder, 3 speed, new brakes, needs paint. Original on original restoration. \$600 firm. 477-0700 evenings & weekends.

1975 VW CONVERTIBLE: Looks good, engine needs little work, make offer. Steve 481-9337 days, 223-7833 nights, or 274-7626 Good deal.

1976 FIREBIRD FORMULA, Automatic, AMF/AMC 8-track stereo, stereo. Call: 822-24-008.

1969 VW VAN: Good engine, new parts, in all good condition. Scott 296-8866 days or 281-1693 evenings.

1966 MUSTANG, 289 V-8, automatic, power steering, 97,000 miles, good condition inside and out, same owner 13 years. \$2200. 297-0648.

1982 CORVair, 4 speed, 25-30 mpg, good transportation car. \$800. 296-8866 days or 281-1693 evenings.

1978 GRAND PRIX, Corvair car with air conditioning, 8-track, radio, power steering, power brakes, 18 wheel, vinyl top. New engine, brakes, shocks, battery, hoses. \$2750. 224-7375.

1987 TOYOTA has been completely rebuilt and looks like new. Excellent condition. 455-2845.

DUNE BUGGY: 19350, 4 wheel, full cage, many extras, \$2200 including trailer or economy only. 200 miles. Many extras & features. \$1150. 755-5383.

ALFA ROMEO 1750 injection, \$175, head, \$71, hook, \$80, cam, \$20, crank, \$80, more. Engine complete, \$200. 1700s, \$110. Trade for well-built utility truck. 224-0206.

1986 DODGE CHARGER, 1200 miles, black paint, classic model, needs minor repair. \$300. 296-9099.

1977 CHEVROLET, Good gas mileage, runs good. 2000 2 door car for forage. \$1000. 378-7801 or 460-1416.

1975 VOLVO 240 GL, Excellent condition, air conditioning, AM/FM radio included. Asking \$4000. Michael 461-0791 or 755-0515.

1975 JAGUAR XJ6, Silver, With air conditioning, tape deck, etc. 29,000 miles. Simply 24-4089.

EXCELLENTLY RUNNING 1974 Capri V-6, 2800cc engine with all accessories, new rearview mirror, distributor, alternator, (TMS), and all other parts. Cheap. 252-0562.

STRONG WORKHORSE PICKUP, 1 ton, 1954 Chevrolet, just had a valve job done. Also new generator and starter. Only \$775. Call now 652-0682.

1985 CORVAIL, 4 speed, 23-30 mpg, good transportation car. \$600. Michael 270-5988 evenings or 463-4951.

VW GAS HEATER for all types of VWs. Uses gasoline. \$50 for \$450.00 VWs. 224-8436 evenings.

1977 JEEPSTER COMMANDO, New V-6, paint, radiator and tires, receding seats, alarm, many extras. Superb. \$3100. 296-0157 or 434-8408.

VOLVO 460 GLE. Excellent example of the rare car, mechanically strong body great, interior new. AM/FM cassette. \$1500. 434-2445.

1977 VW BIRDCO, Excellent condition, runs like a champ. AM/FM stereo cassette. \$500. Must see. 491-5889.

FIAT CARABO, good shape. Wrecked or not running OK. Also, two headlamps and accessories for a Fiat. Greg 272-8127.

1983 CHEVY NOVA Super Sport, 184, 4 speed, new tires, 70,000 miles, beautiful, many new parts. \$950. 259-4559 after 6.

NEED A TRUCK? Come see my clean, strong-running 1988 Dodge pickup. \$1350 or best offer. Mike 223-9374.

1974 MUSTANG II, White hard top, black interior. New tires, just tuned and low mileage. Four cylinder automatic. Asking \$2350 or best offer. 794-9948 or 223-3965. Must see.

1988 TRIMMER TR-1, Loxley, good, new great, new engine, \$1100 or offer. 324-9673.

MUST SALE 1981 Mercedes Benz 220S, 6 cylinder, standard, 4 speed, 2 cars, new paint, upholstery, new tires. Call classic, must see only \$1995. 225-0140.

CAR STEREO cassette, Canton, good condition, sounds good. \$20. 455-1368.

WANTED: VW 1500 (north back sedan) 1978, blue, 20,000 miles and 224-7271 work.

1980 COUGAR, automatic, 1800, red, low mileage, new paint, superb. \$850 or best offer. 236-9396.

1986 FORD MUSTANG, Classic, 6 cylinder, 3 speed, on floor excellent condition. 1500g, 4 speed, 11,700. 435-2522 or 435-4778.

1986 VW SQUAREBACK, 25 mpg, good condition. \$1300. 223-2200 days or 223-3273 evenings.

1975 TV TON FORD pickup, 1700 miles, air, dual tires, heavy duty suspension, super cooling 400 engine. Many extras. 267-4574.

TALGATE and new window. Counter 1974, Volvo. \$20, both. 751-0479 evenings.

LINCOLN CONTINENTAL, 1978, 1977, 1975, 1974, 1973, 1972, 1971, 1970, 1969, 1968, 1967, 1966, 1965, 1964, 1963, 1962, 1961, 1960, 1959, 1958, 1957, 1956, 1955, 1954, 1953, 1952, 1951, 1950, 1949, 1948, 1947, 1946, 1945, 1944, 1943, 1942, 1941, 1940, 1939, 1938, 1937, 1936, 1935, 1934, 1933, 1932, 1931, 1930, 1929, 1928, 1927, 1926, 1925, 1924, 1923, 1922, 1921, 1920, 1919, 1918, 1917, 1916, 1915, 1914, 1913, 1912, 1911, 1910, 1909, 1908, 1907, 1906, 1905, 1904, 1903, 1902, 1901, 1900, 1899, 1898, 1897, 1896, 1895, 1894, 1893, 1892, 1891, 1890, 1889, 1888, 1887, 1886, 1885, 1884, 1883, 1882, 1881, 1880, 1879, 1878, 1877, 1876, 1875, 1874, 1873, 1872, 1871, 1870, 1869, 1868, 1867, 1866, 1865, 1864, 1863, 1862, 1861, 1860, 1859, 1858, 1857, 1856, 1855, 1854, 1853, 1852, 1851, 1850, 1849, 1848, 1847, 1846, 1845, 1844, 1843, 1842, 1841, 1840, 1839, 1838, 1837, 1836, 1835, 1834, 1833, 1832, 1831, 1830, 1829, 1828, 1827, 1826, 1825, 1824, 1823, 1822, 1821, 1820, 1819, 1818, 1817, 1816, 1815, 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