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Real Estate

LEASE OPTION available on a new 3 bedroom, 2 bath home with fireplace. Price will rise to \$69,000 and never go up. This is your chance to build equity for the future. 449-8610

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READER
VOL. 9, NO. 11, MARCH 20, 1980
SAN DIEGO'S WEEKLY

WORKMAN'S COMPENSATION



Gene Nooner

NASSCO takes care of its own

Gene Nooner's story is really very simple. He has been abused. During the past decade, Nooner was required to undergo thirty-five shock treatments he later discovered were probably unnecessary, because addicted to drugs prescribed by his doctor, was knowingly and fraudulently mislabeled schizophrenic to prevent his re-employment, has been forced to support his wife and child on monthly welfare checks, was blackballed from working at his chosen trade, and is now involved in two federal lawsuits and three civil lawsuits in an effort to regain some of his lost income and self-esteem.

Nooner's plight began one morning eleven years ago. At 6:45 a.m. on October 2, 1969, Nooner stepped outside his brand new mobile home in the Thunderbird Mobile Lodge on Anita Street in Chula Vista, climbed into his 1968 Volkswagen bug, and warmed the engine for a few minutes before driving away. He had kissed good-bye to his wife Jan and their five-year-old daughter Jeanne, and now it was time to go to work.

Nooner was employed as a shipfitter at National Steel and Shipbuilding Company on the waterfront at Harbor Drive and Twenty-eighth Street. It was Nooner's habit to arrive at the NASSCO shipyard by seven every morning, even though his shift did not begin until eight. By coming to work on hour early, he was almost always assured of finding a decent parking space in the parking lot across the street from NASSCO's front gates.

Nooner was not alone as an early bird; other men on his shift had the same idea. He and some of the others met regularly before work every morning while waiting for the shift whistle to blow. Nooner always brought with him a large thermos full of steaming black coffee and a fresh pack of unfilled Pat Malls to help pass the time until the midnight shift came bounding down the ramps of the giant's shipyard under construction. Nooner and his fellow workers then trooped up the gangway to one of seventeen LST ships NASSCO was building for the Navy. The LSTs are huge

(Continued on Page 8)
By Mark Orwell

City Lights

The Rose Canyon Chain Saw Massacre

There was Dave Vandenberg, jogging along the Rose Canyon bike path, when out of the brush came the scream of a chain saw. It was certainly not the kind of sound one would expect in that isolated stretch of canyon, and it stopped Vandenberg dead in his running shoes. He turned down a small dirt side path to investigate. There he found a middle-aged man and two teen-agers slicing off the limbs of an oak tree; the would-be lumberjacks had loaded two cords of oak wood into their pickup truck.

"What do you think you're doing?" Vandenberg asked the older man, mouth agape. "You know this is city land, don't you?"

The man just shrugged. "Hell, everyone does it," he answered.

A physician and long-time member of the South University City planning group, Vandenberg had previously been aware of one problem plaguing the 270 acres of Rose Canyon park land which the city acquired in a trade last fall. Seven concrete posts once guarded the canyon bike path's main entrance at the northern end of Santa Fe Street (the road which runs parallel to Interstate 5 just north of Balboa). But someone knocked them down and the car drivers began to invade the undeveloped terrain.

Vandenberg says from the bike path entrance one can drive north to a point which spills onto Gilman Drive, or one can cross the Santa Fe Railroad tracks at that point and continue northeast along a dirt road which eventually leads to Genesee Avenue, just south of the University Towne Centre.

"So people started using it as a shortcut," says Vandenberg, who's counted up to fourteen vehicles at a time in the park land. "Last winter the bike path was almost destroyed by the traffic." However, he thought the lumber plunder was new, so after he chased away the intruders (Solana Beach residents), Vandenberg looked more closely. "Then I started noticing quite a number of trees with their bottom limbs cut off. I found two or three completely cut down, with nothing left but the stumps and twigs and stuff."

In February he brought the problem to the attention of his planning group, which in turn passed on the information to city councilman Bill Mitchell's office. There, aides had begun to hear similar reports of tree cutting from habitues of Peñasquitos Canyon. Motives behind the wood chopping seem obvious: a cord of oak wood costs between \$200 and



Dave Vandenberg \$250 at current prices. More novel was the question of how to stop the arboreal vandalism. Mitchell is now calling for the addition of signs to the three main Rose Canyon entrance points, and the installation of adequate barriers at each. Since the city is acquiring large tracts of undeveloped land for open space (it currently owns more than 7700 acres), Mitchell's aides also have contacted the park department with concerns about protecting other large stands of city-owned trees.

Jim Stalonsburg, the open-space maintenance supervisor, says he's now checking on the extent of the tree chopping; he expects to find a lot of it. "That's a valuable commodity and we've got a lot of it out there unprotected," he says. Eventually, he hopes to set up a program to manage the new municipal woodlands professionally, he suggests the city might eventually even want to permit controlled numbers of people to enter certain areas and cut lumber the

way they now do in the Cleveland National Forest. But Stalonsburg gives a short laugh when asked when such plans will jell. "Security, fire control, and litter control are getting the main nub of our efforts at the moment. Right now I'm the only guy covering 7000 acres, so it's going to take a while." And then the question remains of how well the plans will succeed. "The vandalism is just atrocious," says another open-space manager, Karen Stang. "You put in posts and people will put chains around the posts and pull them out. . . . Look at Peñasquitos, where the Peñasquitos Corporation had all kinds of fences and they even had Pinkerton guards patrolling." Some vandalism still occurred there. Adds Stang, "So you wonder what the city, with its limited resources, can do."

J.D.

So This Is What They Thought Of Next

Like nearly every creative genius before him, Mike Pitzel would like to explain his creation to curious laymen. After all, it really is so simple, this Trimbobius. Just imagine a Mobius band constructed in a closed surface. A Mobius band, of course, is that mathematical improbability—a one-sided surface. It fits in with the theory of quantum mechanics. It is a structure which has no inside or outside.

"As far as I can determine," says the twenty-eight-year-old computer programmer, "the Trimbobius is a novel example of a new approach to quantum mechanics. It is a structure which lends itself to a discussion of the Field theory, which unites gravity and electricity and all other well-known forces. But anyway, one of the things I'm pursuing is whether this is part of the quark theory of quantum mechanics. Most interpretations of quarks don't

lend themselves to a geometric interpretation of the particle, though. [He laughs at his little joke.] Basically, that's what a Trimbobius is."

Still having trouble? For utilitarians, the Trimbobius also has a number of practical uses: it can be a handkerchief, bow tie, pouch, billfold, secret money holder, carrying bag, napkin, hand puppet, pot holder, planter cover, wash cloth, turban, muff, stored-item protector, sleeping bag (the large ones only, naturally), and multipurpose reflector for photographers.

Pitzel sits in the Poway living room of his friend and agent Steve Mikrut. He met Mikrut through a marketing class at National University, where Pitzel was seeking some practical applications for his novel creation. Pitzel proceeds to do some magic tricks with the Trimbobius. He has a number of them in different sizes and materials, but they are all essentially the same.

The Trimbobius is cut from a single piece of material and sewn in such a way that it creates two pockets in a thirty-sixty-ninety-degree triangle. (For most versions, Pitzel makes the longest side about twelve inches.) The curious aspect of the Trimbobius is that it can be turned inside out, and inside out, and inside out, and . . . We could go on, but suffice it to say the Trimbobius has six unique surfaces of two sides each, always maintaining a secret somewhere in its depths. The amazing thing, however, is that only one seam is used.

Pitzel discovered the Trimbobius while studying an advanced course of topology—a sophisticated branch of mathematics—at Michigan State University in 1976. The figures on paper said it couldn't be done, that it was a physical impossibility, this morphism from a Mobius strip to a closure of a Mobius strip. (To make a Mobius strip, take a long, narrow piece of paper and twist one end 180 degrees, then tape the ends together. That's with a pencil. It has only one side.) But Pitzel made a concrete example of his theory from an old pair of Levi's, and promptly received an A in the course.

He hitchhiked to Washington, D.C., that summer, where he worked for three months arranging for and researching his desired patent.

"As far as I can determine," says the twenty-eight-year-old computer programmer, "the Trimbobius is a novel example of a new approach to quantum mechanics. It is a structure which lends itself to a discussion of the Field theory, which unites gravity and electricity and all other well-known forces. But anyway, one of the things I'm pursuing is whether this is part of the quark theory of quantum mechanics. Most interpretations of quarks don't

protecting Pitzel's patent; the document comprises forty-four drawings and is eleven pages long.

The patent description is rather verbose, but that's all right because Pitzel has made up a little instruction booklet for those of us who cut our quantum-mechanics class once too often. He and agent Mikrut have been sending out prototypes (which Pitzel sews on a machine in his small La Mesa apartment) to manufacturers and have received nibbles from Levi Strauss & Company and Pierre Cardin. They have already sold one order of Trimbobius to an Aspen ski apparel shop, to be made from a thermal material and used as ski caps.

Which is all nice and good, says Pitzel, but he's more concerned with banking the mathematics establishment and proving the actualization of the enclosed Mobius. "An article was written about the so-called dance cap in *Topology* in 1963," says Pitzel, "but the author [Dr. E.C. Zeeman] never mentioned the fact that there was a Mobius band embedded within the creation. That's like writing about the wheel and not mentioning that if you put a hole through its center you can stick an axle through it and open up a whole range of new possibilities."

While he doesn't claim that the Trimbobius is a discovery on par with the wheel, he does feel it is a discovery of important magnitude. He says he has friends at the Fermilab facility in Chicago (a high-powered physics research think tank) who have accepted the existence of the Trimbobius for what it really is; but he won't feel secure about his discovery, he says, until it is written up in a scientific journal. Although Pitzel claims to have an IQ of 165 (based on a battery of tests given him by his Jesuit teachers in high school in Omaha), he graduated with only bachelor degrees from college (in math and literature) and does not have the advanced knowledge needed for a scholarly algebraic analysis.

Even so, the Trimbobius—although it hasn't been legitimized in *Topology*—is sitting right there, right on Pitzel's hand. "Actually," he says, "I like the puppet the best. See, I made it into a puppet."

M.O.

As American As Orange Pie

If you ask nicely, the Zendik Gardens Orchestra might play for you on their instruments made from recycled materials. If you like their Middle Eastern raga rhythms, they might ask you to stay for supper, at which they will serve you an "earth pizza" made from unleavened, sun-baked bread, avocados,



Mike Pitzel

onions, and sprouts. Chriseah might dance her cosmic-energy ballet for you, and then you will be shown the printing press on which is published the *Cosmic Revolutionist*, a bimonthly journal of anarchic vegetarianism. The Zendik Society, which moved to California from Florida a year and a half ago, is a commune situated on two and one-half acres it owns in the North County hills of Bonsall. It comprises twenty men and women (most are in their early twenties, and there are two preschool children) and draws its name from the Sanskrit word for outlaw or heretic. The Zendik commune practices a stringent philosophy of waste not, want not—a philosophy which will land them in court next Monday.

In the commune's main dwelling (there are numerous tents, trailers, sheds, and tepees on the property, in addition to the four-bedroom house that serves as the center of activity), Aunya explains how she became involved in the Strange Case of the Criminally Neglected Orange Grove. On January 14, four

members of the commune went in search of an abandoned orange grove they had heard about from a friend. The four were Aunya and Chriseah, both twenty-three years old, and two young men who have since left the commune, Robin and "The Fugitive." (The Fugitive earned his nickname from his propensity for never staying long in one city.) The four drove their 1960 Ford pickup truck to the abandoned grove on Willow Glen Road in Fallbrook. The grove was nestled in a beautiful green valley. "We saw two rainbows that day," says Aunya.

"which was a very good sign." Although the rainbows were a good sign, it was a very bad orange grove. "The weeds were waist-high," says Aunya. "You could tell it hadn't been watered because the fruit was all dry and shriveled." The crew from Zendik planned to use the oranges for juice, which they would freeze, and the pulp for animal feed. Valencia oranges. The Fugitive was placed in the sheriff's prowl car, and the others were

truck with oranges and securing the load with an old tarpaulin, they drove into downtown Fallbrook, to a health food store called the Alligator Pear. Robin, Aunya, and Chriseah went inside while The Fugitive remained in the truck. When the shoppers returned to the pickup, they found the local sheriff's patrol hovering about the truck, questioning The Fugitive. "We had bought this truck for \$150 from this kid in town who used to get in a lot of trouble with the cops," says Aunya. "The cops didn't know that we bought it, though, and they wanted to check up on this kid. So they asked us what we were doing with the truck."

Unfortunately for the Zendikians, The Fugitive was sending out "weird, bust-me vibes," according to Aunya. This was compounded by the fact that one of the sheriff's deputies lifted the tarp in back and discovered what later proved to be 425 pounds of Valencia oranges. The Fugitive was placed in the sheriff's prowl car, and the others were

commanded to follow the officers to the station.

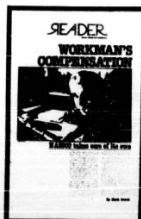
The four tried to explain their situation—that the fruit was rotting on the vine, turning black, and falling to the weed-strewn ground, shriveled and moldy. In all fairness to the officers, fruit thieves abound in North County. It is not uncommon for avocado thieves to load up a half ton of the fruit in the dark of night and then sell it for a profit. The Zendikians tried to dispel the deputies' suspicions by pointing out that these oranges were worthless for commercial sale and that the grove was abandoned.

While one deputy weighed the fruit, another threatened the vegetarians with charges of grand larceny and conspiracy, and said they were going to be made examples of. Efforts by the sheriffs to locate the property's owner that afternoon were unsuccessful, though, and the Zendikians were released without so much as a warning—no booking, no fingerprinting, and no citation. The next afternoon a call was received at the commune from the sheriff's department, informing the four suspects that since the owner could not be contacted, they were free to retrieve their oranges, which they did. Three days later, however, a small news item appeared in the weekly *Fallbrook Enterprise* describing their encounter with the sheriffs and which ended with the sentence, "Arrest warrants are forthcoming."

The folks at the commune were stunned. "We didn't know what was happening," says Aunya. "Rather than wait for any such arrest warrant, the people at the commune began sending registered letters to a woman identified by a local realtor as the property owner. The woman, Veronica Ann Schmidt of Hawk Street in San Diego, never received the first two letters sent her and they were returned marked undeliverable. The letters pleaded ignorance of Ms. Schmidt's ownership, and offered to repay her any loss she felt she might have suffered at the hands of the orange pickers. A third letter was not returned, but either did it elicit any response. Ms. Schmidt has been out of town, and efforts to contact her at the John Meisner food-shipping firm in Fallbrook, and asked his opinion as to the value of the fruit, which they showed him. Sothe have been unsuccessful. Valencia are not worth the effort or the cost it was to pick."

(continued on page 21)

Photograph by Jim Coe



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Mail And Ye Shall Find

I am writing in regard to your
March 13 "Off the Cuff," which
asked: "Do you ever wonder what
happened to someone with whom
you've lost contact?"

Several years ago I read an
article that said extensive testing
proved that anyone in the world
could be tracked down in less than
ten exchanges using the following
system: Write a "to whom it may

concern" letter giving the name of
the person you are seeking and as
much information about his or her
location as possible. Send this
letter to someone who might know
of the person you are seeking, or
even to someone who simply lives
in the same area. Your letter should
instruct the receiver to forward it
to anyone they think might know
of your lost friend. (Enclose a
supply of stamps to facilitate the
forwarding.)

Typically, your letter will be
forwarded five or six times before
it finally reaches the person you
are seeking.

I tried this system to find a
friend I had lost track of five years
earlier. I knew she had divorced

absolutely worthless as a critic. I
shall skip his reviews in the future.
He didn't realize when he wrote
the letter from the many readers
that part of it was absolutely
correct: he does write stupidly, he
is ignorant and insensitive. Have
him learn from Dierks, whose
review was just the opposite.
G.H. Horn
San Diego

Letters

and remarried, so I had only her
former married name, her
profession (teacher), home town,
and her father's profession.

Even though I was wrong about
her home town in Wisconsin and
her father's profession, this is what
happened: I mailed the letter to a
friend in Wisconsin two hundred
miles northwest of my friend's
home town area. It was forwarded

to Milwaukee. There it changed
hands once or twice and ended up
with my friend's ex-husband, who
forwarded it to his ex-in-laws.

Coincidentally, my friend's mother
was leaving for a trip to visit her
daughter, so the letter's final
journey was by land.

My friend had moved to
Phoenix and she phoned me in
tears when her mother handed her
the letter. We had a happy reunion
and have stayed in touch ever
since.

Karyn St. Lorraine
Del Mar

**Kick The Bum
Out**

I have just read Jonathan
Saville's review of the recent
Horowitz concert ("The Master's
Vice," March 13), and like many
many others, I found it simply
amazing. In contrast to the
reviews by Dierks of the *Onion*
and Herman of the *Tribune*, which
were ecstatic. So I'm just not a
wild-eyed fanatic.

To me, the performance was one
of the finest in musical experiences
in a lifetime of attending concerts.
Kick the bum out as he's

Person Denies Motherhood

Thank you for Jonathan
Saville's superb critiques. I am
totally addicted to his column and
my household agrees with him
fully. We are so lucky to have such
a genius in our midst.

I am not his mother!
Sally Person
Pacific Beach

Abused At Bay

Congratulations to Larry Keller
and the *Reader* for the outstanding
article on Mission Bay ("A View
of the Bay," March 6). It is
obvious that Keller did very
thorough research on the facts
surrounding this flagrant abuse of
the public good.

We are outraged at the lack of
push by the city regarding the
development of Sail Bay. Despite
many hearings, the provisions of
the 1970 plan and the 1974 precise
plan, Sail Bay still remains, in
effect, a private beach. Access, as
Keller pointed out, is totally
impossible from Riva Drive.

We would like to point out that
when the City of Los Angeles was
faced with a similar problem in
Malibu, it drew up a statute
providing that persons who own
beachfront property must permit
passage to the beach.

The Pacific Beach Community
Planning Committee has spent a
great deal of its volunteered time
in drawing up recommendations
concerning the bay, and we are
upset that this work will most
probably come to naught, as did
the work of the committee which
drew up the 1970 plan.

(continued on page 13)

Cut or curl

Two or more family cuts, 20%
off. Now's the time for a fresh
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

My brother went to Spain and brought me back an authentic bota, or leather wine bottle, with the inside covered with resin. How do you prepare the bota for wine? I filled it with water and let it sit for about three months, then drained it and the water looked cloudy.

Mark Gold

Rancho Bernardo

You have done half of the preparation by softening the inside of the bag with water. Fill the bota again with water and let it stand for a few days, then drain it, blow air into the bag, and cork it so it bulges like a balloon. Set the bag in the sun and let it dry completely. The air in the bag should keep the sides from sticking together. The bota will continue to smack of resin for months, or even years, but when cured it will prove to be as useful and durable as a bota.

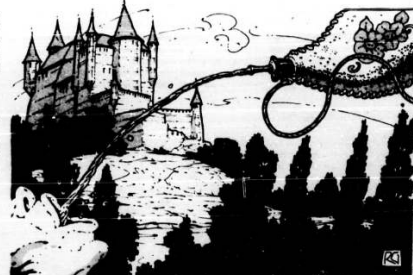
Dear Matthew Alice:

I know the chances of bad side effects from birth control pills are high for women who smoke cigarettes. I don't smoke tobacco, but I am a little worried about the chances of bad side effects from the combination of birth control pills and marijuana. Are the effects the same?

Christine Tyler

San Diego

I have found no research connecting the effects of marijuana and oral contraceptives, despite the large numbers of women (and girls) whose habits combine these drugs. Therefore I must describe their effects separately. My fundamental sources are the *Pharmacological Basis of Therapeutics* (1975 edition), and *Family Planning Perspectives*, 1979, Volume 11, Number 2.



Although it remains uncertain that the pill alone causes thromboembolism — a kind of stroke that occurs when a clot of blood forms and then dislodges in the vein — it is widely agreed that a woman's risk of this disease increases four to six times with the use of the pill. However, the risk increases even more with pregnancy. Thus the pill is considered a minor and acceptable risk insofar as it reduces other complications. Death by thromboembolism is rare. Among pill users, the yearly rate was calculated at 1.3 fatalities per 100,000. For nonpill users the rate was 0.2. These figures, drawn from a British study in 1968, apply mostly to women in their late thirties. All that's certain about the risks of

taking the pill is that they increase with the user's age.

Blood pressure often increases with age, too, and more so among people who smoke tobacco. One type of stroke, called subarachnoid hemorrhage, has been confirmed in its relation to smoking and the use of the pill. On the positive side, new findings show that the pill does not produce diabetes among its users, as previous studies had suggested, and the pill actually protects its users from thyroid diseases. Also, the use of the pill just before or during pregnancy does not produce birth defects, although it appears that heavy smoking in conjunction with the pill increases this risk.

Unlike tobacco, marijuana does not consistently increase blood pressure. The regular effects of marijuana are to reddens the mucous membrane around the eyes, and to increase the heart rate by twenty to fifty beats a minute. This sometimes produces the condition of speeding-heart, called tachycardia. The government's *Seventh Annual Report on Marijuana and Health* concludes that there have been no breakthroughs in marijuana research, although the drug has increased its dominance among persons aged eighteen to twenty-five. The percentage of these smokers rose to sixty from fifty-three percent between 1976 and 1977. New research about the drug is contradictory. Some studies indicate or conclude that marijuana's active ingredient, delta-nine-tetrahydrocannabinol, changes the function and structure of the deep brain, alters the nuclei and cytoplasm of cells, decreases the level of the male hormone, and lowers the body's resistance to disease. All of these findings are disputed by two doctors in the 1978 edition of *Controversies in Psychiatry*. They say that none of these effects has been demonstrated as consistent, and that their evidence is minimal or inconclusive. No one knows how marijuana works. It's like a genie that changes shape, depending on the evocator's state of mind. Sometimes it's a sedative, sometimes a stimulant. It may lower the blood pressure with euphoria, or jack it up with fear.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80893, San Diego, California 92138.

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March 28, 1980

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WORKMAN'S COMPENSATION

(continued from page 9)

Nooner's story — the pharmacist who had been filling the prescriptions Nooner's wife presented every week. "Leo Ward saved my life," says Nooner emphatically. Leo E. Ward, R.Ph., is the owner of Leo's Lakeside Pharmacy in Lakeside. In May, 1972, Ward told Nooner's wife Jan that she should commit her husband to a hospital and break him of his drug dependence. "Even though they were legal prescriptions," Ward wrote in a letter on June 1, 1977, for Nooner's records, "as a concerned pharmacist I was in fear of his life. Mr. Nooner's wife then contacted a drug-abuse center, and was informed by them that her husband was just a human vegetable." Members of a local drug-abuse center came to the Nooner household each day for thirty consecutive days and tried to convince Nooner to check into a hospital for treatment. But according to Nooner, "I couldn't even carry on a conversation."

Nooner finally entered Vista Hill Hospital, a private medical facility in Chula Vista, for treatment of his addiction on July 14, 1972. Nooner at this time was still under the care of his NASCO-appointed doctor, Mark Bushard. Although he had asked to be put under the care of Don Schwedtfeger, a doctor specializing in cases of drug addiction, Nooner was instead assigned to a psychiatrist named Gary Aden on the recommendation of Dr. Bushard. Aden began visiting Nooner at Vista Hill, where Nooner was to remain for the next six months. While at Vista Hill, Nooner went through psychotherapy, group therapy, and massages of the neck and shoulders. And then came the shock treatments — thirty-five of them, all prescribed by Aden. Twenty-five occurred during his stay at Vista Hill, and ten more followed during the first few months of

1973 at Mercy Hospital. It was during his stay at Vista Hill that Nooner was diagnosed a latent schizophrenic and was prescribed shock treatments for that disease as well as for depression.

The distressing part of this episode, though, had nothing to do with electrotherapy. Rather, it was that Nooner may not have been schizophrenic at all, latent or otherwise, and may not have needed the shock treatments. This probability is supported by Dr. Gary Aden himself. On May 26, 1977 — more than four years after Nooner was subjected to the shock therapy — Nooner received a memorandum from Dr. Aden which said in part that Aden had been unaware of the extent of Nooner's drug addiction, and that the symptoms of drug addiction might have been mistaken for the symptoms of depression and schizophrenia. Among other things which later were verified, Nooner told Aden at Vista Hill that "my doctors have addicted me." According to Nooner's psychiatric record of that time, it was evident that drug addiction was his primary reason for having entered the hospital. Nooner's pharmacist, Leo Ward, had official records to attest to the kinds and amounts of drugs Nooner had been taking. Yet, in the same 1977 memo, Aden says he was not aware of the extent of Nooner's addiction. Efforts to clarify this apparent oversight have been futile. Aden would not respond to telephone calls placed recently with his office.

For one year after the shock treatments, Nooner attempted to reconstruct his life. His memory loss was so great that even today he cannot recall events that happened less than ten years ago, and must constantly refer to voluminous documents he carries with him wherever he goes. He and his wife Jan, who later left her job to care for him, were battling to save their troubled marriage. And through all this, Gene Nooner's daughter was growing into a young woman. She is now a sophomore at El Capitán High School in Lakeside. "She's been great through this," Nooner (continued on page 14)

*The Eighties
are here
it's time
for...*



*Changes
for hair
men & women*

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Restaurants

Upstream Struggle

ELEANOR WIDMER

The Restaurant: Salmon House
The Location: 1970 Quivira Way, Marina Village (223-2234)
Type of Food: Salmon, fish, and seafood
Price Range: Dinners, \$5.25 to \$7.95
Hours: Open daily. Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; Saturday, 11:30 a.m. to 3:00 p.m.; Sunday brunch, 10:30 a.m. to 3:00 p.m.; Dinners, Monday through Thursday, 5:00 p.m. to 10:00 p.m.; Friday and Saturday, 5:00 p.m. to 11:00 p.m.; Sunday, 4:30 p.m. to 9:30 p.m.

There will always be geographical areas which loom rich and large in our fantasy lives. Whether we actually achieved the happiness we imagined in a particular city or town becomes irrelevant. We all need this safe place, this almost idyllic spot where we can retreat in memory.

My safe place is Seattle, Washington. I went to graduate school there, and at the risk of falling into cliché, it was one of the happiest periods of my life. I was newly married; I was doing good and productive work at school; above all, I loved Seattle.

A fine mist fell most of the time, and I had never understood the meaning of the word green until I encountered the endless stands of trees, the lawns of green silk, and the green lakes that dotted the city. We walked in the green mist and we gathered fruit that fell from the lush trees. No one minded if you took Golden Delicious apples that rolled from the trees virtually to the sidewalks. It felt like stealing but it wasn't. I became a compulsive canner of fruit because I couldn't bear to see any of it go to waste. My cupboards were filled with jars of brilliant peaches and pears, with purple plums, and with raw upon row of homemade applesauce, apple jam, and apple butter.

We paid fifty dollars rent for our Lake Washington apartment, where a winery branch grew up to our terrace and cherry blossoms brushed against our window.

True, there were times when I would lie in bed and dream of the sun, but most often the combination of nature's bountifulness and the incredible waterways sufficed. Often we took trips to watch salmon swim upstream. These magnificent fish were gorgeous in color and they swam swiftly, managing hurdles in the watery terrain as if they were acrobats. The days were very short then, but the air was quite pure and scented with the trees that flanked the water's edge. Driving home in the green dusk, I could see the silvery backs of the salmon leaping before my eyes. It seemed a pity to have to eat them; they were so marvelous in their strength and color. Yet eat them we did. We could buy half of a salmon for a dollar, and the sweetness and richness of their flesh could rarely be compromised, no matter how they were prepared. They could be baked or broiled or used in chowders. Like so many American riches, we did not anticipate the day when salmon would be difficult to come by, sky-high in price, and shipped "frozen, frozen," meaning frozen immediately, ostensibly to retain its flavor.

In any event, because of my wondrous years in Seattle — my first son was born there — I have always retained a special



To say that we were disappointed would be the understatement of the year. It's a crying shame that such a beautiful restaurant does not have food equal to its surroundings.

fondness for salmon and for products of the Pacific Northwest. When I heard that Salmon House restaurant had opened and saw that its wooden building featured the totem decorations which had once been so familiar to me, I could hardly contain my excitement.

Of course, illusion did not withstand the force of reality. The reality is that the physical plant is beautiful. If I were arriving from Detroit or a small town in Montana, I would be stunned by it. The two dining rooms face a marina, and while the Quivira basin was manmade, its artificiality does not detract from its beauty. If you are fortunate enough to obtain a window table, you will see the boats and the water and you may fancy yourself at a charming and elegant restaurant, because both of the dining rooms, and the separate bar, are indeed charming. Even if you don't obtain a window table, there's a view from every seat. Our table was against the wall in a raised area that afforded us a delightful view outside and a fine one within — the ceilings are high, the room spacious, the tables arranged to provide privacy. Having sat down and praised the setting, we should have then left while we were alone. From that moment on, it was downhill all the way.

The prices for diners are reasonable. The barbecued salmon dinner (\$7.95) includes seafood chowder or cole slaw or tossed green salad, baked potato or potatoes au gratin, a vegetable, corn bread, and blueberry ice cream for dessert.

At first blush this would appear to be an outstanding value, since salmon is usually about ten dollars or more in the better restaurants. I asked for the barbecued salmon; my friend ordered the catch of the day, which was yellowtail (\$7.95); and because I wanted some variety for this column, I also had fish and chips (\$5.25). My escort is the type who likes to live dangerously — he decided on a crab cocktail appetizer (\$3.25).

I tasted the corn bread and the crab cocktail almost simultaneously and I protested, "Sally!" My friend graciously replied, "You're crazy. How can the crab be salty?" If the crab is fresh, it tastes sweet, but if it's been frozen and then thawed, it will taste briny or salty. My friend felt compelled to check this out with the waiter, and yes indeed, the crab was purchased frozen. Nor was it helped by the cocktail sauce, which didn't allow the flavor — if it had had any — to come through.

The chowder was pleasant, but don't search for the "seafood" with any expectancy; settle for the fact that it's a nice potato soup. My salad was the ordinary variety of greens with lots of croutons. Indeed, everything at Salmon House tastes ordinary, including, alas, the fish. The salmon arrived very dry, very rocky in taste, and skimpy in size. Not that you wanted to have more of it. It's smoked Indian-style, over an alder fire, and the young attendants who prepare the food must have been mesmerized by the view

because the salmon was overcooked. The yellowtail was also dry and overdone, and the potatoes au gratin were inedible — they tasted of rusty sauce. My friend and I shared my baked potato a la San Diego, which means gray, stringy, and preserved for posterity, though not for my stomach, in the steamer. Three cheers, however, for the carrots. They were fresh and crisp. We wolfed them down as if we were Scarlett O'Hara, crying, "I swear I will never go hungry again!"

To say that we were disappointed is the understatement of the year. I have not, as yet, discussed the fish and chips, and if you want to try Salmon House, order the fish and chips. The batter was crisp on one side and soggy on the other, but the fish was tasty and we had three quite large fish sticks. At the price of \$5.25, that is a feasible dinner and you can enjoy the atmosphere at a minimal price. The blueberry ice cream (Fortnum brand) is also salty. Salt is a preservative and cheap butter and cheap ice cream contain quantities of it for obvious reasons. The butter, by the way, which came wrapped in silver foil, was no better than anything else on the menu.

There are two more items worthy of the "It's a Crying Shame" complaint. The first relates to the waiters. Lest all the waiters and bus boys band together for Boycott Eleanor Day, I should say that it behooves every new restaurant to provide orientation for waiters and waitresses so that they can answer questions intelligently and with ease. When I asked the waiter where the salmon came from, he shrugged and said, "There's three places up north, I don't know which one." He did admit that the crab was purchased frozen, but he couldn't tell me why the potatoes were soggy or how the fish was smoked. The service was prompt. On the other hand, you would hardly place your fork down when some energetic young person would attempt to whisk your plate away.

No doubt Salmon House has been grand for turnover, tourists, and casts of hundreds. But even tourists are curious and they deserve well-informed answers, including some about how the fish is smoked and prepared. As we left, we saw the young men working in the open kitchen; one could hardly call them chefs — they appear to be short-order cooks producing meals in a hurry, slapping the fish on the fry, yanking the potatoes out of the steamer, throwing the croutons on the salad.

And that brings me to the second "It's a Crying Shame" complaint. It really is a shame that so beautiful an ambience should not have food equal to the surroundings. Countless millions of dollars have been spent to produce Marina Village on Quivira Basin. The restaurants there are romantic, and most of them offer a view of the water. I am not implying guilt by association until at each and every one, but Salmon House could make a true contribution to our city. Instead, it's just another big disappointment. There really is no reason for this culinary lack of imagination when, with a little care, Salmon House could produce flaky, tender fish, good potatoes, pleasant salads. There's no doubt Salmon House will be successful, though it does not rate high marks from a culinary standpoint. □

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As In Dreams



Photograph by Paul Stamm

ALBERTO LAU

What is the sound of one hand clapping? Silence, perhaps, or at best a swooshing sound as the hand moves back and forth through the air. But even as this answer comes to mind we sense that it is inadequate. One hand alone cannot clap, we must always use two. Reason rejects the question, but if we let our imagination work on the paradox, we suddenly find ourselves eliciting other images in our mind. This is precisely what the question, which comes from a Zen koan, is designed to do. A koan is a paradox used in meditation to free the mind from reason and to attain, ultimately, enlightenment. Minor White (1908-1976) worked on this question over a period of two years, from 1957 to 1959, and came up with a sequence of ten black-and-white photographs which he titled "The Sound of One Hand Clapping." This work is on view through April 1 at Gallery Graphics in Hillcrest, and it is paired with the color photography of Paul Stamm, a student of Minor White at the Massachusetts Institute of Technology in the mid-Sixties. Stamm's work dates from 1972 to the present, a period of years subsequent to his studies at MIT (in electrical

engineering) during which he was taking photographs on his own rather than as a student under Minor White. The show offers the opportunity to see the work of teacher and former student, and raises the question of how a devoted apprentice works out his own identity. Minor White is perhaps best known as the editor of *Aperure*, a quarterly journal of photography he and others founded in 1952. Although *Aperure* published many kinds of photographs, White championed the *equivalent*, a term coined by Alfred Stieglitz in the 1920s to denote a special kind of metaphoric photograph. Stieglitz took a series of pictures of clouds and said they were equivalent to emotional and intellectual states in the viewer. The viewer had to bring his own meaning to the photograph, and it is clear that Stieglitz intended something more profound than, for example, identifying the shape of an elephant in a cloud. The most important aspect of the photograph was not the image itself, but its power to evoke other images, memories, feelings, and thoughts. This suited Minor White well, for throughout his life he was engaged in seeking a transcendent meaning to existence. He was a convert to Catholicism, and although in later years he was largely a non-

practicing Catholic, he always remained attracted to spiritual issues as proposed, variously, by mystics, Zen Buddhists, and the followers of Gurdjieff. Gurdjieff taught that it was possible to attain a heightened state of awareness. White tried to do this through photography, an immense, probably impossible task. White's encounter with Stieglitz was memorable. Stieglitz asked him, "Have you been in love?" White answered, "Yes." Stieglitz said approvingly, "Then you can photograph." Being in love meant being totally committed. White's adult life was marked by his spiritual search, and photography was his means of communication. The sequence "The Sound of One Hand Clapping" is organized around the shape of an oval suffused and transformed by light. One image breeds the next, and there is a sense of gaseous or liquid movement. It looks like a chilly environment, with one image called "Windowill Daydreaming" radiating any warmth. As in dreams, the image changes rapidly and the oval finally becomes luminous. The photographs are sensuous, ringing in tone from rich, deep blacks to sparkling whites, capable of suggesting light emanating from within, and highly descriptive of texture. Paul Stamm's photographs,



Photograph by Minor White

entitled "Projective Transformations," are reminiscent of the "action" paintings of the Fifties. Colors drip, splash, crack, and sweep by like soft clouds. A world emerges which is alternately not or cold, driven by winds and eroded by water, in which sand and ice and molten rock fight with each other. Even though Stamm says that they are images from his own inner space (Minor White stated, "The artist has one thing to say: himself"), they suggest vast panoramas from outer space. Photographs of Mars and Jupiter seem like close relatives. Stamm's images are lumbered, not tilted, implying that they are documentary evidence of some kind, or that he does not want to influence the viewer's interpretation in any way — a name immediately points to a specific meaning. Their subject lies in a flat plane, a two-dimensional space, yet the photographs many times manage to convey an illusion of depth. Cracks exist on a plane close to the viewer and softly edged colors seem to recede in space. The images appeal to that aesthetic sensibility in which delights in color, form, and texture for their own sake, and they capitalize on the camera's transformational ability while remaining faithful to a carefully framed reality. That the camera transforms the real world into a new object — the photograph — which has its own rules of description, perspective, color, and, most importantly, of inclusion and exclusion. The revelation that these actually are

photographs from various auto wrecking yards underlines L.A.'s power of transformation, but the knowledge may interfere with metaphorical readings of the images. Paul Stamm has successfully established his own identity in making these very beautiful color photographs. One could not mistake them for his teacher's work, yet they are still "in the school" of Minor White. The works of these two artists point to an inescapable truth: words do not exhaust all meaning. Photographs (and other visual arts) carry meanings beyond what can be articulated. It is not possible to describe verbally the full extent of the visual experience furnished by a given photograph. If it were, why not just write? Why photograph at all? White and Stamm provide photographs which are not easily reduced to words.

Nevertheless, it is still very difficult to read their photographs metaphorically. The high seriousness of White's enterprise lends itself to easy mockery, and its link to spirituality and mysticism is undoubtedly off-putting to some viewers. I personally do not doubt the sincerity of his quest, but the conditions for interpretation of his and Stamm's photographs must be carefully explained to the uninitiated, and the success of the images depends on how plant the viewer is in accepting those conditions. Fortunately, these photographs can speak directly to the viewer's aesthetic sensibility without resorting to obscure meanings. □

Letters

(continued from page 4)

The actions of the property owners along the bay in preserving their freedom, and that of the city, which has been extremely refractory in pushing the development of the bay, forcing removal of illegal encroachments, and in collecting monies due it for dock removal, are reprehensible and deserve to be excoriated. We call upon the city to act responsibly on this matter — and to do so promptly.

Catherine A. Stroheim, Chairman
Pacific Beach Community Planning Committee

Let My People Bike

Bravo Larry Kether and the Reader! At last a San Diego newspaper has been willing to tell the whole San Bay story, from its development to the present impasse with the city council.

The frequent delaying tactics of former councilman Tom Gade were frustrating to all but the few who lived along the bay. Particularly galling was his insistence on cutting bicycle riders out of the plan.

The feeling of the Pacific Beach Town Council was — and is — that San Bay is the final, crucial link for pedestrians and bicyclists in Mission Bay. With a completed

path, visitors could walk or pedal from the Visitors Center to Crown Point, then loop around the bay to Mission Beach. Considering the ever-expanding number of visitors and residents who bicycle in the beach area, and the price of gasoline, a path that excludes bike riders would be downright foolish. I have always found odd Tom Gade's stated objection to a bike path — that little children might be mowed down by burly bicyclists. He never indicated similar concern for the safety of the multitude of bike riders trying to negotiate narrow, traffic-laden Pacific Beach Drive and/or Riviera Shores, presently the only route around the bay.

And finally, in reply to the statement that I was "late" to a city council hearing on San Bay, Gade's staff informed me the item would be heard at 11:00 a.m. and instead it was presented at 9:30 a.m. I raced down to city hall only to find, to my amazement, that I was listed as the reason for a postponement. I certainly never asked for it.

Now I'm hoping Councilman Mike White will do what Tom Gade took such great pains to avoid — open the public San Bay beach fully to the public.

Eve Jewell, past president
Pacific Beach Town Council

Stuck In The Form

Your brief report struggled to define the recent antidraft rally at UCSD as a nostalgic throwback to the Sixties and not much more ("City Lights," March 6). This country is notorious for its abistorical consciousness, but surely the conviction that social protest could have arisen, blossomed, and finally failed forever within the brief span of one decade of human history is one of its more ridiculous manifestations. In fact, there has not been one decade of our nation's history that has not seen significant social protest, though our history books are often strangely silent on the subject. As the historical agenda looks now, there will be ample cause for new movements in the future — but we won't expect the Reader to be especially attentive.

If you've got a minute, maybe you can tell us why you concentrate on the form of the event rather than the substance. David Harris and other speakers had some pretty intelligent things to say, but your interest seems to be more in packaging the event into a tidy little spectacle, not in stimulating anyone's thought processes with anything so vulgar as information.

Chris O'Connell
La Jolla

Pinkie Leeway

The ad for Space in Time is in very poor taste. The expression on the face of the model does not fit what the hand is saying. This will be noticed with or without the \$1.50 fur. I'm not sure what a good reason for this, but to me it is an insult to women, and it doesn't have any bearing on hair styling.

I feel women and men should speak up against any ads that promote violence, especially when such a presentation is so far from what the person is presumably attempting to advertise. I would hate to see ad censors, but there should be some guidelines on this type of ad.

Con Ragusa
San Diego

In The Clutch

I am not a member of a feminist group, but I am a woman and I must raise strong objections to an ad that has run in the past several issues of the Reader.

The ad in Space in Time, a La Jolla hair salon. A young woman, sporting a nice hair cut, of course, is being clutched on the arm by a male in a leather

jacket. I assumed it was a male; all we see is the arm and his hand digging into her arm.

My question is why is the hand gripping her arm with what I feel is a violent grip? Perhaps photographer Glenn Warshaw or the Space in Time people have a good reason for this, but to me it is an insult to women, and it doesn't have any bearing on hair styling.

I feel women and men should speak up against any ads that promote violence, especially when such a presentation is so far from what the person is presumably attempting to advertise. I would hate to see ad censors, but there should be some guidelines on this type of ad.

Con Ragusa
San Diego

Joyce Says Geez

Regarding your "Off the Cuff" column of February 28. Should our new-found diplomacy ever fall out, certainly men shouldn't be expected to defend their rights and ours. To raise the question of whether women should be recruited — drafted — to defend our country is to raise the heggard old issue of equality. Geez — aren't we past that point yet? Equal rights means equal responsibility.

Joyce Bush Nelson
San Diego

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Dr. Richard A. Smith
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WORKMAN'S COMPENSATION

(Continued from page 10)

says. "Both she and my wife. I don't know how they did it."

After his six months of treatment at Vista Hill, Aden pronounced Nooner cured and gave him an unconditional medical release to return to work. Nooner wanted his job back as a NASSCO shipfitter. NASSCO, however, did not want Nooner. Fearing that he might have some difficulty regaining his position after so long a hiatus, Nooner contacted the state Fair Employment Practices Commission. Armed with medical files attesting to his mental and physical well-being, he asked for his old job. A NASSCO personnel officer, Devon Smith, told Nooner and the state commission that it would take approval from the regular NASSCO physician before the company would agree to rehire Nooner. As requested, Nooner was

examined in the office of NASSCO's Dr. John H. Beatty. This was in June, 1975. It was Nooner's impression that the physical examination by Beatty went well. He was mistaken. In a letter to the Fair Employment Practices Commission dated June 27, 1975, Dr. Beatty said: "According to hospital records, Mr. Nooner is a chronic schizophrenic who has been mentally ill off and on since 1967. Hospitalization for this illness was recently required twenty months ago. He is now in remission of this illness."

On the basis of that letter, Nooner was rejected for re-employment. Dr. Beatty told an official of the state commission that he found out about Nooner's supposed schizophrenia from reading his mental health records at Mercy Hospital. But a letter written to Nooner on October 13, 1977, from Arlene Doerr, director of medical records services at Mercy Hospital, says, "Records of your (Nooner's) admission to our Mental Health Unit were withheld from Dr. Beatty." Contacted at his home where he now lives in Berkeley, Dr. Beatty insisted he saw the first page of Nooner's mental health records, and thus

concluded that Nooner was schizophrenic, even though this is disputed by the Doerr letter. Beatty was then asked if he were aware that the doctor who made the original diagnosis of schizophrenia, Dr. Gary Aden, said later that his own diagnosis was probably wrong. Beatty replied he doubted the sincerity of Aden's retraction. "A doctor will say just about anything you tell him to if it will help get your job back," Beatty said recently. "I didn't believe he (Nooner) was cured." Beatty admitted, however, that his information was second-hand, and that he himself had never made a diagnosis.

State laws in California concerning a patient's private mental health records are among the strictest in the nation; their privacy is assiduously guarded. Whether Beatty learned of Nooner's previously diagnosed condition from an ill-gotten file, or from a conversation with Dr. Gary Aden, which is more likely (and which is also illegal, if that information is to be used professionally without the patient's permission), what Beatty actually did was create a false medical document that was bound Nooner for years. If Beatty called

Nooner schizophrenic based on information which he had no right to see, one might think publication of that information would be illegal, that it would be against the law to create a false medical document with fraudulent intent. But in fact, until September, 1979, it was completely legal for a doctor to do just that.

Nooner thought there was something drastically wrong. First, Dr. Gary Aden says Nooner is schizophrenic and prescribes shock treatments, then says he may have been wrong in doing so. Then Dr. John Beatty gains access to this probably faulty diagnosis (information to which he had no legal right), and writes it in a letter which NASSCO uses as its rationale for not rehiring Nooner. But the irony of the situation magnified when Nooner obtained a copy of a letter from a NASSCO official which was in direct contradiction to Beatty's letter. On July 23, 1975, less than one month after the Beatty letter was written, Devon Smith, director of industrial relations and personnel for NASSCO, sent a letter to Fair Employment Practices Commission representative George B. Winston, Jr., which said NASSCO had been presented with medical evidence "that clearly indicates he (Nooner) has no physical or mental handicap."

What that somewhat contradictory letter meant to NASSCO's parent company, Kaiser Industries, was that someone at NASSCO didn't know what they were doing. On November 21, 1975, Kaiser Industries took over from NASSCO in dealing with the Fair Employment Practices Commission concerning Gene Nooner. On that date a letter was written by Kaiser's industrial relations counsel, David B. Reeves, to Winston of the state commission, which ignored the letter from NASSCO's Devon Smith and reiterated the letter from Dr. John Beatty calling Nooner schizophrenic. Only now, in Reeves' letter, Nooner was being called an "incurable" schizophrenic. At this point Nooner realized that his mental health records were being unscrupulously manipulated. The letter from Kaiser Industries was inserted in Nooner's employment file with NASSCO, making his chances for future employment anywhere look bleaker than ever, and in effect putting him back on the "black list."

He had been labeled "an incurable schizophrenic" by a third party he had never seen, and now this was part of his permanent employment record. Inexplicably, the state Fair Employment Practices Commission dropped its investigation into the Nooner complaint in December 1975.

(Continued on page 22)

Troupe Movement



Betty Roe, Jean Isaacs

BILL HEMMER

Last Saturday's dance concert by the San Diego-based modern dance troupe Three's Company only proved again, if proof is still needed, that Jean Isaacs, Patrick Nollet, and Betty Roe, the "three" of Three's Company, are a talented and enterprising trio of dancers/choreographers who are not afraid to take chances. Their adventuresomeness showed itself not only in the range of dramatic content of the dances presented but also in the styles of movement employed. Although it was an evening of satisfying and, in the case of Nollet's *Valse Triste*, sometimes gripping theater, such a scope inevitably put strains on the company's resources — and the strains showed.

Opener II, a hip, slick work danced by Nollet and guest dancers Yvonne Doves and Elizabeth Fischthal to renditions of

The slow, strained arm and leg extensions of the dancers (who were dressed in flesh-colored tights), along with the tension of their bowed bodies, suggested an erotic and primitive ritual, requiring constant attention on the part of the dancers in order to evoke the power of these pagan rites. This concentration lapsed too often on Saturday night, however, as though the dancers were unsure of each other or not comfortable with the choreography. Subsequent performances should clear up the problem since all three dancers showed themselves to be skilled performers in other works.

A year ago, when this company first presented Betty Roe's *A Three-Piece Suite* in concert, remarks similar to those I made about *Tin Tal* applied to it. On Saturday, however, *A Three-Piece Suite* emerged as a completely realized work — and a beautiful one it is. Danced to a set of piano études by Arthur Sullivan, it shows a woman, Roe, gently teasing and coaxing her alter ego, Isaacs, into a mutually supportive comradeship. Roe has used many positions and movements of classical ballet, altering them to achieve her own choreographic ends without ever causing them to lose their lyrical beauty. The resulting picture is that of a woman who has come to terms with herself, and the satisfaction that comes with the accompanying sense of wholeness pervades this work.

Jean Isaacs' surrealistic *Love Song*, a premiere work and the longest one of the evening, also makes use of alter ego or shadow selves, but whereas Roe in *A Three-Piece Suite* has used the notion to demonstrate fulfillment and unity, Isaacs has used it to show alienation and degradation. *Love Song*, inspired by the T.S. Eliot poem "The Love Song of J. Alfred Prufrock," is a troubling work, troubling both for what it is trying to say and for the flawed manner in which it says it.

Eliot's poem is in the form of a monologue in which Prufrock invites the reader on a metaphorical journey through the limbo his life has been to the hell which it has become. Eliot shows us a comprehensible and craven man who has never had the courage to take the kind of risks that might have led to his own fulfillment as a human being.

Love Song, it seems shifting between reality and fantasy, is a complex work. Isaacs has interpreted the poem in surrealistic terms (though the poem predates the surrealist movement in art) and it is a valid interpretation. The upstage area is Prufrock's real world, well lighted and posh. Here Prufrock and his lady companion, danced by William Anthony and Isaacs in the formal attire of the early Twentieth Century, move gracefully and without any communication with each other. Here, too, four ladies enter occasionally, as in the poem, dance a meaningless little dance, and leave again. Each of these figures has a project in the faintly

lit shadow world downstage, the projections seeming to represent what the real folk could be or might have been. The various sections of the work are prefaced by the dry and faintly ironic recorded voice of Eliot himself, reading a stanza of the poem. This is followed by an interpretation in dance to a tape collage of the music of five different composers plus other sound effects.

Many of the sections are highly effective. One of these is the dance early in the work between Prufrock and his projection in the shadow world (Nollet), in which each goes through identical movements to the accompaniment of what sounds like the shaking of a huge sheet of rolled steel; here Prufrock seems to have some intuition of possibilities beyond his reach. Another effective section is the entrance of the four shadow women, stepping onto the stage in a single rolling line, suggesting a rolling fog, one of the prominent images in the poem. A third is William Anthony's final portrayal of the obsequious, bewildered, and finally despairing Prufrock, twirling them as if entering about the stage to the cry of wolves.

The production had many flaws. For one, the exact relation of the shadow world to the real one was not consistently drawn. Sometimes it seemed that that world was a reflection of Prufrock's own troubled mind, and sometimes it seemed to operate independently of him. Moreover, there were not enough clearly established connections between events in the "real" arena and those in the shadows, so that the meaning of many of the dances was obscure. In addition, the dancers did not always appear completely secure in their dancing or aware of what it all meant. Again, this is a troubling work, troubling both for what it is trying to say and for the flawed manner in which it says it.

No review of Saturday's performance would be complete without a mention of Patrick Nollet's *Valse Triste*, that tragicomic waltz of the clowns. I described this work in detail in my review of the company's January concert in which Jon Barnes and Mary-Anne Willoughby danced it superbly. Since then, their performances have grown in intensity, making *Valse Triste* the dramatic highlight of the evening.

Three's Company is currently looking for a new home, having had to leave their studio in the Community Arts Building because that building will be razed to make way for downtown redevelopment. Perhaps the lack of a permanent rehearsal space accounts for some of the rough edges in Saturday night's performance. However, their dedication to dance, their skill as performers, and their sense of ensemble still make them the best modern dance troupe in town, rough edges and all. □

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Old Notes, New Life



Alexander Volkov, Menahem Breuer, Zvi Harel

JONATHAN SAVILLE

There is an enormous variety of had musical performances, for had musicians (or good musicians on a bad night) seem to be endlessly inventive in the ways they can thwart the letter and spirit of the composer's score. Good performances, in contrast, fall into three categories. First, there is the performance that introduces you to a work you have not heard before

(or have not paid attention to), and that does so in such a way that you immediately take steps to hear the work again. Performances of this sort need not have the ultimate in technical polish; sometimes a student or amateur musician or group will provide as much stimulation as the seasoned professional. What is needed is enthusiasm and commitment, the sense on the part of the musicians that this particular piece really matters — and if they can convey that sense to the listener, they have

done their job. A second kind of good performance is the solid, polished, confident advocacy of a well-known work. Most good professional performances fall into this category; they give you the feeling that all the music is there, that this is the way it should always be played, that everything — the phrasing, the dynamics, the tone, the overall structure — is exactly right. Such a performance makes you feel comfortable and happy; it is like sunshine.

The final type of good performance is less like sunshine and more like a storm. This is the performance that does things differently, altering tempo, phrases, dynamic contrasts, expressive meanings, in a way that has not been done before, and convincing you, against your natural conservative resistance, that it is only the new manner of playing that has revealed the music's essence. Such performances run the risk of eccentricity, of novelty for the sake of novelty, and of distorting the composer's ideas. But if they succeed, they can have a powerful, even a revolutionary effect on a listener, making him aware of things he seems never to have heard, even in the most familiar score, and infusing the work with a newness and freshness that makes it seem as though the composition has been born in that very minute. To the second category of good performers — solid, central, and serene — belong such musicians as conductor Karl Böhm, pianist Claudio Arrau, violinist Jascha Heifetz, and soprano Renata Tebaldi; to the third category, those who take im-

mense risks and who reveal new worlds, belong Wilhelm Furtwängler, Artur Schnabel, Joseph Szigeti, and Maria Callas.

All this by way of introduction to two wonderful chamber music concerts: the Israel Piano Trio at Sherwood Hall (sponsored by the La Jolla Chamber Music Society), and the Melos Quartet at UCSD's Mandeville Auditorium. The Stuttgart-based Melos is certainly one of the three or four greatest string quartets performing today (the others, I would say, are the Tokyo, the Amadeus, and the Quattro Italiano). Among their many superb recordings, are a traversal of the entire Schubert quartets (DG 2740123), a sensational performance of the Schubert String Quintet, with cellist Mstislav Rostropovich (DG 2530980), several lovely Mozart recordings (my favorite is DG 2530981, with the Quartet Nos. 18 and 19), a recent performance of the Debussy and Ravel Quartets (DG 2531003) which seems to me to surpass all previous recordings, and even a stunning introduction (for most listeners) to the quartets of Luigi Cherubini (DG 2710018), so convincingly presented that it is almost as if they were previously unknown works by Schubert or Beethoven.

In all these recordings — as in the performances of Haydn, Berg, and Schubert at Mandeville — the Melos is playing in a chamber music style, a warm and rich tone, an incisiveness of phrasing, a great sense of drama, a musical intelligence, and an amazing richness of shape and proportion. They play the way all their great predecessors have played, yet they play better, with an impeccable technical command, and with a depth of feeling that never disorients the music's formal structure. Following one of their recordings with the score in front of you is a lesson in

how fine musicians can adhere meticulously to the notes and to the composer's instructions and at the same time create a living, breathing musical organism. Any composer would rejoice to think of the Melos Quartet's playing his works: it would not be their voice that would be heard, but his own.

One may take as an example the Melos' performance at Mandeville of Schubert's last quartet (in G, D. 887). This is an extremely dramatic work, with its menacing tremolos and violent contrasts of mood, and the Melos brought out every nuance of the drama. It is no discredit to their performance (which was virtually identical with their recording of the G Major Quartet) to say that it did nothing to conceal the defects of this grandiose work. As great as Schubert was, it was only in his songs that he belonged to the company of composers about whom one can use the word "flawless" (Haydn and Mozart are its chief — perhaps its only — members). In the great majority of his instrumental works — symphonies, piano sonatas, for most listeners) there is a tendency, particularly in the opening and closing movements, to spin out the material to a greater length than it warrants, and to overexpose the alternation of minor-key passion and major-key relaxation which otherwise provides the dramatic and formal backbone of his music. The G Major Quartet is no exception, and even in the expert and dedicated hands of the Melos players its last movement did seem unconsciously long.

There were no *linguaries* in their Haydn — the D Major, Op. 76, No. 5 — which was played with the warmth, vigor, grace, and humor that belong right in the center of the tradition of fine Haydn performances. I cannot work up as much enthusiasm for the subsequent work, Alban Berg's early (1910) Quartet, Op. 3 — not because of the

Melos' performance, which was exemplary, but because of the piece itself. This freely atonal music seems to me far too long and shapeless, in spite of the beauty and excitement of its individual gestures: the various contrasts of mood and texture and the continuous development of melodic motifs are really not a sufficient structural principle to take the place of tonality.

There is a world of difference between this quartet and its successor, the Lyric Suite of 1926. The earlier work has nothing of the Lyric Suite's taut intensity and formal perfection; nor, for all the late Romantic anguish and sage of the Op. 3, did I find it as emotionally compelling as the concise, exquisitely crafted movements of the Lyric Suite. Still, there are those who have admired this work — Arnold Schoenberg and Moshe Carner among them — and certainly its performance by the Melos Quartet was as splendid as one could wish for (though it did not make the Op. 3 any more attractive or intelligible to me than my excellent old recording by the Weller Quartet — London CS 6464, deleted).

With all the excellences of the Melos concert, it was overshadowed for me by the unforgettable music making of the Israel Piano Trio. Here were performances entirely in that third category I described earlier: experiences of constant, fruitful innovation. Again and again, these musicians made me listen with new ears to pieces I thought myself thoroughly familiar with: the whole concert was one series of shocks — shocks of recognition, of revelation, of revelation.

This was immediately apparent with the first work on the program: Aaron Copland's Trio "Vitebak" on a Jewish Theme. I know the "Vitebak" well, from the recording the composer himself made with two members of the Juilliard Quartet

(Columbia 30376), but I was unprepared for the explosive intensity with which the Israel Trio transformed the work into something far more interesting and moving. The opening slow section, especially, was filled with a dramatic urgency relatively lacking in Copland's own recording; the quarter-note beatings of pitch, designed to imitate the style of Eastern European Jewish singing, were much more striking and expressive; and the rhythmic and emotional relationship between the slow and fast sections was greatly clarified. Surely, Alexander Volkov, the Israel Trio's dynamic pianist, understood what the composer wanted better than the composer himself did — Copland is a great composer but an indifferent pianist, who does not do justice to his own works — and Volkov's brilliant colleagues, violinist Menahem Breuer and cellist Zvi Harel, demonstrated an equally vivid identification with the music's inner life.

Considerably more familiar were the other two items on the program, the Brahms B Major Trio, Op. 8, and Schubert's Trio in E-flat, D. 929. But here, too, the Israel Trio repeatedly amazed me with the new meaning and vitality they imparted to these well-known pieces. The breathtaking care given to the grace note in the tenth bar of the cello melody in the Schubert slow movement; the unexpected phrasing at the opening of the last movement in the Brahms, with the melodic motifs grouped in two; the slightly emphatic on the rhythmic figure in the piano part, underlying the lyrical song of the cello and violin in the central section of the Brahms scherzo — it was this sort of inventiveness (and there were dozens of other examples) that insisted on rethinking details and giving them a new shape, a new life, that made the Israel Trio's performances so uniquely

memorable.

It was not only the details that were given a new life. Each of the works was filled to the bursting point with its own particular quality of mind and soul: the gypsy abandon of the Brahms, the elfin uncanniness of the Schubert. This is a group that always plays with great intensity, but the intensity assumes different forms according to each work's inherent spirit. Similarly, there is an unusual unanimity of approach among the three musicians, as though their agreement on how each movement should be played arose from the very depths of their bones, but at the same time they are distinct individuals, and when one instrument imitates another there is always a subtle but perceptible alteration of shape or accent. And what tremendous rhythmic impulse carries all these subtleties and all this passion along! The Schubert Trio is another work of its composer in which the first and last movements suffer from that typical Schubertian inflation — but the tumult of energy in the Israel Trio's performance, along with all the variations in the repetitive material, came close to overcoming this defect, or at least to making the listener ignore it. What in other performances can seem an excess of repetition here sounded like God's plenty.

The Israel Trio's Brahms struck me as many ways comparable — in quality if not in style — to the famous recording by Heifetz, Feuerman, and Rubinstein (in RCA LM-7025); and as for the Schubert E-flat Trio, I am not aware of any recorded performance that comes even near what I heard in Sherwood Hall. From now on, when I think of this work I will inevitably think of the Israel Trio; they have made it new, they have made it their own — and my own sense of this music has been permanently altered by the glorious experience of their concert. □

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Outsiders



Patricia Moore, Darla Cash

CHRISTOPHER SCHNEIDER

Marsha Norman's *Getting Out*, which will be playing at the San Diego Repertory Theatre through April 5, isn't one of the most original or subtle plays I've ever seen. It is, however, tough and lively and highly enjoyable. The current production, which is directed by Sam Woodhouse, has

been put together with such skill and emotional conviction that it made for one of the best theatrical evenings I've had in some time.

Getting Out is about a young woman named Arlene Holclaw who has just emerged from an eight-year stay in Pine Ridge Correctional Institute. The charge was second-degree murder in conjunction with robbery. It's the last in a long series of

confinements for Arlene that have involved, among other things, forgery and prostitution.

When we first see Arlene (played at the Rep by Darla Cash), she has arrived at the former apartment of her sister, where she plans to live. Arlene has no job; all she's got is the twenty dollars in her pocket given her upon release from prison. The important thing now is for her to decide what she'll do with the rest of her life. How can Arlene make enough money to live on? Other than a rather pathetic plan to knit sweaters — one skill prison did teach her — the only way she knows to obtain money is through prostitution. The temptation to go back to this way of life is strong, particularly since her pimp/boyfriend, Carl, has already shown up at her door, determined to ply her with all sorts of fancy tales about living the high life so that she will accompany him to New York.

Getting Out is the story of a hard-living woman in need of spiritual regeneration. The pattern of this tale is familiar to us from the examples of other such women in different dramas through the years: the Lady of the Camellias, *Blanche DuBois* in *A Streetcar Named Desire*, and *Bess* in *Porgy and Bess*. That last example in particular comes to mind, since Carl frequently seems on the verge of singing "There's a Boat Dat's Leavin' Soon for New York," the song with which the drug peddler, Sportin' Life, lures Bess away from Porgy. Having earned society's scorn for leading the wild, sensual life, by the time their various curtains go up each of these women has reached a point where she must decide whether or not to abandon her way of life. We want these women to be able to better their lot. Their strivings affect us, speaking to the desires in each of us to have some control over our lives and to be able to remedy our mistakes.

What makes Arlene's story different from that of these three women — besides its having a more positive conclusion — is the device used by playwright Marsha Norman of splitting her protagonist into two separate characters. Ms. Norman divides Arlene Holclaw into two different selves: Arlene (played by Ms. Cash), the present self who has just returned from Pine Ridge; and Arlie (played by Patricia Moore), the wilder and younger self that

was Arlene Holclaw while still in prison. Whereas Arlie is all passion and fury, Arlene is guarded and subdued in her emotions. The contrast between these two is eloquent testimony to the price someone in prison must pay for survival: the extinguishing of almost all personal contentment and vitality. This forcible diminution of the spirit gains Arlene release from prison, but it doesn't get her "outside." "Outside," as Arlene defines it in the second act, "is where you get to do what you want," rather than having someone order you around. Life, as Arlene is presently leading it, in her worn-down spiritual condition, has no such freedom for her; it's filled with fear, evasion, and resentment of those who have mistreated her.

This dividing of Arlene Holclaw is reflected in Willa Main Day's set for *Getting Out*. Its lower level shows Arlene's dreary apartment, which has faded, rust-colored walls, bars on its one window, and a bed as its single piece of furniture. The walls of the apartment go only three-fourths of the way up to where the ceiling would normally be. Above that begins the upper level of the set, in which we see Arlie's cell in Pine Ridge and the catwalk leading up to it.

Arlie is on the upper level throughout most of the play. The audience sees her in episodes from her life at Pine Ridge that illustrate and make lively commentary upon what we are simultaneously watching in Arlene's apartment below. Most of what Arlie says while in her cell helps us to understand what Arlene is feeling. Arlie, who speaks mostly in monologues and interjections to the audience, has virtually no fear; she willingly expresses those emotions which Arlene makes a point of not revealing — such as anger and fear. The abiding presence of Arlie and her cell above Arlene's apartment becomes a visual metaphor, showing us the extent to which what happened at Pine Ridge is important to Arlene and how it is never too far from her thoughts.

Getting Out charts both Arlene's progress toward self-sufficiency and her gradual learning how to reach out emotionally to other people. The first person who tries to contact her well-hidden feelings is Bessie (played by Bill Dunning), who quits his job as a guard at the prison

and says he wants to live with Arlene on the "outside." He's basically a kind man, but — as Arlene's neighbor Ruby (warily played by W. Goldberg) says — it's "funny" — the number of men come without ears. "Bessie grew used to doing good things for Arlene while she was in prison. He's so caught up, however, in being nice to her now that he seems unable to hear what Arlene is asking of him. Despite her increasingly open requests that Bessie not try to seduce her, he keeps pushing on until finally Arlene rejects him with the chillingly hate-filled line that ends act one.

Arlene's big and raucous cab-driver mother (wonderfully played by Sue Strain, the mother in *L.A. In Love* last summer) tries to show her some affection. But Arlene's mother has had an equally hard life, causing her to be just as guarded emotionally when dealing with her daughter. She's a single woman whose children have been in so much trouble that she says of herself, "I could be working at the Detention Center. I been there so much." She attempts to show her daughter that she cares through the gesture of bringing her a bedspread and kitchen things, as well as by helping clean Arlene's apartment. But she comes across Bessie's cap, which Arlene had hidden under the bed, and mistakenly takes this as evidence that Arlene has al-

ready gone back to being a prostitute. The cap under the bed convinces Arlene's mother that her daughter will never improve, causing her to reject Arlene totally.

The person who finally gets through to Arlene is her neighbor Ruby. It would be easy to think of Ruby as a typical "best friend" sort of role: the character who stays in the background and gets all the wisecracks. But Ruby is actually the moral center of the play. As an ex-con and a highly sympathetic person, she realizes much of what Arlene is suffering. Ruby only has to glance at Carl (who, dressed in a cheap imitation of a stereotypical black pimp's gear, displays his profession with pride) to see the threat he constitutes for Arlene. She steadfastly stays with her friend, refusing to leave the apartment until Arlene is out of danger. Ruby also helps Arlene by telling her of a dishwashing job at the cafe where she works. Arlene complains that dishwashing would be a deadening and ungrateful job with a salary that wouldn't pay half of what she could earn as a prostitute. Ruby admits this is true, but she responds that "when you make your two nickels, you can keep both of them."

Marsha Norman's characters aren't notably subtle, but I think that's the result of the naturalistic style she has chosen. When we're depicting characters whose behavior is largely the result of social forces, it's difficult to make them as original and individual as persons who are relatively autonomous in their behavior. Ms. Norman does, however, have a good feel for realistic detail and vivid dialect. The monologues with which Arlie begins each act are wonderfully funny, thanks largely to the ferocious good humor with which Ms. Moore delivers them. So are the lines for Arlene's mother, the best of which go into the mother's little speech about how she originally bought Arlene's bedspread.

It may not be Chekhov, but Ms. Norman's writing in *Getting Out* works beautifully. A large portion of her dialogue is memorable and moving, involving the spectators rather than letting them sit back and coldly watch the unfolding of a case history. There are also moments when her writing becomes interestingly self-conscious. I particularly liked it when, at a moment when the mother threatened to degenerate into merely a "colorful character," Arlie began to denounce the audience for feeling superior to her mother.

The performances here are first rate, especially that of Darla Cash. In the past I've admired her work in *Hay Fever* and *The Grind*: *A Working Song*, but until now I've never seen her so good at the center of a production. Actually, "ve-

lence" is too showy an adjective; what distinguishes her performance as Arlene is its total credibility. There's no making of big, false effects, nor are you aware of the efforts of an individual actress taking on the burden of becoming a radically different character from any other we've seen her play. Ms. Cash simply is Arlene, for the time being, and it's admirable.

Also admirable is the musical score by Carlos Pena and Mort Sando. Using at various times six- and twelve-string guitar, dulcimer, bass, vibes, and banjo, their music is never intrusive. It adds immeasurably to the play. I love the touchingly hesitant arrangement of "O Sacred Head Sore Wounded" that steals in behind the monologue in which Arlene explains about the chaplain at Blue Ridge and his assurances that the meek would indeed inherit the Earth.

It's naturalistic drama that on occasion makes me think Tolstoy wrong in saying that each unhappy family is unhappy in its own way. The dilemmas characters find themselves in reappear with such tedious regularity from work to work. This familiarity of many of the situations in *Getting Out* is probably the work's greatest drawback. If you don't find that too daunting, however, you ought to try this play. I doubt whether you could see a better production of it anywhere.

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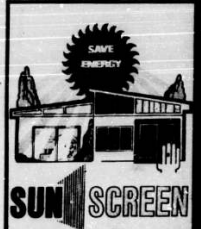
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David Gregson

DAVID GREGSON

If, like pedantic old Polonius, you feel compelled to supply the plays you see with specific generic labels, Jerome Lawrence and Robert E. Lee's *Inherit the Wind* will challenge your skills. Historical-pastor? Tragic-historical? Tragic-comical-historical-pastor? By the authors' own admission (stated in the play's preface), "*Inherit the Wind* is not history." So evidently this is not a documentary drama. What kind of play is it, then? Fortunately, what may be the definitive answer to this question is proffered by an advertisement for the current Coronado Playhouse production in the March issue of *Applause Magazine*. Here we learn that *Inherit the Wind* is an "explosive drama." This is a term with which Polonius would not have been familiar, for it describes a peculiarly contemporary type of theatrical venture which exploits controversial topic matter for its sensational value, while at the same time avoiding any truly significant philosophical stance on the part of the playwright.

Based closely on the Scopes "Monkey Trial" of 1925, *Inherit the Wind* first "exploded" upon Broadway at the National Theater, April 21, 1925. Ed Begley took the role of Matthew Harrison Brady, a character drawn on the model of William Jennings Bryan (1860-1925), the politician, orator, and proponent of "old-time religion" who represented the State of

Tennessee in its case against John Thomas Scopes, the high school biology teacher who had the audacity to promote Darwin's evolutionary theories in the Bible Belt. Bryan was opposed by Clarence Darrow, the prestigious criminal defense attorney who enjoyed the backing of Arthur Garfield Hays, a counsel to the American Civil Liberties Union. Darrow lost the case, although he succeeded in making Bryan appear ignorant of both the Bible and Darwin, and Scopes was freed, paying only a hundred-dollar fine. In *Inherit the Wind*, Darrow's name is changed to Henry Drummond. Paul Muni took this role in the original Broadway production, perhaps because of his already established reputation as an exposé of liberal-humanitarian causes. He was famous for his film role of Emile Zola in the Dreyfus Affair.

Although *Inherit the Wind* has survived the years since its first presentation, the best critics at that time deplored Lawrence and Lee's superficial manipulation of the issues involved. "For a play whose theme is every man's right to think for himself," wrote Mawby Green, "the authors have done so little original thinking of their own. Everything is standardized, pat, black and white — a popularization of other men's deeply felt beliefs and ideas" (*Theatre World*, June 1955). For all its explosiveness, in other words, the play fails to make any radical or stimulating statement of its own. It is not even a question of deliberate moral neutrality. The issues are deflated to the point where one is inclined to wonder just what the fuss is all about. As skillful as the Coronado

Playhouse presentation may be, it cannot disguise the essential weaknesses of the play. In the final analysis, there is little distinction between right and wrong, and all men are goodhearted and blameless. It is difficult to imagine that either Creationists or Evolutionists could be profoundly disturbed or gratified by any of the occurrences on stage. This is a "safe" play.

Despite the safety, however, *Inherit the Wind* has its infuriating aspects. The playwrights have created a character, E. K. Hornbeck, a cynical newspaperman who haunts the courtroom set, dropping gloomy aphorisms like rotten fruit. This is supposed to be H.L. Mencken (1880-1956) of the *Baltimore Sun*, the great American critic and author of *The American Language* (1918). Lawrence and Lee make Mencken a safe target for our disgust — a scapegoat who diverts critical attention from Bryan and Darrow. "I found the portrait of H.L. Mencken rather nauseating," wrote Maurice Zolotow after the play's New York opening. "Mencken is one of the heroes of my youth. . . . Lawrence and Lee have portrayed Mencken as a foppish busybody, given to making sententious wisecracks in the manner of a character out of an Oscar Wilde comedy. Nothing could be farther from the truth" (*Theater Arts*, July, 1955). Tony Randall played Hornbeck. Mencken in the original production, an apt choice for a stupidly conceived role.

Structurally, *Inherit the Wind* is a marvel of ineptitude. The third act is almost a coda to the denouement which occurs in the first ten minutes when the jury announces its verdict of guilty. Even though the climax is over and done with, the playwrights tie up the loose ends of the tiresome boy-girl subplot, the romance between Bertram Cates (Scopes) and Rachel Brown, the preacher's daughter. Everything connected with this subplot is catastrophically backstage, especially the scene in which Rachel's father mounts the pulpit and curses his daughter for her love of Cates. Rachel falls screaming to the floor. I prefer my grand opera with music.

Inherit the Wind, then, is not a very good play; however, it is a different commercial venture which, if nothing else, recreates the carnival atmosphere of the Scopes trial. It is full of backstage humor (the historical-pastoral, as it were) and hubbub vitality. In the Coronado Playhouse production (which runs through April 19), director William Bruce has made the most of the carnival aspects of the play, and, as a result, he has contrived an exceptional evening of entertainment.

As amateur theatricals go, Bruce's effort is on a fairly high level, and he enjoys the assistance of a large and skillful cast. Norbert Bromberg's raspy-voiced portrayal of the absurdly glib Matthew Harrison Brady (i.e., William Jennings Bryan) is quite fine, even touching. Also fine is Henry Drummond (the Clarence Darrow figure). Alternately gruff and affable, swearing and hitching up his pants, Tarrant's characterization of Henry Drummond brings W.C. Fields to mind more readily than H.L. Mencken, although, as I said before, the playwrights are largely to blame for this.

The playwrights are also responsible for a rather bland conception of Scopes, who becomes Bertram Cates, "a pale, thin young man of twenty-four. . . quiet, shy, well-mannered, not particularly good looking." Actor Mike Piccaro tackles this tepid problem admirably, and, in fact, appears so mild-mannered that it seems almost inconceivable he is cast as a defendant who is to become involved in a scandal. This gentle person is pursued by Rachel, played with all the requisite ingénue mannerisms and appropriate flashes of hysteria by Lynn Morgan. The competent cast is backed by a marvelous crowd of extras who people the street and courtroom scenes. I have rarely seen superlatives employed so thoroughly as they all waited for their brief moments of glory when they might get to shout at Bryan or Darrow their curses or praise.

Director William R. Bruce is responsible for the greater part of this production's success. The tempo of the action and the traffic problems created by a huge assembly on a relatively small stage do not trouble Bruce at all. He has expertly managed the scenes of mass activity. And Bruce appears to have instilled his company with a sense of ensemble. The combination street and courtroom set (built by Bruce, Gary Wright, and Steve Hostetter) makes the best possible use of the space available, although it is not especially attractive to look at. On the other hand, the beige-ivory costumes of Trina Brown are assumed in a convincing Twenties style which is very pleasing to the eye — one of the strongest points of the production.

"This philosophy behind theater at Coronado is not one of an intellectual," writes Bruce in the program. "It is the philosophy of a minstrel, an 'exhibitionist.'" Clearly *Inherit the Wind* would be out of place in a playhouse like Coronado's, where the audience sits at tables drinking beer and Champagne. *Inherit the Wind*, however, is right at home, especially in Bruce's genial, fast-paced conception. The carnival spirit is the strength of this particular production in this particular place.

City Lights

(continued from page 3)

them. The grower should be grateful that they were taken off the trees. Stripping the grove of these awful things will only make next year's crop better." Still unsure as to their legal status, Anya contacted an attorney at a legal clinic in Oceanside, who scoffed at their worries and said the matter should be forgotten.

Now the Zerk Society commune felt somewhat secure. Not only did they have a legal opinion as to their innocence, but they also had a professional opinion stating that the oranges were commercially worthless. On top of that, the deputies even returned the purloined fruit to the Zerkians. Throughout the entire month of February, life went on as normal — at least normal for the Zerk folk — and the incident was forgotten. But then on March 4, at about nine in the morning, Anya received a telephone call from Robin, who by this time was living in Fallbrook. "Robin called and said our case was coming up that morning, and

for us to get down to court right away." Anya says, getting excited as she re-creates the scene. Robin had received a letter from the district attorney's office informing him that he was scheduled for arraignment on a misdemeanor petty theft charge for his role in the orange episode. Anya and Chris, though, received no such letter. "We didn't even know they filed charges," Anya says. The two young women left the commune and hurried to the municipal court in Vista and pleaded innocent to the charge. (By now, The Fugitive had fled Bonaldi for more exotic climes.) The suspected orange thieves were each given their own public defender. (They were each given an individual attorney, it was explained to them, in the event one or more of them decided to turn evidence against the others.) The trial is set for 9:30 a.m. on March 21 in Department Seven of the North County Municipal Court. None of the accused has ever been convicted of a crime. The defense of the Zerkians will rest most likely on their contention that it is more a crime to waste edible food than



Zerk Society

to take it without legal ownership. "I can see why this happened," says Anya philosophically. "It probably happened so that we can further the cause against the people who waste the land. That's the real crime." The trial comes at an inopportune time for the Zerk commune, because the

radical vegetarians are planning to move soon to the Reed Valley near Temecula. They are moving, they say, because their neighbors are spraying the crops and poisoning the Zerkians. Once removed to its new location, the Zerk Society will continue to work toward a

vegetarian-anarchist revolution and to publish the voice of their cause, the *Cosmic Revolutionist*.

—M.O.

—Jeannette DeWyz and Mark Orwell

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WORKMAN'S COMPENSATION

(continued from page 14)

Pepper was incredulous. By this time he had begun a campaign to find out just what had been done to him in the previous seven years. The complexity of his case only added to his difficulty in finding the proper state and federal agencies to help him, so he sought help elsewhere. First he telephoned the newsroom of Channel 10 and talked to "Call For Action" reporter Pete Pepper. Pepper, now with KNXT Channel 2 in Los Angeles, was the first reporter actively to investigate the remarkable saga of Gene Nooner.

Pepper, accompanied by Nooner, demanded that James Horton, a senior consultant with the Fair Employment Practices Commission, verify the NASSCO claims of Nooner's alleged schizophrenia. Horton said the matter was complete, that the case had been closed. NASSCO's Dr. Beatty said he had seen Nooner's mental health files and that was that. But Pepper insisted that this be verified. In October of 1977, Pepper, Nooner and Horton went to Mercy Hospital, where the files showed the mental health records had been specifically withheld from Dr. Beatty. But even with this evidence, Horton refused to reopen the case.

Pepper put Nooner in contact with the correct agencies within the United States Department of Labor to investigate violations of the federal Longshoreman's Act; in particular, that NASSCO had settled a workman's compensation claim in 1973 with Nooner under state guidelines rather than under the correct federal procedures — a settlement which cost Nooner thousands of dollars he rightfully deserved.

Altogether, Nooner was featured on

Pepper's "Call For Action" segment of the evening news a dozen times. In a "To Whom It May Concern" letter which Nooner carries with him, Pepper says, "A huge corporation continues to slander him and to injure him by that slander, a huge corporation which survives because of equally huge government contracts. And no one will bring it to account. Perhaps no one can bring it to account."

Nooner then began calling newspaper reporters. In the past three years stories on Nooner have appeared in the *San Diego Union*, the *Evening Tribune*, the *Daily Transcript*, the *Chula Vista Star-News*, the *El Cajon Daily Californian*, and on the wires of Associated Press and United Press International. In November of 1978, the Committee for Fair Treatment of Injured Workers — a local organization composed of lawyers, doctors, psychiatrists, professional and health organizations, pharmacists, and others — formed a support committee to work in favor of Gene Nooner's cause.

Representative Clare Burgener, a Republican from La Jolla, has aided Nooner in dealing with the federal department of labor, as has the office of Senator S.I. Hayakawa. But perhaps Nooner's greatest coup was enlisting the support of state Senator William Craven, a Republican from Oceanside. Based directly on Horton's case, Craven and his aide, Leonard Block, developed two new laws which they pushed through the state legislature last year. The first makes it a misdemeanor and a violation of the business and professions code to create a false medical document with fraudulent intent. The second law adds certain curable mental illnesses to the state Fair Employment Practices Act, meaning a person can no longer be refused a job simply because he had at one time been mentally ill, even though that person has been cured.

Neither of these laws, however, will help Nooner, because they are not retroactive. For legal relief, Nooner has taken his complaints to the courts. He is now embroiled in five lawsuits:

— Libel and slander, filed against

NASSCO on November 18, 1976, charging that he was libelously mislabeled a chronic schizophrenic, and seeking \$700,000 in damages.

— Negligent misrepresentation and intentional infliction of emotional distress, filed against Kaiser Industries, NASSCO, Devon Smith (of the NASSCO personnel office), and Dr. John Beatty on November 7, 1977, and seeking \$1.5 million in damages. (These two lawsuits were joined together in January of 1978 and will be heard by a jury in San Diego Superior Court next October 15.)

— Federal Longshoreman's Act violation. Originally filed in 1971 and allowed to lapse because of poor legal advice, this suit was reactivated last November. NASSCO settled a workman's compensation claim with Nooner in 1973 for \$2500 under state laws, rather than under federal laws, as should have been done. A claims adjuster for the Department of Labor recommended last January 8 that NASSCO pay Nooner \$27,500 for partial total disability, as well as \$10,646 in medical bills. NASSCO has neither appealed that decision nor paid the money, despite demands to do so by Nooner's current attorney, Irwin Schroeder of San Diego.

— Employment discrimination. Filed in Nooner's behalf by the Department of Labor against NASSCO on July 27, 1977, the suit claims that NASSCO used false information in refusing to rehire Nooner. The Department of Labor has asked Nooner to settle out of court with NASSCO for \$40,000 but Nooner's acceptance is pending.

— Bad faith, filed against NASSCO, Fireman's Fund, Dr. Mark Bushard, Dr. Douglas Davidson, Dr. Gary Aden, and several employees of NASSCO and Fireman's Fund on February 11, this suit claims the defendants contributed to the preparation of a fraudulent document (i.e., the state workmen's compensation settlement which should have been filed under federal regulation) and withheld medical records from the state workmen's compensation system. Nooner, and his attorneys. It seeks five million dollars in punitive

damages. No trial date has yet been scheduled.

Nooner and his family have had to sell "everything we own," according to Nooner, including their 1960 Comet, a vertical saw, tools of Nooner's trade, a cement mixer, a washing machine, and a clothes dryer. They have survived on welfare payments, unemployment insurance, and temporary jobs Nooner has held since 1975.

In partial compensation for the tragedy which has become his life, Nooner has received various plaudits, including a commendation from the City of El Cajon, a commendation from the San Diego City Council, a letter of support from county Supervisor Lucille Moore, a letter of support from Assemblyman Robert Frazee, and a letter of support from San Diego Mayor Pete Wilson. Most of these were in the form of encouragement in his fight to see the enactment of the two state laws based on his struggles.

On February 26, Nooner was honored by the Church of Holistic Science at an award banquet, where he was presented with the church's annual Humanitarian Award and other honors presented by aides to Senator Craven and Assemblyman Frazee. Present at the event were the following people: District Attorney Edwin L. Miller, Jr.; Susan Huguener, chief of the city attorney's fraud division; Jeff Marston, field representative for Senator S.I. Hayakawa; Supervisor Lucille Moore; Robert C. Coates, president of the Mental Health Association; and several attorneys and doctors who have followed this case.

Any doubt as to Nooner's ability to hold a job, or concerning his physical and mental health, should be dispelled by this judgment from psychologist Martin M. Schorr, written January 21, 1977: "I believe a good case can be made to delete any past reference to schizophrenia." Or by this from Dr. Gary Aden on January 17, 1977: "I consider him fully and successfully treated." Gene Nooner has turned the quest for his rights into a full-time occupation, the only one he has. He is still unemployed.

Off the Cuff

If you wanted to be president, how would you get people to vote for you?



Aloha Heyle
Age 7
Hillcrest

Probably by being nice and letting some people work half day. If they needed to work all day, they could. I'd take a train and go around to different states. This is sort of funny: I'd throw cigars out to the men first, and then I'd make my speech. I'd say, "Hi, I'm Aloha Heyle. I'd like to be president and you would get paid for working half a day. I'll be a nice president." I'd also make some rules in restaurants like, "You can't smoke in this area, but you can in this other area, and here's an area where you can have a birthday party." Being a president wouldn't be fun. I'd like to be a ballerina.



Brian Walsh
Age 8
Pacific Beach

I'd go up to their door and say, "Who you going to vote for?" I'd tell them, "I'm Brian Walsh and I'm going to be on stage to be voted for." I'd give them a lot of money if they voted for me. I'd do good things, like make the stores not have their items for very much money. You know, especially food and stuff. Food and art stuff — glue, paints — they cost too much money now. I'd let people go on trips whenever they wanted and it wouldn't cost them any money. I'd say, "But off Carter. I'd be a better president."



Sara Sterling
Age 8
San Diego

Who wants this and who wants that? Who wants a golden ring and who wants a silver necklace? I'd talk to them on a television movie. I'd say, "Today some people dug up some very special fossils. Now I'm going to give them to someone else, so please call our phone number this instant." If they wanted the fossils they could call up and get them. I'd give away things that I got tired of. I'd say, "Unfortunately, there is another president fighting against me. He's asking other people for gold, silver, copper, and all riches in the land. It makes people greedy. Sara Sterling wants to be president, and she deserves it."



Rusty Dickson
Age 6
San Diego

Well, first I'd be on the game show *Joker's Wild*. When I become very famous and win all the money, I'd just slip into the election. I'd always appear on television. Do you know what I'd do? I'd just tell the newspaper men, "I want to be President of the United States." They'd just write it down and just deliver it. So in the paper the next day it says, "Rusty Dickson wants to be President of the United States." It might say U.S.A., you know, you can abbreviate it like that. Actually, it would appear big. They may have a different bigger name right across the top of the paper, but mine would be right up there. People would know me.



Charlie Adams
Age 7
Coronado

I'd try to impress them, show them what I could do — that I could be a good president. That's a hard question. I'd give speeches. I'd drive... no, I guess I'd fly around, be on television. I'd be kind. I could help people that were really poor. I'd go around to meet people and I'd shake their hands. I'm not sure what I'd say. Something like, "I am Charlie Adams. I can be a good president for this country, and will you vote for me, please?" Something like that.

— by Lin Jakary

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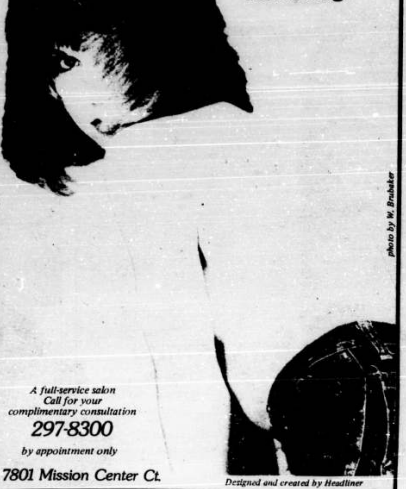


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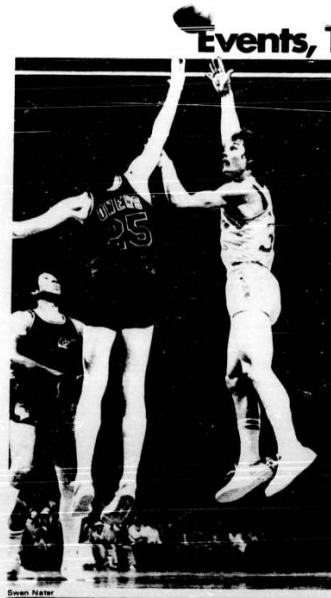
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Section 2

Events, Theater, Music, Film



Clippers In The Playoffs??

Too many basketball teams are allowed to qualify for the NBA playoffs. Of the twenty-two professional basketball franchises (eleven in each conference), twelve will compete for the championship beginning next month. That's more than fifty percent. Clearly, there is no truth to the notion that the eighty-two-game regular season is supposed to weed out the lousy and average teams so the superior ones can battle it out in post-season competition. The NBA playoff system, in short, rewards mediocrity.

Six teams from both the Eastern and Western conferences are granted admission to playoff purgatory. What follows is a marathon here without rival in all of professional sports. (It is so boring, in fact, that the television networks usually choose not to broadcast the preliminary rounds.) The only teams deserving of playoff berths this year are Philadelphia, Boston, Los Angeles, and Seattle (an argument could also be made for Phoenix). However, teams that should stay home and work on their lay-ups and Live Beer commercials, like New York and Houston, will share that same status. Which brings us to the San Diego Clippers.

The bottom rung of the despicable NBA playoff ladder is that sixth, or final, playoff berth in each conference. Clipping for that position in the West are the Clippers and the Portland Trail Blazers. At press time, the two teams were in a game of each other in the standings, with San Diego having five games remaining in the season and Portland six. During this home stretch, they meet each other twice, and these games will be the crucial factors in determining who gets to the playoffs (and thus, who will be immediately trounced by either the SuperSonics or Lakers).

The Clippers have had grave problems with basic team chemistry this season, but if there is one team less deserving than San Diego of a playoff appearance, it is the Portland Trail Blazers. Come from the squad are Maurice Lucas, Lionel Hollins, Johnny Davis, and

(continued on page 3, col 4)

Musclebound For Glory

You might think that it is sporting this week's Southern California Bodybuilding Championships, and in one sense it is. But the real power behind it all is a sixteenth-century Italian writer named Baldassare Castiglione. Castiglione wrote a famous book called *The Courtier*, giving advice to men at princely courts on how they ought to educate themselves and how they ought to behave. This was one of the first of such books, which belongs in a long tradition leading up (or down) to Emily Post and Dear Abby — but it was the first with the novel idea of making the self into a work of art. Castiglione's ideal courtier was someone whose character, manners, and accomplishments were shaped, polished, integrated, and refined with all the meticulousness usually devoted to an elegant piece of sculpture.

The exquisite artistry of the courtier's personality extended to every activity his society expected him to engage in. He rode horseback beautifully, dined with skill and grace, carried on polite and literate conversation, could turn a pretty compliment to a lady, write a witty sonnet, and give intelligent advice to his prince. He was well-mannered, virtuous, and courageous — and even these moral qualities were thought of as aspects of the consummate work of art that was himself.

We move several centuries down the road, and behold: the bodybuilder. This is someone who, with an enormous amount of strenuous work, day after day for years and years, turns his own body into a work of art. Every muscle recovers due attention; exercises with weights and machines are devised so as to expand each minute part of the body to its ultimate possible size; and the result is a body that can be exhibited on a stage and admired as a purely aesthetic object.

Of course there are a lot of differences between Castiglione's ideal and that of the modern bodybuilder. The ideal courtier was a work of art

because every part of his life was in perfect balance with every other part. He had a "two-body, a fine mind, a fine sense of social responsibility, and a fine notion of moral behavior. The bodybuilder, in contrast, devotes himself totally to the flesh; he might have some of the other characteristics, but they are not what he is judged by. Castiglione's courtier proved his physical prowess by what he could do — fighting, dancing, riding. The bodybuilder proves himself not by any action — bodybuilding is quite distinct from the sport of competitive weightlifting — but exclusively by what he looks like, posed statically like a statue. And, in one final contrast, the human work of art Castiglione envisioned was noted especially for the fact that whatever he did he did with casual gracefulness, as though it cost him no effort at all, while the high point of the bodybuilder's self-display is when he holds his whole body in the utmost tension, so that every muscle and tendon stands out as though it were about to burst. About the ideal courtier, people



would say, "How easily and elegantly he does everything!" About the champion bodybuilder, we say, "Wow, he must have worked his ass off to get to look like that!" And some of us add, "Was it worth it?" The Southern California Bodybuilding Championships, the biggest physique contest ever to be held in San Diego County, will take place at the Mandeville Center, UCSD, on Sunday, March 23, at 7:30 p.m. In addition to the competitors, showing off the result of their arduous labors, there will be a guest poster, Ron Teufel, a devilishly developed hunk of a man, who holds the titles "Mr. U.S.A." and "Mr. California." For further information, enter blanks, and tickets, call 571-7702. In addition, Ron Teufel will hold a bodybuilding seminar on the same Sunday, at 2:30 p.m., at Paul's Pacific Gym, 5733 La Jolla Boulevard, La Jolla. For information on the seminar, call 454-7707 or 571-7702.

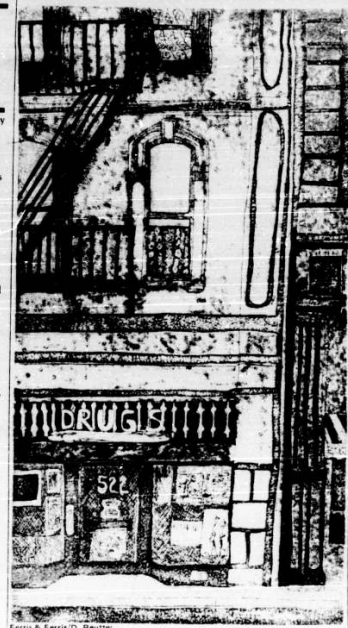
— Achilles Heels

An Artist's View Of Historical San Diego

As urban renewal goes merrily on its destructive way, downtown San Diego is being transformed. Old buildings are being razed, leaving gutted lots on which routine masses of glass and metal will rise (if anyone can find the money to finance them). But some old buildings are being saved, principally by being transformed into something else.

One of these is the Francis Family Building on lower Fifth Avenue, a many-storied red-brick factory now converted into a variety of interesting shops, many of them having to do with the arts, and including such things as antiques, pianos, and a delicatessen. On the second floor of the building there is an artist deeply concerned with the destruction of the old downtown landscape, and doing his best to preserve their memory. He is David Reutter, proprietor of a framing enterprise named "David the Framer" and an art gallery named "The Reutter Gallery." The gallery contains a selection of art posters as well as etchings, lithographs, and silk-screen prints by a variety of artists. It also contains a show of etchings by David Reutter himself, and it is in these works that the artist demonstrates his love for those urban scenes soon destined to crumble beneath the wrecker's ball.

Reutter's subjects are exclusively architectural, people and natural landscapes never



ENTER TODAY! Mad Jack's—KIOSFM Racquetball Classic to benefit crippled children March 28-30. Hosted by the Perfect Racquet.

THE GOOD NEWS IS?

You know what the bad news is (Hep, Afghan, Inflation, etc.). How about the good news? The good news is that the products we sell here today are technological marvels and last time better products for the same price. The products we sell here today are technological marvels and last time better products for the same price. The products we sell here today are technological marvels and last time better products for the same price.

BUY TDK'S DEAL AT MAD JACK'S AND YOU WIN

Mad Jack's is proud to offer TDK's new improved SA-60 cassette tape. The SA-60 is a new improved high and response which is excellent for home or car stereo use. List price is \$7.98—suggested retail is \$5.99 but Mad Jack's price is \$3.98.



List Value \$7.98

Mad Jack's \$3.99



List Value \$7.98

Mad Jack's \$7.98

RECEIVERS	CASSETTE DECKS	TUNABLES	AUDIO PRODUCTS
<p>TECHNICS SA200 \$149</p> <p>100% new, 100% reliable, 100% guaranteed. The SA200 is a new receiver with 100% new, 100% reliable, 100% guaranteed. The SA200 is a new receiver with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SONY TCR 15 \$149</p> <p>100% new, 100% reliable, 100% guaranteed. The TCR 15 is a new cassette deck with 100% new, 100% reliable, 100% guaranteed. The TCR 15 is a new cassette deck with 100% new, 100% reliable, 100% guaranteed.</p>	<p>TECHNICS SD1 \$87</p> <p>100% new, 100% reliable, 100% guaranteed. The SD1 is a new tuner with 100% new, 100% reliable, 100% guaranteed. The SD1 is a new tuner with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SONIC R-400 \$88</p> <p>100% new, 100% reliable, 100% guaranteed. The R-400 is a new audio product with 100% new, 100% reliable, 100% guaranteed. The R-400 is a new audio product with 100% new, 100% reliable, 100% guaranteed.</p>
<p>JVC RS 201 \$229</p> <p>100% new, 100% reliable, 100% guaranteed. The RS 201 is a new receiver with 100% new, 100% reliable, 100% guaranteed. The RS 201 is a new receiver with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SHARP 2231 \$199</p> <p>100% new, 100% reliable, 100% guaranteed. The 2231 is a new cassette deck with 100% new, 100% reliable, 100% guaranteed. The 2231 is a new cassette deck with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SONY PSL-15 \$109</p> <p>100% new, 100% reliable, 100% guaranteed. The PSL-15 is a new tuner with 100% new, 100% reliable, 100% guaranteed. The PSL-15 is a new tuner with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SONIC R-400 \$88</p> <p>100% new, 100% reliable, 100% guaranteed. The R-400 is a new audio product with 100% new, 100% reliable, 100% guaranteed. The R-400 is a new audio product with 100% new, 100% reliable, 100% guaranteed.</p>
<p>JVC RS 401 \$349</p> <p>100% new, 100% reliable, 100% guaranteed. The RS 401 is a new receiver with 100% new, 100% reliable, 100% guaranteed. The RS 401 is a new receiver with 100% new, 100% reliable, 100% guaranteed.</p>	<p>KODAK \$329</p> <p>100% new, 100% reliable, 100% guaranteed. The KODAK is a new cassette deck with 100% new, 100% reliable, 100% guaranteed. The KODAK is a new cassette deck with 100% new, 100% reliable, 100% guaranteed.</p>	<p>TECHNICS SD2 \$149</p> <p>100% new, 100% reliable, 100% guaranteed. The SD2 is a new tuner with 100% new, 100% reliable, 100% guaranteed. The SD2 is a new tuner with 100% new, 100% reliable, 100% guaranteed.</p>	<p>SANTO 4504 \$188</p> <p>100% new, 100% reliable, 100% guaranteed. The 4504 is a new audio product with 100% new, 100% reliable, 100% guaranteed. The 4504 is a new audio product with 100% new, 100% reliable, 100% guaranteed.</p>

Mad Jack's

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Mad Jack Says: We Really Do Care

3 Home and Car Stereo Locations to Serve You

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 phone. The Editor reserves the right to edit all materials. Send complete information and photos to **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92108.

Sports

Senior Golf Tournament, for golfers 50 years of age and older, will be held daily from Friday, March 21, to Sunday, March 23, at the Tijuana Country Club, 235-7923.

Third Annual Sun-Lite Classic, a ten-circuit basketball tournament hosted by the SDSU, will continue through Sunday, March 22, all day. Smith Field, SDSU, with some of the forty games played at the diamonds of USD and P. Loma College, 283-7096.

Women's Gymnastics, the SDSU Aztecs will host the Western Association for Intercollegiate Athletics for Women Regional Championships on Friday and Saturday, March 21 and 22, all day. Peterson Gym, SDSU, 485-1700.

Bicycling, West Coast cyclists will compete on Saturday, March 22 beginning at 8 a.m. (UCSD) and Sunday, March 23, also at 8 a.m. Willows Road Race Course, Willows exit Highway 8, east of Alpine.

Silver Jubilee 10-Mile Run, commemorating Sharp Hospital's 25th anniversary, will be held Sunday, March 23, 8 a.m. Sharp Hospital Cardiac Rehabilitation track, Health Center Drive and Vista Hill Avenue, 267-2441.

Scholar Round-Up of Pro Riders, a professional rodeo competition featuring more than 150 cowboys and cowgirls in the seven basic rodeo events of barrel racing, saddle horse riding, bull riding, calf roping, steer wrestling, team roping, and women's barrel racing, will take place Friday, March 21, 8 p.m.; Saturday, March 22, 2 and 8 p.m.; and Sunday, March 23, 7 p.m. San Diego Sports Arena, 224-4176.

Clipper Basketball, the San Diego Clippers will play their final regular-season home game as they try to wrangle away a playoff berth from the Portland Trail Blazers on Thursday, March 27, 7:35 p.m. San Diego Sports Arena, 224-4176.

Honda Civic Tennis Classic, featuring 32 of the leading women's

tennis pros, including Pam Shriver, will be held Saturday, March 28, La Costa Hotel and Spa, Carlsbad, 438-0398.

Film

"Mysteries of the Mayan Culture" will be the next film in "Global Views and News" series, Thursday, March 20, 2 and 7:30 p.m. East County Performing Arts Center, 210 East Main Street, El Cajon, 465-1700 x321, or 460-2277.

"Fourteen Americans: Directions of the 1970s", a documentary on artists working in Manhattan's SoHo district, will be presented on Thursday, March 20, 8 p.m. Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Mad Wednesday", the film that brought Harold Lloyd out of retirement, will be the final film in the "Films and Photos of Howard Hughes" series, Friday, March 21, 2 p.m. Community Hall, College Grove Center, Friday, March 21, 7:30 p.m. and Sunday, March 22, 2 p.m. Fine Arts Hall, room 220, Grossmont College, and Saturday, March 22, 7 p.m., Regency Park Retirement Home, 5740 Lake Murray Boulevard, La Mesa, 465-1700 x421.

"The Life of Mozart" will be the third offering in a series of four films by Hans Conrad Fischer, Sunday, March 23, 11 a.m. Guild Theatre, 3827 Fifth Avenue, 222-0350 (between 9 a.m. and 6 p.m.) or 295-2000.

"Volcano: Birth of a Mountain", filmed in Hawaii, and another film documenting an eruption, "Heartbeat of a Volcano," will be unveiled Saturday and Sunday, March 22 and 23, 1 and 2 p.m., San Diego Natural History Museum, Balboa Park, 332-3821.

"The Secret of Flower Boxes" will be shown in the continuing children's program on Monday, March 24, 3:30 p.m. National City Public Library, 200 East 12th Street, National City, 474-8211.

"The Diary of Anne Frank" will be shown as part of a film series on the Holocaust sponsored by MiraCosta College, Wednesday, March 26, 7:30 p.m. First Presbyterian Church, Oceanside, 757-2121.

"Sunset Boulevard", the 1950 Billy Wilder film with Gloria Swanson and William Holden, will be screened as part of the "Famous American Films" series, Tuesday, March 22, 7 p.m. and Thursday, March 22, 11 a.m. Little Theatre, SDSU, 265-6721.

"Plutonium: Element of Risk", a documentary on nuclear installations by Don Widener narrated by Jack Lemmon, will be presented in the "Cineomatics" series sponsored by the Community Energy Action Network, Thursday, March 27, 7:30 p.m. Moon's Den, Aztec Center, SDSU, 235-1684.

"Probes in Space", a film about Jupiter, the coldest of our solar system, featuring NASA spacecraft photographs of Jupiter's red spot and fourteen of its moons, and of Mercury, Venus, and Mars, will be shown daily with "Ocean," through May 31, Redden H. Fleet Space Theater, Balboa Park, 238-1168.

"Rape as a Paradigm of Sexism in Society" will be discussed by Pauline Bart as part of the "New Views of Women" lecture series, Wednesday, March 26, 3 p.m., room SS-100, SDSU.

"Stonehenge" will be the subject of a planetarium show Wednesday, March 26, 7:30 p.m. Palomar College planetarium, San Marcos, 344-1150.

"Earth", exploring the relationships between living matter, the air, the ocean, and the land, will be the next offering in the "Spring 1980 Planetarium Lecture Series," Thursday, March 20, 7:30 p.m., Southwestern College, Orange Lake Planetarium, 900 Gray Lakes Road, Chula Vista, 421-1180.

"Reflection on 'The Ascent of Man': A Sense of the Future" will be the subject of a talk by Rita Bonowski, Thursday, March 20, 8 p.m., at the tenth anniversary of the Samuel and Rebecca Astor Judaica Library of the Jewish Community Center, 4079 54th Street, 583-3300.

"The Edited Image of Cezanne" will be the subject of a slide lecture presentation by Penny Knowles, Friday, March 21, 10 a.m. Cooper Auditorium, SDSU, 232-7931.

Hippie Philosopher and Author Stephen Gaskin, of the "Farm," will speak on Friday, March 21, 8 p.m., First Unitarian Church, 4190 Front Street, downtown, 222-1096.

NBC-TV Consumer Advocate David Horowitz will be the featured speaker in the second annual Continuing Education Seminar, Saturday, March 26, 7:30 p.m. First Presbyterian Church, Oceanside, 757-2121.

"The Politics of Direct Service Work" will be the subject of a workshop sponsored by the Community Congress of San Diego, Saturday, March 22, 9 a.m. to 4 p.m., County Education Center, 235-1684.

"Word Power", a soundslide show illustrating the effects of sex bias in written and spoken language, presented by Margaret Badd of Work Unlimited, will be sponsored by N.C.W., Tuesday, March 25, 7:30 p.m., Park Manor Penthouse, 525 Spruce Street, Hillcrest, 295-5666.

Poetry Reading, John Lithcum and Valerie Weber will read from their work, followed by an open reading, in an evening presented by "Antenna," Tuesday, March 25, 7:30 p.m., The Book Mark, 4077 Adams Avenue, 280-3091.

Orchestra and Chorus, the Grossmont College Symfonia will perform Mozart's "Haffner" Symphony and the Grossmont College Choir and Chorus will present the "Concertation Mass" by Mozart, Sunday, March 23, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 465-1700 x321.

"Young Artists in Concert", the fifth annual presentation of the San Diego County Symphony Orchestra, will take place Monday, March 24, 8 p.m., Honza Junior High School, 5455 54th Street, 280-7610 x139.

"Spring Chamber Music Series" will continue with the ERA Trio, composed of Mary Gerard (violin), Mary Lindholm (cello), and Ilana Myrion (piano), performing Beethoven's Trio in E-flat, Opus 1, No. 1 and Shostakovich's Trio, Opus 67, Tuesday, March 25, 7:30 p.m., third-floor lecture room, San Diego Public Library, 820-F Street, downtown, 236-5447 or 236-5430.

"Winter Concert Series" will continue with a performance by pianist Boris Bock on Monday and Tuesday, March 24 and 25, 8 p.m., Music Recital Hall, SDSU, 265-5278.

"Palmerston, U.S.A.", an Alex Haley ("Roots")/Norman Lear ("All in the Family") collaboration concerning a racially segregated Southern hamlet during the Depression, will have an eight-week tour beginning with a two-hour introductory episode on Thursday, March 20, 8 p.m., Channel 8.

"Mark and Mandy", a Mark is exposed to earthly advertising, he begins to communicate in sign language, Thursday, March 20, 8 p.m., Channel 10.

"The Dick Cavett Show" will feature photographer Ansel Adams, Friday, March 21, 6:30 and 11:30 p.m., Channel 15.

Clipper Basketball, there is a chance that CBS might broadcast (taped delay) the Clippers-

Minors, and Mahler's Symphony No. 1 in D ("Titan"), Thursday, March 21, that same night at 11 p.m., Channel 8.

Metropolitan Opera Broadcasts will continue with Donizetti's "Don Pasquale," Saturday, March 22, 11 a.m., KSDJ-FM (94.1).

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TO LOCAL EVENTS

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"The American Short Story" series will continue with "The Jilting of Granny Weatherall," by Katherine Anne Porter, starting Thursday, March 21, 7 p.m., DE-SIGN/ART, gallery, 1362 Kerner Boulevard, 236-1916.

"Superstar Biographies" will examine Van Morrison on Friday, March 21, and the Rolling Stones on Wednesday and Thursday, March 20 and 27, all at 11 p.m., K-BEST-FM (95).

"The Locomotives", an American Film Theatre production of Eugene O'Neill's play, starting Lee Marvin as the traveling salesman who attempts to sell salvation to a bar full of derelicts in Greer's Village in 1912, will have Part I shown on Thursday, March 20, 9 p.m., repeating Saturday, March 23, 9 p.m.; and Part II on Thursday, March 27, 9 p.m., repeating Saturday, March 30, 9 p.m., Channel 15.

NCAA Basketball Championships, it's down to the final four teams as the West regional winner UCLA meets Purdue, winner of the Midwest, and Iowa of the East meets Louisville of the Midwest, Saturday, March 22, beginning at 10 a.m. with the winner of the UCLA-Purdue game playing the victor of the Iowa-Louisville contest for the championship on Monday, March 24, 6 p.m., all on Channel 39.

"Snack Preview" will look at midnight cult films, including George A. Romero's "Night of the Living Dead" and "Dawn of the Dead," and "Reefer Madness" and "The Rocky Horror Picture Show," Thursday, March 20, 7 p.m., repeating Saturday, March 22, 4 p.m.; and Monday, March 24, 11 p.m., Channel 15.

"Club Diner Freddie Hubbard", jazz composer Hubbard and his group will perform "Jazz in Your Pocket," "Midnight at the Oasis," "Laid Back," and "Lost History," Tuesday, March 25, 10:30 p.m., Channel 15.

"Down Around Here", a documentary of an old railroad car line, will be televised Wednesday, March 26, 9 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

"Nevada Fallout: The Hot Years", Nevada ranchers and residents explain what the 126 above-ground nuclear bomb tests conducted during the Fifties have done to their families and livelihoods, Wednesday, March 26, 10:30 p.m., Channel 15.

Galleries

Small Oil Landscape Paintings by Ellen Irvine will be exhibited through March 21, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 454-3541.

"Playing", an exhibition of the photographs and photomontages of Harry Belafonte, will be presented through March 21, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 454-3541.

"Recent Acquisitions", an exhibition featuring works by Whistler, Tom Wauters, Robert Creamer, M.C. Escher, Jasper Johns, Ellsworth Kelly, Picasso, and others, will be displayed through April 6, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"Celebrations Anniversary Show", featuring acrylic paintings by Fern Goldberg, oil paintings by Edgar Hatten, bookend tapestry by William Rouse, and other works, will continue through March 27, Celebrations Gallery, 645 O Street, up stairs, downtown, 239-5252.

All Membership Meeting, the Society of the San Diego Watercolor Society will continue through March 28, foyer of the U.S. Federal Building, 880 Front Street, downtown, 278-5478.

Etchings of San Diego Architecture by David Reutter will be featured through March 30, the Reutter Gallery, Francis Family Building, 310 Fifth Avenue, downtown, 234-5295.

"Mind Links", a collection of graphic works by artists Edward Roush and Nathan Weidman, will continue through March 30, Golden Hills Antiques Gallery, 2456 Broadway, 236-9883.

Graphic Works by American regional painters and printmakers will be presented through March 31, Orr's Gallery, 2222 Fourth Avenue, 234-7665.

Photography Exhibit, forty color prints by Paul Stamm, collectively titled "Projective Transparencies," and "The Sound of One Hand Clapping," spotlighting the work of Minor White, will be presented through April 1, Gallery Graphics, 3847 Fifth Avenue, 295-3538.

Community Arts Public Artists Tom Valasek (abstract colorfield)

paintings) Deborah Vallman (monochrome lithographs), and Kay Harris (photographs), will have their work exhibited through April 4, San Diego City Administration Building, 202 C Street, downtown, 231-0141.

"New California Views", recent works by twenty California photographers including Robert Cumming, will be exhibited through April 6, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

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Community Arts Public Artists Tom Valasek (abstract colorfield)

Artist's view

(continued from page 1)

appear. A certain portion of the hand-printed color etching is devoted to the picturesque Flemish city of Bruges, but most of the prints are of downtown San Diego. Reutter's home for the past three years. These are portraits of buildings, with the characteristically urban, haphazard mixture of wall textures, fire escapes, streetlamps, passing buses, and signs indicating the "Clark Hotel," "Adult Movies," drug stores, bars, jazz joints, groceries, and loan shops. The material itself is anything but picturesque—it is a far cry from the beauties of medieval Bruges—and in fact the chief qualities of the buildings Reutter depicts are their shabbiness, ordinariness, and lack of any effort to look good.

If the subjects are insignificant, however, the etchings themselves are not. These crowded, "accidental" buildings, these cluttered glimpses without formal arrangements, are designed to convey the feelings emitted by the city buildings, the history of gradual deterioration, the lives of countless people who have lived or worked or amused themselves in these buildings throughout their long careers. The dark colors, the "unesthetic" jumble, the lack of any living figure—these work together to produce a sense of loneliness and melancholy, of a life that has been lived through and is now coming to its end, of an architectural personality that has been worn away to the point where it is anonymous, an old structure, one that would seem to look at you twice—no one except the artist. David Reutter's achievement is to transform the crummy and worn into something aesthetically pleasing.

The exhibition, which is open-ended, is at the Reutter Gallery, on the second floor of 310 Fifth Avenue (at K Street), opposite the Old Spaghetti Factory restaurant. Hours: Daily except Monday, 10:00 a.m. to 5:00 p.m.; Sunday from 1:00 to 5:00 p.m. For information call 234-1595.

—Greg Kahn

—Ben Sira

Antique Show
Thursday, Friday, Saturday
March 20th - 22nd
La Jolla Village Square

KARATE
Sanctioned by the California State Athletic Commission

9 bouts full contact fighting
plus
Demonstrations
Kali/Esrima Kenpo
Tang Soo Do

Saturday March 29th at 7:00 p.m.

Doors open at 6:30 p.m.
Grossmont College Gymnasium
General Admission \$5.00
Advance tickets available through Ticketron outlets
Ringside seats \$9.00

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One Night Only
Tony Ortega
Saxophonist/Clarinetist
Wed. Mar 26th - From 9 p.m.

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Thursday through Saturday from 9 p.m.

2 for 1 Cocktails
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Savor hot hors d'oeuvres and the famous Albatross atmosphere.

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The Associated Students/Cultural Arts Board presents
BORIS BLOCH
Russian pianist

Lunch and Afternoon Tea
English Country Hunt Breakfast

Music Recital Hall, SDSU
Tuesday, March 25 8 p.m.
S.D.S.U. Students \$2.50 Gen. Public \$3.50
Tickets available through Aztec Center Box Office (265-6947)
and all Select-A-Snack outlets
Sponsored by the Associated Students/Cultural Arts Board.

4. *Myrica* spp. (Myrica)

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The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 453-0043. Send concert information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92138, or call (252-4636) Friday before 5 p.m.

San Diego Concerts

Robben Ford: Catamaran, Thursday, March 20, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Upbeats and Targets: Skeleton Club, Thursday, March 20, 8:30 p.m., 202 Market Street, 224-6457.

The Romantics: Raw Theatre, Thursday, March 20, 8 p.m., 4642 Cole Street, Pacific Beach. **Dresser Ensemble** featuring **Mark Dresser, Bert Turetzky, Jim French, Dave Millard, and Phil Keeney:** Orinda Club, Friday, March 21, 8 p.m., 4649 Hawley Street, 755-8623 or 272-2887.

Jerry Ropelle with Thumper and Peixe: USJ Casino Theatre, Friday, March 21, 8 p.m., 209-1040.

Cardiac Kids and special guests **Skeleton Club:** Friday, March 21, 8:30 p.m., 202 Market Street, 224-6457.

Fluke and Fingers: La Palma Theatre, Friday, March 21, 8 p.m., 471 First Street, Encinitas, 436-7788.

Rosie and the Screamers and **the Blitz Brothers:** Friday, March 21 and Saturday, March 22, 8 p.m., 3999 Mission Boulevard, 488-1081.

The Sally Dogs and **the Snails:** La Palma Theatre, Saturday, March 22, 8 p.m., 471 First Street, Encinitas, 436-7788.

Fingers: Skeleton Club, Saturday, March 22, 8 p.m., 202 Market Street, 224-6457.

Rik L. Vik, Vidiots, and Love Butchers: North Park Lions Club, Saturday, March 22, 8 p.m., 3927 Ulm Street, 282-7735.

Larry Coryell: Catamaran, Sunday, March 23, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Maria Muldaour: Belly Up Tavern, Thursday, March 27, 8 p.m., 143 South Cedros, Solana Beach, 481-9022.

Joe Pass: Catamaran, Thursday, March 27, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

FLUKE
Welcome To The 90s



The New Single
Hear Fluke on ABC's American Bandstand March 29

Oregon: Catamaran, Friday, March 28, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Horace Tapscott and Roberto Miranda: Orinda Club, Saturday, March 29, 8 p.m., 4649 Hawley Street, 755-8623 or 272-2887.

Cherie and Marie Currie: North Park Lions Club, Saturday, March 29, 8 and 11 p.m., 3927 Ulm Street, 282-7735.

Alley Cats, Go Go's and Mature Adults: Skeleton Club, Saturday, March 29, 8:30 p.m., 202 Market Street, 224-6457.

Steppenwolf, Aircraft, Rod Reputation, and Roll Weevil: Mariner Point (located from Belmont Park), Sunday, March 30, 11 a.m., 276-2813 or 273-6771.

John Cale: Catamaran, Sunday, March 30, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Journey and the Babys: Sports Arena, Sunday, March 30, 8 p.m., Sports Arena Boulevard, 224-4176.

Iggy Pop and the Penetration: Raw Theatre, Wednesday, April 2, 7 p.m., 4642 Cole Street, Pacific Beach, 488-1081.

Donna Summer: Sports Arena, Wednesday, April 2, 8 p.m., Sports Arena Boulevard, 224-4176.

Amazing Rhythm Aces: Catamaran, Wednesday, April 2, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Frank Zappa: Sports Arena, Friday, April 4, 8 p.m., Sports Arena Boulevard, 224-4176.

Zippers, Rick Elias Band, and Attachments: Skeleton Club, Friday, April 4, 8:30 p.m., 202 Market Street, 224-6457.

The Bay Rays: Sports Arena, Saturday, April 5, 8 p.m., Sports Arena Boulevard, 224-4176.

Bob Seger: Sports Arena, Wednesday, April 30, 8 p.m., Sports Arena Boulevard, 224-4176.

Clubs

Admiral Rity: 5450 La Jolla Boulevard, La Jolla, 459-8534. Live Klezmer, contemporary, Thursday through Saturday.

Albator: 1309 Camino Del Mar, Del Mar, 755-6744. New Reggae, 1990 Klezmer, contemporary, Thursday through Saturday.

The Aloha: 3093 Claremont Drive, Claremont, 276-2240. E Zone World and Blazing Saddles, country western, Tuesday through Sunday.

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

Anel's Age Fish Company: 316 E. 10th Street, San Diego, 234-1103. Caribbea 720-3170. Irish and Joy, contemporary, Wednesday through Saturday. John Ray Kelly and Friends, contemporary and originals, Sunday and Monday. Jeff Bristol, country, Tuesday.

Anthony's Warbird: 1355 North Harbor Drive, downtown, 232-6558. Danny Valmas, jazz, Sunday, country, Wednesday.

contemporary, Tuesday through Saturday.

Antonio's: 822 National Avenue, National City, 477-2208. Disco, nightclub, Friday.

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

Aspen Mine Co.: 480 El Cajon Boulevard, East San Diego, 582-1813. Disco, nightclub.

Atlanta: 2595 Ingraham Street, Mission Bay, 224-2434. David Rodgers, pianist, Monday through Friday.

Bacchanal: 8022 Claremont Mesa Boulevard, Claremont, 940-8022. Beat, rock and roll, Thursday through Saturday.

Bahia: 998 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Lounge, disco, featuring Roger Guy English, nightclub, Piano Lounge: Gary Nordstrom, mellow jazz, Tuesday through Saturday.

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

Bar X Ranch House: 119 East Broadway, Vista, 724-0910. Country, country western, Friday through Sunday.

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-4630. Share-it-On, contemporary, Tuesday through Saturday. Thymed, jazz and funk, Sunday and Monday.

The Beach Club: 1021 Bacon Street, Ocean Beach, 222-4822. Opoleye, rock and roll to the rock, Friday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Jerry McCona and Johnny Almond, rock, Thursday. Jerry Ropelle with special guest Thumper, rock, Friday and Saturday. Peter Spangue Quartet, jazz, Sunday, country, Wednesday.

Bentley's: 5500 Grossmont Center Drive, La Mesa, 463-9625. Bach, contemporary, Tuesday through Saturday.

Billy Bones Restaurant: 659 Hamilton Street, Pacific Beach, 272-2780. Spectrum 20 featuring Susan Price, swing, disco, Latin, and jazz, Thursday through Sunday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Gabe Lapiano band, contemporary, Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista, 425-9200. Portland Makai, contemporary, Monday through Saturday.

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

Black Angus: 10370 Friars Road, Mission Valley, 563-5863. The contemporary, Monday through Saturday.

Black Frog Restaurant: 4672 Federal Boulevard, East San Diego, 264-5797. Ella Ruth Piggee with jazz funk quartet, jazz, Friday through Sunday.

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Bar X Ranch House: 119 East Broadway, Vista, 724-0910. Country, country western, Friday through Sunday.

Bay Lounge: Vacation Village Hotel, Mission Bay, 274-4630. Share-it-On, contemporary, Tuesday through Saturday. Thymed, jazz and funk, Sunday and Monday.

The Beach Club: 1021 Bacon Street, Ocean Beach, 222-4822. Opoleye, rock and roll to the rock, Friday and Saturday.

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Blamey Stone Pub: 5617 Balboa Avenue, Claremont, 279-0033. Brian Connelly, Irish and international folk, Wednesday through Saturday.

Blue Parrot: 1209 Prospect Street, La Jolla, 454-9131. Charles McPherson Quintet, jazz, Friday and Saturday.

Boathouse: 2040 Harbor Island Drive, Harbor Island, 291-8010.

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Six years in the making and now in their first San Diego Club appearance—
NASTY HABITS
(Dance • Pop • Rock & Roll)
Featuring **Laura Bodie**
Wednesday auditions No cover charge
Coming March 26 **WESTCOAST**
March 28 & 29 **VINNEY BONNE (Clean Rock & Roll)**
April 4 & 5 **JERRY RANEY AND THE SHAMES**
(formerly The Glory Band) with Jack Pinney and Greg Willis
(formerly of Iron Butterfly—remember?)
We're looking for all the regulars that used to come to the Palace and JJ's in the 60's and 70's. Join us for a nostalgic reunion party and a look into the future. Hope to see you all there—Jerry Herrera.
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ROSIE & THE SCREAMERS
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JOE PASS
Fri. March 28, 8 & 10:30 PM
OREGON
Sun. March 30, 8 & 10:30 PM
JOHN CALE
Wed. April 2, 8 & 10:30 PM
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Tuesday-Saturday, 9:00 P.M. to 1:30 A.M.



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Thursday, Friday, Saturday

SYNERGY

Sunday, Monday

**RICK
ELIAS
BAND**

contemporary, Sunday through
Tuesday

Bourbon Street West, 315 South
Highway 101, Solana Beach
765-8141. Top 40, disco, liveband
band, liveband, Friday and
Saturday

Buttercup Lounge, 2045 East
Valley Parkway, Escondido
743-6422. Don Lennon,
contemporary, Thursday through
Saturday

Caliph's Piano Lounge, 3102 Fifth
Avenue, Hilcrest 298-9495. Gil
Warner, piano, Wednesday
through Saturday, Mary Ann
Escamilla, vocalist, Friday and
Saturday

Charles N. Charlie's, 5530 La Jolla
Boulevard, La Jolla 454-0318.
Disco, nightly

Cafe Salsa Restaurant, 625 H
Street, Chula Vista 422-0161.
Regulo Velez, strolling musician,
Thursday through Sunday

Cash and Cleaver, 140 South
Serra Boulevard, Salina Beach
481-8238. Rick Fagan,
contemporary guitar and
vocalist, Friday and Saturday

Cash and Cleaver, 2329 Center
City Parkway, Escondido
741-2404. Sonni Castiblanco,
contemporary, originals, vocals,
and guitar, Thursday and Friday

Castaways, 10757 Woodside
Avenue, Scripps 449-6700.
Zealand, rock and roll, Tuesday
through Saturday

Celtic Inn, 3089 Claremont Drive,
Claremont 276-2879. Sean
McVicker, Scottish music,
Thursday through Saturday

Charlie Horse Lounge, Winner's
Circle Lodge, 500 Via de la Valle,
Del Mar 755-5566. Good Times
Tri, variety, Tuesday through
Saturday

Chateau, 3623 College Avenue,
College Grove 582-8820.
Vestibeth Trio, contemporary,
Wednesday through Sunday

Chuck's Steak House, 1250
Prospect Street, La Jolla 454-5325.
Ted Pico Jazz Quartet with Mel
Good on piano, jazz, Friday
through Saturday

Chuck's Steak House, 1403 East
Valley Parkway, Escondido
746-5100. Soft Shit, contemporary,
Thursday through Saturday

Comedy Store, 946 Pearl Street,
La Jolla 454-9176. Dave Cowler,
Mark Goldstein, and Joey Goyner,
comedians, Thursday, Jimmy
Alec, O'Brien and Seiwald,
and Larry Himmel, comedians, Friday
through Sunday. Mark Miller, Bruce
McPherson, and Andy Higgins,
comedians, Wednesday

Comedy Store, Ramada Inn,
2141 Hotel Circle South, Mission
Valley 299-5500. Dave Trues,
Joann Deating, and Pat Mulligan,
comedians, Thursday through
Saturday. Gary Branding, iv
Burton, and Frank Comasquillo,
comedians, Tuesday and
Wednesday

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

**Country Bumpkin/Dance
Machine**, 1802 Palm Avenue,
Imperial Beach 429-1161. The
Chuck Band, top 40 rock,
Wednesday through Sunday

Crossroads, 345 Market Street,
downtown, 233-7856. Reeves Bros.
featuring Marguerite Fagan, jazz,
Friday through Sunday

Crystal Ts Emporium, 500 Hotel
Circle North, Mission Valley
297-7131. Disco, nightly

Culpeppers, 7380 Golfcrest
Place, San Carlos 460-5400. Al
Jones, contemporary, Friday and
Saturday

Culpeppers, 7305 Claremont
Meia Boulevard 571-7756. Tom
Cunningham and Groundspeed,
bluegrass and country, Thursday
through Saturday

De Vinci's, 626 E Street, Chula
Vista 427-8880. Rex Pans,

SHARK-KMC
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SAT March 28, 8:00 p.m.

RIK L RIK

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Violates & Love Butchers
North Park Lions Club
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SAT March 29, 8:00 p.m., 11:00 p.m.

**CHERIE and
MARIE CURRIE**

from the "Honey"
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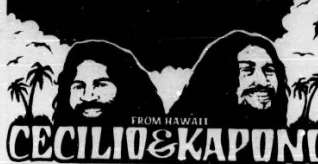
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contemporary, Tuesday through
Saturday

Davy Jones Locker, 1261 Garnet
Street, Pacific Beach 483-2693.
Davy's Own Swingin' Diner, rock,
blues, and music of the 60's, Friday
and Saturday

Disco 4000, 6323 Imperial
Avenue, Encanto 263-5976.
Disco, nightly

Disco Heaven Dinner Club,
Executive Hotel, First and C streets,
downtown 233-4844. Disco,
Monday through Saturday, disco
performance featuring Louie and
Joanna Lugo and Big Band
Sound, Tuesday

Doc Masters, 2051 Shelter Island
Drive, Shelter Island 223-2572.
Montezuma's Revenge, country
and rock, Tuesday through
Saturday

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

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

Elario's, 7955 La Jolla Shore
Drive, La Jolla 459-0541. The Joe
Morris Quartet, jazz, Tuesday
through Saturday

Freddie, 439 West Washington
Street, Escondido 746-1991. Disco,
nightly

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

Fogartier, 2858 Carlsbad
Boulevard, Carlsbad 729-3189.
Mell, rock, Tuesday through
Saturday, incognito, rock, Sunday
and Monday

Francine's, 939 North Hill Street,
Oceanside 722-7123. Lucinda
Chaffin and the New Reens,
contemporary, rock, jazz, and
disco, Wednesday through
Sunday

Galactica, 4240 West Point Lane
Boulevard, Vista 724-6282.
Disco, nightly

Gateskeeper Restaurant, 2660
Via de la Valle, Del Mar 481-8561.
Classics and standards from the
Swingway, Tuesday through
Saturday

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

Touch, contemporary, Tuesday
through Saturday

Grand Pacific Bar and Grill, Elm
and J streets, downtown 237-9491.
Michael Dore, contemporary,
Tuesday through Saturday

Halligan's, 4325 Ocean
Boulevard, Pacific Beach
274-3474. Sky High, upbeat
mellow rock and originals, Sunday
and Monday

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OK, you've got one more chance.
Escrow didn't close and we
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Tom & Flo

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7 to 9

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Ram Band**

Wednesday-Sunday
8:30-1:30



Oldies-Rock & Roll
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**La Mesa
Pili Harmonic**

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**Pitchers of
Michael**

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Every Sun. 5 p.m.
\$50 first prize
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Humburgueses, 406 Maricopa Street, Del Mar, 758-2654 (Linda DeFlessis), guitar and variety, Friday, Saturday, Sunday, 10:30-1:30. **McCracken and Phil**, guitar and variety, Saturday, 10:30-1:30. **McCracken**, guitar and variety, Sunday, 10:30-1:30. **McCracken**, guitar and variety, Wednesday, 10:30-1:30.

Horse Shoe Tavern, 7666 Shelter Drive, Shelter Island, 442-0344 (Knack), Knack and variety, Friday, Saturday, Sunday, 10:30-1:30. **McCracken and Phil**, guitar and variety, Saturday, 10:30-1:30. **McCracken**, guitar and variety, Sunday, 10:30-1:30. **McCracken**, guitar and variety, Wednesday, 10:30-1:30.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242 (The Boss Went Home), contemporary and folk rock, Wednesday through Saturday, 10:30-1:30. **Hill House**, 2730 Via de la Valle, Del Mar, 758-6614 (Borderline), contemporary, Wednesday through Saturday, 10:30-1:30.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4201 (Ronnie Moore), disco and top 40, Tuesday through Saturday, 10:30-1:30. **Wildflower**, contemporary, Sunday and Monday, 10:30-1:30.

Joe's, 2725 Shelter Island Drive, Shelter Island, 224-8242 (The Boss Went Home), contemporary and folk rock, Wednesday through Saturday, 10:30-1:30. **Hill House**, 2730 Via de la Valle, Del Mar, 758-6614 (Borderline), contemporary, Wednesday through Saturday, 10:30-1:30.

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in the South Bay
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Every Tuesday is Beer Night.
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Dolma - grape leaves
stuffed with ground beef,
rice, and Greek spices... 4.95
Papoutsakia - half chicken,
dressed with lemon juice,
herbs, and spices... 4.95
Stifadou - beef cubes
simmered with Greek wine,
onions, tomatoes, and Pastic
spices... 3.95
SOUP
Souvlaki - sirloin cubes
marinated in Greek herbs
and spices exactly as they do in
Greece... 6.25
Arne Psito - roasted
leg of lamb... 6.95
Psarri Psito (with Raki)
marinated in Greek herbs
and spices exactly as they do in
Greece... 5.95
Kotopoulo Plakas - half
chicken, roasted with Greek
herbs and spices... 4.95
Gyro Platter - generous
amount of gyro, shredded
potatoes, and a vibrant salad
with fresh mint... 4.95
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Greek Salad 3.95
Potato Salad 2.25
Tabbouleh - cracked wheat
simmered in fresh lemon juice
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fresh mint, parsley, and
onions... 2.25
WITH THIS MENU
A COMPLIMENTARY GLASS OF WINE WITH ANY MEAL
DINNER 5:00-10:00 CLOSED MONDAY
DISCO THE NIGHT AWAY IN THE PILLOW ROOM

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Thurs. & Fri. March 20 & 21 9 p.m.
Jerry McCann
with special guest
Johnny Almond
Sat. March 22 9 p.m.
Jerry Riopelle
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Thumper
Sun. March 23
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up tempo foot
tappin' jazz!
Every Mon. night 8 p.m.—?
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NBC's Saturday Night Live followed by
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Wed. March 26
Rosie and the Screammers
Thurs. March 27
Maria Muldaur
returns to Belly Up. Come see why
she sold out 2 shows last time.
Tickets \$6.50 advance \$7.00 at door
available at Ticketron or at Belly Up
481-9022
with special guest Jerry McCann
143 S. Cedros, Solana Beach 481-9022

THE COMEDY STORE

proudly presents in La Jolla
March 20, Thurs.
Dave Cowlier, Joey Gaynor, and guests
March 21-23 Fri.-Sun.
Jimmy Aleck, Larry Himmel, O'Brien Severs
March 24-26 Thurs.-Sat.
Dave Tyree, Joann Dearing, Pat Mulligan

In La Jolla, no cover Wed., Thurs., Sun.

TICKETS AVAILABLE AT THE COMEDY STORE
818 PEARL ST., LA JOLLA • 454-9178 •
2151 HOTEL CIRCLE AT RAMADA INN • 291-9950 •
SORRY, YOU MUST BE 21 OR OVER

ROCK & ROLL

LIVE TWO BANDS MONDAY-SATURDAY BIG DANCE FLOOR

MAGIC LAMP
6632 MIRAMAR RD. (corner Miramar-Black Mt. Rd.) • 271-8780

HAPPY HOUR 4 TO 7 MON.-FRI.
Ladies night
Dancing every night 9:30 p.m. to 1:30 a.m.

NEW MOON CAFE

A LATE-NIGHT COFFEE HOUSE
1010 FIRST STREET
ENCINITAS • California
in the Old Market •
(714) 753-7411
Thursday-Friday-Saturday
8pm-2am
ENTERTAINMENT

music, Sunday, Old Time Hot
Nite, Sunday, Benefit for
Community Resource Center,
all star revue, Wednesday.

One Night Stand, 4970 Voltaire
Street, Ocean Beach, 222-2146.
Tom Cat, the real blues, Thursday.
Machete Band, contemporary,
Friday. Featherwood country
western, Saturday, open stage,
Sunday. White Willie Johnson,
blues, Monday. Pat Stone, folk
and originals, Tuesday. Ron
Snyk, blues and originals,
Wednesday.

Organ Power Pizz, 5375 Kearny
Vista Road, Kearny Mesa,
560-9899. Tommy Stark,
contemporary and pop, Thursday
through Tuesday.

Outpost, 652 Grand Avenue,
Spring Valley, 454-9027. Disco,
Thursday through Saturday.

Padre Gold, 7245 Linda Vista
Road, Linda Vista, 277-8681. The
Bar Store with Mike Turner, country
western, top 40, disco, rock, and
boogie, Friday and Saturday.

Pat Joey's, 5147 Waring Road,
Allied Gardens, 286-7873. Pro
Bingham Preservation Band,
rhythm and blues, Tuesday
through Saturday.

Patolino Bar, 3008 Main Street,
Chula Vista, 427-5489. Crossover,
country, pop, and rock, Thursday
through Saturday.

Park Plaza, 1280 Fletcher
Parkway, El Cajon, 444-4911.
Weekly Dues, contemporary,
Thursday through Saturday.
Tacoma, rock, Sunday and
Monday. Weekly Dues,
contemporary, Wednesday.

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

Pelican Pub, 7828 Broadway,
Lemon Grove, 454-9284. Cowlick
and Buick, contemporary,
Thursday, Saddle Soap,
contemporary, Friday and
Saturday, jam session, Sunday. St.
Patrick's Day Party, Monday. Ron
Gaines, country and folk, Tuesday.
Jazz Women, opening, Wednesday.

Penthouse Lounge, Holiday Inn,
1477 First Avenue, downtown,
239-0771. Bill Shaw, contemporary,
Tuesday through Saturday.

Portside Lounge, Holiday Inn,
1300 North Harbor Drive,
Encinitas, 252-3461.
Summerfresh, top 40 dance and
disco, Tuesday through Saturday.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 263-7448. Live ball and
Pop Rap, melodic jazz, funk and
Carl Cranfield, classical flute
duets, Thursday, Saturday, and
every other Sunday. Melissa
Morgan, pop, Tuesday, Olson,
guitar duo, Wednesday, Friday,
and every other Sunday. Melissa
Morgan, pop, Friday afternoon.

Reasputer, 4230 West Point Loma
Boulevard, Loma Point, 223-1092.
Live rock and roll, nightly.

Red Candle Lounge, Mission
Valley Inn, 875 Hotel Circle South,
Mission Valley, 296-8281. Podge
Powell, contemporary, Monday
through Saturday.

Reuben E. Lee, 880 Harbor Island
Drive, Harbor Island, 291-2880.
John Campbell and Company,
contemporary, Tuesday through
Saturday.

Reubens, 5455 Grossmont Center
Drive, La Mesa, 465-3461. Don
Unglinton, variety, Tuesday
through Saturday.

Reubens Harbor Island, 880
Harbor Island Drive, Harbor Island,
291-2880. Ted King,
contemporary, Tuesday through
Saturday.

Reubens Plankhouse, 7637
Bobco Avenue, Clairemont,
278-7373. Don Murphy, comedy
and variety, Tuesday through
Saturday.

Rheinlander Restaurant, 2182
Avenida de la Playa, La Jolla,
554-6770. Folk, German show

JERRY RIOPELLE

**Friday, March 21
8 p.m.**
Camino Theatre
\$3.50 USD Students \$4.50 General Public
TICKETS AVAILABLE AT TICKETRON & ASB
INFO. 299-1040

The Plankhouse
presents
PRIME TIME
Mon.-Thurs. 4-7 Sunday 4-11

... includes soup from the kettle and our
sautéed butter, baked potato, french fries or
rice pilaf, vegetable du jour, bread and
butter, and coffee or tea.

SWISS STEAK, \$6.25
PRIME TIME CLUB STEAK, \$6.25
TERIYAKI BROCHETTE, \$6.25

Tender cubes of marinated beef served on a
skewer with bell peppers and onions.

SAUTEED HALIBUT, \$6.25
FRESH FISH OF THE DAY, \$6.25

Performing in our lounge Tuesday-Saturday, Dan Murphy
Fwy. 805 and Balboa
278-7373

DYNAMITE SEATS!
DONNA SUMMER
FRANK ZAPPA
U.F.O.
April 21 Sports Arena

Reserve Now!
ROB SINGER APR. 30 • THE VIKING
MAHOGANY RUSH • PAT TRAVERS
with CAROLE KANE, JIMMYE L. GAYLES
JOHN MCVIE JR. ALBUQUERQUE, THE HARDY BROTHERS
CONCERN PHOTOS, PINK FLOYD, STEVE PETER

TNT TICKETS
4705 College Ave.
582-6866 24HR INFO

tunes, German folk and sing
along, Friday and Saturday.

Big Cops, 5550 Kearny Mesa
Road, Kearny Mesa, 277-7637.
Neutral Grounds, contemporary,
Wednesday through Saturday.

Royal Villa Inn, 632 E Street,
Chula Vista, 426-2500. Lee
Willington, contemporary,
Tuesday and Wednesday.

Sandy's, 510 West Mission
Avenue, Escondido, 743-0920.
Quick, top 40, rock, and disco,
Tuesday through Saturday. Ken
Dixon Band, top 40, rock, and
disco, Sunday and Monday.

Sea Dog Lounge, Holiday Inn,
565 Hotel Circle South, Mission
Valley, 291-5720. Ambargo, top
40 and disco, Tuesday through
Saturday.

Shepherd Natural Foods
Restaurant, 1126 South Highway
101, Encinitas, 753-1124. Live dinner
music, nightly.

Shannon Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2880. Butterfield Stage Saloon:
Bower and Richards, disco and
music, Tuesday through Saturday.

Shore Bar, 1421 University Avenue,
Hilmar, 291-5551. Female
impersonators, Wednesday
through Sunday.

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

Spirit, 1130 Buena Vista Avenue, Bay
Park, 276-3993. Shagadelic rock,
Thursday. Nasty Hobbs, rock,
Friday and Saturday.

Springfield Wagon Works, 6255
Kearny Mesa Road, Kearny Mesa,
565-2272. Sky High, upbeat
melodic rock and originals,
Tuesday through Saturday.

Stallion Oaks Resort Ranch,
Boulder Creek Road, Descanso,
465-4779. Live music, country rock
and requests, Friday and
Saturday.

Su Casa Restaurant, 6738 La
Jolla Boulevard, La Jolla,
454-0369. Teleban Ramon, guitar,
Paraguay harp, and flute,
Tuesday through Saturday
(accompanied by Christina
Ramon, guitar, Friday through
Sunday).

Swan Song, 4267 Mission
Boulevard, Pacific Beach,
273-7822. Dance of the Universe
Orchestra, jazz, Thursday through
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Swaney's Cove, 135 North
Highway 101, Solano Beach,
755-3002. Inaugural new wave,
Thursday through Saturday;
outdoors, Tuesday, NRG, rock and
roll, Wednesday.

Taboron, First and Date streets,
Imperial Beach, 429-8000.
Window Pane, acoustic folk rock,
Thursday through Saturday.

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

Tom Horn's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-2880. Sandoval and Saxe,
contemporary, Thursday through
Saturday. Donna Cole, variety,
Monday and Tuesday; Sandoval
and Saxe, contemporary,
Wednesday.

Tiffen, 2530 South Highway 101,
Carlsbad, 435-4577. Strangers, new
wave, Tuesday through Saturday.

Trojan Home, 6179 University
Avenue, East San Diego, 582-1070.
The Horn Band, rock and roll,
Tuesday through Saturday.

Turquoise Lounge, 6975 Severn
Gorge Road, Mission Valley,
262-2550. Disco, nightly, disco
performance featuring Louie and
Joanna Lugo and Big Band
Sound, Sunday.

Windhammer, 2991 South
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MARCH 20, 1980 17

TOTTO
BURRIT
Menu:
\$1.75
\$2.75
\$3.00
\$2.50
\$1.75
239-8751

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pas, 1969
Strand, 3/20)

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 TEST

1090

**SEE YOUR
FLEX MOUNTED
ACROSS
A COMPLEX
TEST**

Y NAME
FRONT PERRINE
NAME
M and BERRY BERENSON
and directed by ALAN RUDD, Ph.
ALBERTA HUNTER
3:20, 5:10, 7:00, 8:00

SONG

WANTED FOR 3 OSCARS!

CAGE

FOLLES

Th.-Fri. 7:00, 9:10
Sa. 2:30, 4:45, 7:00, 9:10

MARCH 20, 1990 19

PUBLIC NOTICE

After 35 years . . .

Ozzie's Music

is

Going out of Business!!

Beginning this Tuesday, March 25 . . .

Every single item in the store will be sold.

No reasonable offer refused on any merchandise!

Electric keyboards, guitars, amps, pianos, everything.

All musical equipment and instruments must be liquidated

in advance of public auction of remaining furniture and fixtures.

Don't Miss this Final Sale

Ozzie's Music

6875 El Cajon Blvd.

464-6875

San Diego's largest full-service music store



Budget terms

American Express



Section 3/Classifieds

Cars

1979 TOYOTA COROLLA 1600, 1800 miles. 5 speed. AM/FM stereo, air conditioning, like new. \$4895. 697-5092 or 291-7684.

1972 HONDA 600 EDEN, over 40 mpg, completely reconditioned, rebuilt engine, new brakes, new parts, like-new upholstery. Low-lying top. \$1600/offer. 57-0885.

1979 TOYOTA SR4 Liftback, steel radiators, AM/FM cassette stereo, 5 speed, with a 17,000 mile, 3 year guarantee, saving \$4600. 225-7377.

1974 DODGE POWER WAGON 4x4, Club Cab, power steering, air, good condition. Must sell. \$3400 or best offer. Jason 223-6473.

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Cars

1979 TOYOTA PICKUP, white, excellent condition, low mileage, with Pioneer AM/FM cassette, \$4500. 385-8028.

1974 TOYOTA TRUCK, blue light, with white camper shell, capotes, AM/FM, new tires, muffler, etc. Great economy car. Excellent condition, sacrifice \$2800. 753-1913 En-0159.

1974 CHEVY SPORT VAN, automatic, 8 cylinder, 64,000 miles, blue electric 18-gal. very good condition. \$2000. 276-1114.

1988 CHEVY TRUCK with insulated shell camper, 327 Chevy rebuilt engine, 4 speed Cadillac hydraulic transmission, rebuilt, flame guard, Clancy. \$2500 or offer. Trade. 465-5224.

1985 FORD PICKUP, 282 V8, excellent condition, runs good, all original. Must see to appreciate. \$1500 or best offer. 282-0264.

1985 DODGE MONACO, Good reliable transportation, 96,000 miles. Engine runs great, needs tune-up. A good deal for \$300. 444-8818.

1979 ALFA ROMEO SPIDER, Ivorian, 18,000 miles, AM/FM stereo tape, perfect, mltm, \$9000. 435-1380 evenings.

1986 OLDSMOBILE CUTLASS, 50,000 miles, 1 owner, power steering and brakes, automatic transmission. 488-9111 Saturdays.

WANTED: 1979 Toyota Camry with body in good shape. Does not need to run. Harman 365-7082.

1985 VOLKSWAGEN Beetle-type bug, Pure great, interior needs work. Great mileage. Good transportation. Call Jason 223-6473 or offer. 435-7943. Considerable. Telp. 579.

JOHN BOY SPECIAL! 1984 Dodge pickup, black, runs good, need money so will sacrifice for \$600. 255-5275.

1979 TOYOTA COROLLA 1200, 35 mpg when assisted, selling for parts. \$200. 461-7298.

GMC REAR END, N. 100, \$150. Straight Ales, \$35. 223-3185.

1970 VOLKSWAGEN Bug, new engine has 35,000 miles, AM/FM cassette radio, needs minor work. \$1800. 223-3185.

1968 DODGE DART, runs good, needs body work. \$300 or offer. 1345 First Avenue, Chula Vista.

LUMBER RACK and shell (combination) for small truck, well built and waterproof, 500 or trade for lumber rack only. 225-9528.

BAJA BUG, sunroof, good tires, shocks, brakes, new engine, transaxle, voltage regulator, battery and front end, 12 volt system, racing chair, \$1700. 270-6434.

WHEELS: Have 4 B-spike white Jackson style wheels in excellent condition, about \$20 each. Fits Dodge vans, some others. Howard 428-3622. Monday, Wednesday, Friday.

1984 KARMANN OHVA, shipped and ready to go, new steel, solid tires, no prep required. Excellent economy transportation. Must see at \$700. 382-481-5754.

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on a complete line of foreign auto parts. Specializing in Japanese makes, Volkswagens and other foreign cars.

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All handmade, north western "good products" for 40% part complete. Your car can be more comfortable. For information write or call: Mortimer Clark, 1610 N. 10th St., San Diego, CA 92103. 521-0100. 574-979-2569.

CRAZY POSTERS

MADE TO ORDER!!!

WE HAVE A LARGE SELECTION OF POSTERS AND CARDS. WE CAN CUSTOMIZE ANY POSTER TO YOUR TASTE. WE CAN ALSO MAKE POSTERS FROM YOUR OWN PHOTOGRAPHS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN ARTWORK. WE CAN ALSO MAKE POSTERS FROM YOUR OWN WRITING. WE CAN ALSO MAKE POSTERS FROM YOUR OWN DRAWINGS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN SCULPTURES. WE CAN ALSO MAKE POSTERS FROM YOUR OWN FILMS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN MUSIC. WE CAN ALSO MAKE POSTERS FROM YOUR OWN DANCE. WE CAN ALSO MAKE POSTERS FROM YOUR OWN THEATRE. WE CAN ALSO MAKE POSTERS FROM YOUR OWN TV. WE CAN ALSO MAKE POSTERS FROM YOUR OWN RADIO. WE CAN ALSO MAKE POSTERS FROM YOUR OWN BOOKS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN MAGAZINES. WE CAN ALSO MAKE POSTERS FROM YOUR OWN NEWSPAPERS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN JOURNALS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN DIARIES. WE CAN ALSO MAKE POSTERS FROM YOUR OWN LETTERS. WE CAN ALSO MAKE POSTERS FROM YOUR OWN CARDS. 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LOP BUNNIES 4, cutie, tame and make great Easter gifts. 6 weeks old, \$10 each. 777-7082 after 2:30.

777 GALLON SHOCK TANK, ultraviolet pumps, filters, custom solid stand. \$150. Chuck 291-8379.

BEAUTIFUL AKC Hungarian pointers. Vicious, excellent for show or hunt. proven bloodlines. High guaranteed. Buckle Buster 562-4077.

FREE FLUFFY, adorable, lovable kittens to good home. 6 weeks and poly-trained. 226-3436.

Jobs

FOOTMATS: Students and housewives - part-time, 2 shifts available Monday through Friday (9:00-2:30 and 2:30-6:00) and Saturday (10:00-4:00). Paid training and excellent company benefits. Requirements: High school graduate and transportation. Apply at 8735 Compton Ct. or at any San Diego Federal location.

ADVERTISING SALES personnel needed to sell advertising space in established publication. High commission. Sales experience a must. P.B.V. Publications 228-8220.

WANTED: HIGH FASHION MODELS - New York quality only. Letter and Associates 292-7296.

EARN \$500 WEEKLY, easily. No sales. Adventure-oriented people. Part-time full-time. Legal, fun, clean and non-pressure. Mail addressed, stamped envelope to: K.R. P.O. Box 3443, San Diego, CA 92103.

ATTRACTIVE FEMALES wanted for photographic modeling assignments by published photographer. Good pay for those who qualify. For interviews and photo tests, call 582-6202.

SEXY, BEAUTIFUL, CHICKS needed by photographer. Comes on for total ads. Pay to contact. Call Photographer for interview. 223-7295.

AMATEUR PHOTOGRAPHER needs amateur model, young with sexy figure. Can pay reasonable cash fees. Send statistics to: P.O. Box 89652, San Diego, CA 92109.

MUSIC AND THEATRICAL talent wanted to play to Ray, P.O. Box 2288, San Diego, CA 92112. Send picture and kind of act and how to contact.

ON-THE-JOB TRAINING available for hard working men. 5-21. Get paid while you learn. San Diego Community College. Call 291-7082 after 2:30.

BIZARRE ART. If you can create it or to my imagination, you find a good market through my art distribution venture. P.O. Box 1187, San Diego, 92112.

VIDEO CAMERAPERSONS and photographers wanted. Send resume or call. Full-time. Experience. P.O. Box 2235, San Diego, 92112.

TRAINING POSITIONS available in entry-level occupations in restaurant and food industry for applicants who qualify. Call 226-8110 for more information and application.

FREE ON-THE-JOB TRAINING increased income. Individuals call 215, from San Diego 360-0411 between 8 and 3. No minimum experience. \$1.50 monthly. 272-8476.

VIDEO FEMALE MODEL for camera and video tape. No experience necessary. Phone 422-1772 after 5pm weekdays and anytime on weekends.

JOBS WANTED. Employees available for up to \$4000 on lease from T.J.C. program. Have 1211 certified people who are willing to work. Doug, Youth Community Enterprises. 263-4401.

MALE AND FEMALE DANCERS wanted for company. North County. Rosalyn 753-5092.

IM LOOKING for responsible individuals, with a family to help expand my business. 562-8232.

LOOKING FOR SOMETHING to fill extra time that is also fulfilling. I'm a volunteer. We need high school graduates and transportation. Apply at 8735 Compton Ct. or at any San Diego Federal location.

RESPONSIBLE MAN OR WOMAN wanted to manage small family business. Must be introverted, self-starter. Good earnings, part-time. For appointment, 287-0231.

CONTACT WORK like people? You can earn extra money part time in exciting work. For home appointment call 460-7873 after 4pm. 562-8232.

AMBITIOUS COLLEGE student desires summer job in business field. Please send resume to: Tony Ross, 6028 Scripps street, San Diego, CA 92122.

ORIGINAL AUDITION for the Theater. 2 original scripts being cast, seeking men and women 17 to 40. 298-7674 for specifics.

DANCERS NEEDED for performing the Florida. Original scripts being cast, seeking men and women 17 to 40. 298-7674 for specifics.

WANTED: LIVE-IN housekeeper, part-time, salary plus room and board, Monday through Friday, days and hours flexible. References needed. 1 local Spanish and English. 582-6202.

GOOD DELIVERY position available. Must be 18 or older with good driving record. No experience, no prior employment. We pay gas. 468-0853 after 5pm.

ROOM AND BOARD in exchange for work on organic farm. Gardening, composting, animal care, carpentry, alternate structure, alternate energy projects. Vegetarian only. 758-8967.

JOBS WANTED: P.A. college student needs part time or full time job in a.m., m.p., p.m., 25 years. Have worked in sales job. 264-0692.

WE NEED COMPASSIONATE ex-students and non-students to volunteer in the daytime for the Smokers Outlets. Call 223-6446 or The American Cancer Society at 226-6586.

GALLERY OUTLET must be CETA eligible and live in the city of San Diego. Community College, 600 Third Avenue, San Diego, CA 92101. Equal Opportunity Employer.

BILINGUAL 27 YEAR OLD male Mexican male with solid experience in retail sales, needs job in sales or other related field. Compensation, 442-5634.

TEACHER, infant/toddler (3 months to 2 years) in alternative daycare center. Open Beach 9:30 hours. Send resume of related experience, education, special skills. Children's Clinic, 4325 Gardening, 92107.

PHOTOGRAPHER AGENT, looking for a few selected models interested in career advancement. All races may apply. 213-657-7451.

PERSONAL: COMPETENT, experienced (10+ years) business professional. Call 215, from San Diego 360-0411 between 8 and 3. No minimum experience. \$1.50 monthly. 272-8476.

NEW GIRLS NEEDED for extended photo modeling collaboration by published photographer. Living arrangements and profits to go to artist. Send statistics, phone: P.O. Box 1187, San Diego, 92112.

MANAGEMENT OPPORTUNITY: In established diversified business. Mature, honest, capable, motivated and industrious with 7 plus years of successful business experience. Mr. Simione, office 439-3741, home 275-3363.

GUY, 33 B.A. DEGREE, seeks work in editing and photography. Chuck 281-9843.

PART TIME 16-18 hour job canvassing to sell insurance. No selling must be neat. Auto not necessary. 223-5596 7.

FASHION POSITION WANTED: I would like to assist an established designer or coordinator. I am experienced and looking for a challenge. Best Pay, 208-8337.

PART TIME HELP wanted. At completion of training, can earn \$1,000 per month, working 15-15 hours per week. For appointment, call Mr. Bryant at 487-9520.

WANTED: SWIMMING instructors with cert. WG for summer employment by May 15, 1990. Apply to the Peninsula M.C.A., 4396 Vialetta St., San Diego, 92107. 287-8888.

BUYER MOTHER needs a part-time baby-sitter. Must be experienced, reliable, and have references. My eight-month-old daughter requires evening care when I'm away. 753-7106.

OFFERING ROOM to a lady in exchange for light housekeeping. 2 bedrooms, bath, apartment. Spanish speaking w/ing. 468-0853 after 5pm.

GOOD DELIVERY position available. Must be 18 or older with good driving record. No experience, no prior employment. We pay gas. 468-0853 after 5pm.

ROOM AND BOARD in exchange for work on organic farm. Gardening, composting, animal care, carpentry, alternate structure, alternate energy projects. Vegetarian only. 758-8967.

JOBS WANTED: P.A. college student needs part time or full time job in a.m., m.p., p.m., 25 years. Have worked in sales job. 264-0692.

WE NEED COMPASSIONATE ex-students and non-students to volunteer in the daytime for the Smokers Outlets. Call 223-6446 or The American Cancer Society at 226-6586.

GALLERY OUTLET must be CETA eligible and live in the city of San Diego. Community College, 600 Third Avenue, San Diego, CA 92101. Equal Opportunity Employer.

BILINGUAL 27 YEAR OLD male Mexican male with solid experience in retail sales, needs job in sales or other related field. Compensation, 442-5634.

TEACHER, infant/toddler (3 months to 2 years) in alternative daycare center. Open Beach 9:30 hours. Send resume of related experience, education, special skills. Children's Clinic, 4325 Gardening, 92107.

PHOTOGRAPHER AGENT, looking for a few selected models interested in career advancement. All races may apply. 213-657-7451.

WRITERS WITH EXPERIENCE needed to profile companies for San Diego publication. Temporary position. Send resume to: 208-8337.

PRIVATE PARTY will pay cash for old car or damaged diamonds. Buy jewelry and more. 263-4428.

21st OR 35MM CAMERA equipment, vintage, modern, new. New good color TV. Also men's hat spread. Adult magazines. Club, etc. 281-9074.

WANTED TO BUY, Spedman ski bindings. Used. I need the part that is bolted to the ski. Mr. J. 225-7285.

DUMMELDS, 2-12 Bk. May 260-5471.

COLOR TELEVISION wanted, individual dealers recent, solid state set in fine condition. 1st or 2nd. Will pay cash for reasonable offer. 692-8164.

FORD FALCON Wagon, 1980-83, 2 door, sport front end, 6-cylinder, standard transmission. I'm looking for a clean, well kept car. 222-4557.

COLLECTOR SEeks "Master" style furniture, late 19th/early 20th century. Will pay cash for reasonable offer. 281-4454.

BASEBALL PLAYERS, plastic statue from 1950's. Will pay \$20.00. 562-8232.

WOODEN STANDS for 30 gallon show tank and 60 gallon aquarium. Patrice 274-6141.

NEEDS: LAMBO V.F. Magazine, May 1979. Recording video program for broadcast. Those 2 issues. Will pay cash & return. 462-8118 evenings.

GERMAN AND JAPANESE war relics wanted and military stock for German or Japanese relic. 280-7078.

ORIENTAL RUGS wanted, will pay best price for good quality. Also have a lot of experience doing repairs and have samples. 462-8118 evenings.

BUTANE 3-way refrigerator for camper wanted. Also butane or Coleman 2 burner stove. 562-8232.

\$50 TO \$100 FOR OLD Navy and Coast Guard good wood cabinet, also wanted: other old campaign medals, German, American, British war relics. 378-2015 or 275-2087.

OPTIMUS 118 campsite wanted, 426-0487.

FOR RECORDS, good condition 1980 Day Wind Printer micro computer. One in San Diego, 274-3665.

LAMBER needed, 2x4's, 8' to 12' long, new or used. Call 468-0541.

USED OUTDOOR redwood patio tables, benches and chairs. Type call don't need cushions, and good condition 2nd floor. 462-8118 evenings.

WE NEED WINDMILLS, wind (24") prop, angle iron, for non-profit educational demonstration project. See descriptive. Will pay up to \$1000.00. Ecological Life Systems Institute 286-4201.

ANYONE WITH VIDEO video tape of Steven, Corbin, Apatow, or David. See 274-7742.

IM LOOKING for a Turtur (wing) insect. Do you have 1 for a reasonable price? Please send photo and description of insect. Temporary position. Send resume to: 208-8337.

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PIDAL STEEL GUITAR instructor wanted. Please send photo and description of instructor. Temporary position. Send resume to: 208-8337.

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OLD DOLLS WANTED, Blaque, composite, dolls or vinyl, any condition. Blaque Temple dolls or dolls wanted. 579-2015 or 275-1871.

AM LOOKING for someone who is a teacher and would like to be a teacher. I really want one. Mac 690-6008.

OLD TRIPLE-STYLE sewing machine, cabinet and machine condition not important. Only want lower price. 771-1202 after 5pm.

WANTED, starting-out comedian. Needs stand-up comic outfit material. Any 110, 112, and 122. Will pay \$1000.00. 263-4428.

ONE PAIR Electro-Voice model EV-16 speakers in good condition. Also Playboy magazine, 1987 or older. 283-0971. 7-morning late evening best.

\$15 PER HOUR to owner of table set or table set who have me out some 4. 8 p.m. 291-4588.

GAS DRIVER, able by 4000 to 5000 refrigerator with ice-maker, capacity 1200 vacuum, patio furniture, mirrored sliding doors. 287-1235.

WANTED, any type, working or not, new or used. Will pick up if needed. 275-2055.

WANT LACROSSE equipment. Cory 461-3558.

WANTED TO BUY, large bowl for mixer. Other preferred but other bowl OK. Call 468-5514. Also good fireplace screen.

ONE DOLLAR for your souvenirs. Especially German and Japanese. Medals, badges, orders, dog tags, hair, certificates, uniforms, helmets, etc. My service is 774-8277 for top offer.

EARLY MILITARY aviation memorabilia, including German and Japanese. Medals, badges, orders, dog tags, hair, certificates, uniforms, helmets, etc. My service is 774-8277 for top offer.

NEED A RIDE to Houston - New Orleans? Make 29, needs a ride to share driving. Leaving around March 20. About \$50. 275-2055 evenings.

LINKA VISTA branch store needs gifts of magazine racks plus literature for Vietnamese refugees. Mr. Ality, Houston 777-3837.

I WANT TO BUY a shed utility, looking money, each must work. 275-2054, week 775-2022.

BASEBALL CARDS before 1978. Cards must be in excellent condition or better. Cards 282-1411.

REFRIGERATOR, small, 2-door, new, used, must be in excellent condition or better. Cards 282-1411.

MICRO COMPUTER equipment. I need a 6000 Day Wind Printer micro computer. One in San Diego, 274-3665.

NEED RM SELECTOR 110watt. Resistor, 100 ohm, 1/2 watt, 1/4 watt, 1/8 watt, 1/16 watt, 1/32 watt, 1/64 watt, 1/128 watt, 1/256 watt, 1/512 watt, 1/1024 watt, 1/2048 watt, 1/4096 watt, 1/8192 watt, 1/16384 watt, 1/32768 watt, 1/65536 watt, 1/131072 watt, 1/262144 watt, 1/524288 watt, 1/1048576 watt, 1/2097152 watt, 1/4194304 watt, 1/8388608 watt, 1/16777216 watt, 1/33554432 watt, 1/67108864 watt, 1/134217728 watt, 1/268435456 watt, 1/536870912 watt, 1/1073741824 watt, 1/2147483648 watt, 1/4294967296 watt, 1/8589934592 watt, 1/17179869184 watt, 1/34359738368 watt, 1/68719476736 watt, 1/137438953472 watt, 1/274877906944 watt, 1/549755813888 watt, 1/1099511627776 watt, 1/2199023255552 watt, 1/4398046511104 watt, 1/8796093022208 watt, 1/17592186044416 watt, 1/35184372088832 watt, 1/70368744177664 watt, 1/140737488355328 watt, 1/281474976710656 watt, 1/562949953421312 watt, 1/1125899906842624 watt, 1/2251799813685248 watt, 1/4503599627370496 watt, 1/9007199254740992 watt, 1/18014398509481984 watt, 1/36028797018963968 watt, 1/72057594037927936 watt, 1/144115188075855872 watt, 1/288230376151711744 watt, 1/576460752303423488 watt, 1/1152921504606846976 watt, 1/2305843009213693952 watt, 1/4611686018427387904 watt, 1/9223372036854775808 watt, 1/18446744073709551616 watt, 1/36893488147419103232 watt, 1/73786976294838206464 watt, 1/1475739525896764128 watt, 1/2951479051793528256 watt, 1/5902958103587056512 watt, 1/11805916207174113024 watt, 1/23611832414348226048 watt, 1/47223664828696452096 watt, 1/94447329657392904192 watt, 1/188894659314785808384 watt, 1/377789318629571616768 watt, 1/755578637259143233536 watt, 1/1511157274518286467072 watt, 1/3022314549036572934144 watt, 1/6044629098073145868288 watt, 1/1208

1976 HARTLEY DAVIDSON FLH 1200 Electra glide full dress, boots and runs great. \$3500 firm. 578-2884.

WOMAN'S 10 SPEED Harley, brand new, not on time. \$650. 291-5859.

HARLEY DAVIDSON Knickerbocker, 1945 original and complete classic motorcycle. Partially restored, excellent mechanical condition. \$3,500. 276-7022, weekdays. Jim McCormick.

AUSTRO-DALMER ULMER 21" road racing bike, all Campy Super Record 9 months old, perfect condition, cost \$1600, sell \$1100. 481-9395.

1977 YAMAHA 750Z, drive shaft, "maggie" right track, with shaft, custom touring seat, rack. \$1350. 280-2287 after 5pm.

BLACK FRAME type fitting, its most shoes. \$35 or best offer. 458-3070.

1979 YAMAHA XS-1100. Excellent condition. New tires. 10000 under 10000 miles. Must sell. \$2000 or best offer. 753-4771 mornings or weekends.

1977 HONDA 750-K. Includes oil cooler, windshield, hand manual. \$1500. 443-7897.

1976 HARLEY DAVIDSON FLH 1200 Electra glide full dress, boots and runs great. \$3500 firm. 578-2884.

77 HONDA, 400-cylinder Super Sport, top grade, 4 hrs. 10000 miles. \$1200 or best offer. 450 miles. \$1200 or best offer. 450 miles. \$1200 or best offer. 450 miles.

1961 VESPA GS, good condition. \$400 or best offer. 284-4225, 8:00 to 9:00.

WOMAN'S 3-speed bicycle. 26" wheels. 1 1/2" frame. Basic gear for short person! \$300. 484-8535 El Cajon.

BICYCLES: Huffly and Schweinn, both 1 speed. Best offers. 489-2490.

NEW PUCH Newport model. Has 200 miles, new and factory warranty, insurance, full rack and lock, 1000 miles. Best offer over \$450. 458-5781.

1975 HONDA CB 200 1 street bike. \$350. Good condition. 4000 miles. Want to sell the weekend. 715-9677, 10-10 am only.

1976 HONDA 500 F good condition. 50 mpg. \$1000. 223-4071 after 5pm.

3 SPEED ROSS women's bike, white, like new, with generator light and backrack. \$500. 270-4087.

WANTED BICYCLE, single speed. 272-4711.

MC CENTURION in new condition, save plenty at \$70. Has MC Mustang with spring lock in top condition. A strong bike. 486-3558.

HONDA 350 cc, 1000 cc, couple of dozen. Best offer. 287-1133 evenings.

BICYCLE PUCH 408 25" frame. Suntour dualers, finger shifters, quick release wheels and much more. Excellent condition. \$200. 489-2490.

YAMAHA 125XV custom frame, extras. \$500. 281-2411 evenings.

WOMEN 10 SPEED Schwinn bike, excellent condition. Suntour model with fenders, standard handlebars, etc. Used only twice. 1 new cost \$180, sell for \$90. 481-7603.

1976 KAWASAKI KZ400, runs and looks great. New tires. \$700 or best offer. 291-4618 evenings.

DO MOTORCYCLES. Lots of various, very good condition. \$175. 482-7668.

MECHANIC. Honda 325 cc and Kawasaki 400 cc, best offer. 489-2490.

WANTED: A muffler for a 1972-74 TS 400. \$100. 484-7442.

1979 YAMAHA ZS 50 F. White. Brothers' superation with 250 cc. 1978 Yamaha ZS 50 F. White. Brothers' superation with 250 cc. 1978 Yamaha ZS 50 F. White. Brothers' superation with 250 cc.

2 GEAR 600 21 1/2 3.25 super 4750 Yamaha. Excellent condition. \$1300. 479-5754.

1971 HONDA CB 250 with 1978 Yamaha ZS 50 F. White. Brothers' superation with 250 cc. 1978 Yamaha ZS 50 F. White. Brothers' superation with 250 cc.

1977 HONDA 400, 4 cylinder Super Sport, excellent condition. 16" new wheel, custom seat and pipes, runs great. \$1395. 479-5754.

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SOFT CONTACT LENSES \$118

SINGLE VISION GLASS Special from \$29.50

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

COMPLETE EYE EXAMINATION WITH TONOMETRY \$12

Information packet: soft contact lens consultation and evaluation at no charge.

- Beware of the quick eye examination and contact lens fit. It may be too quick. The best eye examination and contact lens fitting is painstaking, methodical, thorough, and consists of numerous tests. A minimum number of 4 visits is required to achieve a proper fit. Our office is equipped with the most sophisticated, advanced and computerized instrumentation in the world in order to achieve the best eye examination and contact lens fitting possible. The following description list of some of the tests and procedures that are done in our office:
- MEDICAL HISTORY** — A complete medical and ocular history is taken by a written questionnaire.
 - DIOPTRON—THE EYE COMPUTER** — An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.
 - NON-CONTACT TONOMETRY** — Checks pressure inside your eye for glaucoma. It uses a gentle puff of air requiring no drops.
 - AUTOMATIC TANGENT SCREEN** — Automatically checks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases.
 - INFRARED FUNDUS PHOTOGRAPHY** — A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.
 - SLIT LAMP BIOMICROSCOPY** — A special microscope to check the front part of the eye, tear film, and the movement of the contact lenses.
 - ELECTRONIC DIGITAL FACTORY** — An optical electronic computer to ascertain if your eyes are getting through the contact lens to the cornea. This is very important particularly with 24-hour extended wear lenses.
 - AUTOMATIC ELECTRONIC LENSMEYER** — Analysis of your existing glasses electronically to extreme accuracy for comparison with the Dioptron results.
 - OPHTHALMOSCOPIC** — A procedure using a hand-held instrument to check the health of your eyes and to compare with the fundus photographs.
 - FIXATION DISPARITY** — Indicates how well the two eyes coordinate together and the amount of binocular fusion.
 - STEREOPSIS** — A measure of depth perception and quality of vision at reading distance.
 - COLOR VISION** — Checks for normal and the type of abnormal color vision. Eight percent of all males have some degree of color blindness.

Dr. D. A. Rorabach & Associates, Optometrists
1939 Grand Avenue • Pacific Beach, CA • 272-2211



Lessons

- CYCLING SHOE COOL** Gear, size 8 & blue socks with rubber sole, similar to Ancon. \$10. Other bike stuff. 274-5797.
- BICYCLE** Centurion Le Mans, brand new, 26" frame, fenders, fenders, light weight. \$1200. 560-1786 evenings. Ask for Chris. 51986. Low interest, excellent condition. \$1050. Don 292-3141.
- BICYCLES** used, bought, sold, consigned. Request information. 274-5797.
- Austro-Dalmer, Mass. dealer.** The only European bicycles available. Offering the most complete turn-up for the money. Through, consistent, and reliable. All work guaranteed. Bicycle Mass. 802 N. Van-Can Ave., Los Angeles. 428-7786.
- 10 SPEED KAWASAKI KZ400** runs and looks great. New tires. \$700 or best offer. 291-4618 evenings.
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FREE CO-ED softball team now forming. Join our team. Good times. Call El Cajon connection. Ask for Dave. 579-8886.

JORDON BATHS surfboards, 6'6" (round) usually \$195) until 24 March. From 23 March, \$175. Paula's Pacific Gym, 5733 La Jolla Blvd., La Jolla 454-7707. Join now.

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1979, Isaac 811; I would like to take everyone
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YOU'VE HEARD the musical No. No.
1979, Isaac 811; I've heard the musical
you've heard about the No. 2. Called it No.

FF (Isaac) isn't brat, she's bad, the World
Champion, fans getting mad, loud.
1979, Isaac 811; Sister Dredger we are family
Strang.

FEMALE French. We were talking about me,
so you don't have any friends in that de-
partment. You know, I once asked you
heard I should be.

IMPORTANCE 4, you accidentally did K-105
1979, Isaac 811; I don't know what you
P.1. Horrible consequences did.

DISCO LADY I got Paula's ad and bought
1979, Isaac 811; I got the CD I designed PD.

JOHN GIBBS winning your words. You
1979, Isaac 811; I'm not sure if you
you mistaken me for another? Alice T.

FF: FIND the road South as primitive, re-
1979, Isaac 811; I'm not sure if you
lake is everywhere else Southern.

WHERE'S THE guy that's the double, sugges-
1979, Isaac 811; I'm not sure if you
No. 20, 25, 45, physically fit. Write me
1979, Isaac 811; I'm not sure if you
1979, Isaac 811.

TOMMY (Dredger, bartender, who's) Please
1979, Isaac 811; I'm not sure if you
1979, Isaac 811.

DANCING Isaac 811; Romans 13:2, see to be R.

SPIDER FROM MARS I'm coming, Isaac
1979, Isaac 811; I'm not sure if you
I don't want to be too good for my life
1979, Isaac 811; I'm not sure if you
to argue? French? No.

INTERESTED IN JOURNALISM? See you
1979, Isaac 811; I'm not sure if you
who's come back. I'm not sure if you
1979, Isaac 811; I'm not sure if you
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IM 25, 5'5", 140 lb, enjoy quiet times, lo-
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you

DISCO LADY, your critics are Internet pages
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you


COMPUTER: HAPPY baby today. How's a baby
1979, Isaac 811; I'm not sure if you
1979, Isaac 811; I'm not sure if you
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MAHOGANY TABLE, Duncan Phyfe,
24" x 42", with 4 chairs, excellent condition.
Set together, \$175 or best offer. May sell
separately. 462-3272 after 7 p.m.

DOG HOUSE, 32' x 32' x 27' high, made of
painted wood, weatherproof, excellent condi-
tion, locking door with window, feeding
dish, \$20. Fuzzbuster II multi-band radar
detector, never used, \$55. 463-5668.

BARGAINS FOR BUSINESS owners' Cases
for restaurant, food or convenience store. 10'
self-serve deli case, 8' cond. drink case. Call
295-9713.

SOPACOVER for 72" sofa, gold/wine, nearly
new, \$10. 383-2748.

ROSEVILLE FOTTERY pitcher, \$15. Water
poker vase, \$15. Both excellent condition.
Handmade Tertiary type glass, salmon
pink. Has full around brown. \$150. 466-1118
evenings.

BARCLOUGH RECLINER, black vinyl,
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excellent condition, \$75. 462-34

CARPET SHAG, one rug, one yellow. Approximately 12' x 12'. \$23 and \$35 or best offer. 234-1546

CALCULATOR AND PRINTER Texas Instruments, programmable with magnetic storage cards. Models 24-52 and P-100A. \$200. 563-5476

TEAR WOOD dining room table with 4 square chairs. \$500. 448-5368 after 5pm

STAMP COLLECTION U.S. mint singles and sets. \$100. Will sell in complete groups only 40 percent discount from catalog. Albums are White Ace. This is no toy. 448-2637

PLANT SALE and yard sale. Succulents, specimen citrus, bromeliads, heavy ferns, household goods. 444 Industrial Drive, Los Angeles. Sunday, March 15, 12-4pm

MAYTAG WASHER, top of the line, works great. \$100. Maytag dryer, needs new belts. \$50. Copeland color. 350-6232

CHINA CABINET, mahogany, colonial style. \$35 or best offer. 234-7884

SIX DREXEL cane backed, upholstered dining chairs. \$250. 436-4039

BIOFEDBACK EQUIPMENT EEG. \$50. EKG. \$100. 697-8505

NEW ONEIDA silver plated 16' ovaling. \$50. Three place settings. Lince Springs, China. \$50. each. 299-1237 daytime

UNIQUE, ANTIQUE secretary, early American, carved, excellent condition. \$1100. 755-5876

LIKE NEW recliner, dark green, Upright Hoover vacuum, double seal, brand new. Wood coffee table and other miscellaneous items. Priced to sell. 591-6265 evenings and weekends

SEARS FROSTFREE refrigerator, \$175. 440-5620 after 5pm

CONS SILVER Hungarian coins, mint year 1797 with button backs soldered on back. Bought back from Germany, make offer. 274-6933

MEN'S SLITS and sport coats, size 40-42, pants 34-36. \$15 to \$152. 482-4795

THREE PIECE living room group, couch, loveseat, chair. Brown pattern. Good condition. \$150. 563-5388 after 5pm

BARE WOODS loveseat, excellent condition. Off white with brown seats. \$300 or best offer. 462-8063

PANASONIC BLACK and white solid state portable television. Excellent condition. Asking \$170. 488-1125

GARAGE SALE. Maternity clothes, photographic equipment, baby things, girls clothes. D.C. waterbed, toys, furniture. Sun. Saturday, March 22, 4678 LaCuesta Drive, Torrance

HANDMADE QUILTS various sizes and prices. Used pieces of playing cards, very cheap, great for swap meets. Other swap meet items also. 281-9809

TOOL AND PARTS retail storage cabinet, 26x33x12 with locking door. \$40. Remington adding machine, make offer. Child's high chair, \$15. Cook machine, make offer. 280-7009

QUEEN SIZE BED, mattress and box frame. \$65. 3-drawer dresser, \$25. VHS delivery color UCBED area. Ed 432-2787 day or 432-5812 evening

MOVING, books, old magazines, costume jewelry, portable radio, clocks, also separate. 1818 Tarran, TV tables, kitchen, chairs. Heavy duty car, Milwaukee, make offer. 286-9226 or 468-8564

GE REFRIGERATOR, excellent working. Fresh, brown, large capacity. Moving, must sell, reasonable. \$150 or best offer. 753-1913

WALNUT DRESSER with brass handles 2 1/2 x 12 with drawers. Good condition \$60. New velvet chest with brass corners. \$90. New ribbon banner rack. \$80. 758-4253

TYPEWRITER, Smith Corona Super 12. Many cartridges and case. As new. \$180. 277-8271

DINING SET, excellent walnut dining table, 72x24, plus two benches, seats 12. One fully equipped, a high backed chair. A bargain at \$350. 452-8646

RENAME SALE will be held March 22nd Sun at 5pm at Blair Avenue, San Diego public school campus 6860 Melrose St. Food service available

1980S GE REFRIGERATOR, Top control, sport work great, could use new cord. Asking \$60. 380-8117 swap try

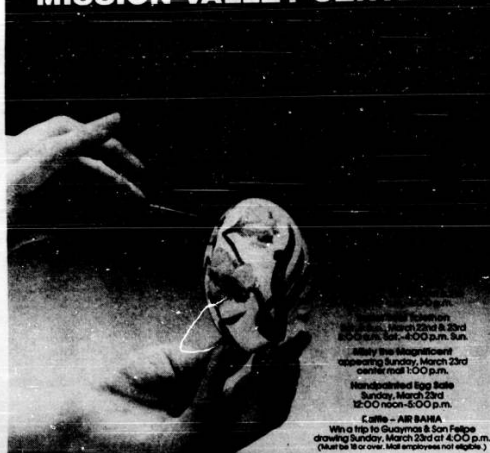
HEAVY DUTY 4 cycle's, pre-wash, normal, or 2 1/2 water levels. 2 water bottles, 1/2 to 1/2, 2 water tanks. White, excellent condition. \$125. 477-7733

SINGLE BED. Headboard, brass spring mattress, dresser, mirror, night stand, portable sewing machine, hair dryer, electric heater, electric clock. Best offer. 299-3402

BUTTER AMBER and silver cuff links, can easily be made into earrings. \$45. 270-0137

VARIETY TYPEWRITER model 860 with 10 different type matrices, has automatic printer plus extra paper and chemicals. \$550. 234-0727

MISSION VALLEY CENTER'S



Over 50 California Artists will be displaying their creative talents this Thursday and Friday, March 20th & 21st with original hand painted eggs to benefit Easter Seals.

From "The Treasure Egg," a 14' catch egg filled with a clock will be raffied off Sunday, March 23rd at 4:30 p.m. in front of Montgomery Ward.

MISSION VALLEY CENTER East and West of Mission Center St.

AIR-BAHIA

OLD TRUNK 34" wide, 21 1/2" high, 19 1/2" deep, with trap. \$10. Cash only. 583-4314

FINE ART PRINTS, large, \$5 each or 3 for \$12. Gauguin, Matisse, 1980 posters, Picasso, Chagall. Dial. many more. 283-3117 after 5:30pm or weekdays

WATERBED, king size, headboard, padded rails, liner, heater with thermostat, excellent condition. \$200. 475-3501 after 5pm

COLOR TV, 12" Sears 1974 portable. Best TV made since Consumer Union. Bargain. \$150. 563-5388 after 5pm

RUGS, green shag, 9x12, \$30. \$40. \$45. \$50. \$60. \$70. \$80. \$90. \$100. \$110. \$120. \$130. \$140. \$150. \$160. \$170. \$180. \$190. \$200. \$210. \$220. \$230. \$240. \$250. \$260. \$270. \$280. \$290. \$300. \$310. \$320. \$330. \$340. \$350. \$360. \$370. \$380. \$390. \$400. \$410. \$420. \$430. \$440. \$450. \$460. \$470. \$480. \$490. \$500. \$510. \$520. \$530. \$540. \$550. \$560. \$570. \$580. \$590. \$600. \$610. \$620. \$630. \$640. \$650. \$660. \$670. \$680. \$690. \$700. \$710. \$720. \$730. \$740. \$750. \$760. \$770. \$780. \$790. \$800. \$810. \$820. \$830. \$840. \$850. \$860. \$870. \$880. \$890. \$900. \$910. \$920. \$930. \$940. \$950. \$960. \$970. \$980. \$990. \$1000. \$1010. \$1020. \$1030. \$1040. \$1050. \$1060. \$1070. \$1080. \$1090. \$1100. \$1110. \$1120. \$1130. \$1140. \$1150. \$1160. \$1170. \$1180. \$1190. \$1200. \$1210. \$1220. \$1230. \$1240. \$1250. \$1260. \$1270. \$1280. \$1290. \$1300. \$1310. \$1320. \$1330. \$1340. \$1350. \$1360. 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