

SPRING VALLEY 3 bedroom 2 bath garage, carpet, drapes, refrigerator, dishwasher, built-in oven, central air conditioning, pool, fenced yard \$450 plus deposit 235 Deep Dell Road, Lemoore 972-7720.

HELP MOM DAUGHTER and dog desperately need a two bedroom house in La Mesa \$245,000. References: 461-4009.

LEMON GROVE, two bedroom one and one half bath townhouse. All appliances, pool, small yard \$325, 270-8320 days. 942-2377 evenings.

NORTH PACIFIC BEACH near La Jolla, 1 bedroom, furnished or unfurnished, 1 quiet adult, no pets, lease, \$200 875 Agate, 458-1352 evenings best.

UNFURNISHED house, 3 bedroom, yard, dining breakfast room, fireplace stove, refrigerator, kids pets OK, quiet street near 38th and Imperial, \$299 239-7949.

2250 1 BEDROOM APARTMENT NEAR State College \$240, 2 bedroom, 1 bath Mission Bay area \$425 large 2 bedroom, 2 bath Mission area 275-1595.

CONDOMINIUM IN MISSION Valley 2 bedroom, 2 bath, pool, jacuzzi, recreation and laundry facilities. Available May 1, \$400 month 296-0884 business, 582-4705 home, Brian.

ONE BEDROOM APARTMENT \$195, utilities paid, National City, east of 805, 489-2765.

DOWNTOWN OFFICES: Skylights, wood floor, natural wood ceilings. All redecorate lot of character located 10001 City of Lemoore, \$200-8031.

CLAREMONT 3 BEDROOM, 1 bath house. Hardwood floors, stove, refrigerator, garage, covered patio \$425 month, 276-0165.

LARGE NEW CONDO 1 bedroom, \$265 month. Fully carpeted, all appliances walk-in closet. Located on 270th Street, north of Highway 16, vacant 277-2980.

SKIDERS' Utah condominium (Snowbird), sleeps 4, kitchen, stove, refrigerator, only \$100 per person for April 12-19th. Three bedrooms, two baths. Call Marie 295-5720, 286-2892.

HOUSE FOR RENT 2 bedrooms, 2 baths, 2802 Juniper Street, new.

2 BEDROOM, 1 BATH apartment in Lemon Grove. Stove, refrigerator, carpet, cream linoleum and pet permitted. \$300 per month, 296-6078.

1 BEDROOM APARTMENT, \$215, new carpet and paint, near SDSU shopping and bus, no pets, 4318 Meade, 282-9831.

## Real Estate

TWO OF RENTING? Own a condo with tenant, pool, jacuzzi and more. No down payment, starting at \$59,800. Call 565-7711 weekdays and 285-3471 weekends.

WORKING PARTNER, \$10,000 investment required. Answering service Carlsbad branch. Call 444-4444.

5 ACRES, unfinished concrete block house, well septic, view, secluded, many trees, fenced, not area combs. Plaster A top piece of land \$85,500. Decano 445-5035.

2 BEDROOM, 2 BATH, 2-car garage, extra nice large family room, fireplace, quiet neighborhood, excellent financing. Call John Scott broker with Walker & Lee Real Estate, 287-0786.

HOUSE FOR SALE 2945 Union, San Diego 2 bedroom, \$10,000 handles, assume \$50,000 VA loan. Home 574-7999 days.

TRAILER NEAR beach in Lucinda. Nice price, carpet, sewing and storage shed. Everything in very good condition. Asking \$4500, 272-9322 or 438-1375.

3 BEDROOM in College area, quiet neighborhood. Good price at \$65,900. As soon as you, Owner 272-9221.

TROPICAL FISH STORE in La Mesa. Owner has moved and needs to sell nice shop \$6500 down includes \$3500 in stock. 272-2231 or 466-1900.

INCREASE THE VALUE of your investment and get over \$1500 of cash back! Install Guardian Solar Heating System, hot water, hydronic heating, solar spa. Reasonable. Call Alvaro Soler 750-8075 or 450-7756.

STILL PAYING RENT? Share equity or purchase option, \$400, new 2 bedroom condo, San Diego Bay view, security, pool, fully carpeted, 459-1340, Monday-Friday days or 274-6725.

BY OWNER Approximately 1/2 acres with 12 deer cottages, Highway 79, near Valley River County, excellent for conservation, \$250,000, terms negotiable, 464-1540.

BY OWNER Granite Hills, upgraded 3 bedroom 1 1/2 bath, two pools, \$225,000, no qualifying, assumable FHA \$60,000 at 10 percent, asking \$250,000, principals only 586-0944.

MOBILE HOME in Lucinda, 2 bedroom, 1 bath, 2-car parking, sewing, stove and storage, 1/2 block from beach, 458-6867 after 5.

LA JOLLA-Windermere, single home, 2 bedroom, den, 2 bath, magnificent view, carpets, Italian tile, stucco, 2 pools, jacuzzi, pool, arched, Assume mortgage, 10% percent, Owner 459-9800.

DEADLINES, Classified ads by 11:00 a.m. must be received by the Reader office.

## A Private Guide to Restaurants and Wine

### CALIFORNIA CRITIC

#### La Jolla

#### Su Casa

"Natural Foods" in a Gracious Hacienda

This unique restaurant is located near the famous Windansea area of La Jolla and offers the most remarkable combination of old world charm and a totally contemporary approach to delicious food. The architecture was inspired by a 16th-century hacienda which reflects California's Mexican Spanish heritage. Upon entering the massive hand-carved door you find yourself in another world. The awesome two-story gallery of the main dining room surrounds a lovely old fountain originally built in an early California hacienda. There is an enormous wrought-iron chandelier from one of the stained-glass skylights. There are also gorgeous hand-blown glass light fixtures over each table. The floor is made of heavy carved wood and leather. In the corner of the main dining room there is a large, typically Mexican fireplace. There is another fireplace in the cantina or bar. Also, in the bar area there is an unusual candle wall with pre-Columbian artifacts and rare ancient precious stones. The fresh flowers on each table, flickering candlelight and costumed waitresses complete the feeling of 16th-century charm, and create an ambience which is almost unbelievable.

The menu offers a natural food approach to Mexican and early California cuisines. In reviewing this restaurant I became so fascinated with their unusual combinations that I have been back repeatedly, and at this point have had almost everything on the menu. There is not a single item I would not recommend enthusiastically. My own personal favorite, however, is the Sonora Mexican pizza (\$4.95). It is a large crisp whole wheat tortilla covered with shredded lean beef, melted Jack and cheddar cheese, beans, chili, guacamole, shredded lettuce, diced tomatoes, alfalfa sprouts and sunflower seeds. A dollop of sour cream is placed on the top and it is garnished with parsley, a decoratively twisted orange slice and a tiny Mexican flag.

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The soups are fantastic. The albondigas (pork balls) which is a classic Mexican recipe for vegetable soup with meatballs, is the best I have ever tasted anywhere, including Mexico! It is always on the menu along with a soup of the day. Both the black bean soup and gazpacho are also superb.

Su Casa does not serve any refined foods. There is not even any refined sugar on the table. For sweeteners you have a choice of honey, raw sugar or a sugar substitute. The tortillas are either stone-ground wheat or corn. Their whole grain ranch bread is served with melted cheese and chopped olives on the top and tastes so good it could be classified as sinful for slimming diets.

There are many vegetarian entrees and the vegetables used in all dishes served here are fresh. Pure vegetable oils are used for cooking rather than the lard used in most Mexican restaurants. Not only is their food good for you and delicious tasting, but it is also always beautifully presented. Each plate looks like the pictures found in Gourmet magazine.

The house wines include a rose, a chenin blanc and a burgundy. A half liter is \$2.65 and a full liter is \$3.95. The margaritas are fabulous and for an unusual treat I recommend a fresh banana margarita.

The most expensive entree on the menu is the abalone Monterey at \$6.95. The average price for most of the entrees is about \$5 and this includes a bowl of soup or a fresh salad from the salad bar. The dinner for two including wine would range from \$15 to \$20. It is the only place I know where you get this kind of atmosphere for these prices. There is music every night except Monday, starting at 5 p.m., Tuesday through Friday and 6 p.m. Saturday and Sunday. —J.J.

La Jolla, 3-10 p.m. Sunday. Cards, Art, B.C., C.C., M.C. Reservations advised. Parking lot. Full bar service.

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MISSION VALLEY, 2 bedroom, 1 bath garage, pool, high end kitchen, carpets, drapes, by owner \$85,000, 459-8000.

BY OWNER Mobile home, excellent condition, 2 bedrooms, 1 1/2 baths, adult park, super landscaping, covered patio, Singing Hills, El Cajon 579-7930.

HAWAII CONDOS, new Maui condos on the beach, outstanding investment, daily rental income, 235-1552.

FOR SALE OR TRADE, 40 acres Malibu, ocean view, \$2950 acres, 2 1/2 acres on Paradise Blvd. near proposed international airport, \$3850 acres, low down, owner will carry 272-2260.

OWN YOUR HOME, 3 bedroom, 1 bath, pool, Julian area, \$2500 down, \$510 per month, owner will carry, no payment for 3 years! \$84,000, 765-1357.

MOBILE HOME, 1050, 3 bedroom, with 1000 add-on, 2 porches, carport, good location, adults preferred, reasonable space rent, 561-1079.

TRADE LARGE equity in large 1 bedroom and 2 bedroom condos in Golden Hills for income-producing property, PO Box 80222, San Diego, 92138.

OCEAN VIEW, 7th floor, deluxe 1 bedroom condo, balcony, pool, recreation room, laundry, secured building, principals only, 234-6415 or 274-2860.

PLUSH, 3 bedroom home, Lease option available. Super gas saving location north of Mission Valley. Great cut-de-sac, fireplace, 1 year young, no steps, large lot, \$225, 586-9992.

NEW, 2 BEDROOM condominium (Midway North) in Escondido. Owner will carry \$7500 down payment. No qualifying. Air conditioning, water, dryer, \$59,900, 481-5644 or 455-7910.

SU CASA, 6718 La Jolla Village, La Jolla. Telephone: 454-0369. Lunch: 11:30-3 p.m. Dinner: 5-10 p.m., Monday-Thursday, until 11 p.m., Saturday, 3-10 p.m., Sunday. Cards, Art, B.C., C.C., M.C. Reservations advised. Parking lot. Full bar service.

WANTED TO BUY condominium, preferably near Balboa Park, University, or beach. Andersen 741-6780.

WANTED TO BUY: a house in La Jolla/Pacific Beach area. Willing to pay \$180,000. No brokers. Principals only. Tony 270-5689.

HAVE \$80,000 EQUITY in 2 North County lots would like to sell small commercial, industrial complex or 7 270-0308 or 287-6449.

PENASQUITOS, two bedroom, one bath condo, like new, view, pool, \$82,000, \$15,000 down, \$500/month, 481-2876 or 942-2424.

WANTED: Beach or bay front condo. Assumable financing or lease with option to buy. 279-8773.

MAMMOTH CONDO, Three level, 1700 feet, 4 baths, 2 fireplaces, balconies, kitchen, indoor pool, jacuzzi, sauna and dry sauna, sleeping 4 to 16. Professionally decorated, 455-5354.

GROSSMONT AREA, Assumed veteran's loan, 3 bedrooms, 1 1/2 baths, large family room, with fireplace, located near City Center, agent fees 657-1233 or 287-1900.

ROLAND "CLASSIC ELEGANCE," 1630 square feet, professionally decorated and landscaped, 3 bedroom, 1 1/2 bath, fireplace, French doors, full privacy, \$200,000 down, \$50,000, 583-2160.

GREAT STARTER HOME! Practically new, one bedroom condo in Mira Mesa. Pool, jacuzzi, tennis courts, small stream, Cabela's, appliances, appliances included. 781-3445 weekdays.

WANT TO BUY some kind of real estate for no money down. Lease option, 270-0320 or 287-8469.

DAYTONA CONDOMINIUM in La Mesa, 2 bedroom, 1 1/2 bath, unique and charming architecture throughout, French doors, skylights, granite, tile, fireplace, Cabela's loan 1/4 percent, \$109,500, 461-3399.

WANT TO BUY duplex or 3 or 4 units as close to the beach as possible, 270-9531.

NORTH PARK HOUSE, 2 bedroom, 1 bath, \$68,500. All terms, assume loan. Refinished oak floor, new paint, walk to everything. 280-4495 or 234-3187.

UNIVERSITY CITY, 3 bedroom, 1 1/2 bath, townhouse, \$160,000, pool, tennis, sauna, view. Assume \$75 loan. Owner will carry, \$82,500. No agents. Jim 452-2432 days or 442-5337 evenings.

MOUNTAIN LOT for sale. Lovely secluded and densely wooded section of Redwood California. Paved access. Owner will carry note, \$21,000, \$2.00, 452-2432 or 452-2432.

IDAHO BUSINESS PROPERTY in Moscow, Idaho. Beautiful and situated on busy Highway 95. Contact Mrs. Jane Carmichael, 2000 Idaho Blvd., Reno, NV 895-2326.

POWAY AREA, 1000 sq. ft., 2 acres, Box 353, Julian, CA 92036.

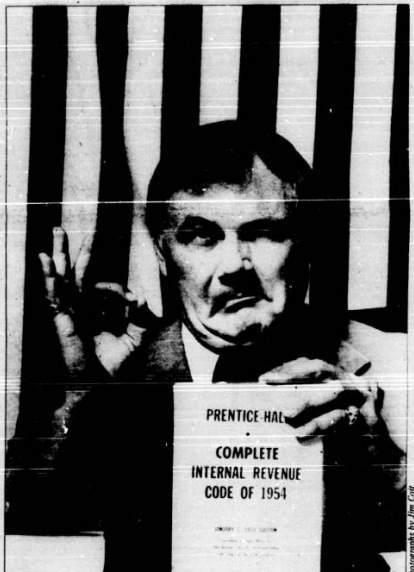
RENT WITH OPTION to buy, Burlingame, 3 bedroom, 2 bath, new kitchen, wiring, etc. on large lot. Consider call or 7 as down to assume loan Gary 562-9124.

READER CLASSIFIEDS  
P.O. BOX 68023  
SAN DIEGO, CALIFORNIA 92138

## READER

VOLUME 9 NO. 14, APRIL 10, 1980 SAN DIEGO'S WEEKLY

# THIS MAN WANTS TO SELL YOU A CHURCH



## Bill Drexler's tax-exempt evangelism

Splarks of light fly from the cluster of diamonds on Bill Drexler's right hand whenever he jabs the air with his index finger. He does this frequently. "Taxation is theft" — jab — "You have a right" — jab — "To lower your taxes and to avoid them," Drexler declares from his podium at the Town and Country Convention Center, where he's been introduced as the King of the Tax Fighters. A man of medium height, he wears a dark blue business suit, a white shirt, a tie, and more

diamonds on his left hand. The wit and lecturer holds a heavy bible, he looks substantial, like a former linebucker turned banker. In fact, William E. Drexler is a high priest, and he's been to evangelist. But he doesn't want his listeners to join a church, he exhorts them to become ministers in their own religious organizations. (continued on page 16)

By Jeannette De Wye

# City Lights

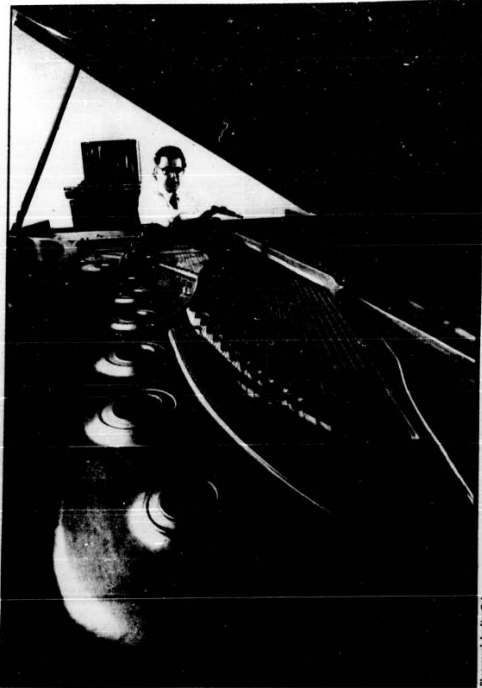
## Grand Slam

According to one story, a renowned piano tuner had twice been called in to try and improve the Steinway grand piano — to no avail. One visiting pianist had denounced it and a second had even refused to play on it. To get to the bottom of these insidious whispers, we checked with John Denker, the Symphony's piano technician, who wasn't the least surprised by the evil reports. They aren't justified, he told us, striking the new Steinway's gleaming black finish. "This really is a good instrument," he insisted. But concert grand pianos are like celebrities, he explained; both attract plenty of gossip.

Denker doesn't seem like the type of fellow to perpetrate any piano lemon cover-ups. A native of Bremen (Germany), he's tuned and repaired pianos in San Diego since 1964, but he still speaks with a heavy accent. He has flowing brown hair, merry eyes, plump cheeks, and an open, breathless demeanor. In recent years he's specialized in Steinways. (He says about ten nine-foot-long concert grand pianos are scattered throughout the county in private hands, plus local schools have a few.) Denker was eager to show off the instrument, so he led the way to the basement of the Civic Theater, to the giant black box which houses the piano. As he opened the lock, Denker tackled the recent rumors directly: two artists haven't liked the new piano, he acknowledged, but "everyone else has been really happy with it."

Denker rolled the massive piano out of its shelter and reviewed its brief history. Symphony executive board member Laurie Waddy donated the \$20,000 needed to buy the concert grand (manufactured by the New York branch of the Steinway company), and pianist Gary Graffman actually selected it in New York. The piano reached San Diego last November, around Thanksgiving. Before its inaugural performance, Symphony general manager Michael Maxwell did fly in Arizona-based piano technician Roger Clemens to ready the instrument. But the first concert pianist to perform on it, Mischa Dichter, found the keyboard action a bit sticky, and had Denker make adjustments after the concert on both January 18 and 19. By Dichter's third performance, he was so enthusiastic about the new Steinway that he dashed off a note of congratulations to Maxwell, praising Denker's work.

Denker said the next guest pianist, Paul Schenly, also loved the new Steinway. The first serious grumbles didn't sound until the arrival in late February of German pianist Alexis Weissenberg, a performer notorious for his piano persnickiness. Weissenberg, in fact, had such an aversion to the new piano that he arranged to borrow one of UCSD's two Steinways for



John Denker

his February 21 concert; unfortunately, he liked the UCSD piano even less. So he reluctantly played on the Symphony's new instrument for the concert the next night and continued to complain about its touch, a complaint which reflects a longstanding concert grand controversy, according to Denker.

"This gets a little complicated," the piano technician said with a touch of embarrassment. When we assured him we were still following him, he beckoned us under the sweeping piano lid, to the splendor of the concert grand's red and gold interior. Denker pointed out the juncture at which the piano keys connect to the wooden arms which carry the hammers; a wooden pin fastens that connection and tiny bushings cover the end of each such pin,

he explained. About a dozen years ago, the New York branch of the Steinway company started making those bushings out of Teflon instead of the traditional felt, a move designed to prevent sticking and to increase the speed of the action. Steinway's German branch, in Hamburg, steadfastly clung to the felt, and piano cognoscenti began choosing up sides. "The Teflon sometimes causes a faint clicking noise, but that's something that can be fixed," declared Denker, a man with obvious pro-Teflon proclivities. "People say, 'Oh, Steinway's using plastic.' Well, it's not plastic. It's Teflon. And they're not at all the same." Weissenberg's felt-bushing loyalties apparently got the best of him.

"He knew it was a new American Steinway and that it had Teflon bushings, and that's all there was to it," Denker said in dismissing the complaint. "You see, concert pianists are very, very particular. And you can't blame them. But what one might find wonderful, another might not like as much. Parity, it's a matter of personal taste." Countering the Weissenberg incident, Denker offered the example of one recent Los Angeles Philharmonic Orchestra performance here. Elizo Virzaladze was the featured soloist. Denker said she tried the three Steinways owned by the Los Angeles orchestra, two of which are the reputedly superior Hamburg models. She found them all wanting. "And yet she liked the [San Diego Symphony's] new Steinway," he said triumphantly.

Denker said two other recent Philharmonic soloists also approved of the new local instrument, as did Vladimir Horowitz (who travels with his own Steinway but who sampled the new piano anyway). The only other unfavorable reaction came from Hungarian pianist Tamas

Vasary, who performed here two weeks ago. "And he only had a problem with this section," Denker said, indicating the octave and a half above high C. "It just wasn't quite bright enough for what he was playing" (Chopin's Piano Concerto No. 2 in F minor). Consequently, Vasary elected to use the Baldwin concert grand owned by the Civic Theater. "It's brighter and it has a different action," Denker said. "But Vasary liked the action of the Steinway. He even said he'd like to own it."

Denker himself likes everything about the new Steinway; he judges it the best concert grand in San Diego County. "The quality is very nice. People talked about Steinway's quality declining and maybe that was true for a while. But this piano is really very good." Yet he cautioned that rating pianos is a tricky business; more often than not, assessments rest on reputation rather than reality.

He recalled one incident involving the old Steinway owned by Theatre's music store. Before the Waddy donation, the Symphony had to borrow it for any pianist requesting a Steinway. Over time, the Theatre's instrument acquired a poor enough name in the musical world as to deter several pianists from visiting the San Diego. Finally, the music store obtained a brand-new Steinway. And Denker recalls that right after its debut, a Symphony devotee complained to him. "She said she enjoyed the performance but the old piano really bothered her. She wondered when in the world the Symphony would ever get a new one."

## The Pothos That Ate Spring Valley

Charles Kastriener would like to dismantle the greenhouse that sits next to his home in Spring Valley, haul it downtown, and erect it in the lobby of Central Federal Savings and Loan. Kastriener is one of several hundred victims still suffering the consequences of a scheme three years ago that bilked them out of more than four million dollars. And while the two con artists who engineered the racket are now imprisoned in an Arizona penitentiary, the homeowners on whom they preyed have been left with the repayment of loans totaling as much as \$15,000 apiece. At least three families have lost their homes in foreclosure proceedings by the lending institutions which put up the money in the first place, including Central Federal.

Last February Superior Court Judge Gerald J. Lewis

denied a request from sixteen of those victims for a restraining order which would have prevented Central Federal from collecting on the loans it had made. An appeal of Lewis's decision is now being contemplated, but the hapless investors fear such action would be prohibitively expensive.

Kastriener's case is not unique. The sixty-year-old man, who lives on Ivy Lane in Spring Valley, still owes \$10,300 on his original loan of \$15,000, all thanks to an advertisement he read in a May, 1977 edition of the *San Diego Union*. It asserted that homeowners with good credit could earn \$900 a month in "a few easy hours of work" by growing small houseplants for a company called Mr. Gourd of California. Investors were asked to buy a greenhouse through that company, along with which would be provided soil, seeds, and instructions. Mr. Gourd of California needed the plants — ivy, pothos, philodendron, coleus — to insert into hollowed gourds which would then be sold to local markets and nurseries.

Kastriener at that time owned McCann's Stationers on El Cajon Boulevard. Because his business was not doing well, he was eager to find another source of income which would require little of his time. He telephoned the number listed in the advertisement and spoke with Walter R. Stegeman, Jr. Stegeman, along with James H. Bemis, were the operators of the gourd firm, located at 4341 Twain Avenue in San Diego. After Stegeman explained the backyard growers program, Kastriener expressed interest, but said he wanted to speak with someone already involved with the plan. He was put in touch with a former ROR employee named Lloyd Curtis, who lived on Fifty-fourth Street near San Diego State and who owned two of the greenhouses. Curtis recommended that Kastriener also purchase one.

Kastriener was convinced that it was a wise investment, and signed an agreement. Before the Stegeman and Bemis. Within a week he was visited by a man who said he would arrange the loan. The total price of the greenhouse, instructions, plant cuttings, and soil, plus the insurance and interest on the loan, came to nearly \$15,000. Kastriener thought the man who came to his home with the loan papers was from Central Federal; it turned out later that the man was from Hartman House, an insurance brokerage firm. As collateral, Kastriener offered his one-bedroom home valued at \$60,000.

(The method by which the loans were contracted is one of the main points in the victims' efforts to seek relief from the repayment of those loans. The victims, including Kastriener, say it was clear the loan money was to be used for commercial purposes, and that they have since learned that such loans were not supposed to be made by Central Federal under those

# City Lights



Charles Kastriener

circumstances. Central Federal, however, has successfully argued that it was unaware of the true nature of the greenhouse venture, and that the loans had been made as home-improvement loans.)

On September 28, 1977, employees of Aero Hydroponics of La Mesa arrived at Kastriener's home and erected the greenhouse, which measured twelve feet wide, eighteen feet long, and eight feet high. The greenhouse was equipped with an evaporative cooler and an electric heater. "I was really excited," says Kastriener. "I even took a picture of it and sent it to my cousin. I only had to work when I felt like it. I could sleep as late as I wanted, put on a pair of old pants, and go out to the greenhouse and water." Courses from Mr. Gourd of California came to Kastriener's house every four weeks to collect the young plants, and Kastriener began seeing a return on his investment. Before the venture collapsed not much later, Kastriener boasted of having earned nearly \$5000.

But things began looking bleak when Kastriener's greenhouse became infested with mealybugs. Other growers

complained of similar problems, and Stegeman and Bemis (who had by that time changed the company's name to The Plant People and had moved to 1212 Knoxville) recommended Corty's Pest Control of Bonita. Pesticide mannequins to eliminate the mealybugs, but Kastriener's plants were then attacked by spider mites, the effects of which included leaves falling off the stems.

Then on March 21, 1978, The Plant People mailed letters to the victims, saying that an investigation into the backyard growers program was being conducted by the city attorney's office, and warned them that they might be asked to make a statement "detrimental to the continuance" of the program. The city attorney filed a civil lawsuit against the firm in April, alleging that Stegeman and Bemis failed to provide technical advice, misrepresented prospective income in soliciting home growers, and was unable to furnish the required number of seedlings and cuttings to support income claims of \$900 a month. The lawsuit became a moot point, however, when the company finally went bankrupt the following June.

Stegeman and Bemis, while contending with bankruptcy in Phoenix for mail fraud. The indictment claimed the two

entrepreneurs had swindled seventy-five persons out of \$335,000 in three states in 1975. The seventeen counts of mail fraud stemmed from their efforts to sell a device called a "Solarama," a board wrapped in aluminum foil which plugged into an electric wall socket and emitted "negative ions" to cure arthritis. The two men are now serving five years in a federal penitentiary.

With The Plant People gone bankrupt and the two owners in prison, the backyard growers had no one to whom they could sell their plants, but the loan repayment notices still arrived monthly in their mailboxes. Besides Central Federal, two of the other major lending agencies who were still collecting on their loans were Allstate and San Diego Federal. Ten of the growers who had obtained loans through Central Federal banded together soon after the bankruptcy proceedings in an effort to obtain a restraining order against the savings and loan company.

Although Kastriener, a bachelor, has been able to continue making his payments, other victims have not been as fortunate. Lou Guillemin, who lives on Mask Boulevard in Santee, was forced last summer to sell his three-bedroom home to a realtor in exchange for payment of debts against the house and one year's free rent. But one of the more depressing sales of this episode is that of thirty-five-year-old Mike Clawson. Clawson is a drywall finisher with a wife and three

children, and was one of the backyard growers. They lived in a 1400-square-foot house at 8517 Ellsworth Lane in Santee, which Clawson used as collateral to finance his greenhouse project. Because he was unable to make his loan repayments — he owed \$13,000 to Central Federal for the greenhouse — the lending institution initiated foreclosure proceedings. Clawson had \$30,000 equity in the three-bedroom home, all of which he lost when the house was sold on August 22, 1979, to Western Financial, the only bidder, for payment of the loan and assumption of the mortgage. "They gave me \$200 to move out within thirty days," Clawson says bitterly. He and his family have since moved to a rented home in Santee.

Clawson, Guillemin, Lloyd Curtis, and Kastriener, as well as the others who have joined their fight against Central Federal, say they do not have the money needed to finance an appeal to Judge Lewis's recent ruling against them. Until they raise that money, they must continue paying back their loans or face losing their homes. In addition, Central Federal has told the victims' attorney, Percy Klempf, that the victims must pay court costs involved in the recent legal ruling. Those costs may total as much as \$27,000.

— M.O.





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## Saab Story

With regard to the profile of New Yorker publisher Larry Reuben, a few comments are in order. While Mark Orwell is a master of the anecdotal story, he seems to have no comprehension of the precepts of media criticism. The ethical issues implicit in writing about one's competitor (*Newline* is, though sickly, San Diego's other weekly) were almost totally ignored in the aforementioned hatchet job.

Orwell, whose activism extends no further than his back alley, may be strong about his own apologetics, but he has let his self-righteousness toward his lesser-paid (though more experienced) colleague devour him from the foundation of all journalism, the truth.

"Tidbits" would hardly be so popular if it were mere "spice-vesting." For, frankly, what's generated in Larry's spleen isn't all that interesting. Likewise, criticism of his hobnobbing with the movers and shakers is fatuous, as connections are a journalist's lifeblood.

San *Newline* pays contributors nothing (in my case) or very little, though the staff salaries are comparable to entry-level positions elsewhere in the country. And Larry will admit he is not wont to put unkind things about Fonda and Hayden in print, though, as he

would put it, one has the Copley press to do that. But really, criticizing a pair of young professionals because they bought a house before housing prices went crazy? And for all the attention given to a new Saab, Orwell has obviously never ridden in the deathtrap Larry personally drives, a 1965 Dodge Dart. Just West Los Angeles

## Bad For A Few Laughs

I've been thinking about this for some time now, and just tonight decided to follow through. The first time the thought occurred to me I was involved in a spelling bee. (You'll have to excuse me, my spelling is atrocious!)—my spelling is terrible and I had to stop for a moment to look up the word "intense" to check on the spelling, but that page is missing and... Well, anyway, the thought occurred to me while I was eating a roast-beef-and-turkey sandwich. I carefully set it down, wiped my mouth, and told my date that I was going to write the *Reader* a letter. She was eating a Reuben and just couldn't identify with the initial importance of that

statement. (A good Reuben can do that to you—make you lose touch with reality and possibly your underwear.) She looked at me blankly for a moment, with her mouth strongly resembling a German *meat*, and with careful thought and consideration, secretly

## Letters

editing her thoughts and correcting the punctuation, she asked the profound question, "Why?" At first I was taken aback—and then affront. Such brazen verbal intercourse, why, we hardly knew each other. I was awestruck. I was dumbfounded. I felt a strong desire for strawberry cheesecake. I searched her eyes for a hint of levity, possibly a jovial twinkle or maybe some asparagus, but there was none. She was dead serious and she deserved an answer. "I'm going to write the *Reader* a letter and tell them what I think." I leaned back in my chair in a cocky fashion, proud at having made such an ambitious decision. "What do you think?" she said, pulling each word out carefully, afraid that this might mean our relationship was nearing an end.

I smiled broadly to reassure her that things were just beginning. "I think that something called the *Reader* should be something that people read." (I've always been known for having a keen grasp of the obvious.) She still looked a bit confused, so I reached out, gently took her hand, and stuck it in the hot melted wax of the table-top candle. I could easily tell by the contorted look on her face that she was beginning to get the picture.

"Well," I continued, "the *Reader* really has a good thing going. Over 80,000 in circulation and it's still free. Usually, by the time a newspaper gets to be that big, they almost feel obligated to charge something. But not the *Reader*. It's still free. If there is anything at all going on in San Diego, which is a small wonder in itself, then the *Reader* will tell you about it—how much it costs, what time it starts, and even the advice and always critical opinion of the quality of that entertainment. (Don't your critics like anything?) If you want to buy anything—maybe a forty-speed blender or a diesel refrigerator—then pick up a *Reader* and it will be there somewhere, patiently waiting. Perhaps you just hitchhiked to San Diego from a Russian boot camp because you heard about the war and the unbelievably beautiful women and you are sure that Lincoln Beach is where you want to raise your children. But at the moment all you have is a sleeping bag, a Bible, and two pieces of beef jerky, and you need a place to wash your socks. Look in the *Reader*. Someone wants you. All this, and still free.

But (you knew that was coming, didn't you?) if you want something to read? Forget it. Let's face it, I'll want to inflict myself with politics or petty local issues, then I'll scrape up a quarter and buy the *Union*. If I really want to read twelve pages on where the muck really stinks, then I'll rob a parking meter and buy the *Tribune*. If I want to hear commercials, then I'll go completely overboard and buy a radio. The *Reader* is the only newspaper in your writing staff. I just don't like that they are probably as bored as I am. C'mon, you guys, look around. Things are coming down really heavy. Every place you turn, the definition is literally audited into the air-conditioning and there isn't a whole lot we can do about it.

HOW ABOUT A LITTLE LAUGHTER!!!! At this point, the paramedics were handling my date's fingers and a simple smile seared on her lips, so I reached across the table and affectionately broke her nose. *Cardigan Rhombus Ocean Beach*

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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I took my parents to the Wild Animal Park last weekend and we had a good time, but I came away slightly confused about one thing. The so-called "white" rhinoceros is actually dark gray. Can you explain this discrepancy?

Sonya Malik  
North Park

The term comes from the South African word *wit*, meaning white, which refers to the animal's snout. It is broad and square, unlike that of the black rhinoceros of East Africa, with its rounded muzzle and flexible upper lip. The white rhinoceros is the second largest of land mammals. (The African elephant is first.) A true vegetarian, the beast has no front teeth. Its horns, though formidable, are actually matted hair and are not as deadly as the horns of the Cape buffalo and the fighting bull. The rhinoceros is known for its tendency to charge at anything. Jean-Pierre Hallet, a popular expert on African wildlife, writes of seeing rhinoceroses charge at Land Rovers, butterflies, and trees. In one instance he saw one charge at the sound of its own dung hitting a shrub. Yet these beasts also flee from butterflies, cars, and familiar noises. They are timid, impetuous, and not very intelligent, which makes them unpredictable. Their eyesight is so poor that they rarely hit what they charge. Natives find the charge of the beast to be laughable. To a Lumbwa tribesman of East Africa, the ultimate insult is, "May you be killed by a rhinoceros."

Dear Matthew Alice:  
Recently I heard that the San Diego Gas & Electric Company will raise the price of service to its customers at a rate of fifty percent for the year. The reason given was that the price of oil has gone up. I can

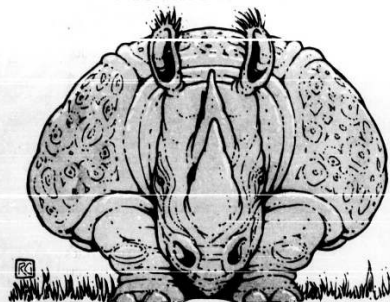


Illustration by Rick Gray

understand that. But with a little research I learned that only ten percent of our energy comes from oil. How does an increase affecting only ten percent of the fuel result in an overall increase of fifty percent in the price?

Brian Kirkpatrick  
Encanto

Ten percent is a reasonable figure for the national average of electricity produced by oil. On the West Coast, however, and particularly in San Diego, power companies are heavily dependent on oil for the production of electricity. In San Diego 56.6 percent of the electricity is produced by oil. Therefore the rising cost of oil affects SDG&E strongly. The other fuels for electrical power locally are natural gas,

which accounts for 24.1 percent of the total; uranium, 5.8 percent; and diesel (for emergency power), .9 percent. The remaining 12.6 percent comes from outside companies that sell their extra electricity through connections of high power lines. Originally, the imported power comes from dams in Washington and northern California, from coal in Arizona, and from geothermal wells in New Mexico.

Dear Matthew Alice:

I need help obtaining the lyrics to an album released (I believe) in 1972 on Capricorn Records by a group called Captain Beyond. The songs are published by Starship Music, which is a member of ASCAP. I suppose it's pertinent to say that Cap-

ricorn is defunct and is being distributed by Warner Bros. Records. Also, the album was recorded at Sunset Sound in Hollywood and is on the Warner Bros. label. Angeles. The catalogue number is CP 0103. This is one of my favorite albums, but the words on it are unintelligible.

Tim Scott

Serra Mesa

The current representative of Starship Music is David Chase, and his address is 6 East Forty-fifth Street, New York 10017. I obtained the name from the Los Angeles office of the American Society of Composers, Authors, and Publishers. ASCAP will give out the name of any of its members, in the future you can telephone the office at 213-466-7681 and ask for the index operator. The office can also provide the publisher's name and address if you have the title of the song you're interested in, or the name of the composer.

Dear Matthew Alice:

When I was a kid I used to see ads in comic books for practical jokes. One of them was a blot of imitation vomit. I haven't seen it offered for some time, and I would like to buy one. Can you tell me if it's still manufactured, and if so, where?

Don Taber

Golden Hills

A novelty company in Chicago manufactures artificial cherries and olives. With that line of goods, it probably makes what you want, too. H. Fishlove and Company is at 720 North Franklin Street, Illinois 60610.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, California 92138.



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# Right Between the Hits

## Rap Time at 13K



John Lander

Photographs by David Covey

### BOB DORN

I'd like to deny it — probably because I've expended so many words telling friends in journalism that their egos have swollen to the point of obstructing their vision — but I agreed to be a disc jockey for three hours a couple of weeks ago not because I wanted to report from the inside what a modern AM station does to its listeners, and how it does it, and why, but because some sweaty, fantasizing part of me overwhelmed the good old common sense. I wanted to hear my self on the radio. Amplified, echo-ied, and jammed in five-second gaps between disco's fading

dazzle, the perennial screech of acid-space rock, new-wave robotry, the upbeat whoopee of music for schoolkids, or the heretical coos of Dan Fogelberg. I thought my voice, my wit, my unique consciousness would cut through the clatter and dishwasher of pop radio. I'd be a one-man renaissance, leading the listeners of 13K to light and sensibility.

Silly, silly, silly. Flies in the ointment. Monkey wrenches thrown into the works get chewed up in the works. The mighty 13K rolled on and over me.

Picture this: A mike on a boom and wrapped in a gray neff ball hangs smack in your face, never letting you forget it's there. To the left of the mike is a stack of

three cartridge players, to the right another two. Dead ahead and behind the mike, at your fingertips, is a console with volume dials and on-off switches for each of the five tape players, plus another volume dial and on-off switch tying you to the newsroom in the other studio. At your rear and to the right is a carousel that holds some 400 numbered cartridges with tunes of the Bee Gees, Jacksons, Blondie, Ace Queen, Styx, and Don Kirschner whom else. Behind you and to the left is another carousel with about as many commercials recorded, like the music, one to a cartridge. On the desktop under the looming neff ball is one log that orders by number the music cartridges to be played

during each hour. Another log, the program log, tells you at what minute and second you are to jam a commercial cartridge into an available tape player, and when you're to read a public service announcement and when you're to clear the mike for the news.

The music log of 13K, or KGB, as it was known before détente fell apart and the chicken flew the coop, lists about fifteen tunes which average about three minutes each and are to be played every hour.

That's roughly forty-five minutes of music every hour. The program log lists about four commercials that total maybe three minutes, a station promo or two for another minute, one ten-second public



service announcement, and about seven minutes of news. All that leaves is about five minutes of gaps into which the announcer squirts the time, day, names of tunes and groups, and anything else that seems deserving of mention. In my own case, I also had to slip in regularly something like, "Hi, I'm Bob Dorn on 13K and I'm sitting in for John Lander, who's having his voice overhauled." Even if I managed to think of something to say while I counted down the seconds of the Dr. Pepper commercial ("I'm a pepper, he's a pepper, and if you drink Dr. Pepper, you'll find that you're a peppertoo"), or while I was stricken with anxiety over my failure to remember whether another commercial or a music cartridge was to follow, or while I was trying to make sense of what the groovy sixth graders on the telephone were requesting I play, I had about six seconds to say it before stuffing another cartridge into the tape player and hitting the volume switches. There are reasons pop radio announcers are called jockeys. The race is to the swift, not the witty.

Talking fast isn't a matter of choice for AM jocks; it isn't rock and roll chic in the way working at Tower Records while you're wearing your Grateful Dead roadie shirt and acting bored is chic. Talking fast is both a necessity and an inevitable outgrowth of 13K's format and probably that of any other AM rock format. Even a case of the trots has got to be accommodated more rapidly by the jock than by other mortals. He's got to wait out the tune, stick a four-minute number ("The Eagles' 'Hotel California' is a favorite record, according to John Lander") into the tape player, announce it, hit the start button, get out of the studio and down the hall to the john, where he has to do the old down and up and be back before the fadeout. Talking fast is just inevitable.

Ah, but does one think that fast? I had to read a public service announcement for the First Baptist Church of Pacific Beach that advised of the appearance there of The Blackwood Brothers, and I appended a thought about soul music. In

Pacific Beach? Well, maybe. I played a George Benson cartridge and afterward said something about one of the few "jazz" tunes on the playlist. Another jerk of the tongue. When the time came to give away an album, I jumbled immediately. "Okay, we're going to go to give away an album," and from there on bungled the whole business, giving the North County number for San Diego callers and the San Diego number for North County callers, correcting myself, pausing, giving the numbers again, and rolling my eyes gratefully as Barry, the all-night jock, took over and eased me off the air.

Barry, of course, worked most of the controls most of the time. But I tried not to pay much attention to his advice about style, which almost exclusively was to smile as I talked. "It comes through. You wouldn't believe it." The thing was, Barry didn't smile; he was fairly serious. I didn't like the headphones and grew to rely on the studio monitors to tell me what was escaping into 13K's air, but Barry kept insisting I wear them. I understood their necessity when, during the news — when the air is shared with news announcer Jeff Prescott — I found it difficult to time my responses to Prescott's. The words from the monitors aren't as immediate as those from the headphones, which more nearly duplicate the conversational conditions of the telephone. But the headphones can do nothing for the lonely sound of the voice as it passes from the throat through the mouth into the mike and then through the pinball circuitry and echo-making hollows of the station's electronics before its journey terminates in the ear of the speaker. I don't believe there's a lag — Barry said there isn't — but what goes out the mouth and what comes in the ear are not the same. The voice sounds isolated and scrubbed and enhanced — kind of cool, even, so that you want to copy up and croon a bit to the mike. Nothing serious you understand, just get a little bit down. That modifies the tendency to speed but it doesn't make you sound just a bit narcissistic, which is a decency was already established in me, as I related earlier.

I don't want to create the impression that I was brought low by hubris and cast aside anyway. Even Richard Nixon in his last days must have occasionally suspected that his own presidential role was limited to some degree by the preferences of the public and the machinations of other opinion-influencers like himself. He just forgot once too often that success — real success as opposed to spiritual purity —

rests on one's ability to bend and blend with the public's whim and the prevailing interpretations of it, or at the very least, to appear to do that. The Lord knows Jimmy Carter understands that fine point of leadership. He's still following the format, still playing the hits, still winning those primaries. Well, being a successful disc jockey is a bit like staying in the White House — it's relatively easy as long as you don't stray too far from the program.

Apparently, KGB thinks it's found a programming alchemist in Lander, who was hired from two Florida stations he is supposed to have lifted from obscurity to pop heights simply by knowing what to play at what time of day. I tried to take with me the three-hour playlist that guided my morning show but Barry stopped me, saying something about it being "Lander's secret" that shouldn't fall into the hands of the competition. If the competition is reading this, here's what I gathered about music selection and the format for 13K's morning show. Most of the music seems to be from groups that are photogenic, and telegraphic; the kids are probably more interested in looking like the people on television than they are in the sound anyway. Play only the most recognizable tunes of these groups, their big hits, because that will make it easier for most of the kids to choose what clothes to put on and an image to pursue during the day. 13K also makes it a point to play at the top of the hour and every quarter of the hour a "power song," a tune like Blondie's "Call Me" that is in the top ten. The reason for this is that nearly everyone sets the morning radio alarm straight up at the hour, or fifteen, thirty, or forty-five minutes after the hour. You want to give them a shot just as their lids flutter open. A considerable number of the tunes, maybe fifteen or twenty-five percent, were released in 1977 or 1978. They aren't golden oldies; they're distinguished and anonymous and somehow current all at the same time, like late-model sedans on used car lots. "How Long Has This Been Going On?" by ACE is one of these. And Lander's playlist never, never allows two female vocalists to be heard consecutively. That's one of the most solid dicta.

Even if 13K jocks had a turntable and record library in the studio (they don't) that allowed them to wander off into uncharted musical territory, the listeners would quickly remind them to return home to John Lander's high-tech carousel of cartridges. It seemed that every request phoned in during my three hours was for a

tune that had either been played during the previous hour, or for one that was coming up shortly on the log. It's not so much a question of whether the chicken or the egg came first in this feedback loop, but of who's the chicken and who's the egg, because once the playlist and station format is assembled, there's the illusion of perfect union between playlist and listener preferences. The kids are all too eager to agree with what the station does, all they lack is a log so they can be in perfect sync. One, who must have thought he heard us announce a call-in contest, unleashed a perfect "ah-naghts" when Barry picked up the phone. "Ah-naghts" are the war yelps of callers that are recorded and spliced together on taped programs that come up maybe once every three hours. But the only "ah-naghts" that make it onto the taped promos are the authentic ones of contest winners. Barry instantly recognized the kid's mistake and told him to calm down. "This isn't a contest." The kid said, "Oh," quite a bit less maniacally. Station hands speak of kids who call up with unsolicited testimonials to 13K's outsize qualities that are tempting to use but can't be because the kids sound too much like jockeys.

It isn't all just a matter of life imitating art. Sometimes the listeners inspire the playlist. "Rapper's Delight," by the Sugar Hill Gang, last year was considered "too black" by the station. Perhaps because it was a big East Coast hit, it began to get a lot of telephoned requests last October and November and was finally included on the playlist. The grassroots also account for Tom Petty's Dylanesque presence on the log, as well as Pink Floyd's startling infusion of musicality and social criticism. There are requests for those anomalies, so it's quite possible, as it actually happened one recent morning, to go from Andy Gibb's chirping

Let's put an end to this stress and strife  
I want to lead the good life  
Good times  
These are such good times  
directly to the bleak anger of Pink Floyd's  
We don't need no education.  
We don't need no thought control.  
Oh, I ain't no saint  
Brick in the wall.

With that kind of discordance built into a format that sped on with or without it, it's no wonder I never said all those things about the Naval Hospital, the three Wilsons, the price of gas, and everything else I had planned to explain about the world. Why screw around with success? □

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## Bill Drexler

(continued from page 1)

This will drastically lower their taxes and it's perfectly legal, he assures them. Less than three weeks away from April 15, Drexler indeed preaches the Good News: salvation from the Internal Revenue Service! Deliverance to tax-free living!

It's news Drexler's audience devours; about 150 people sit in the chrome and red plastic chairs in this meeting room, concentrating on his rich baritone voice as if it were floating down from Mt. Sinai. No doubt — this is an audience of taxpayers: weary middle-aged men wearing polyester pants and windbreakers; young women decked out in high heels, tailored clothes, and coordinated jewelry. A show of hands reveals that most of them heard Drexler announce this seminar earlier in the week on Rod Page's KOGO talk show and later in a KSDD interview. The rest were invited here tonight by friends. The audience also includes a few of Drexler's enthusiastic converts, a population Drexler says is booming. He says thousands of San Diego residents have formed churches as he advises. And he says that a reflection of a much larger national phenomenon, Drexler claims that 25,000,000 Americans have stopped paying income taxes entirely.

This evening one of Drexler's converts, Reverend Jen, listens intently from the front row. She wears a fluffy white fur coat streaked with coppery highlights which match her hair. At age thirty-two, she's a well-established realtor who lives in El Cajon and sells homes throughout the county. A friend first told her about Drexler two and a half years ago. Up to that point Jen hadn't paid too much in income taxes but her real estate business was on the verge of booming. She recalls that when she first heard Drexler's pitch at the office of a Clairemont businessman, "I knew it was for me." She wrote out a check for a thousand dollars to charter the Church of Prosperity and received her certificate of ordination. Then she took a vow of poverty and donated all her worldly goods to her church. The following April her first simply didn't file a tax return, nor has she filed one since then, nor will she file one next Tuesday. She has calculated how much she's saved since switching to Drexler's brand of religion — between \$45,000 and \$46,000 over the last three years.

So now she watches the king with glowing eyes and nods at his words; Drexler has delivered them so often that they're as hard and polished and shiny as his diamonds. The poor don't pay taxes; the wealthy and powerful don't pay taxes; so it's you, the poor hard-working slobs, who shoulder all the burden, he tells them. And look what the government spends the money on! Look at Wilbur Mills and Elizabeth Ray and all the foreign aid that goes to our enemies, and look at all the stupid research projects, and what in the

name of God gives them the right to ask how many toilets you have? There's only one way to stop it, he intones solemnly. Cut it off right at the pocketbook.

This has been Bill Drexler's central theme ever since he moved to San Diego six years ago. At least I think he moved to San Diego six years ago. Drexler's a little vague about that, along with many of the details of his life. Throughout the years, he's also voiced several variations on the sub-theme of how people should avoid paying taxes — by establishing trusts, taking the Fifth Amendment, and above all, by forming churches. Despite Drexler's insistence that his current church plan is flawless, I learned that a number of other authorities entertain serious doubts about its trustworthiness as a tax dodge. But controversy as well as confusion enshrouds Drexler. He has a legion of enemies nationwide who insist he's a shyster, but he also commands impassioned allegiance from an army of supporters. I first heard of Bill Drexler from one of the latter, Susan Jeannette, who called several weeks ago to tell me about this group of San Diego "tax rebels." She said that although Drexler had lived in San Diego for years, he had not become a citizen; he'd been gone much of the time, traveling. But in January he had opened a local office of the Freedom Foundation on University Avenue, she said, and it now was actively seeking recruits. Drexler was their leader.

So I arranged to meet him at Jeannette's home, one of those gracious, completely anonymous Tierrasanta residences. That day Drexler wore brown pants, a darker brown sportshirt, tan cowboy boots, and his diamond rings. He reminded me more than ever of a former football player whose once-beefy frame has yielded to the marbling of fat. He has bright blue eyes which contrast starkly with piercing charcoal pupils. Without much prompting, he launched into the story of his life as a tax fighter.

He was born and raised in St. Paul, Minnesota, the son of a one-time state legislator. He went to Catholic schools, got a law degree, and started practicing in 1961. Then in 1964 he was called for a tax audit. The way Drexler tells it, he happily documented his tax return, and watched the auditor reduce the IRS's demands from \$800 to \$600 to \$400 to \$200. "Finally, he said to me, 'Drexler, you know you're guilty and I just can't prove it this time. But I want you to know that we're going to audit you next year and we're going to get you!'" Drexler recalls that he told the IRS agent, "You don't know it but you've just done me the biggest favor in my life. You've threatened me. From here on in all you're going to get from me is my name, rank, and serial number, and the Fifth Amendment."

He claims that the next year, 1965, he scrawled across his 1040 form, "I object — Fifth Amendment." He says he did the same thing each ensuing year and heard nothing from the Internal Revenue Service — until 1973, when they indicted him on

(continued on page 12)

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## Restaurants

### Dish of the Double Happiness

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**The Restaurant:** Szechwan Restaurant  
**The Location:** 4951-A Clairemont Drive, Clairemont Square shopping center (270-0251)

**Type of Food:** Szechwan and Mandarin Chinese

**Price Range:** Individual dishes, \$3.50 to \$17.25; combination dinners, \$6.00 to \$10.00 per person

**Hours:** Open daily. Sunday through Thursday, 11:30 a.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

During the recent spring vacation, I was visited by a young woman who worked for the BBC in England as a make-up artist. In order to obtain her job, she had to demonstrate her abilities to age people by as much as fifty years, or to enable them to appear decades younger, or to seem beautiful or ugly, glamorous or dowdy. As she told me about the different techniques she used and the kinds of cosmetics she employed to achieve her effects, I noticed that her face contained not the slightest trace of make-up, not a touch of mascara on her eyelashes, not a bit of lip gloss. When I inquired about this, she replied with her lovely British intonation, "Oh, that stuff is bad for you."

This led me to remember that people who worked in canning factories inevitably advised me never to eat canned fruits or vegetables. Among other things, bored workers would toss bits of whatnot into the vat of food. In like manner, bakers have decreed weevils in the flour, or in the case of California, the invasion of a food moth which is in no way harmful, but which leaves trails of spidery skeins. (One baker won a prize for licking the weevil problem — he froze the flour and the weevils gathered in a ball and could thus be removed.)

In my time as a restaurant reviewer, I have been advised by various kitchen hands not to eat chili, ribs, salad, soup, meatballs, stew, hamburgers. "If you could see what went into them," my informants have told me, "you would never touch them." Inevitably, I thank my advisers and I go on eating. In truth, I simply put all of these problems out of my mind; otherwise, I could not dine out so consistently. The only place where you can be assured of the sanitation and the wholesomeness of the food is in your own home. As for the rest, you simply have to chance it the way you do when you get into your car or attempt to cross a busy thoroughfare.

In case you are curious about the habits of chefs it would not be misleading to say that, in general, they taste rather than eat their own fare; they frequent restaurants only on occasion; and they rarely eat the same type of food they prepare professionally. Of the chefs I have interviewed or known, most eat very simply at home, and their number-one choice when eating in a restaurant is Chinese food. The reason? Chinese cuisine provides the greatest variety of dishes, requires extremely fresh in-

gredients which are prepared to order, and above all, offers the opportunity to eat considerable amounts without being fattening. Thus, I was not surprised when a few weeks ago a successful chef called me and advised me to try Szechwan Restaurant, at which he had had a most satisfactory meal. When a chef makes a recommendation, I rarely hesitate. Within a few days, several of my friends had been rounded up and we arrived at the Szechwan.

After years of deploring our shopping-center culture, I have come to accept it, and thus was not especially surprised to discover this highly touted restaurant in the Clairemont Square shopping center, next to Vons supermarket. The interior, however, is done up rather nicely, with floored red wallpaper, a variety of banquettes and tables, fresh tablecloths and cloth napkins. In the center of our table was a large, revolving, circular tray which enabled us to pass the food around with ease.

It was to my advantage that our party consisted of nine people and thus I was able to sample a wider variety of dishes than I would ordinarily. One of our group asked the waiter, who was beautifully attired in a red jacket, what he would recommend. He replied, "Cashew chicken is very popular." Waiters will frequently suggest a popular dish rather than a unique one. However, since we did not wear signs that said, "We are not the cashew chicken crowd," our knowledgeable waiter could not be blamed.

Our order consisted of the following: Peking duck (for appetizer); a whole steamed fish in black bean sauce; chicken

with orange peel; pork with dried bean curd; cabbage hearts with mushrooms; kung pao beef; pan-fried noodles; and double happiness, a shrimp and scallop dish also in black bean sauce. These ranged in price from \$3.75 (pan-fried noodles) to \$17.25 for the Peking duck, but most of the individual dishes were approximately five dollars. Several of my friends also had an excellent hot-and-sour soup, but I can't do justice to a meal this size if I include soup.

Before recommending individual dishes, let me say that Szechwan Restaurant is every bit as fine as my chef friend claimed, and that it is sure to provide some healthy competition for Mandarin House in La Jolla and Mandarin Garden in Mira Mesa. The Szechwan dishes, popularly known as "hot," or spicy, dishes, have been toned down for American taste, and the Mandarin are about as good as any I have sampled in San Diego. The portions are large (a rarity these days), the ingredients of high quality, the sauces light and tasty, without handfuls of arrowroot.

For example, the Peking duck was carved before our eyes and served on pancakes which were small and light. In most restaurants, I forego the pancakes in favor of cashew chicken because they are too thick and leaden. Though the duck was a nice cool in temperature, the skin was crisp and the meat tender. If you have a large party, you can divide the cost of this, the highest priced dish in the house, and it will not be unreasonable. It is delectable and a delicacy, but it is expensive.

For both my money and taste I would recommend the whole steamed fish with

black bean sauce. The price is negotiable, depending on the size of the fish, and it may be ordered in two other varieties: steamed without sauce, or with a sweet-and-sour sauce. But I strongly suggest the black bean. The fish seemed to vanish almost immediately as it was passed round, and no one had seconds. Since it's difficult to consume a whole fish if your party consists of only two people, it would be best to have four in your group when you ask for this wonderful dish.

My second favorite was the pork with dried bean curd, in which both the pork and the dried bean curd were cut into narrow strips. This dish was both unusual and well prepared. As a personal preference, I always enjoy Mandarin fried noodles because, like any pasta dish, it is soothing to the nerves and slides down with an erotic softness. At Szechwan Restaurant, the chef, Mister Stanley, prepares the noodles before your eyes every night at about seven. This is a wondrous ceremony; you see how he takes a lump of dough and stretches it, folding it in geometric progression until he produces a marvelous coil of silky noodles. The pan-fried noodles are replete with shrimp and beef and are a good choice if you are on a budget. These noodles were not too greasy, the one defect to which pan-fried noodles may succumb. The double happiness dish — shrimp and scallops — also in black bean sauce, was one that I would order again. If you decide not to have the whole fish, then be sure to sample this black bean combination; it's marvelous. And the cabbage hearts (Chinese cabbage) were pearly, crisp, and aesthetically pleasing.

For those who like it hot, the chicken with orange peel will give you a chill run for your money. One of our party said her ears were ringing from the chilies. I tasted a bit but decided to forego the pleasure of this pain. The kung pao beef, standard for spicy dishes, was also good, though peppery. The province of Szechwan, in southwest China, is mountainous, and the theory has been formulated that people eat such spicy food in order to make them perspire and thus be more comfortable in the chilly climate. If you order all hot and spicy dishes, you will not only perspire but you will likely be unable to differentiate one from the other. As with most matters in life, it's best to alternate the hot with the cool and the crunchy with the soft.

We found the service attentive, the waiter knowledgeable and willing to discuss both the contents and the names of the dishes, the prices reasonable (including the tip, each of us paid about nine dollars, and that included two liters of wine). Both steamed rice and fried rice were served with the dinner, as well as tea and fortune cookies. The chef-owner, who took his training in Hong Kong, told us that he was originally from Szechwan. When I asked what the chef had meant was "too young" (to remember).

This restaurant is a welcome addition to our expanding culinary horizons.



Illustration by Elizabeth Macomber

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## Bill Drexler

(continued from page 10)

criminal charges of willful failure to file in 1968, 1969, and 1970. The case went to trial in St. Paul. Drexler says the government brought in 155 witnesses to testify that the lawyer had been generating income; he said he testified in his defense that the audit had imbued him with a substantial fear. He says when the jury finally deliberated, it took only fifteen minutes to find him innocent. Recalling the victory, Drexler told me that no account of it had appeared in the St. Paul newspapers, something which he attributed to the scope of IRS power and intimidation.

However, I later obtained copies of clippings from those papers, which not only reported the verdict, but also cast Drexler's success in a slightly different light. Drexler clearly promotes the impression that his defense relied on his correct application of the Fifth Amendment. However, the story which ran in the St. Paul Pioneer Press (October 2, 1973), quoted the local U.S. Attorney as giving a different explanation for Drexler's victory. "There was no question that [Drexler] didn't file returns," the prosecutor stated in that story, "but if his attorney gave him such advice and if a jury accepts that, then that's a legal defense."

The story says Drexler had argued that he was acting on advice from Jerome Daly, another attorney from the St. Paul area and a noted tax resistance advocate. It was ironic, the paper noted, that Daly the previous year had been convicted of tax evasion after he had used the same device of pleading the Fifth Amendment on his tax forms.

The news clippings mention several other things which Drexler tends to recall differently or gloss over completely. The Pioneer Press twice reported that the government claimed Drexler earned a total of about \$56,000 in the years 1968 through 1970. Today Drexler remembers the government saying he owed \$244,000. "I've always made good money," he told me complacently. Drexler's file also contains another event which he tends to delete from autobiographical sketches: the Minnesota state supreme court disbanded him in 1971. Drexler has facile explanations for all the specific infractions cited in the court's disbandment decision — jury tampering, misrepresentation, forgery; and he offers a more general explanation for the court's action. "I was a maverick on the tax thing," he says. "So every time I didn't do an 'I' they were out to get me." Whatever the motivation, the court's opinion does paint a damning portrait. "Since his admission to the practice of law," it concluded, "Drexler has pursued a course of professional conduct wholly inconsistent with the oath he took when he became an officer of the court. . . . [He] does not possess the moral qualifications to continue in the practice of law."

If disbandment put an end to his legal practice, Drexler says the 1973 victory in his tax case brought him another form of business — appeals for help from other people interested in avoiding taxes. Furthermore, Drexler says by then he had learned about a tax dodge which was even more attractive to him than the use of the Fifth Amendment: he'd learned about the tax benefits associated with religious organizations. Once again, Drexler's memory falters when he tries to recall details of his introduction to the Life Science Church. He says in 1969 he was in Chicago on business when he met a cleric by the name of Archbishop Cruikshank. Drexler says Cruikshank (whose first name Drexler forgets) was from either Illinois or Indiana and had started the Life Science Church in 1967. Cruikshank had broken off from an orthodox affiliation (maybe Presbyterianism, but Drexler isn't sure). Drexler says when he did some legal work for Cruikshank, the grateful archbishop offered to ordain Drexler as a Life Science Church minister so that Drexler could reap some of the advantages of the religious life, such as reduced taxes on airlines. Drexler accepted the offer and says he began researching the tax status of clergymen. By 1973 he was so impressed with the latter that he bought the whole church from the then-ailing Cruikshank, relocated it in Minnesota, and set himself up as a bishop (or was it an archbishop?) and one of the church's trustees.

He was soon to relocate it again. Drexler says after his 1973 tax victory, he foresaw signs of impending trouble with the Minnesota state tax collectors, so he moved to San Mateo, California, to do tax work for a big corporation there. After one winter, the Bay Area's rainy weather and stormy politics ("all that SLA stuff was going on about them") further persuaded him to move his family down to San Diego.

They moved into a rented house on Decommission Avenue in University City and apparently Drexler began supporting himself by dispensing tax advice. But he wasn't primarily promoting the church affiliation in those days. The advice he did give also didn't always lead to taxpayer victories, according to Don and Grace Blackburn.

Don Blackburn is a carpenter. He was out working the other day when I drove out to visit his home in Dehesa, east of El Cajon. But his wife readily recalled for me their experience with Drexler. She remembers first hearing about him toward the end of 1974 through some local tax protest group. He (Drexler) was supposed to be a real super-duper tax fighter, so we went to hear him one night at the Howard Johnson's near Highway 8 and Waring Road. "Grace and her husband had already tangled with the IRS and lost badly. In 1970 the agency had charged Don with evading the taxes on some cash income earned in 1968 and 1969 (income he failed to report out of naïveté, Grace maintains) and on an attorney's advice, Don had pled guilty. As a result, he had served ninety days in jail in the fall of 1973. "If they had put him in for just a week, it would have scared the devil out of him," his wife says today. "But after three months, he was completely bitter. There was nothing else they could do to him." When the Blackburns heard Bill Drexler speak that night in Mission Valley, the IRS was pressing to collect the

penalties and back taxes which they claimed the couple still owed. So Don and Grace greeted Drexler's fiery words like those of a savior. "We were desperate," Grace says.

Drexler's message of taxpayer oppression and coming revolt electrified them. The couple met privately with Drexler for specific advice, and Grace states that Drexler told them to ignore a registered warning from the IRS, which was waiting at the police and which the Blackburns had been warned related to the back taxes. "He said if we didn't pick it up, they couldn't expect us to act on it," Drexler also advised the couple to plead the Fifth Amendment on their 1975 tax return, advice which they followed gleefully. Grace recalls she and her husband fell smug for only a short time; soon thereafter a tax collector knocked at their front door with the news that the IRS was putting the house up for sale.

The couple only then turned to another tax counselor, who was horrified at the news of their Fifth Amendment invocation and who hastily fired off an amended 1975 return. The couple also learned that by following Drexler's advice (ignoring the letter and failing to petition the tax court) they had forfeited a substantial part of their rights. "It has been a battle ever since we met Drexler," Grace says today. "Had we answered that ninety-day letter we would have been able to go to tax court and fight it." Instead, the Blackburns' dispute with the IRS over the back taxes still rages; the agency even now has liens on all the couple's property.

Back in 1975 the Blackburns didn't realize all the implications of the advice they claim Drexler gave them, and Grace said it was an incident involving another tax protester which finally disillusioned her with Drexler. That affair involved a Chula Vista resident named Bob Green. One of the Blackburns' tax protest friends told them that Green was facing a court date with the IRS and that Drexler would be at Green's side advising him. "So we decided to organize a group to go down and kind of cheer them on," Grace recalls. "I remember how excited we all were. We were really going to see Drexler, the big tax fighter, ditch it out to the IRS!" She even remembers phoning Drexler on the morning of the trial and getting his reassurance that he'd see everyone in court. But when the tax court convened, Drexler was nowhere to be found. "We all felt just sick," Grace says. "And Mr. Green was crushed."

Drexler says he remembers the Blackburns, but he remembers the details of his dealings with them somewhat differently. He says when they told him about the ninety-day letter, he offered to sell them a "tax court petition advice packet" for twenty-five dollars or to prepare such a petition for them for seventy-five dollars. In any case, he says he warned them that they needed to file the petition, but Drexler claims the couple said they wanted to think about it, and they never got back to him.

(Grace laughs at that. "We were so gullible at that point that we would have bought something from him for \$500," she says.)

Asked about the Green anecdote, Drexler gave me Green's phone number and encouraged me to call him. When I did, Green remembered that day in court when the cheerleaders showed up and Drexler didn't. "Sure, I was kind of disappointed, because I expected him to be there," he says. "And going in there by yourself, you got a little worried." But Green says he subsequently talked to Drexler and followed his advice on how to appeal a contempt citation. (A San Diego federal court judge had cited Green for contempt when he took the Fifth Amendment in response to an order to answer questions during a 1974 income tax audit.) Green finally won his appeal only last month and today he extols Drexler's merits. "I think he's the greatest guy in the world. Everything that Bill has done for me I can do anything but praise," Green says he had trouble reaching Drexler at various times, but he excuses that readily. "Bill does a lot of traveling."

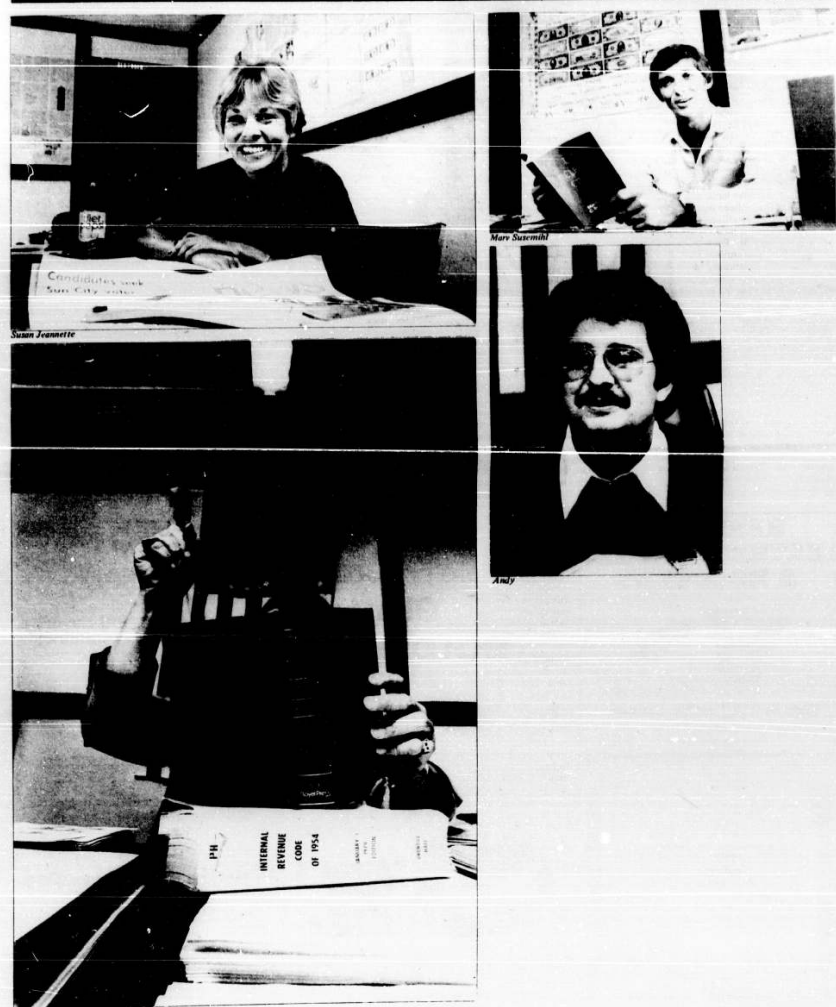
Grace Blackburn says she also had trouble finding Drexler early in 1976, when she tried to reclaim from him some personal records. She says one time when she called the University City house, she got Drexler's landlady, who told her that Drexler had abruptly and unexpectedly left town. She says she finally tracked down a Minnesota telephone number at which she talked to Drexler's wife. Soon thereafter, the Blackburns received their papers back.

If Drexler did leave town, however, he returned to rent a palatial home at the top of Via Capri on Mt. Soledad. Susan Jeanette, the woman who introduced me to Drexler, says that by early 1979 Drexler was living there and venturing forth nationwide to lecture about taxes; he was only helping local people to form Life Science Church chapters on an individual basis. Joannette says Drexler never attempted a large-scale promotion of the church in San Diego (even though he lived here) because he lacked the time to do so. But I found that Drexler's claims about his relationship to the church seem to vary with his audience.

When the Internal Revenue Service and the Minnesota Department of Revenue wrote Drexler at his San Diego post office box number in March of last year, informing him of their desire to examine the religious activities of the Life Science Church, Drexler answered by sending them a copy of a notice (written the day before on Life Science Church stationery) informing "all Life Science Church members of Minnesota, California, and Arizona" that he was disassociating himself from the organization and that two other San Diego residents were henceforth the leaders of the church. These two had all the church's books, records, and files, he claimed in writing. And when I questioned Drexler March 27 about this, he answered that some San Diego church members had broken off from him but had continued using the Life Science name, so he had wanted to disaffiliate himself from their activities. Drexler told me, "In this particular area (San Diego and the State of

(continued on page 17)

"All you have to do is ask yourself why hasn't the IRS from 1973 up to the present time said, 'Bill Drexler, your church is no good. You got airplanes. You got automobiles. You got big checking accounts, bank accounts in Switzerland. You got all these things swinging for you. We're going to say no to you.' If they are on any good ground at all, why haven't they come after me?"



# Hail to the Chief



President Giuliani

JONATHAN SAVILLE

This is not exactly a review, but more of a meditation on some truths I came upon at the Los Angeles Philharmonic concert last week. The program consisted of the Brahms Violin Concerto and Tchaikovsky's *Patriotic* Symphony, both performed with exceptional beauty —

and it was during the Brahms that I began to have my insights. The soloist was violinist Sidney Weiss, concertmaster of the Philharmonic, and what struck me first of all about this performance was the difference between the musician as human being and the musician as musician. Mr. Weiss has a look of such overwhelming diffidence that one wonders how he manages to play in public at all. Shy, modest, embarrassed, he looks like a person of the most retiring disposition and

the most tepid emotional life. But he plays the violin in an entirely different manner, with a passionate involvement which, in the most intense passages of this dramatic and feelingful concerto, almost attains to violence. It was one of those "hot" performances I am so fond of, with the drama and pathos pointed up by strong attacks, expressive *pianissimo* (slides), and intense bow pressure. Along with this, there was a particular sweetness and clarity of tone — and the two aspects of the performance, the passion and the sweetness, were fused in a spontaneity that seemed to come directly from the heart. Mr. Weiss lacks only the ultimate polish, the flawless mastery of technique, characteristic of the great solo violinists; his is a technique of great brilliance and precision, but it is the marginal difference between a fine technique and a perfect technique that distinguishes the able concertmaster from the world-famous soloist. No matter — this was a performance to treasure, and it revealed how the true personality of a musician, the personality that is in contact with the true sources of musical expression and form, can be radically different from the outer, visible personality that interacts on an everyday level with the world.

The interactions of Mr. Weiss with the orchestra and with his conductor, Carlo Maria Giulini, were of a different sort. These musicians know each other well, so that the sense of mutual obligation and of cooperation found in all good musical performances was particularly in evidence. They looked at each other, they listened to each other, they achieved a unanimity of spirit, and they evidently revelled in the mutuality of their experience — all in the service of this wonderful Brahms score. I had come to the concert from the reading of the daily newspaper, with its depressing stories about the presidential primaries. I am one of those who feel deeply disillusioned with the actualities of the American government, and who cannot work up enthusiasm for any of the possible presidential candidates. Not one of them seems good or wise, or even moderately sensible, and the government one of them will lead appears doomed to a

further four years of mediocrity and failure. These were my gloomy musings, when the thought struck me: "Carlo Maria Giulini is so much better at conducting the Los Angeles Philharmonic than any of these political candidates is (or would be) at conducting the United States of America that the government would surely be far better off in his hands than in any of theirs." And this thought was succeeded by the realization that a well-conducted orchestra is the best model we have of the perfect state — a perfect state which is not reflected to any noticeable degree in any of the actual states that make up our historical world.

An orchestra performing a symphony or concerto is, first of all, structured as an autocracy. It has one leader, the conductor, and it is he who makes all the fundamental decisions; his will is law, and it is his vision of what the music is that will be realized in the orchestra's performance. In politics — we are brought up to believe — democracy is the best way, and it is certainly true that the historical realities of the non-democratic states we see and have seen in the world scarcely suggest that the non-democratic way is superior to the democratic. Quite the contrary. On the other hand, when we are pressing concerned with the outcome of some enterprise, democratic procedure is usually the last thing we pay attention to. If it is a matter of choreographing a ballet, performing brain surgery, or coaching a winning football team, we look not to the will of the majority but to the talent and power of the individual leader. That is because we know that in art, science, sport, and other crucial areas of life, there is no substitute for learning and skill, and that the authority of the artist, the surgeon, or the football coach is not given to him by the vote of his fellow citizens.

In fact, the democratic system in politics is not at all designed to produce excellence — it is designed, rather, to make impossible the usurpation of power by someone who is unworthy. The real meaning of political democracy is not that we elect the best person — when have we ever done that? — but that we can throw the elected officials out when they have revealed just how bad they really are. Whatever authority the officials may have derives from the consent of the governed, who may — and will — take the authority away whenever they have a mind to. In the ideal orchestra, however, the authority of the conductor derives not from a vote of the orchestra

members but from his own real knowledge and talent — what, in the broadest terms, we might call his "wisdom." It is not some number of ballots that gives him the right to lead; it is the excellence of his musical abilities, and that excellence is proved by the excellence of the music he and the orchestra produce.

In an ideal state, similarly, the leader would be a leader because of his wisdom, and only the truly wise would be in the position of leadership. He would make the decisions, which would be the wisest possible decisions, and there would be no point in submitting those decisions to the approval of an electorate less wise than he — just as the conductor, who has studied and mastered the whole score, need not ask the violinists' opinion as to how the brass should phrase their theme. In actual states, absolute power tends to corrupt absolutely, so that even wise autocrats tend to become unwise under the influence of their own vanity and ambition. But in an ideal state, as in an ideal orchestra, the leader's personal virtues would be subsumed in the only activity that counts: the proper running of things. Conductors are often vain and ambitious, like other people. But when they are making music, it is only the demands of the music itself that can guide their decisions. If they allow their personal flaws to enter into the musical choices they make, they spoil the music; they are no longer "wise"; and in an ideal orchestra (or state), in which only the truly wise govern, the loss of wisdom would mean — would be — the loss of leadership. Just as the only excellence that really means anything in the conductor's career is the excellence of his music making, so the autocratic leader of the ideal state would define himself only by the excellence — the wisdom — of his governing. And if the leader is by definition wise, so that his governance must inevitably show the excellence of wise governance, then there would be no need for parties and elections and parliaments. The ideal relationship of a good orchestra to a good conductor is a lively, enthusiastic, and freely tendered obedience, and the same would be the case in the ideal state.

What is the object of that communal will? Here is the most important point of all, the element that distinguishes the ideal orchestra and the ideal state from the actual states we modern, enlightened people live in. In an advanced democratic republic like our own, the object of the individual will is to obtain all the personal gratification possible — all the goods, all the fun, all the power, money, comfort, and security. The object of the state is nothing more than to ensure the maximum success of the individuals in achieving these gratifications. The community and the community's activities exist only as convenient guardians and helpers to make the individual's aspirations safer and easier to realize. In the orchestra, however, the only object of the individual player is to cooperate with the enterprise of the whole ensemble, and the only object of the orchestra as a whole, along with its conductor and any soloists who might be participating, is to make music. The aim is not personal, private, individual gratification; the aim is something beyond the individual, beyond even the orchestra, an objective, impersonal reality justifying everyone's efforts — all the work, and practice, and learning, and self-sacrifice, and devotion that make up a musician's career. The music cannot be possessed by anyone; it is no one's property; it comes into existence through the coordinated activity of a hundred dedicated artists, and its existence is then an end in itself, independent, beautiful, and whole. Happy the citizens of an ideal state, whose cooperative work would result in something so noble, and whose individual lives would — like those of the musicians — take their meaning from their participation in that nobility.

For music, after all, is very different from the products of other communal enterprises — automobile factories, for example, or wars. Some analysts of music maintain that a musical composition is

nothing more than an arrangement of sounds, and that when you have analyzed the dominants and the tonics, and the motivic developments, and the acoustic effects, you have said all there is to say. These are the mechanistic analyses of a mechanistic, materialistic age. No one who has truly experienced music will stop there, for the combined opinion of the great composers, the great performers, and the majority of listeners hears much more in music than a skillful ordering of tonics and dominants. Beyond the sounds, though completely embodied in them, is emotion — emotion purified of its local circumstances and its personal joys and sorrows, the ideal form of emotion rather than emotion itself. And beyond the ideal form of emotion, music embodies and reveals the ideal form of total reality, the pure being of which our tangible world, with its objects, its history, its institutions, its people, and everything they do is only a dim shadow; it is music, more than any other human activity, that is the moving image of eternity. The making of music, then, places human beings and their work in the service of the ultimate meaning and the ultimate source of all meanings — and if the work of a state tended toward the same end, instead of merely enhancing the petty pleasures and securities of material existence, it would be a worthy state indeed.

What could be more perfect than a state resembling an orchestra? It would be governed by someone truly wise, a philosopher-conductor, and its citizens would freely accept their leader's judgments in the confidence that those judgments would inevitably tend toward the good. The citizens would all strive for excellence, but that excellence would be exclusively devoted to, and exclusively measured by, the excellence of the community as a whole. And, finally, the aim of the state, the reason for its existence, would be the realization of a glorious, perfect, eternal, extrapersonal ideal. Have I proved my point? Carlo Maria Giulini for president!

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# Time Bombs



Julie Wu

CHRISTOPHER SCHNEIDER

*Time Caps*, a play written and directed by Khadijah Farabi, which will be playing at the Second Avenue Theatre through April 19, is no fun — partially because it's the story of people who suffer for a variety of personal and economic reasons, but also because *Time Caps* is poorly structured, lugubrious, and monotonous. This is a shame, since the Southern California Black Repertory Theatre is a company filled with good people who present theater concerned with issues affecting all of us, such as racism and the abuses suffered by women in contemporary society. If only the result of their efforts in the

present production were more satisfying. The publicity release about *Time Caps* tells us that the play is about a black woman who has been imprisoned for the murder of her two children. Someone with no prior knowledge of the play, however, would have little way of learning this. The audience sees a woman wearing an institutional smock come on stage and begin to speak about her past. She stands stage center for most of the evening, telling us of her former life, which she misses greatly. The role is basically one long monologue. If you have read the program, you realize that this center space is part of "a California institution for the criminally insane." But there's no way of knowing (unless you have already read about *Time Caps*) that the two photos on the table next to the

woman are pictures of her deceased children.

Slides flash behind this "Black Woman" (as the program refers to her), showing us idyllic scenes from her past. But when scenes from her life are enacted, stage right and stage left, we learn that this woman's life was in fact more unhappy than happy. Her story is one of being victimized by men. In the first flashback, she is in her late teens (and played by a different actress). Her sullen and uncommunicative father sends her off to school without breakfast. The rest of her relations with men are little better. When she's in her midtwenties (still another actress) she loves her husband Neal dearly and they share a great, mutually satisfying physical attraction. He, however, is unable to hold a job. By the time they're in their late twenties, she (once again another actress) is pregnant with their third child and he (another actor this time) is only able to earn enough money to keep himself supplied with liquor and whores. He comes home just to get her pregnant and beat her.

This woman's life is not easy. Her two friends (played with raucous abandon by Crystal Arrington and Theresa Sower) call her a fool for staying with Neal. Her mother (the role is taken by the play's author, Khadijah Farabi) also wants her to leave Neal, but our heroine loves him. She's unwilling to abandon him, even though life with him can only get worse and worse.

Author-director Khadijah Farabi is trying to raise the story of one woman to the level of myth, as is obvious from her refusal to give her heroine a name. In the flashbacks, Black Woman is shown to be a Master Dolores, ever-sorrowing and ever-wronged. The framing story shows her to be like Medea in her having been forced to commit a terrible, desperate act. These are all fine ideas for an emotional and tragic story, but they're botched in the working out of *Time Caps*. There's nothing to distinguish Ms. Farabi's heroine from June in *June* and the *Paycock* or any number of other women in world drama who have been martyred to poverty and a drunken husband. Black Woman might have been created by an enterprising computer that wanted to write an affecting drama about a woman from an oppressed minority (fill in your own choice) who can't afford to take care of her children and whose alcoholic husband (unnamed, naturally, by the ruling establishment) can only gain some measure of self-respect by lordng over her and beating her up. Situations like this are not, of course, made up by computers. These things obviously do happen; looking at *Time Caps*, however, we might as well be watching Plot #14A from the Writer's Manual. All the formulas Ms. Farabi employs are well known, and there's little in the particulars of her drama to disguise this fact. There's nothing essentially wrong with

telling a well-known story. Half the commercial drama one sees on stage, in the movies, or on television is created in just such a way. But that kind of drama is at least diverting. The pacing of *Time Caps* is so awkward, with slowly played scenes that make the same points again and again, that diversion is a wished-for but seldom-gained gift. Typical is the flashback which shows us Black Woman's early, happy days with Neal. He comes home, saying that he hasn't found a job. She consoles him, however, by telling him that she loves him and that it doesn't really matter. They neck on a couch while the audience hears a recording of Billy Preston and Syreeta singing "With You I'm Born Again." We wait until the song ends, only to hear her say once more that she really loves Neal — which causes the song to start up again and the necking to continue as before.

*Time Caps* offers a striking contrast to Marsha Norman's *Getting Out* (which just finished its run at the San Diego Repertory Theatre). The heroine of *Getting Out* was like Black Woman, a woman victimized and oppressed since birth. But Ms. Norman at least had snappy dialogue and an interesting gimmick — the dividing of her heroine into two women — with which to tell her rather familiar story. There's little that's new or interesting in *Time Caps*; Ms. Farabi just trudges her way through the same old authorial steps.

Occasionally it seems as if *Time Caps* will turn into a feminist saga. The narrator does mourn for women of all generations who have suffered fates similar to hers. But she never defines herself apart from her husband and children — which is not surprising, considering the lack of specific identity given Black Woman by Ms. Farabi. Black Woman is not so much a woman as an individual caught in a socio-economic trap. What little feminism the play does show is of a rather strange sort. The narrator tells us that she looks back with fondness on the beatings her husband gave her. After all, it wasn't really Neal's fault; he was merely responding to the beating which the world at large was giving him.

What can you do when confronted with reasoning such as this, or with many of the play's other clichés? *Time Caps* is an unhappy experience from beginning to end, an experience which, judging by the size of the audience when I saw it, few wish to share. The Southern California Black Repertory Theatre is a fine company whose work (specifically *The Medal of Honor Act*) I've enjoyed in the past. All companies, however, are liable to errors, and *Time Caps* is one of them. I'm just sorry that people this talented and hard working and well intentioned — particularly Jade Wu, who never ceases to be mesmerizing in her role as Black Woman — had to become involved in an error so depressingly monumental. □



## Bill Drexler

(continued from page 12)  
California), we are setting people up under another church. We're not using the name the Life Science Church."

Yet in an interview three weeks earlier, he had told me that his main activity these days is promoting the Life Science Church. Furthermore, in his San Diego radio interviews March 27 and 28, Drexler also liberally used the Life Science Church name. And when I asked him that first day at Susan Jeannette's house how San Diego residents could establish Life Science

Church chapters, he urged them to contact the Freedom Foundation, the office which opened at 5241 University Avenue this January. Drexler also told me (at that first meeting) that he had no formal connection with the Freedom Foundation office. It was just one of thousands of tax resistance organizations around the country, he said, one which happened to sponsor his appearances in San Diego. He urged me to visit it, however, and talk to successful Life Science Church members there. When I did so, Susan Jeannette unwittingly contradicted Drexler by telling me that last December Drexler had asked her and a man named Andy (who asked that his last name not be used in this story) to open the Freedom Foundation office as a means of promoting the notion of tax avoidance

through churches. Jeannette is a trim, blond, former housewife whose personality is almost the antithesis of Drexler's. She's spunky, unguarded, and direct. She says when she first met him two and a half years ago, she was working as a salesperson for a printing and graphics firm; Drexler was a client. She learned about the Life Science Church through that contact but says she never seriously considered the idea of forming her own church until December, when Drexler asked her to open the office. She was ready for something different, so she accepted the offer, but she admits that "at first it was just a job." Before very long, however, her feelings had changed. Today Jeannette can launch into an extantiation sermon that would shame

Ronald Reagan. "Teaching people how to avoid taxes is 'spreading the good news,'" she declares; her blue eyes blaze with conviction. "The middle-class American people are just being gowed. We want to control enough people so that the government really feels it. It's a moral issue! We feel if there was a five percent income tax levied on every single citizen [instead of the current complex system], it would be more than enough to handle the responsibilities and eliminate the oil depletion allowance and all that b.s."

This is one of Drexler's central premises. He and his followers argue that tax avoidance is far more than a matter of mere personal enrichment; it's a weapon, a key strategy in the growing American tax revolt. Tax avoidance is patriotic. They declare it may be the only way to save the country — by eventually forcing the Congress to restructure today's oppressive tax system. If the citizenry simply refused to pay income taxes as a matter of principle, the boycott might serve the very same purpose — except that a simple refusal to pay will land one in jail, and that flavor of patriotism isn't likely to be to the taste of the masses. In contrast, Drexler and his associates assert that church formation achieves the same end — except, they claim, you can get away with it.

As Jeannette and her coworkers at the Freedom Foundation sell the notion, this is how the church plays work. First Joe Taxpayer walks into the office and fills out an "Application to Qualify as a Minister," a one-page form which asks for one's vital statistics (name, address, marital status), then poses six questions that your average tax dissident isn't very likely to stumble over. "Do you believe in and adhere to the principles set forth in the Declaration of Independence and the U.S. Constitution? Do you believe in the Free Enterprise Capitalist system as opposed to the Collectivist systems of Socialism and Communism? Will you perform the duties of a Minister? Keep in touch with the head office of the church? Furnish the head office

(continued on page 19)

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## Bill Drexler

(continued from page 17)

with a report at least once a year?" Jeannette says even the sixth question ("Do you believe in a Supreme Being?") hasn't ever disqualified anyone. "Most people do believe in some supreme being, whether they define it as themselves or God or even their husband."

Along with the application, the would-be minister submits his thousand-dollar "donation," an amount split evenly between the local office of the Freedom Foundation and Drexler, according to Jeannette. She says the money pays for all the materials supplied to the new ministers, and it also supports the larger church

organization. Indeed, the price would seem to be a bargain: Drexler says associates in New York are asking a \$3500 donation per person and getting it at the rate of up to thirty a day. He adds that the San Diego figure is likely to increase after April 15, since the office just opened, "they wanted to offer the lower price to let some people get in on the ground floor."

What do you get for your donation? For starters, the Freedom Foundation bestows on you a piece of paper declaring that you've been ordained a minister. You get a second certificate stating that your church has been "chartered." In both cases, the Freedom Foundation offers one a choice, according to Jeannette. One can choose to affiliate either with the Life Science Church or with the Church of Christ, she says. The difference is solely one of personal taste, she says: non-Christians tend to opt for the Life Science Church designation. Both the Freedom Foundation staffers and Drexler, however, explain the

exact nature of the relationship between Drexler's Life Science Church and the "chapter" (individual) churches somewhat less than clearly. Jeannette states that all the individual offspring are chartered churches of the two "mother churches," which are well-established entities recognized as tax exempt. But Drexler stresses that the chartered entities are each separate, independent churches; they're not branches of the main church in the sense that the Catholic Church has branches. The Freedom Foundation staff members help new ministers to select unique names for their newborn organizations (the Life Science Church of Lower Clairemont Drive, for example).

The Freedom Foundation also provides one other major service: detailed practical advice on the establishment of one's church, Jeannette says. She says new ministers follow one of two main patterns. One is to donate fifty percent of their adjusted gross income to the church (the maximum deduction the law allows one to take for a contribution to a charitable organization). Under this kind of setup, the church in turn "provides" the minister with food, shelter, and other necessities. Under the second arrangement, the minister sets up a religious order, joins it, takes a (notarized) vow of poverty, and turns over to it all his or her possessions and earnings. Ministers usually end up paying minimal taxes under the former arrangement, according to Jeannette, and no taxes at all under the latter.

What else do you have to do to operate a "church," besides declaring that you are doing so? "There are very few legal things that you have to do," contends Andy, a former football tournament director who became the Freedom Foundation's controller in January. Drexler recommends that each individual church appoint three "trustees" (who can include the minister

(continued on page 20)

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## Bill Drexler

(continued from page 19)

and the minister's spouse, hold regular "services" (of a nature and frequency to be determined by the minister), and report once a year to the "main" church office. Drexler says the First Amendment of the United States Constitution prohibits Congress (or the IRS) from regulating religions much more than that. "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof," he quotes from the Bill of Rights. "And no law is no law!"

That phrase comes up repeatedly when Drexler and his followers try to explain the logic of using churches as tax dodges. At base, the logic relies on the fact that United States tax law allows special benefits to churches, religious organizations, and the individuals who contribute to them. The law does require that organizations claiming these benefits actually be operated for religious purposes. But there's the catch, Drexler argues that the First Amendment effectively stops the IRS from saying that one group is a church and another is not. "Any claim to church status cannot be subjected to evaluative criteria or govern-

ment standards, as such action would tend to prescribe the form and content of religious beliefs and practices," declares the introductory pamphlet which Drexler and his associates distribute to the curious. Whatever rights, privileges, and exemptions or immunities are granted to any church and/or religion must be granted to all churches and religions," it argues.

That same pamphlet is stuffed with other legal references, citations which support to further substantiate Drexler's arguments. But the strongest argument Drexler makes is the pragmatic one: it works. Drexler and his followers insist. Study the legal history, they urge prospective ministers; check with the IRS. But if in the end it all sounds very confusing — well, just look at us. Look at Bill Drexler, who hasn't paid a dime in state or federal income taxes since 1965! Look at the people who've had the sense to follow his advice, like Reverend Jeri.

I talked to Jeri the day I visited the Freedom Foundation office, a modest storefront jammed in between a stereo shop and an Italian restaurant in the 5200 block of University Avenue. The office, furnished sparsely, has the look of a one-room schoolhouse. About thirty folding chairs arranged in rows accommodate those who show up here on Monday nights, when the "Bill Drexler movie" (a cinematic version of Drexler's standard harangue) is shown. Jeri, a strikingly attractive redhead, told

me she wishes she could spare more time from her real estate business so that she might help enlighten the American public about taxation. She cuts an inspiring figure. That day she wore a silk blouse, tight-fitting black pants, high heels, and an abundance of gold jewelry — finely wrought chains around her neck and her slender wrists, as well as several rings. She's soft-spoken, self-possessed, very likable. She has no doubts about the effectiveness of the church play and says she hasn't heard one word from the IRS since she set up her own religious organization.

Jeri does wonder if the tax collectors would have squawked if her situation had been different when she chartered her church. (She wasn't paying much in taxes when she dropped out.) And she also confesses to occasional guilt pangs over not paying income taxes. "But of course I do pay sales tax and gas tax and different use taxes like that," she laughs. "And I do spend the extra money I have as a result of not paying taxes." (She just bought a new Mercedes, for example.) "So it all goes right back into the system."

Jeri further testifies to a spiritual change which came over her after she started her church. Initially, it was just a practical move, she says, but almost immediately after she started feeling "I want this to be real in my life. I didn't want it to be just a dodge." She says at first she didn't know what her ministry could take, but she finally started performing weddings. Now she says she's done about six, "and I ab-

solutely love it!" She officiated at the service when her own mother remarried; she performed a ceremony for the bank employee who helped her open her church account. "I try to tailor the wedding to the individuals. . . . My husband and I record the wedding for the issue of the IRS and how you hold it in your life." Now Susemihl's confidence in the rectitude of tax rebellion is strengthening daily. Next Tuesday he'll file a standard income tax return, but next year he'll list his occupation as "minister," and will deduct fifty percent of his 1990 income as a contribution to his church.

Susemihl was the third full-time staff member to join the Freedom Foundation office. Jeannette says by May that number will grow to five. All of them work on a commission basis (getting paid in proportion to the number of new churches they charter), and Jeannette points to that arrangement as an indicator of the idea's popularity. (She declined to tell me how many San Diego churches have been chartered, but Drexler says there are "thousands.") She says the most enthusiastic response so far county-wide has developed at the San Onofre nuclear facility, where a thirty-three-year-old carpenter who works for Bechtel has been helping to

work at the University Avenue office of the Freedom Foundation, bustling others into Drexler's amorphous fold. Soon after he started feeling "I want this to be real in my life. I didn't want it to be just a dodge." She says at first she didn't know what her ministry could take, but she finally started performing weddings. Now she says she's done about six, "and I ab-

Like Jeri, Susemihl looks like a walking advertisement for the good life. He's tall, broad-shouldered, ratty-haired, square-jawed, smooth-talking. And finally he decided they spelled out the coming decline of the stock market. He began researching financial alternatives and in February he gave up the brokerage business. A few weeks later he began working at the University Avenue office of the Freedom Foundation, bustling others into Drexler's amorphous fold. Soon after he started feeling "I want this to be real in my life. I didn't want it to be just a dodge." She says at first she didn't know what her ministry could take, but she finally started performing weddings. Now she says she's done about six, "and I ab-

confesses that the church idea frightened him at first. "I'd been audited once in my life and it absolutely scared the devil out of me!" But the more he studied the church play, the more he decided it was a way "to directly confront the issue of the IRS and how you hold it in your life." Now Susemihl's confidence in the rectitude of tax rebellion is strengthening daily. Next Tuesday he'll file a standard income tax return, but next year he'll list his occupation as "minister," and will deduct fifty percent of his 1990 income as a contribution to his church.

Immediately he arranged to have his payroll deductions reflect his new status, a move that added \$150 a week to his paycheck. "Right away it was like having a second job," Pauline says. Richard decided not to take a vow of poverty because he believes he has a duty to support his children. Under the arrangement he chose, in which he donates fifty percent of his income to the church — which in turn pays for his car, utilities, food, clothing, and children's schooling, he wound up paying 1.5 percent of his income last year to the IRS. "I believe in an equitable

advance the cause.

I phoned him at his Carlsbad home, and he asked me to refer to him simply as Richard D. "I don't mind telling anyone what I'm doing," he said, "but I don't know if it's such a good idea to publicize my name." A year and a half ago he first heard about Drexler's church program when he viewed the Drexler movie at a friend's home. Shortly thereafter, he and his wife Pauline drove up to San Clemente to hear Drexler present a seminar on taxation. On February 22, 1989, Richard was ordained. He named his church the Church of Revelation, "because it was a revelation to us."

Before that conviction hardened, Richard says he did do some checking — even with the IRS. "The best way to take care of some big guy is to walk up to him and smack 'em in the face," he declares emphatically. He says when he asked the IRS about church formation, "They said, 'We don't like it. It's legal, but one of

these days we're going to find a way to get you." The agency further told him that the Life Science Church isn't listed in the IRS book of exempt organizations, a statement which Richard dismisses as "ludicrous." If one church is exempt, he declares, all churches have to be exempt. "Otherwise, you have clear-cut discrimination." He and Pauline received what they regard as the final proof of both their practical and moral righteousness three weeks ago when they got back their tax return. Richard had purposefully filed it early because "we were expecting a lot of kicking and screaming and crying. . . . But everything worked perfectly."

When I talked to Carl Corsi, one of the specialists in the IRS exempt organizations division, he reiterated that the "Life Science Church" isn't listed among the organizations which have applied for and been granted recognition of tax-exempt status by the IRS. However, he hastened to confirm one of Drexler's frequent assertions: religious organizations do have to apply for tax-exempt status. In a sense, if something is a church, it's automatically exempt. The problem, Corsi admitted, comes in distinguishing between

(continued on page 22)

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## Section 2 Events, Theater, Music, Film

### Coronado In Bloom

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That community is Coronado, whose fifty-fifth annual flower show, sponsored by the Coronado Floral Association, is coming up this weekend. The devotion of that island-like peninsula to the beautiful and traditional does not exactly mean that Coronado is completely alien to the modern world. The city of Coronado has just emerged from the throes of its municipal elections, which were characterized by all the energetic political controversy that seems to be the signature of the modern age. But now it is time

for something more important—flowers—and the present is rapidly melting away into the past.

It may be hard for some people to believe how totally this flower show is dominating Coronado this week. There is, of course, the flower show itself, under a great tent in Spreckels Park. After the opening ceremonies, led by Mayor Pat Callahan and the Coronado High School Band, the twenty-seven accredited flower-show judges will begin exploring the exhibits, most of which are centered on the theme of this year's show: "The Delightful Decades." There will be flower arrangements devoted to each of the decades since the "Roaring Twenties," as well as to the Coronado of the Twenty-first Century (Coronadians are just as optimistic about their future as they are nostalgic about their past). There are special categories for youngsters, men, and the military. Thirty-seven trophies will be awarded, along

with ribbons in various colors. Refreshments will be available. But the flower show is only the beginning. There is also a contest for the best building fronts, both home and commercial. The local garden clubs have supplied judges who have walked the whole town. Every single block in Coronado—including the officers' housing at the amphibious base and the enlisted men's housing on the Strand—has been judged, and the outstanding fronts in each block have been awarded ribbons (blue, red, yellow, and white), which are now displayed in the winning windows. Trophies are to be awarded for the best home front of all (that of Mr. and Mrs. Ernest D. Nelson, at 254 J Avenue) and the best commercial front (Coronado Professional Square at 171 C Avenue, a former mortuary building now much enlivened). There has also been a contest for the best gardens and patios, judged by four accredited

(continued on page 9, col. 4)



### "The Displaced Person" On PBS

Although much less well known than William Faulkner, Flannery O'Connor emerged along with him in the South's literary renaissance as one of the masters of the modern short story. O'Connor's first ambition was to be a cartoonist and she brought a unique sense of caricature, wit, and irony to her stories. A devout Catholic in the fundamentalist Protestant South, she felt that life was ultimately a mystery that man could solve only through knowledge of the Holy, a knowledge always won for her characters through their suffering.

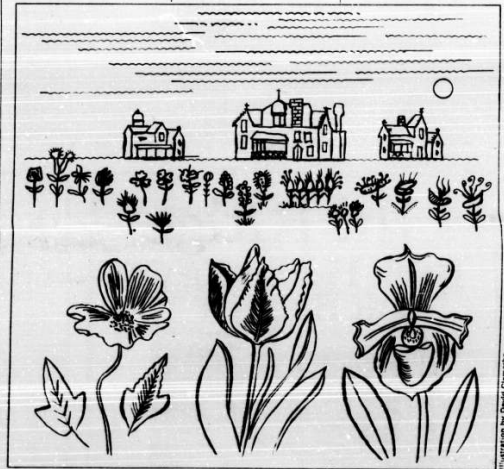
Her story, "The Displaced Person," produced as part of the PBS series "The American Short Story," provides excellent examples of the themes which run through the bulk of her work. Set on a dairy in Georgia during the 1940s, the story exposes the fears, attitudes, and changes of the locals as they encounter a Polish refugee who has come to work on the farm. At the outset, Mrs. McIntyre, the farm owner who has been running the farm alone for thirty years, is struggling against unreliable laborers who always

leave and "niggers who stay and steal." She views the "displaced person" as her salvation, because, unlike the others, he has to work. The refugee, Mr. Quint (which translates into Georgian as Goblehook) upsets life for the Shortleys (the dairyman and his wife) by being diligent, hard-working, and, more of all, foreign.

Mrs. Shortley recalled a newswoman she had seen once of a small room piled high with bodies of dead raked people all in a heap. Before you could realize that it was real and take it into your head, the picture changed and a hollow-sounding voice was saying, "Time marches on!" This was the kind of thing that was happening every day in Europe where they had not advanced as in this country, and watching from her vantage point, Mrs. Shortley had the sudden intuition that the Goblehook, like rats with typhoid fever, could have carried all those murderous ways over the water with them.

Only the priest, who "don't look smart," escapes the situation unchanged. Mrs. Shortley, who "felt that religion was essentially for those people who didn't have the brains to avoid evil without it," is called upon by God to leave like the others without notice. The

(continued on page 5, col. 2)



### British Art Now

The British Art Now show has arrived in San Diego like an urbane young aristocrat making a leisurely public appearance in order that diplomatic protocol be satisfied. The presentation of eight British artists at the San Diego Fine Arts Museum has little importance or urgency as far as the artists themselves go, but is heavily packaged in fanfare and national color. There are British flags and banners loudly announcing the exhibit—people waiting for the bus can't miss seeing the placards on the sides of the number 46 to La Jolla. The show is entitled "British Art Now: An American Perspective, 1980" Exxon International.

Exhibition." It is curated by Diane Waldman from the Guggenheim Museum in New York City, where it premiered before coming nonstop to San Diego. This bountifully publicized exhibition brings to San Diego eight male artists between the ages of twenty-nine and forty-seven, all of who live in the United Kingdom. Ms. Waldman's choices seem to represent the safest of the new breed of artists in Britain. The exhibition presents the painters, sculptors, photographers, and installation artists as if they were the All-Star Art Players touring the western world. The eight men, Simon Read, Nicholas Pope, Hugh O'Donnell, David Nash, Keith Milow, Tim Head, Alan Green, and John Edwards, have had extensive art school training. Their educations, including strong

(continued on page 5, col. 2)



Still Life, Tim Head

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## 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 Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 8383, San Diego, CA 92138.

### Dance

**Classical Dance from India** will be performed by Mythili Kumar and Geetha Mahalingam on Saturday, April 12, 7:30 p.m., Mandeville Center Regional Hall, UCSD, 452-4559.

"Spring 1980 Dance Concert" of the SDSU Choreographer's Ensemble, featuring works by George Willis, Melissa Nunn, Pat Sandback, Graham Hempel, Maria Jacquot, and selected students, will be presented Sunday, April 12, 8 p.m., Main Stage of the Dramatic Arts Theatre, SDSU, 265-6821.

**South Pacific Dance Exhibition** will be presented by the Kulekalelani Polynesian Dancers, followed by a film entitled "Polynesia" on Tuesday, April 15, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5264.

**New York City Ballet Dancer Edward Villella** will present a lecture-demonstration on Thursday, April 17, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

**Traditional Mexican Folk Dances** will be performed by the Folklorico de Centro Cultural on Saturday, April 26, and flamenco dancers will present dances of

southern Spain on Sunday through April 27, every half hour from noon to 4 p.m., courtyard of the Bazaar del Mundo, 2754 Calhoun Street, Old Town, 296-3161.

### Music

**Visiting Orchestra**, the Los Angeles Chamber Orchestra, conducted by Antonio Jaeger, will perform the Concerto Grosso in D Major, Op. 6, No. 4 by Corelli, Quarter in E Minor for Strings by Vivaldi, Bach's Concerto in D Minor for Two Violins, Strings, and Continuo, and Handel's Symphony No. 49 in F Minor, Thursday, April 10, 8 p.m., East County Performing Arts Center, 212 East Main Street, El Cajon, 442-2277, 454-4415 or 459-0140.

**Chamber Concert**, the SDSU Chamber Orchestra, conducted by Terry O'Donnell, will present Prokofiev's "Piano Concerto No. 3" and Leo Haydn's "Suite for Violin, Piano, and Small Orchestra," Thursday, April 10, 8 p.m., Main Stage, Dramatic Arts Theatre, SDSU, 265-6821.

**Guest Pianist Alicia de Larrocha** will join Peter Enns and the San Diego Symphony in the final concert of the 1979-80 winter season, performing Bartok's "Dance Suite," Mozart's Concerto No. 22 in E Flat, and Tchaikovsky's Symphony No. 4 in F Minor, Friday and Saturday, April 11 and 12, 8 p.m., Civic Theatre, downtown, 236-6510 or 239-9721.

**College Night at the Symphony**, this Friday, April 11, will feature student rush ticket sales an hour before the 8 p.m. concert and beer, soft drinks, and pizza afterward in the Civic's Grand Salon, where Maestro Peter Enns and members of

the orchestra will be on hand to celebrate the close of the concert season. For more information, call 239-9721.

**Pianist David Arden** will perform works by Bach, Beethoven, Brahms, Canon Krievman's "The Temporary, Tentative, Extended Piano," Sechii Inagaki's "Piano Piece," and Nicolaus Huber's "Danabaka," Saturday, April 12, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

**Benefit Concert for the La Jolla High School Rebuilding Fund** will be presented by the La Jolla Symphony on Saturday, April 12, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 323 Prospect Street, La Jolla, 454-4415 or 459-0140.

**Peknam Contemporary Arts Festival**, the sixth annual contemporary music event, will begin with the UCSD ensemble SONAR, Monday, April 14, lecture at 11 a.m., concert at noon, Performance Lab, Palomar College Music Complex, San Marcos, 744-1150 or 727-7529.

### Lectures

"Reader's Film Critic Duncan Shepherd" will discuss the Academy Awards on Thursday, April 10, 7:30 p.m., MiraCosta College, Del Mar Shores Campus, room 10, 757-2121.

"Chemicals in the Headlines," is the topic of a lecture by chemistry professor Lucy Frye in the continuing "New Frontiers in Science Lecture Series," Friday, April 11, 8 p.m., Lecture Hall 801, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1180.

"A Question of Ambiguity — Fifteen at the Fair" will be discussed by Mrs. Robert Swift, sponsored by the San Diego Browning Society, Sunday, April 13, 2:30 p.m., The Guild Room, St. Paul's Church, Sixth and Nurme streets, 296-4633 or 239-0566 (7 to 9 p.m.).

"UCSD New Poetry Series" will resume with Parian poet and journal editor Michel Deguy, Monday, April 14, 5 p.m., Center for Music Experiment, 408 Warren Campus, UCSD, 452-4559.

**Poets Richard Axtle and Jerry Kantor** will read selections from their work on Monday, April 14, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 454-1800.

"Sculpture in Theater" will be presented by California artist Roland Reis, known for his doll-sized environments entitled "The Morality Plays," as part of the "Art and Artists" lecture series, Tuesday, April 15, 7:30 p.m., room 412, Art Building, SDSU, 265-6511.

**Art Writer Melinda Worts** will speak on "Picasso's Long Shadow" on Friday, April 11, 10 a.m., Copple Auditorium, San Diego Museum of Art, Balboa Park (232-7931), and on "A Romanticism Alive in the 1980s," Wednesday, April 16, 11 a.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 323 Prospect Street, La Jolla (454-3541).

**Author Jack London** will be discussed in a slide lecture presented by David Mike Hamilton of the Huntington Library entitled "From the Klondike to the Valley of the Moon: the Story of Jack London,"

Wednesday, April 16, 7:30 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad, 439-5614.

"Dr. Einstein and the Universe," a planetarium lecture, will be presented on Wednesday through April 30, 7:30 p.m., Palomar College Planetarium, San Marcos, 744-1150 or 727-7529.

### Radio/TV

"Reasonably Spontaneous Conversation" will feature Dennis Tardien talking with Peter Tort and his experience with the Monkees, Friday, April 11, 7:30 p.m., Mission Cable Channel 24 and Southwestern Cable Channel 16.

"The Comeback Kid," a television movie starring John Ritter as a minor-league baseball player who gets a job coaching disadvantaged kids will be shown Friday, April 11, 9 p.m., Channel 10.

"Fridays," ABC's answer to "Saturday Night Live," with satire and comedy sketches, will be a monthly program, the premiere taking place on Friday, April 11, 11:30 p.m., Channel 10.

"Metropolitan Opera Broadcasts" will continue with Mozart's "Die Entführung aus dem Serail," Sunday, April 12, 11 a.m., KFSD-FM (94.1).

"Major League Baseball," Joe Garagiola and Tony Kubek are back to call the action for the first edition of this season's weekly baseball showcase, which will feature the New York Yankees and the Texas Rangers, Saturday, April 12, 1 p.m., Channel 15.

**Soccer Soccer**, the San Diego Stock-

## TO LOCAL EVENTS

en travel to Memphis to play the Rogers, televised live on Saturday, April 12, 5:30 p.m., Channel 6.

"NBC Sneak Preview: The Oscar Race," David Sheehan interviews Academy Award nominees and hosts, Clint Res Reed, Iv Kupen, Li Smith, and James Bacon predict this year's winners in this pre-Oscar special which, like the pre-Super Bowl programs, is unnecessary and ridiculous, but nonetheless watchable Sunday, April 12, 10 p.m., Channel 39.

"Spectrum" will take a look at Chicano Park on its tenth anniversary, Sunday, April 13, 9:30 a.m., Channel 10.

"Police Story," created by Joseph Wambaugh ("The Onion Field," "The Black Marble") in 1971, will have its final episode ("Confessions of a Lady Cop," starring Karen Black) aired on Sunday, April 13, 9 p.m., Channel 39.

"52nd Annual Academy Awards," where the live presentations are usually more interesting than the movie awards themselves, will be broadcast from the Dorothy Chandler Pavilion in Los Angeles on Monday, April 14, beginning at 6 p.m., Channel 10.

"Sneak Preview," co-hosts Gene Siskel and Roger Ebert review "The Black Stallion," "Simon," "Little Derringer," and "Hide in Plain Sight," Thursday, April 10, 7 p.m.; repeating Saturday, April 12, 4 p.m. and Monday, April 14, 11 p.m., Channel 15.

"Give Chance A Chance — Hans Richter," a portrait of this dodecad painter and filmmaker, including his relationship with Jean Arp, Man Ray, and Marcel Duchamp,

will be shown Tuesday, April 15, 7 p.m.; repeating Wednesday, April 16, 8:30 a.m., Channel 15.

**NBA Playoffs**, the best-of-seven semifinal series of the NBA Eastern and Western conferences will be televised midweek on Friday, April 11, 8 p.m. (Cable Channel 2) and 11:40 p.m. (Channel 8); Sunday, April 13, 10 a.m. (Channel 8); Tuesday, April 15, 8 p.m. (Cable Channel 2) and Wednesday, April 16, 8:30 p.m. (Cable Channel 2).

"Guyana Tragedy," the latest movie on the Jonestown mass suicide following the pitiful Mexican theatrical film on "Jonestown" entitled "The Cult of the Damned," will be televised in two parts on Tuesday and Wednesday, April 15 and 16, 9 p.m., Channel 8.

"The Displaced Person," Southern writer Flannery O'Connor's story concerning a Polish refugee family working on a Georgia farm in the 1940s, will be the next offering in the continuing "American Short Story" series, Monday, April 14, 9 p.m.; repeating Thursday, April 17, 1 p.m., Channel 15.

### Special Events

**Flower Show and Garden Tour**, sponsored by the Coronado Floral Association, Saturday, April 12, 1:15-5 p.m., Sunday, April 13, 10 a.m.-4 p.m., Spreckels Park, Orange Avenue and 6th Street, Coronado, 435-4708 or 435-4971.

**Sandical 80**, the ninth annual philatelic show, featuring 100 framed stamp exhibits, Saturday

and Sunday, April 12 and 13, 10 a.m.-6 p.m., Scottish Rite Memorial Center, 1895 Camino del Rio South, Mission Valley, 479-2958.

**American Indian Cultural Days Pow Wow**, singing and dancing honoring Indian traditions, Saturday, April 12, 3 p.m. to midnight, Montezuma Hall, SDSU, Free admission, 265-6991.

**Desert Arabian Horse Show**, 500 to 600 horses from all over the U.S. will be exhibited in this 10th annual contest, Friday through Sunday, April 11-13, shows at 8 a.m. and 1 p.m., with 7 p.m. shows on Friday and Saturday, Horse Show Arena at the Del Mar Fairgrounds, 444-4459.

**Pegleg Lairs Contest**, a contest in spinning yarns around the campfire, Saturday, April 12, 7:30 p.m., Pegleg Memorial Monument, on Highway S-22 at Pegleg and Henderson Canyon roads, Borrego Springs, 767-5555.

**Tenth Annual Women's Festival of the Arts**, sponsored by the Center for Women's Studies and Services and its SDSU student chapter, will begin with the performance of "Time Caps" by the Southern California Black Repertory Theatre, Saturday, April 12, 8 p.m., Second Avenue Theatre, 563 Second Avenue, downtown, a poetry reading by Colette Inez, Thursday, April 17, 7:30 p.m., Exploring Family School, 1040 Claremont Drive; and a women's craft fair on Wednesday, April 16 through Friday, April 18, SDSU campus lawn, 233-8984.

**Peg-Pens II**, a charity softball game between "The Daily Californian" and the El Cajon police, will take place Saturday, April 12, 1 to 4 p.m., Wells Park, El Cajon, 442-4404.

**Converse Tennis Classic**, featuring local players competing in men's and women's singles and doubles matches, will continue through Sunday, April 13, Rancho Bernardo Inn, 487-2413.

**Museum**, Mondays, Fridays, and Saturdays, through May 11, 10 a.m. to 5 p.m., 232-3821 x48 for reservations.

"The Doctor Is In: Health and Hypochondria in Victorian Times," a somewhat humorous exhibit of medical paraphernalia and photographs from the late 1800s to the early 20th Century, including a Civil War amputation kit, Gold Rush dental kits complete with chairs and files, and other macabre devices, will be displayed through June 22, Villa Montezuma Hall, SDSU, Free admission, 265-6991.

**Horse show**, a professional "C" class show, with pig barbecue and auction, Sunday, April 13, 8:30 a.m.-5 p.m., Pio Pico Park, off Highway 94 in Jamul, 445-3161.

### Sports

**Natural Light Half-Marathon**, the third in a six-race national series (the finals are in Portland on September 28), will include former U.S. Olympic 10,000 meter runner Ed Mendoza and world indoor mile record holder Eamonn E. Coghlin as the honorary starter, Saturday, April 12, 8:30 a.m., San Diego County Park, Lomas Santa Fe Drive, 267-2441.

**Pig-Pens II**, a charity softball game between "The Daily Californian" and the El Cajon police, will take place Saturday, April 12, 1 to 4 p.m., Wells Park, El Cajon, 442-4404.

**Converse Tennis Classic**, featuring local players competing in men's and women's singles and doubles matches, will continue through Sunday, April 13, Rancho Bernardo Inn, 487-2413.

**Sports Expo '80**, displays and exhibitions in gymnastics, aerobic dancing, martial arts, frisbee, wrestling, roller-skating, hula-hoop, and volleyball, will be held Thursday and Friday, April 10 and 11, noon to 10 p.m.; Saturday, April 12, 10 a.m. to 10 p.m.; and Sunday, April 13, 9 a.m. to 6 p.m., Del Mar Fairgrounds, 481-5646.

**Padre Baschall**, the Padre comes out their first homebased of the season against the San Francisco Giants on Thursday, April 10 through Saturday, April 12, 7 p.m., and Sunday, April 13, 1 p.m.; and the Los Angeles Dodgers on Monday, April 14 through Wednesday, April 16, 7 p.m., San Diego Stadium, 283-4494.

**MONEY Tournament of Champions**, an all-star golf tourney whose participants are all current PGA tour winners, will take place Tuesday, April 15 through Sunday, April 20, all day, La Costa Country Club, Costa del Mar Road, Carlsbad, 483-9111.

**Annual Spring Doubles Tournament**, featuring six levels of play for men and women in the A, B, and C divisions, will be held Saturday and Sunday, through April 20, Northwest YMCA, 8355 Cliffside Avenue, La Jolla, 453-3483.

### Film

"Journeys From Berlin/1971," a new feature-length film by dancer/independent filmmaker Yvonne Rainer, who addresses moral and political questions while challenging the structural boundaries of film and the viewer's expectations, will be followed by a discussion session with the artist, Thursday, April 10, 8 p.m., Sher-

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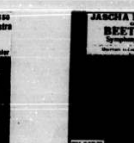
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## READER'S GUIDE

wood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"To Die in Madrid," a French documentary on the Spanish Civil War, produced in 1964. Presented by the Committee for World Democracy, Friday, April 11, 7:30 p.m. Room 2622, USC, Revell College, UCSD.

"As If People Mattered" and "On the Edge of the Forest," two films by economist E.F. Schumacher about small-scale technology, will be presented in the Cinematheque series, along with "The Solar Promise," by the Community Energy Action Network, Friday, April 11, 1 p.m. at the North Conference Room, UCSD Student Center, and at 7:30 p.m. at the Casa Real, Antec Center, SJSU, 236-1684.

Short Films accompanying the "British Art Now" exhibit, including "War," "No Art," "Blat," and "Art Ingres Ogi" will be shown Saturday, April 12, 2 p.m., Corley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Behind the Mask," a documentary on the sculptures of the Dagon people of West Africa, will be un-

spoiled Saturday and Sunday, April 12 and 13, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"Queen Christina," a 1933 film starring Greta Garbo and John Gilbert, will be shown as part of the "Famous American Films" series, Tuesday, April 15, 7 p.m., and Thursday, April 17, 11 a.m., Little Theatre, SJSU.

"Nels," a film on the late painter by her father, Hans Conrad Fischer, will be screened Sunday, April 13 and 20, 11 a.m., Guild Theatre, 3827 Fifth Avenue, 295-2000 or 233-0350 (between 9 a.m. and 6 p.m.).

"Stem," an Olanow film exploring the effects of the atmosphere on us, and "Comic Forces," a mixed media presentation showing the influence of comic energies on us, will be presented through the summer, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

"Cinematheque," a series of films on nuclear power and alternative energy sponsored by the Community Energy Action Network, will continue with "Save the Planet" and "Paul Jacobs and the Nuclear Gang," Thursday, April 10, 1

p.m., North Student Center Conference Room, UCSD, and 7:30 p.m., Casa Real, Antec Center, SJSU, and "On the Edge of the Forest" and "New Sources of Energy," Friday, April 11, same times and places as above, 236-1684.

### Galleries

"Fantasy Furniture," featuring clocks, chain, tables, and wooden utensils and accessories by Lawrence Hunter, will be displayed through April 11, Boehm Gallery, Palomar College, San Marcos, 744-1150 x465.

"Viewpoint: Ceramics, 1980," an exhibition composed of the works of Philip Cornelius, Jack Earl, Sherry Karver Fein, Verne Funk, Joanne Hayakawa, J. Renwick, Jerry Rothman, and Paul Sandler, will continue through April 11, Cinnamon College Gallery, El Cajon, 465-1200.

"Young Art '80," an all-media exhibition of student art from San Diego City and County schools, will continue through April 13, San Diego Museum of Art, Balboa Park, 232-7931.

"Tapestries, Treasures, Themes,

and Turning Points," a one-person watermedia show by Pauline Eaton, will continue through April 13, San Diego Art Institute, Balboa Park, 234-5946.

Three Concurrent One-Person Exhibitions featuring the work of Harry Lum, Karlheinz Marshall, and John Tordella, all award winners from the "1979 Artists Guild All Media Exhibition," will be presented through April 13, San Diego Museum of Art, Balboa Park, 232-7931.

"The Spirit Prevails," an exhibition of paintings by former Southwest College students John Abel, Gini Andreoli, Carol Bailey, Pilar Contreras, Don De Llamas, Emily Goff, Eli Franzen, Mike McCann, Linda Robinson, and Eli Schwilsky, will continue through April 18, Southwest College Gallery, 9300 Oaks Lakes Road, Chula Vista, 421-1189.

"Three Solos," a group show including pencil drawings by Brian Bartles, metalwork by M. Avigal Upton, and paintings by Yoshiko Kana Baker, will continue through April 18, Cinnamon College Gallery, El Cajon, 465-1200.

"Design 101: Investigations in Three Dimensions," an exhibition

of undergraduate projects dealing with specific three-dimensional design problems, will be displayed April 14 through 18, Master's Gallery, San Diego State University, 265-5171.

"Transition" is the title of an exhibition featuring the fiber work of Joana Lueders, continuing through April 19, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 295-2725.

"The Threads of Aradise," an exhibition of fiber work by Yolanda Span-Ortiz, will continue through April 21, Many Hands Gallery, 6350 El Cajon Boulevard, 287-7150.

"Stacklick-Avery Duo Exhibition," featuring the photography of John Edwards, Alan Green, Tim Head, Keith Milow, David Nash, Hugh O'Donnell, Nicholas Nash, and Simon Road, will be displayed through April 27, San Diego Museum of Art, Balboa Park, 232-7931.

"British Art Now," a survey of contemporary work by British artists John Edwards, Alan Green, Tim Head, Keith Milow, David Nash, Hugh O'Donnell, Nicholas Nash, and Simon Road, will be displayed through April 27, San Diego Museum of Art, Balboa Park, 232-7931.

## TO LOCAL EVENTS

Depto. Museum of Art, Balboa Park, 232-7931.

"Constructions," an exhibition of wall installations utilizing antique and industrial materials by Mark Schweizer, will continue through April 29, Designbank Gallery, 1262 Kettner Boulevard, 236-1916.

Group Show, abstract, unstretched paintings by Richard Baker, porcelain and metal sculpture by Randy Long, and handmade paper fans by Susan Lee will be featured through May 1, Celebrations Gallery, 645 G Street, uptown, downtown, 295-5252.

Airgraphs by Pat Clark, executed by the artist by silkscreening designs on layers of clear vinyl, which are then sealed together with a cushion of air between them, rendering a three-dimensional work, will be exhibited through May 3, the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, 392-9981.

"Rites of Spring," an all-membership show of the San Diego Watercolor Society, will be presented through May 7, East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

"Seven Decades of Twentieth-Century Art," an exhibition of fifty-four paintings, sculptures, constructions, and collages collected by New York art dealer Sidney Janis, including works by Manet, Picasso, Klee, Mondrian, Miro, Dalí, Pollock, Rothko, Segal, Braque, Magritte, Ernst, de Chirico, Arp, Duchamp, Warhol, and others, will continue through May 11, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

### "The Displaced Person"

(continued from page 1)

displaced person meets his demise from the tractor which allowed him initially to conquer his situation. Mrs. McLevise, who earlier told the priest that "Jesus himself was a displaced person," is bedridden at the close of the story as the priest reads to her from the doctrines of the church. It is a typical O'Connor story filled with dualism, contradiction, and a fate which twists.

The PBS production was shot on the dairy farm where Flannery O'Connor lived and wrote. It features Irene Worth, John Houseman, Shirley Stoler, Lane Smith, and Robert Earl Jones. The director is Emmy award-winning Glenn Gerson, whose previous work includes some fifty plays for PBS, as well as episodes of "Family" (ABC) and "In the Matter of Karen Ann Quinlan" (NBC). The screenplay was written by Horton Foote, who also adapted Harper Lee's "To Kill a Mockingbird." "The Displaced Person" will air Monday, April 14, at 9:00 p.m. on Channel 15, repeating Thursday, April 17 at 10:00 p.m. For further information, call 265-5714.

—Sara Austin

### British Art

(continued from page 1)

twentieth-century art history references, are very apparent in the work displayed in the exhibit.

The stylistic breadth of the

eight artists expands from the Renaissance to recent decorative painting. The drama of abstract expressionist painting can be seen distilled and well mannered in Edwards' work. The flat, hard-nosed monolithic shapes of Green's work herald back to the Surrealist minimalist tendencies.

O'Donnell's work has given a face-lift to the methodology of American Seventies painting. Pope and Nash follow the simple figures of the Hungarian Brancusi, but are more close to the ground in their wood and chalk constructions than was the elegant spiritual work of their forebears. Their work is penultimate next to the highly polished marble surfaces of Brancusi. Milow, who builds three-dimensional crosses, refers to the anticlastic Russian Constructivism as his major influence. Besides the crosses, he has made objects which could act as props on the set of Lang's 1928 film Metropolis. Read uses what is called the camera obscura device to distort his own contemporary landscape, the Thames River, with the Tower Bridge in the distance. In his portraiture, he blurs and distorts the figures, suggesting a skewed perspective. Head uses hardware objects in lighted environments to create a theatrical eye-fowler. His work defies conventional gravity — pulls, hammers are sitting on the wall, the depth of an object is multiplied by the projection and superimposition of a photographic slide of the same object. Can you figure that one out?

In many ways, the tone of the show is a recessive one, a turning aside from the necessity of defining new fields. The

substance stance that this work takes, the command of space and communicative power these pieces hold, are well worth the time spent seeing them.

because, through this show, the plight of contemporary art can be understood. These artists are logical, clean, and clear about their positions in the continuum of art history. What once was insulting or shocking to the art-wise public has moved to a place of comfortable familiarity. The work is conversant, polite, and well mannered. Each artist covers his territory with wit and acuity; however, the problems they've chosen to deal with don't lead them very far. No one formally appears inventive. They stake out work over ground and stick by it like shaggy dogs.

British Art Now will be on exhibit at the San Diego Museum of Art in Balboa Park through April 27. The hours are 10 a.m. to 5 p.m., Tuesday through Sunday. For further information call 232-7931.

—Kit Aaboe and Jim Randall

An exhibition of art in the park, sponsored by the Coronado Art Association. A flower show poster contest for all ages, with the winning posters to be displayed in the local library, at the main entrance of the show, and in storefronts around town.

An exhibition of memorabilia from previous shows, arranged by the Coronado Historical Association and housed in the Home Federal Savings and Loan building at Tenth and Orange. And so on.

The past is alive and well in Coronado, though there have been a few minor changes. The award ribbons are still made by Misch Printing Company, as they have been since 1922, but the company is now located in El Cajon. It was in 1922 that the flower show began, under the direction of Harold A. Taylor, a local photographer, whose two sisters ran Taylor's Decorative Arts store on Orange Avenue. The store is still there; it is now called Taylor's Unusual Gifts and is run by Mr. Joseph Abi-Hashim of Beirut, Lebanon.

The Coronado Flower Show, at Spenkel's Park on Orange Avenue, can be reached by car or by San Diego Transit bus number nine. It opens Saturday, April 12 at 1:15 p.m. The opening ceremonies take place at 2:30, and the gates close Saturday at 5:30. The next day, Sunday, the show opens at 10:30 a.m., at 3:00 p.m. the forty-three trophies will be formally awarded, and at 4:00 there will be the traditional auction of cut flowers, as this year's show ends and Coronado begins making buy preparations for next year's.

—Violet Rosenblum

### Coronado In Bloom

(continued from page 1)

landscape artists (the Kate Sessions trophy for the best garden will be awarded to Don Chutensen); maps showing the locations of the winning gardens and patios will be available at the flower show; and all the winners will be open for viewing during show hours.

What else? A book fair at the flower show, sponsored by the friends of the Coronado Library.

## Free

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## READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)

to La Palma to perform an engagement with North County's most popular neo jazz band. Dance of the Universe. The same night at the Rock Door.

De Demento at the Rock Door. De Demento returns to his roots with his new album, "The Last of the Rockers." De Demento at the Rock Door. De Demento returns to his roots with his new album, "The Last of the Rockers." De Demento at the Rock Door. De Demento returns to his roots with his new album, "The Last of the Rockers."

The Music Scene is compiled every Friday and Saturday. For club entertainment, call 484-0043. For concert information, call 484-0043.

## San Diego Concerts

De Demento. Catamaran, Thursday, April 10, 8 p.m., 3900 Mission Boulevard, 488-1081.  
Ivy and the Eaters, the New Beams, and P-150. Saterlin Club, Friday, April 11, 8:30 p.m., 202 Market Street, 224-6457.

The Cordiac Kidz, the Singers, and the Unknowns. SDSU, 3000 La Jolla Village Drive, April 11, 8 p.m., 3900 Mission Boulevard, 488-1081.

Weirdos, the Crowd, and the Injections. Saterlin Club, Saturday, April 12, 8:30 p.m., 202 Market Street, 224-6457.

Hotli Gentry Quartet and Dance of the Universe. La Palma, Sunday, April 13, 8 p.m., 4711 La Palma Street, 484-7788.

Angel City. Roy Theater, Wednesday, April 16, 7:30 p.m., 4842 Coast Street, Pacific Beach, 488-0531.

Bob Seger and the Rockets. Sports Arena, Wednesday, April 30, 8 p.m., Sports Arena Boulevard, 224-4771.

The North Brothers. SDSU, Saturday, April 16, 8 p.m., 3900 Mission Boulevard, 488-1081.

Pointed Sticks and the Young. Sports Arena, Wednesday, April 30, 8 p.m., Sports Arena Boulevard, 224-4771.

John Sebastian. Catamaran, Wednesday, April 16, 8 p.m., 3900 Mission Boulevard, 488-1081.

Antonio's Hacienda. 700 North Johnson Avenue, El Cajon, 447-9827. All times, contemporary, Tuesday through Sunday.

Bar X Ranch House. 119 East Broadway, Vista, 724-0510. Frisling, Tachell, country and contemporary, Thursday through Saturday.

Black Angus. 1040 Grimes Avenue, El Cajon, 448-5055. Contemporary, Monday through Saturday.

Black Angus. 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Contemporary, Tuesday through Saturday.

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Black Angus. 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Contemporary, Tuesday through Saturday.

Blue Point. 1208 Prospect Street, La Jolla, 484-9311. Contemporary, Monday through Saturday.

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**Maureen McGovern**:  
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Saturday, April 19, 8 and 10:30  
p.m., 3900 Mission Boulevard,  
488-1081.  
**Rates Motel and the Whittys**:  
Saterlin Club, Saturday, April 19,  
8:30 p.m., 202 Market Street,  
224-6457.  
**The Weirs and the Cowells**:  
Catamaran, Sunday, April 20, 8  
p.m., 3900 Mission Boulevard,  
488-1081.  
**The Boomtown Rats**: Fox Theatre,  
Monday, April 21, 8 p.m., 7th and B  
streets, downtown, 565-2665.  
**U.F.O., Sue Saad, and the Heat**:  
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# READER'S GUIDE TO THE MUSIC SCENE

**La Petite Cafe**, 3896 F.M. Avenue, Hillcrest, 262-2558. Kim Bloom, classical guitar, Tuesday through Thursday, 7:30 p.m. Morgan, rehearsal: Monday.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon, 442-5321. Cops, low and veggie, Friday and Saturday, classical guitar, nightly.

**London Opera House**, 1444 Botsch Avenue, Claremont, 219-2390. Tuxedo, contemporary, Wednesday through Saturday, John Baker, contemporary, Sunday and Monday, Jim Howley and Margie Giller, contemporary, Tuesday.

**Mach's**, 2966 Midway Drive, Loma Park, 224-2470. Colour, Latin disco, Thursday through Saturday, Mike of Zone, top 40, Sunday, Mike, Latin disco, Wednesday.

**Magnolia Mulvaney's**, 1861 Magnolia Avenue, Santee, 448-8860. Lighter, contemporary, Thursday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5573. D.A. Nite Club, mobile and independent D.J.s, females wanted, through Saturday, 10 p.m.

**DISCO DJ COMPETITION**, West, April 9 (Saturday), 4240 W. Point Loma Blvd., April 16. The Chicago Mining Co., 380 N. E. Camino Real, Encinitas, Mon., April 21. Dance Machine, 1862 Palm Ave., Imperial Beach, ENTER NOW!

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THE PRETENDERS

and the Neckerline, country rock, Thursday through Saturday, Zevith, variety, Sunday and Monday, D.A. and the Neckerline, country rock, Tuesday and Wednesday.

**Mandolin Wind**, 338 University Avenue, Hillcrest, 297-3077. King Biscuit Blues Band, blues, Thursday through Saturday, 10 p.m. Monday, Daniel Ray, keyboards, Tuesday and Wednesday.

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

**Mem's Saloon**, 943 Carmel Avenue, Pacific Beach, 488-9598. Night Flight, rock, Thursday through Saturday, 10 p.m. Monday, Revolver, country rock and X-rated comedy, Monday, knocker, rock, Tuesday and Wednesday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0000. Teeter, contemporary, Monday through Saturday.

**Monterey Jack's**, 1940 Bernardo Plaza Drive, Rancho Bernardo, 266-2400. Boomer, contemporary, Tuesday through Saturday, 10 p.m. and Mary, contemporary, Sunday and Monday.

**Monterey Whaling Company**, 287 Camino del Rio South, Mission Valley, 291-1638. Justin Time, contemporary, Tuesday through Saturday, Jim Howley and Margie Giller, contemporary, Sunday and Monday.

**Moonglow**, 4615 Claremont Drive, Claremont, 273-1022.

**Murphy's**, 340 East Grand Street, Escondido, 741-0605. Rich Hunt and Dave Breddin, contemporary, Wednesday through Saturday.

**Musling Club**, 3550 Sports Arena Boulevard, Loma Park, 223-5566. Gilly Baze and a Touch of Country, country and country rock, Wednesday through Saturday.

**Navajo Inn**, 8555 Navajo Road, San Carlos, 465-1730. RPM, top 40.

**New Moon Cafe**, 1011 East Street, Escondido, 753-1411. Open stage, Thursday, Scott Tachin, folk, Friday, Linda Chase, folk, Saturday.

**No Way Jose's**, 5252 Babcock Avenue, Claremont, 563-5388. Synth, contemporary, Friday and Saturday.

**Ocean View Room**, Hotel Del Coronado, 1600 Orange Avenue, Coronado, 435-6611. Jesse Davis, contemporary, Tuesday through Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133. The Masked Harlequin, rock, Friday and Saturday.

**O'Hungry's**, 6955 Golfcrest Drive, San Carlos, 467-3232. Larry Robinson, original, early listening and older, Thursday, Charles, welcome, easy listening, mellow and ballads, Friday, Ken and Clarence, pop, jazz, and rhythm, barbers, Saturday.

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**One Night Stand**, 4970 Village Street, Ocean Beach, 222-2146. Tom Cat Blues, Thursday, Magritte, contemporary, Friday, Featherwood, country, Saturday, open stage, Sunday, Marie Jones, Band, contemporary, Monday.

**Saturday**, the Big Jewish Band, 2814 Buena Vista, Buena Vista, 479-3537. Jack-in-the-box, contemporary and folk, Friday, Saturday, and Sunday afternoon.

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A very special thanks to Gary Puckett for singing a song or five, Kids Magazine for their lengthy speeches, Frank Zappa for coming by and seeing us after his concert in the Sports Arena and to Jerry Roney and the Shams and Fingers for a superb performance of their Co-op recording "Johnny B. Good".

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# CURRENT MOVIES

rapport with the lowbrow crowd, a rapport it maintains through the constant congratulations and roasts it hands out to its undeserving good character. With John Belushi, Tim Matheson, directed by John Landis, 1978. (Ave Drive, 11 to 4:15)

**Ninjas!** — If Herbert Ross wanted to prove that his commitment to ballet in *THE TURNING POINT* was no mere whim, or that *THE TURNING POINT* audience's commitment wasn't one either, he could not have conceived a severer test. A movie as tonally dull as this one would never be endured by infants. Not even much in the way of dancing is offered as compensation to the committed, and what there is of it is heavy on torso shots and head shots, cutting off the legs. Alan Bates keeps trying to save the movie in a stock role as a homosexual quipster ("They don't make buttocks like that anymore," he sighs in a moment of a rude statue), but the vital signs remain nil. With Alan Bates as Dagobert, George De La Pena as Ninjitsu, and Leslie Browne as Romulo, 1980. (Valley Circle)

**1941** — The sighting of a stray Japanese submarine off the California coast ignites a slapstick panic which might more revealingly have been titled *THE JAPS ARE COMING*. The JAPS ARE COMING. Steven Spielberg must have figured that if Stanley Kramer could rehabilitate slapstick comedy (cf. *IT'S A WONDERFUL LIFE*), then so anyone could. But he is so preoccupied with special-effects period reconstruction, intricate scene creation, and elaborate tales of engineering (including an admittedly exciting aerial dogfight above Hollywood Boulevard and an admittedly spectacular shot of a lens flare loosened from its mountings and rolling down Santa Monica Pier) that he gums up the joke machinery. There are a lot of slam-bang chase scenes, a lot of movie-in-movie jokes, and a lot of movie-in-jokes. None of

them is the slightest bit amusing, with the single exception of Robert Stack's cloying of emotion as he watches Walt Disney's *DUMBO*. With Dan Aykroyd, John Belushi, Tim Matheson, Ned Beatty, and Toshiro Mifune, 1979. (Crest, from 4:15)

**Norma Rae** — A nice, sincere, square, old-labor movie, which, in the tradition of *BLACK PANTHER*, *THE GRAPES OF WRATH*, *THE WHISTLE AT EATON FALLS*, et al., is a little out of the Hollywood mainstream, but is not the walking-on-water, some well-wishers will take it to be. The high-pitched humanistic tone of the thing is set by Jennifer Warren's Buffy Sainte-Marie evocation on the theme song, and is carried through in Sally Field's characterization of an unlettered Southern textile worker, the chief components of which characterize her formidable-looking brawler, her perspiration, and her large, catfish mouth. The heroine's squashed personal life prevents the film from becoming simply a Letitia Wainwright, but even with all those True Confessions irrelevances, she is in constant danger of being the lightning to the toothy, yellow union organizer from New York (Ron Leibman). The embarrassing tonal disjunctions between these two Platonic comrades give the impression that Norma Rae is a conversion to unionism (and, as a bonus, to Dylan Thomas) is brought about by any perceptible rise in the level of her social consciousness, but by her willingness to accept this Yankee intruder with true Southern hospitality. Written by Irving Ravitch and Hans Frank, Jr., directed by Martin Ritt, 1979. (Cinema Cinema 4, College, Cove, Mira Mesa Cinema Village, Vineyard Twin, 11 to 4:15)

**North Dallas Forty** — Peter Gent's roman-a-clef about the Dallas football organization is as single-minded as the screen as on the page — a defeat for the collaborative possibilities of filmmaking. One might have hoped for

former president of Paramount Pictures, Frank Yablans, who takes credit for the movie's script, could have lent a little more conviction to the management point of view in the movie. It is possible, even now, to see how the nonconformist hero, an aging pass receiver played with an infinite repertoire of grunts and groans by Nick Nolte, might have appeared to his coaches and teammates as a hot dog and a cry baby (why does this guy suffer so much more than anyone else on the team?) as just that he is so much more sensitive), but no such view is encouraged. The only voices given any credibility in the movie are those that harmonize with the hero, particularly that of a barely identified female who looks like a China doll and who symbolizes brains (she reads Agatha Christie at bedtime) and not brawn ("Game!" she squeals. "You call men smashing each other a game!") Some of the behind-the-scenes details are nice (the rowdy reactions of the players as they watch the films of their last week's game), but they never add up to a very convincing view of pro football. Mark Davis, G.D. Spradlin, Charles Durning, Don Henson, directed by Ted Kotcheff, 1979. (Baboo, New Valley Drive-In)

**The One and Only** — Ghastly-looking movie (obnoxious skin tones, barren settings) about a starstruck, egomaniac who acts as if the world is his oyster and who is supposed to be excused for his behavior because Henry Winkler plays the role. With Kim Darby and Gene Saks, directed by Carl Reiner, 1978. (South Bay Drive-In)

**Putney Swope** — Bob Downey's bloodthirsty satire about a Madison Avenue ad agency that falls into the hands of blacks. Totally undiscriminatory about who or what it assaults, and about how good or bad the gags are. Just on the law of averages, there are a number of raucous laughs. 1970. (Ken, 4:15 and 12)

**Quadruphonia** — The cultural warfare between the Mods and the Rockers in early-Sixties England takes backseat, most of the way, to the more traditional Mods and Rockers of the younger generation and their disapproving elders, which tends to blur the movie's identity with any number of Angry Young Man and Swinging London movies made in the Sixties. The Mod-Rocker phenomenon finally comes to flower in a brilliantly staged riot in the streets of Brighton, but prior to that, it could have used a clearer definition, or the sake of the American audience, if not necessarily the British, and also for the sake of aesthetic wholeness. The movie was produced by the rock group The Who, whose self-aggrandizement in the form of a wall poster, here, a prospected record sleeve there, and an appearance on the telly another place, is not too bothersome. But their commentaries on the soundtrack, recycled from a 1973 record album, inject a discordant musical note, which becomes more and more grating, more and more suffocating, more and more like their rock-opera

**TOMMY**, as the movie draws closer to its convoluted conclusion. Directed by Francis Roddam, 1979. (Strand, 4:11 and 12)

**Rebbit Test** — Joan Rivers' directorial debut, a situation comedy whose uneasy situation centers around the world's first pregnant man. Rivers, herself a mother, surrounds the two both sexes with unexpectedly reverent invocations of God and Country. Most of the time, though, her cinematic style closely copies the breathless, blurring delivery of her stand-up style. There is no shortage of picaresque, especially of ethnic-sue jokes, but put into the hands of a rowdy TV-Movie-of-the-Week cast, her humor loses all the personal charm that emanates from her carefully nurtured Jewish anger. With Billy Crystal and Joan Rivers, 1979. (Africa House Cinema, Twin 4:15)

**Rebel Without a Cause** — Nicholas Ray's studious, textbook illustration of adolescent alienation as it was understood in the 1950s. The mixed-up kids (James Dean, Sal Mineo, and Natalie Wood), the last-named turning in a true, false, sensual, anti-year-old performance are treated with a social worker's tolerance, while their insensitive parents, to be repaid in kind, are treated very insensitively — Jim Backus dressed in a ruffled apron, William Hopper wiping off a spitstick smudge from his "glamorous" daughter, etc. 1955. (Ken, 4:13 and 14)

**Same Time, Next Year** — Bernard Slade's two-character play about an adulterous model romance carried on

one weekend a year for twenty-five years. Robert Mulligan cowrites it in basic two-act, smooth, campy style. Part of the reason it doesn't bog down is that the characters undergo such drastic changes during the five-year skips in the action that you sometimes have the feeling you are watching separate one-acters, PLAZA SUITE-style, with the same actors taking on different roles. (The biggest switcheroo comes when the woman metamorphoses from a starchy Berkeley activist into an expensively groomed high-class career, and the man goes from a free-piece-suited Republican businessman to a mellowed-out cocktail-bar pianist.) These drastic changes also save the author from having to do any subtle and tautful delineation of character growth. The memory-lane mood of the thing is effortlessly caught by the historical monologues which bridge the time jumps (Mulligan finds a soul in there for a still from his own *TO KILL A MOCKINGBIRD*) and by having Johnny Mathis croon the theme song. With Ellen Burstyn and Alan Alda, 1978. (Avo, from 4:11)

**Serail** — Martin Mull serves as a straitlaced straight man to the, it seems, universally mellowed-out, consciousness-raised, and fast-mad citizens of Marin County. One might have thought that stick-in-the-mud conservatism would not provide the secure base from which to launch a satirical attack (even at a target as eminently satirizable as Marin County), but one never gets to that assumption, as the hero's values, not to complicate the issue, are made



strictly off-limits. The humor is predominantly of the raised-eyebrow type, geared to the stick-in-the-mud in the audience, and as for adventures as the average TV pilot. With Tuesday Weld, Sally Kellerman, and Bill Macy, directed by Bill Persky, 1980. (Fashion Valley, Fiesta Twin, Parkway 3, University Town Centre)

**Silent Running** — This ecologically concerned outer-space fiction, directed by Douglas Trumbull, taps the audience's fondness for household plants and for cute, pint-sized robots. The use of Joan Baez songs as morality boosters is facile but at least understandable, the casting of Bruce Dern in the lead role is less understandable, as he transforms the lone defender of plant life into a sort of jute-astronaut, filthy, bleary-eyed, checked-up. 1972. (Baboo)

**The Silent Screen** — A potentially risky movie to see for timid high school girls who are reluctant about leaving home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college, unless on both sides they are willing to take it in the proper spirit as nothing more than a satirical prank joke. It took only a rudimentary knowledge and appreciation of horror movie history to find of thing the inevitable Barbara Steele as the homicidal killer, but it is not for nothing that this actress has attained the status of a health goddess in the eyes of horror fanatics, and here, performing purely in pantomime, she gives the fortunate filmgoers, as well as the paying customers, far more than their money's worth. If books could kill, she would have no use for the butcher's knife. With Rebecca Balding, Yvonne De Carlo, Cameron Mitchell, and Avery Schreiber, directed by Denny Harris, 1979. (Strand, 4:10)

**Son** — Marvin H. Silverman, a script collaborator on several Woody Allen films, is on his own as writer and director with Alan Alda and Madeline Kahn. (Fashion Valley, Flower Hill Cinema 1)

**The Song Remains the Same** — Led Zeppelin's Madison Square Garden concert (the distinct blues in lead singer Robert Plant's pants, on stage, keeps this from being a fairly show) is reproduced with a high-quality image and high-quality sound, but the movie of how to shoot a stationary event is solved with kaleidoscopic and psychedelic visual tricks, with cinema-verite peeks backstage, and with fantasy sequences spotlighting each band member in turn (Plant, for instance, sees himself as a knight errant, swordfighting his way up castle stairs to rescue a limousine blonde cannot remember if golden candlelight). These solutions, though, have problems of their own. 1976. (University Town Centre, 4:11 and 12 midnight)

**Star Trek** — The reunion of the TV series cast, after ten years, is doubtless a dream come true for fans of the show. For nonfans, the reunion aspect is not too bothersome, and even introduces a strong sense of character to a very suspenseful and, in a literally hair-raising resolution that points the way to a marriage of man and machine, ultimately very satisfying piece of science fiction. Besides a STAR TREK movie, of course, this is a Robert Wise movie, which means that everything, from the tallest talk to the spectacular special effects, is well under control. William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, and Persis Khambatta, 1979. (Baboo, Century Twin 2, South Bay Drive-In, Sports Arena 6, Spring Valley, University Town Centre, Vogue)

**A Streeter Named Desire** — The delicacies of the Production Code circa 1951, combined with the on-screen situations of Tennessee Williams, do not make it entirely clear what deep dark secrets are hidden behind Blanche DuBois's self-delusions, lies and bawling airs. With nowhere else to turn in this cruel world, Blanche pays a visit to her brother-in-law's New Orleans hotel, and he proves to be the worst possible host for a

dreamy, chatterbox Southern belle. He, Stanley Kowalski, has a primal sensitivity about his heritage (Poles, not Poles), but he models his behavior on his more distant ancestor, the baritone Marlon Brando, the only cast member not to receive an Oscar for the movie, makes some great, abrasive comedy out of his incompatibility with Miss Blanche, and when Leigh somehow manages to preserve Blanche's bubble-like fragility amid the chest-heaving histrionics, the wanton musical accompaniment, and the fond, lurid look into the stage sets, with Kim Hunter, Karl Malden, directed by Elia Kazan. (Ken, 4:10)

**Theatre of Blood** — This has to do with the assassination of critics, but the implied threat thereon (or the implied fatality) is not excuse for the favorable reviews it has been accorded. The vain or vane about 20 minutes of the movie, which is someone whose work he has never gotten a good notice, simply doesn't add. With

Vivien Price and Diana Rigg (in more in accord with her role here, Diana Rigg), directed by Douglas Hickox, 1973. (Antic, through 4:12)

**Till Marriage Do Us Part** — More of Laura Annelli, of the same amount as usual actually, but recommended only to those who haven't yet seen all there is of her, or who can't get enough. For others, a bareness different from that of Laura Annelli will be the salient feature of this Italian sex comedy, vintage 1974, centered around a convent-bred virgin who discovers in the nick of time on her wedding night that she has inadvertently married her brother. Directed by Luigi Comencini. (Fine Arts)

**Turn of Mind** — It is 1985 and the president of an avant-garde TV network has been called before a Senate committee to defend the licentious programming policies that have captured an eighty-five-percent share of the viewing audience. The evidence shown to back up this concocted prelude proves to be nothing but run-of-the-mill TV law expert on emulated up, botched up. Directed by Neil Israel, 1978. (Ken, 4:11 and 12)

**When a Stranger Calls** — Strained

ture of baked beans and laundry suds into an ivory-white bedroom. All the while, Peter Townend's rock opera is going full-blast, non-stop, smothering these fulsome visuals like a blanket. For all their bravado, Russell's images remain incidental, illogical, and they seem, in comparison with most of his movies, almost subdued. Ann-Margret, Oliver Reed, Roger Daltry, Jack Nicholson, Elton John, 1975. (Strand, 4:16 and 17)

**Turn of Mind** — It is 1985 and the president of an avant-garde TV network has been called before a Senate committee to defend the licentious programming policies that have captured an eighty-five-percent share of the viewing audience. The evidence shown to back up this concocted prelude proves to be nothing but run-of-the-mill TV law expert on emulated up, botched up. Directed by Neil Israel, 1978. (Ken, 4:11 and 12)

When a Stranger Calls — Strained

but not necessarily tense lady-in-distress thriller, with a storyline neatly divided into thirds, about a lunatic child murderer who, having escaped from the notorious seven years after his crime, is pursued by a retired policeman with a personal interest in the case, now operating as a private investigator and carrying, inside his perfect visual definition — the absolute Platonic ideal — of a portly. The middle third, coming in between Carol Kane's strident appearances as a terrorized babysitter and then as a suburban housewife with children of her own, has a nice feel for the dismal existence of big-city directors. With Charles Curing, Coleen Dewhurst and Tony Beckley, directed by Fred Walton, 1978. (Strand, 4:10)

When the Sun Shines — Adventure film with Paul Newman, Jacqueline Bisset, William Holden, and Ernest Borgnine, directed by James Goldstone. (Power Hill Cinema 2, UA Cinema 2)

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# CURRENT MOVIES

strictly off-limits. The humor is predominantly of the raised-eyebrow type, geared to the stick-in-the-mud in the audience, and as for adventures as the average TV pilot. With Tuesday Weld, Sally Kellerman, and Bill Macy, directed by Bill Persky, 1980. (Fashion Valley, Fiesta Twin, Parkway 3, University Town Centre)

**Silent Running** — This ecologically concerned outer-space fiction, directed by Douglas Trumbull, taps the audience's fondness for household plants and for cute, pint-sized robots. The use of Joan Baez songs as morality boosters is facile but at least understandable, the casting of Bruce Dern in the lead role is less understandable, as he transforms the lone defender of plant life into a sort of jute-astronaut, filthy, bleary-eyed, checked-up. 1972. (Baboo)

**The Silent Screen** — A potentially risky movie to see for timid high school girls who are reluctant about leaving home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college, unless on both sides they are willing to take it in the proper spirit as nothing more than a satirical prank joke. It took only a rudimentary knowledge and appreciation of horror movie history to find of thing the inevitable Barbara Steele as the homicidal killer, but it is not for nothing that this actress has attained the status of a health goddess in the eyes of horror fanatics, and here, performing purely in pantomime, she gives the fortunate filmgoers, as well as the paying customers, far more than their money's worth. If books could kill, she would have no use for the butcher's knife. With Rebecca Balding, Yvonne De Carlo, Cameron Mitchell, and Avery Schreiber, directed by Denny Harris, 1979. (Strand, 4:10)

**Son** — Marvin H. Silverman, a script collaborator on several Woody Allen films, is on his own as writer and director with Alan Alda and Madeline Kahn. (Fashion Valley, Flower Hill Cinema 1)

**The Song Remains the Same** — Led Zeppelin's Madison Square Garden concert (the distinct blues in lead singer Robert Plant's pants, on stage, keeps this from being a fairly show) is reproduced with a high-quality image and high-quality sound, but the movie of how to shoot a stationary event is solved with kaleidoscopic and psychedelic visual tricks, with cinema-verite peeks backstage, and with fantasy sequences spotlighting each band member in turn (Plant, for instance, sees himself as a knight errant, swordfighting his way up castle stairs to rescue a limousine blonde cannot remember if golden candlelight). These solutions, though, have problems of their own. 1976. (University Town Centre, 4:11 and 12 midnight)

**Star Trek** — The reunion of the TV series cast, after ten years, is doubtless a dream come true for fans of the show. For nonfans, the reunion aspect is not too bothersome, and even introduces a strong sense of character to a very suspenseful and, in a literally hair-raising resolution that points the way to a marriage of man and machine, ultimately very satisfying piece of science fiction. Besides a STAR TREK movie, of course, this is a Robert Wise movie, which means that everything, from the tallest talk to the spectacular special effects, is well under control. William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, and Persis Khambatta, 1979. (Baboo, Century Twin 2, South Bay Drive-In, Sports Arena 6, Spring Valley, University Town Centre, Vogue)

**A Streeter Named Desire** — The delicacies of the Production Code circa 1951, combined with the on-screen situations of Tennessee Williams, do not make it entirely clear what deep dark secrets are hidden behind Blanche DuBois's self-delusions, lies and bawling airs. With nowhere else to turn in this cruel world, Blanche pays a visit to her brother-in-law's New Orleans hotel, and he proves to be the worst possible host for a

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**SCALNA BEACH** Great house, view, three bedrooms, two bathrooms, pool, hot tub, 750-6000. Evening, no pets, tobacco. \$1,200. Call. Prefer responsible female over 21.

**SOUTH MISSION BEACH** Open room in wood-floored and paneled over front apartment. Professional, literate, non-smoking vegetarian. \$200 per month. No utilities. 488-9136.

**ROOMMATE WANTED** to share beautiful, historic house with one female smoker and an indoor cat. \$200 plus. Prefer male. physician, musician, or genius. Jacques 686-3176.

**FEMALE ROOMMATE** wanted to live in health-conscious, supportive, 5 bedroom home in University City. \$180 plus 1/3 utilities. Large, detached, modern available for exchange, meetings, etc. by Jodi Lynn or John 435-1408.

**ATTENTION WORKING STUDENT:** Part-time furnished room. Clean, quiet, duplex. 2nd bedroom. Garage. Towel and bath. Rent per week. \$130. Deposit. \$150 per month. Call 272-7916 evenings and weekends.

**ROOMMATE WANTED** to share with 2nd year in anime. Share with room and 10-year-old daughter. Own room in 2 bedroom 2 1/2 bath. 2nd year. Female. Part-time furnished. \$150. Call 272-7916 evenings and weekends. Terms: new UCCS. La Jolla. \$250 plus share utilities. 437-3715. Keep trying.

**PACIFIC BEACH** Roommate to share house with 3 others. 1 block to beach. Own bath, patio, fireplace, washer, dryer. \$175 plus deposit. Available 4-16. 270-5526.

**CHEERFUL, COOPERATIVE, HEALTHY** male desired for large 3 bedroom house in Claremont. Quiet, relaxed lifestyle. No smoking or drugs. Swimming pool. \$187 plus utilities. 277-8191.

**FEMALE ROOMMATE** to share luxurious two bedroom, two bath. Pool, jacuzzi, sauna, tennis, volleyball, party room. \$225 per month. 223-7768.

**FEMALE ROOMMATE** to share luxurious two bedroom, two bath. Pool, jacuzzi, sauna, tennis, volleyball, party room. \$225 per month. 223-7768.

**NEED RESPONSIBLE** male/female to share 2 bedroom, 2 bath apartment only 1 mile from SDSU. \$150 plus 1/3 utilities. 265-1453.

**MALE OR FEMALE** roommate needed to share large home in La Mesa. 1 mile from SDSU. \$150 plus deposit. David 688-8037.

**NEED PERSON** for beautiful, fully furnished house in San Diego. \$200 per month. Call 442-2036.

**ROOM FOR FEMALE** non-smoker in nice house with yard & garden, washer-dryer, healthy active people, no kids or pets. \$150. Available immediately. 440-1008.

**FEMALE 20-28** to share 2 bedroom apartment in University City. \$180 plus 1/3 utilities. Call 436-7171.

**CARE TO SHARE?** 1/3 utilities. Point me to home atmosphere, just together and you make 3. Own room, bath, washer-dryer, females only. 224-9267 or 224-6271 after 5.

**DOES ANYONE** have quiet, own, urban, furnished, 1 bedroom apartment or cottage in Pacific Beach to rent to quiet, responsible SDSU grad student. \$200-\$250/265-1671.

**ROOMMATE TO SHARE** new large furnished apartment with heated pool, jacuzzi, sauna, in Lemon Grove. Own room, near at \$150. Rent. 800-486-1116 or 296-3262.

**MUSICIAN** housemate wanted, into jazz \$180 plus 1/3 utilities in Claremont area on Mount Henry Avenue. 2024 music room. 478-5186.

**ROOMMATE TO SHARE** house with same view of Mount San Jacinto, own bedroom & bath, pool, sauna, spa, etc. \$225. 273-3403.

**RESPONSIBLE, NONSMOKING** female with small well behaved dog, seeks 1 bedroom apartment. Conditions of interest area. Approximate \$200 month. 443-5267.

**LA COSTA** private room to rent in large luxury home to responsible, non-smoking person. \$150. 434-0007 evenings.

**ROOMMATE WANTED** own room in El Cajon house. No tobacco. 8 minutes from SDSU. Must be neat, clean, responsible, easy going. \$115 & 1/3 utilities. 447-6806.

**MALE ROOMMATE** own room, fully furnished house. San Carlos area. Own room and bath. Great view and sunny. No tobacco. \$135. 100 deposit. Utilities paid. 469-4042.

**ROOMMATE WANTED** own room in El Cajon house. No tobacco. 8 minutes from SDSU. Must be neat, clean, responsible, easy going. \$115 & 1/3 utilities. 447-6806.

**MALE ROOMMATE** own room, fully furnished house. San Carlos area. Own room and bath. Great view and sunny. No tobacco. \$135. 100 deposit. Utilities paid. 469-4042.

**LA MESA** Share large, very unusual apartment. 2 bedrooms, 2 1/2 baths, pool, jacuzzi, sauna, in Lemon Grove. Own room, near at \$150. Rent. 800-486-1116 or 296-3262.

**ONE WOMAN WANTED** to share furnished 3 bedroom house with same. Near 18 and SDSU. Available April 1. \$175 month. 233-8344 after 5pm. Ask for Ruth.

**ROOMMATE TO SHARE** 2 bedroom apartment. Non-smoker preferred. No pets. Must be working. \$95 a month. Utilities paid. Phone 235-6261 evenings.

**HOUSEMATE** needed. Non-smoker, 25 to 35. Responsible, clean, quiet. 3 bedroom North Park home. \$127.50 plus 1/3 utilities. 1 month's deposit. 231-4715 or 291-3228 evenings.

**FEMALE** neat, responsible, non-smoker to share luxury condo near University Town Center with female. Fireplace, washer-dryer, pool. \$280 per month. 443-7026.

**ROOMMATE NEEDED** to share 3 bedroom townhouse. \$135 plus 1/3 utilities. 1 month's deposit. 231-4715 or 291-3228 evenings.

**ROOMMATE** 18-25 to share 3 bedroom house near 720 & El Cajon. 10 minutes from SDSU. \$135 plus 1/3 utilities. 1 month's deposit. 231-4715 or 291-3228 evenings.

**MALE PROFESSIONAL** needs living quarters in North County beach area. May 1. Up to \$150. 443-7026.

**FEMALE 25-30** to share nice 3 bedroom San Carlos area. Own room and bath. 450-8387. Keep trying.

**USE AREA** Share spacious, 4 bedroom, 2 bath, central air, great view, private entrance. Great pool. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**FEMALE ROOMMATE** to share 2 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**WOMAN** with 4 year old wishes to share apartment with male and female. Townhouse in Lemon Grove. \$130 per month plus 1/3 utilities. 442-6521.

**FEMALE PH.D.** needs professional female, 25-45 years, to share beautiful, spacious, 3 bedroom, 3 bath, 2 fireplaces. \$135 month home near SDSU. 1 pet OK. Pool, jacuzzi, sauna, tennis, volleyball, party room. \$135 per month. 223-7768.

**MALE ROOMMATE** wanted to share 3 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**FEMALE ROOMMATE** wanted to share 2 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**FREE TO WOMAN** in emotional, financial need, needs small, quiet, domesticated, when woman's large home, nice area. Friendly, supportive people. Privacy. Describe your situation. P.O. Box 743, San Diego 92107.

**FEMALE WANTS** mature female roommate over 30. Someone with sense of humor, independent, open minded, and possesses common sense. Two bedroom El Cajon apartment. Pool, jacuzzi, sauna, volleyball, \$143 per month, half utilities, water paid. No pet. Looking for a friendly, living arrangement. No sex, no assumptions. Call Gail at 442-2906.

**FEMALE ROOMMATE** wanted to move into spacious, 1 bedroom University City house with concubine, health-oriented housemate. \$140 plus 1/3 utilities. Call to, Jodi, 435-1408 or Lynn at 435-1447.

**FEMALE MAYBE** male to share house. 120 plus utilities. 183 and 2nd Street East. No smoking, pets or highly private person. I want mutual encouragement for deeper thoughts, directions, and communication from looking and their expansion, shared reading, hand-ink, interests, sex/dreams, desire, dreams, reading, deep friendships, and therapy. 260-6106 before 11pm, after 8:30pm, Judith.

**FEMALE ROOMMATE** wanted to share 3 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**ONE OR TWO** clean, quiet, non-smoking female wanted to live in pleasant, shared 2 or 3 bedroom house or apartment with male graduate student and cat. Prefer close to SDSU. Will be moving in San Diego in mid May. Please reply to: Dennis Olson at 640 Linden, Ft. Mill 29507.

**SINGLE PROFESSIONAL** Man, non-smoker, vegetarian, who shares in, Loma Marston on 11-3 acres of park like grounds with professional person (sincerely paid). Your share \$200. Want less. 222-0278 or 230-2379.

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**ROOMMATE WANTED** to share large, 3 bedroom house with garden in Hillcrest area. Quiet graduate student preferred. No tobacco. \$145 per month. 295-3228.

**WANTED** Roommate to share 3 bedroom house. \$125. Please 562-5071.

**ROOMMATE WANTED** to share 2 bedroom North Pacific Beach apartment, 2 1/2 blocks from beach. \$175. Prefer responsible, friendly, non-smoking, no pets. Respond 450-8006.

**ROOMMATE NEEDED** to share 2 bedroom house in Golden Hill. Prefer non-smoking, student or professional person. Please call 233-8344 after 5pm. Ask for Ruth.

**ROOMMATE TO SHARE** 2 bedroom apartment. Non-smoker preferred. No pets. Must be working. \$95 a month. Utilities paid. Phone 235-6261 evenings.

**HOUSEMATE** needed. Non-smoker, 25 to 35. Responsible, clean, quiet. 3 bedroom North Park home. \$127.50 plus 1/3 utilities. 1 month's deposit. 231-4715 or 291-3228 evenings.

**FEMALE** neat, responsible, non-smoker to share luxury condo near University Town Center with female. Fireplace, washer-dryer, pool. \$280 per month. 443-7026.

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**USE AREA** Share spacious, 4 bedroom, 2 bath, central air, great view, private entrance. Great pool. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**FEMALE ROOMMATE** to share 2 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**WOMAN** with 4 year old wishes to share apartment with male and female. Townhouse in Lemon Grove. \$130 per month plus 1/3 utilities. 442-6521.

**FEMALE PH.D.** needs professional female, 25-45 years, to share beautiful, spacious, 3 bedroom, 3 bath, 2 fireplaces. \$135 month home near SDSU. 1 pet OK. Pool, jacuzzi, sauna, tennis, volleyball, party room. \$135 per month. 223-7768.

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**ROOMMATE WANTED** to share large, 3 bedroom house with garden in Hillcrest area. Quiet graduate student preferred. No tobacco. \$145 per month. 295-3228.

**WANTED** Roommate to share 3 bedroom house. \$125. Please 562-5071.

**ROOMMATE WANTED** to share 2 bedroom house in Chula Vista. 10 minutes from SDSU. \$150 plus 1/3 utilities. 562-5183.

**WANTED** RESPONSIBLE non-smoker to share 3 bedroom house with fireplace in Del Coronado. 233-8344 after 5pm. Ask for Ruth.

**ROOMMATE NEEDED** to share 2 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**FEMALE** WITH 4 year old child is seeking quiet, responsible, non-smoking to share large house in Kensington. Child wanted. \$200 & 1/3 utilities. Tel 263-4083 days or 283-3522 evenings.

**ROOMMATE NEEDED** to share 2 bedroom house in North Park. \$150 plus 1/3 utilities. 278-5787 after 5pm. Keep trying.

**ROOMS** Private entrances, large house-hold. Quiet, healthy, non-smoking vegetarians. Organic garden, fruit, veggie, goat milk. \$145. \$180 includes utilities. \$50 deposit. No pets. Sensitive. 444-4408.

**OVER 30**, clean, responsible, 3 bedroom, 2 bath, furnished house in Paradise Hills. \$250 per month includes utilities. Bonnie 473-3486 after 5pm.

**FEMALE ROOMMATES** wanted to share luxurious 3 bedroom Garfield condo with midwest lady preferred. In house with same. Residential area. Walking distance to all. \$150 plus monthly. 434-3056.

**FURNISHED ROOM** for non-smoking female. Quiet, mature, semi-vegetarian hostess in La Mesa. \$180 month. Leslie 697-7864.

**NEED FEMALE** roommate to share lovely Sycamore Ranch condominium. Own room & bath. \$210 month. 271-7453.

**ROOMMATE TO SHARE** 3 bedroom, 2 bath house with fireplace, garage and large yard. 1 mile from Lake County. \$200. 266-0562.

**FEMALE ROOMMATE** lovely house to share with graduate student and dog/cat. 12 year old. \$135 plus 1/3 utilities. Non-smoker. Marylene 365-3669 evenings.

**ROOMMATE** needed, responsible male or female, prefer non-smoker. Must have transportation for country home with acreage and coral. All pets considered. \$175 month plus 1/3 utilities. 443-1006.

**UNIVERSITY CITY** 4 bedroom, 2 bath house with all amenities. Prefer mature, employed, female non-smoker. No kids, pets, etc. \$200 plus 1/3 utilities. Fern 236-4112 or 455-1035.

**I WANT TO** room in a nice home with a pool and hot tub. I'm a professional into holistic living. Anne 232-8564 4706. Have messaged.

**NO PETS** or kids, working female preferred. \$180 plus 1/3 utilities. Dorothy or Ron 432-4802.

**LA JOLLA** male to female desired for 2 bedroom house in North Park. \$188 plus 1/3 utilities. 282-2472 after 5:30pm.

**MALE OR FEMALE** non-smoker to share 3 bedroom house in Lake Murray area. \$185 plus deposit. Large yard. 3 miles to State. 568-8027.

**WANTED** room to rent in Point Loma area, preferably with other females. Would also consider a male. Please 224-1290.

**VIEW CONDO** to share, luxury 2 bedroom with pool, sauna, jacuzzi, own room, and. Prefer responsible non-smoking male. \$290 month plus utilities. 270-8000.

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Includes plugs, points, set, oil, timing, adjust idle, adjust  
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1968 FORD LTD 4 door hardtop, runs good, radio, stereo, power windows, air, and color, including new paint, carb and fuel, brake shoes, disc brake, best offer over \$2000. Bob at 279-7298.

1974 CHEVY PICKUP, 6 cylinder, 3 speed, good gas mileage, new tires, power steering, AM/FM 8 track, stereo, and runs excellent. \$2250. 468-6078.

1966 DODGE 1 1/2 ton station wagon, 360, needs diesel conversion, \$500 or best offer. Dave at 279-7298.

CHEVY ENGINE and transmission, 280 cubic inch 6 cylinder, chrome valve cover, 1400 rpm, excellent condition. \$300. Ask for Rich at 271-5502 or 275-3130.

1966 FORD 1 1/2 ton truck, 3 speed, best offer. 436-3688.

1973 HONDA AUTOMATIC, radio, excellent engine and body and interior, \$1790 offer. 692-1508.

1984 CHEVY 1 ton 3100 series pickup, in excellent condition, has been very well maintained. Best offer. Call Dawn or Andy. 273-7481 or 223-4796.

1979 CHEVY CAPRICE, excellent 305 V8 2 door, very nice, new tires, brakes, AM/FM cassette. Must call Bob at 271-5502 or 275-3130.

1973 FIAT 1200 Coupe, new transmission engine, front end, \$1500. Call Tony at 273-7481 or 223-4796.

1974 VW BUS, old body style, needs work, \$300. 468-6078 and weekends.

1971 FORD MAVERICK, 4 door automatic, 6 cylinder, new engine, paint good, asking \$1000 or best. 562-8202.

WIDE TIRES, B.F. Goodrich radial transmits, the new Tacoma 14 6 spoke rims, paid \$400, set \$250 or 1400 43-4026 or 432-8660.

GM/FOLLO PRESSURE gear, tube and oil, heavy pump, new, have all information. Call 432-8182.

1973 PLYMOUTH VALIANT, interior and exterior in top condition, 1400 rpm, 30 mpg, 31-400, 288-0073, ask for Bill.

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## SELF ESTEEM AND THE ART OF BEING

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Since first announcing the Intensive on SELF ESTEEM AND THE ART OF BEING, we have received many requests for further details about the nature of the program. The problem in responding is that the Intensive is a unique learning experience and there is nothing to compare it to. It is not a lecture course, although it does contain elements of teaching. It is not a psychotherapy, not a form of clinical treatment, although it does include a number of psychological exercises and processes that facilitate personal growth. And the Intensive is not like any other "personal development" programs currently being offered either in approach, methods, philosophy or goals.

SELF ESTEEM AND THE ART OF BEING acts as putting us in contact with our own highest possibilities. It operates in an atmosphere of warmth, respect, and great regard for human dignity. There are no overbearing sessions entailing physical punishment. There are no personal attacks, no demands for the suppression of one's critical judgment, nor condemnation of the uncorrected powers of mind. The Intensive is not an institution to surrender one's self but to strengthen and expand it.

An invitation to attend a workshop conducted by Dr. Nathaniel Branden—author of "The Psychology of Self Esteem," "Breaking Free" and "The Dishonored Self."

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NONSMOKING, venous, bright male, 45, needs future female 30 plus with or without children. "Object": homebased in Alaska. Contact: Wallace, PO Box 237, Carlsbad, CA 92008.

## For Rent

**BIG HOUSE** 2 bedroom plus large family room, work room, spare room, large yard with garden greenhouse in quiet Talmadge \$550. BA 255-2652.

**ADULT LUXURY CONDO** 2 bedroom, 1 bath with Lake Murray view, jacuzzi, tennis courts, gym pools \$350 per month. Call after 5pm. Available June 1. 687-9129.

**GROSSMONT COLLEGE AREA** Two bedroom, townhouse, 1 1/2 bath, balcony, washer/dryer, stove, refrigerator, pool, jacuzzi, garage, very nicely decorated \$450. 296-2354 or 297-1400.

**\$210 FOR SMALL BUSINESS OFFICE** or for buy shop, and etc. commercial area 5643 El Corno Blvd. available now. 232-4783.

**1 BEDROOM CONDO** New \$265 per month. Unfurnished, large and spacious, all appliances, carpeted, and driveway walk-in closet. 27th Street, north of Highway 14. 272-2260.

**APARTMENT FOR RENT** July-September 12 in Santa Barbara. Private close to beach and UCSB campus. 2 bedroom, 1 1/2 bath. Call for information. 454-6811.

**MIKE MELO** Large 2 bedroom, 1 1/2 bath, fireplace, washer, dryer, built-in, new pool. No pets. \$400. 755-9542 or 578-3139.

**\$495 BAY VIEW CONDO** 2 bedroom, 2 bath, washer/dryer, built-in, spa and pool. 292-5531 or 276-0285.

**ONE BEDROOM** furnished apartment. Quiet wooded area. No pet noise. Centrally located between highway and downtown. One block from 1, 2 and 11 buses. Three blocks west of Balboa Park. Adults, new carpet, cable, Canyon Crest, 223 Redwood at Third. \$270.

**CITY BAY VIEWS** Large 2 bedroom apartment near Balboa Park. New carpet, new built-in refrigerator, new stove, new microwave, new dishwasher. 530-6000. Monday-Friday, 9am-6pm for appointment.

**\$250 INCLUDES UTILITIES** Clean, 1 bedroom apartment. Convenient residential location near Balboa Park. Furnished carpets, drapes, appliances. 2338 Union. 530-6100. Monday-Friday, 9am-6pm for appointment.

**HILLCREST** Large, charming, free bed-and-bath house. Beautiful setting, renovated, new carpet, drapes, immaculate, quiet, private, back yard, washer-dryer. \$385. 297-0852 evenings.

**WANT PRIVACY** charming 1 bedroom. Mission Hills cottage-style house, renovated, new carpet, drapes, immaculate, quiet, private, back yard, washer-dryer. \$385. 297-0852 evenings.

**2 BEDROOM** 1 bath apartment. Stove, refrigerator \$250 per month, water included. 4008 4th St. Apartment B. 449-7516.

**LIVE AMONG** birds and trees in Balboa Park canyon home. Private dining and large living rooms have natural cedar wall. Spacious kitchen (just renovated) has tile counters and natural stone cabinets. Excellent view from every room! Private deck and yard. Ideal entry, much more. 2 bedroom, 1 bath. \$550. 234-8771 days or 231-2478 evenings.

**HOUSE FOR RENT** 2 bedrooms, dining room with 2 corner hallways, living room with fireplace available May 1st. \$325. 582-9356.

**4 BEDROOM HOUSE** 2 bath with garage and off street parking. \$350. 755-7811. \$450. 1328 Marine Ave. El Corno. 582-5738. 296-9990.

**WANTED: 1 BEDROOM** or studio apartment, unfurnished. La Jolla. 270-4524 evenings.

**ADORABLE ONE BEDROOM** cottage to beach. Private patio. Lease \$375 per month. Stove, refrigerator included. Balboa. 454-8848 or 459-7996.

**2 BEDROOM APARTMENT**, 2 1/2 bath, carpet, new S&S, shopping and bus, inf. Call 475. 3131 Main. 262-9871.

**WANTED 2 BEDROOM** house or apartment in North Park area for responsible couple expecting in child in September. 236-5294 days. 281-4800 evenings.

**SHARE OUR BID**, new house in Talmadge, near Stadium. New carpet, 1 bedroom only. Available \$180 plus. 569-0097.

**VACATION CABIN RENTALS** in Big Bear City 3 bedrooms, sleep 10-15/waterfront 1 bedroom for \$500/weekend. Lenny 566-0386 evenings. 565-2224 days.

**PROFESSIONAL WOMAN** with 7 year old boy and child-care-trained, watchdog looking to relocate in small house with yard. Helensville. Lenny 444-0524 evenings.

**GRANTVILLE PLACE** wanted with a large bedroom and no dogs or cats by a clean responsible working man. 29. Burt 462-7774.

**CONDO IN GENESEE** Highlands, 3 bedroom, 1 1/2 bath, two-story with garage, cul-de-sac, quiet pools and playgrounds. 455-6743 nights. 455-3013 office.

# THE MAD GREEK

3191 SPORTS ARENA BLVD. SCANDIA PLAZA 226-0281

### APPETIZERS

**Mezadadia** appetizer plate for two or more... 3.95 per person

**Spanakopeta** thin layers of pastry, stuffed with fresh spinach, feta cheese, and green spices... 3.25

**Saganaki** flaming Greek cheese, dry your... 1.95

### DIPS

**Skordalia** - mashed, fresh eggplant or garbanzo mixed with tahini, yogurt, lemon, and green spices... 3.25

**Tarama** - cavari dip... 3.75

**Potato Skins** - with cheese and sour cream... 2.95

**Mushrooms Marinata** - fresh mushrooms, sautéed with garlic, tomatoes, and shellfish... 2.95

### ENTREES

**Moussaka** - eggplant, ground beef, tomato sauce, topped with béchamel sauce and baked to perfection... 5.95

**Pasticio** - chicken, mushrooms, onion, fresh cheese, mushrooms, and tomato sauce... 5.95

**Dolma** - grape leaves stuffed with ground beef, onion, and green spices... 5.95

**Papoutsakia** - stuffed chicken, using local ground beef and rice... 5.95

**Stirafidou** - beef cubes simmered with green wine, onions, tomatoes, and Italian spices... 6.95

### SOUP

**Souvlakia** - sirloin cubes marinated in Greek herbs and spices, served in a pita... 7.25

**Arne Psito** - roasted lamb or lamb... 7.95

**Psari Psito** - with potatoes, tomato, and onion... 6.95

**Kotopoulo Plakas** - half chicken, roasted with green herbs and spices... 5.95

**Gyro Plater** - generous amount of gyro, shredded onions, tomatoes, and fresh mint... 5.95

### SALADS

**Greek Salad**... 3.95

**Potato Salad**... 2.25

**Tabbouleh** - cracked wheat, simmered in fresh lemon juice and olive oil, with dried zucchini, 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

**MISSION VALLEY CONDO** Large, up-graded one bedroom in Pacific Beach. \$350/month. 3 to 5 months (subvert) 2 blocks to beach. On bus line. Good view. Available about May 15. 271-1899 evenings.

**LA JOLLA** beachside. Fully furnished, beautiful for one, quiet, horse professional person. Available now. Share with mother cat, and a few days per month. Businesswoman's leaseholder. \$300. Call Beth 223-6881 or 238-5867.

**WANTED: 1 or 2 bedroom** house or apartment near downtown La Jolla beginning May 1st. Responsible, single male, with car. Please call Nancy 538-5681 days.

**CLASSROOM SPACE** available. Downtown. Dyrin, most evenings, some weekends. 180 and 1300 square feet. Reasonable rent. Contact Mary at JPSB 235-8060.

**DOWNTOWN PARKING** Remote controlled garage located in the Palisade Condominium at 7th & Date. Call Howard at 234-0908.

**OFFICE SPACE** available for licensed psychotherapist with established practice. Park location. 286-7372.

**SECURED LIVING** on Balboa Park. Full course. Immaculate, one bedroom, furnished apartment for clean, quiet, responsible person, preferably female. No smokers/pets. \$250 per month. 225-0552.

**TWO BEDROOM** and 2 bath condo in Mission Valley. All recreational facilities, swimming pool, tennis courts, carport, garage, and laundry. 293-3410 or 449-5087. 5575.

**UNFURNISHED** 2 bedroom, 2 bath, patio, jacuzzi, pool, laundry and recreation rooms. Near State University. Available now. \$320. 583-8501.

**PACIFIC BEACH** Fantastic! Lease 3 bedroom, 2 bath, unfurnished apartment. First place, bay view, all built-in, interior, excellent location. 1360 Parker Place. \$650/month. 297-7181 evenings or 287-8783 evenings.

**WANTED TO RENT** Woodlands North condo, plan 2 or 4. Year lease. Responsible adult. 2nd floor. Call 232-2542.

**GARAGE** \$40. Single car, cement. Dry. 100 sq. ft. 1300 Parker Place. 6 & 6 pm. 579-7321. Leave message.

**VICTIM OF INFLATED** gas prices needs to move closer to work near UCSD. One bedroom cottage or studio wanted. \$150-\$180 per month. Call 224-8797.

**LARGE HOUSE** for lease. 5 bedrooms, 2 bathrooms. Fireplace, garage and carport. All appliances, good area - shopping, schools, kids and pets OK. Available June 1. Call 697-7999. \$450/month.

**GARAGE FOR RENT** 4th Street at El Corno Blvd. New. \$30. 281-7116.

**STUDIO IN VERY** quiet area neighborhood of Mission Hills. \$175 per month including utilities. 296-0953 after 5pm please.

**CONDOMINIUM** in Mission Valley. 2 bedroom, 2 bath. Fine, quiet, recreation and laundry facilities. Available May 1. \$400/month. 449-0088 evenings. 582-4750 home. Brian.

**CAPABLE PROFESSIONAL** couple seeks related, isolated in the Palisade Condominium in quality apartments. Point Loma preferred. Available. 747-4729 or P.O. Box 400. Escrowed \$2005.

**WRITER SEES** 2 bedroom condominium, furnished or unfurnished, pool, jacuzzi, tennis if possible. Rental only. La Jolla, Mission Bay, or Pacific Beach. 443-3938 or 452-4720.

**1 1/2 STUDIO** UNFURNISHED. Wall bed, kitchen, bathroom, shower. Mature single. No pets. 284-1302. No calls after 5pm.

**CONDO FOR RENT** 2 bedroom, 2 bath in downtown San Diego. Stucco, jacuzzi. \$600/month. Weekdays 238-0023, evenings and weekends 755-8845.

**TWO BEDROOM APARTMENT**, carpets and drapes, built-in pool of steel parking, near bus and shopping. 286-9990 or 287-1587.

**\$260 TWO BEDROOM** upper unfurnished. Carpets, drapes, appliances, no children or pets. 284-1302. No calls after 5pm.

**TWO BEDROOM APARTMENT**, stove, refrigerator, carpets, drapes, natural wood kitchen, washer, dryer, North Park area. Adults only. \$225/month. 297-1587.

**SEPTEMBER BACK** 10 college students. S&S&A USED Ocean Front. Mission Beach. 2 bedroom, 2 bath, furnished deluxe rooms. No pets. 438-1150 per student in groups of 4. 459-8728.

VISIT HAWAII in a luxury condo on the ocean. Beach 4. Civil divided by 4 is only 1000 per week. Just off Jalan 484-0150 or 287-1900.

**HOME HOUSE** on 5 1/2 acres, 2 bedrooms, extra room, full stream, waterfalls, secluded in Janur. Option to buy. Need handyman to finish inside. \$400. 480-3187.

**1 OR 4 BEDROOMS** 3 bath, family room, double garage, refrigerator, built-in compact, walk-in closets, walk to Mesa College. \$575/month. 452-9912.

**COMFORTABLE** mountain home, Decadence 2 bedrooms, 1 bath, heater/fan fireplace, built-in, well, oak trees on 3 acres. Active retirees preferred. 583-3891 or 445-9913.

**MISSION HILLS** house, Large 2 bedroom, 1 bath, hardwood floors, fireplace, washer/dryer, garden, nice quiet neighborhood. No garage. Beverly 233-3700, 454-8111 or 281-4131.

**WANTED** ONE bedroom apartment in Hillcrest area that will accept a spread, dog, and cat. No pets. 293-1364 after 5pm.

**BRAND NEW** Golden Hill condo, 1 bedroom, 1 bath, new stove, refrigerator & dishwasher. Security deposits, adults. \$245 per month. 232-7729 or 236-1412.

**2 BEDROOM** 2 bath in Mission Valley, condo in 10th floor, large balcony and quiet. Has pool. \$450. 282-7363, please call evening or weekend. 452-6000.

**PACIFIC BEACH** large 1 bedroom, 1 bath apartment, security deposits, 2 blocks to the beach. 1018-1030 Loring Street. \$300. 273-9070.

**HOUSEMATE** PREFER female to share large 2 bedroom, 2 bath San Carlos community. Dishwasher, dryer, air conditioning, dishwasher, privacy view, security system. Must be 18 or 19. 697-9172.

**CONDO** ROCK RENT, 2 bedroom, 1 1/2 bath. Swimming pool, unfurnished, no pets. \$390/month. Near Redwood & 6th Street. Rent. 270-106 or Peggy 282-3244.

**HOUSE OR APARTMENT** needed by responsible male, age 24. May 24th-July Beach area from Point Loma to La Jolla preferred. 642-0729 (Enchanted).

**CREATIVE**, professional couple needs spacious 2 bedroom house or apartment near Center City to establish charming permanent residence. Available May 1. 234-0081 or 266-6600.

**VERY ATTRACTIVE** house for rent, furnished 2 bedrooms, bath, backyard, pool. Available immediately. \$500/month. 296-1861.

**BIG BEAR CABIN** for rent. Perfect escape! Close to slopes, National Forest, golfing, boating, fishing, Bessie & Inlander, fully equipped. Call for more information. 452-4540.

**1 BEDROOM** NORTH PARK \$210. Fully furnished if desired. Newly renovated kitchen, address, and shirt size (S, M, L, XL).

**CHOICE CONDO** 2 bedrooms, 1 1/2 baths, fully furnished, ideal location - University City. Must be able to appreciate. Extremely attractive terms. Ginger McLean 560-5114 agent.

**MISSION BEACH** - Bayview, new building. 2 bedrooms, furnished, summer or year around rent. \$80. 633-535, 583-4693.

**3 BEDROOM**, 2 bath condo in the Mission Valley/S&S area. Upgraded carpets, pool, jacuzzi, balcony, and storage. \$465. 287-7058.

**UNIVERSITY CITY CONDO** Mission Beach, private bath, balcony, pool. Considerable female over 23. Non-smoker, no pets. \$195. Utilities, security. Available April 27. Frances, 454-8057.

**MISSION BAY** view condo, large one bedroom, one bath, pool, jacuzzi, gym. \$350/month. 270-5852.

**CUSTOM REDWOOD** two bedroom at Mission Beach. New and recently renovated two bedrooms at \$255 per month. Lease option, available June. Call 454-5174 evenings.

**TWO AND ONE HALF** bedroom, condo in Lemon Grove. All appliances, small pets. \$325. 270-8320 days. 452-2377 nights/weekends.

**2 BEDROOM HOUSE**, Normal Heights. \$400. Furnished or unfurnished. Bayview, but no garage, fireplace, washer/dryer, no pets. \$400. No pets. 284-4072, 486-3583.

**\$350 MONTHLY** EL CAJON, 2 bedroom, 1 1/2 bath, pool, jacuzzi, great view, no pets. 235-6391 days, 453-0535 evenings or weekends. 486-3583.

**NICE RUSTIC** 1 bedroom cottage with yard in quiet Hillcrest west of Park Blvd. \$215. 1548 Sunday 3-6pm. No pets.

**PUSH CONDOMINIUM** for rent, large 2 bedroom, 2 bath, pool, jacuzzi, tennis, new carpets, drapes, dishwasher, 2 private patios. \$400/month. 459-0581.

**CONDO FOR RENT** - 3 bedroom, 1 1/2 bath in Clear Parkview. Very beautiful, modern, well maintained. No pets. \$450-2016.

**2 BEDROOM APARTMENT**, \$285, new carpet, new S&S, shopping and bus, inf. Call 475. 3131 Main. 262-9871.

# THE READER PUZZLE

No. 101 The Happy Medium

By Don Rubin

Ludwik Lazar Zamenhof was a born linguist. His father, Dr. Mark Zamenhof, was a professor of languages, and his mother, Dvosh, talked a great deal. By the time he was eighteen, young Ludwik spoke Latin, Greek, Hebrew, German, Yiddish, Russian, Polish, English, French, and a smattering of Spanish. And a year later, in 1878, he created his own language—Esperanto—as sort of a happy medium.

Needless to say, Esperanto, as an international language, never really caught on, and despite some rather enthusiastic promotion (in the person of Count Leo Tolstoy), fewer than one million people speak the language today.

"Ahh, but I'm not one of them," you say. Fear not. Since the Esperanto vocabulary consists of words that are internationally known, the average English-speaking person is said to recognize between seventy and seventy-five percent of the words without ever having studied the language. Example:

**Rules of the Game**  
1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80603, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

8. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

9. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

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13. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

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17. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

18. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

19. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

20. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

ghost  
bad  
pamphlet  
drug store  
thumb  
lovable  
watchdog  
hobby  
slow  
stout  
to warn  
to happen  
speech  
candy  
supper  
to ask  
twenty  
butterfly  
typewriter  
water  
one who hopes  
amateur  
abuse  
sprinkle  
(ceremonial)  
howl  
toe  
middle classes  
xylophone  
artificial  
to appear, look  
to glow  
clock  
false  
outside  
twelve  
small  
wet  
knee  
milk  
square

1. malvera  
2. aminda  
3. averti  
4. lakto  
5. lingvo  
6. dika  
7. ekster  
8. malbona  
9. skribmasino  
10. aspekti  
11. neprofesia  
12. akvo  
13. piedfingro  
14. aspergi  
15. esperanto  
16. kriegi  
17. burgaro  
18. fantomo  
19. malgranda  
20. dudek  
21. ksilofono  
22. nenatura  
23. gardhundo  
24. misuzi  
25. ardi  
26. apoteko  
27. malrapida  
28. vespermanĝo  
29. dikfingro  
30. dek-du  
31. malsaka  
32. kvadrato  
33. papilio  
34. genuo  
35. peti  
36. bombonjo  
37. flankokupo  
38. okazi  
39. horloĝo  
40. broŝuro

**Winners of Answers to Reader Puzzle #99, Flight Plan**

Don't tell us, we'll guess. The Lazy 8 was the only maneuver that made you the least bit queasy. You never even blinked during the Outside Loop, right? Maybe.

But we distinctly heard someone up there sobbing just before we faded. And there were just the two of us up there during the flight.

The T-shirt winners are: 1. Martin E. LaMontagne, San Diego

2. Curt A. Schermerhorn, Jamul

3. Gregg Dodds, San Diego

4. Barry Brown, La Jolla

5. Jerry Fosgate, San Diego

6. Jerry Fosgate, San Diego

